The Fellows Gazette

Launching our Fiftieth!

The 2011 meeting of the College of Fellows in Washington, DC, welcomed four new Fellows, set in motion our 50th Anniversary celebration in 2015, and expanded the participation of Fellows in ceremonies and panels during the weekend.

The College of Fellows Wishes to Thank
Dean Emeritus Scott J. Parker
for
His Years of Service
as a Member of the Board of Directors
and
for His Stewardship as Dean of the College

Despite a holiday weekend, over sixty-five members came together, mixing business and pleasure, for a reception at the Cosmos Club and the day-long events at the Kennedy Center. The Roger Stevens Address brought together Fellows Jack O’Brien and William Ivey Long for an introduction of good-natured bantering as the two collaborators reviewed their partnerships on Broadway in Hairspray and Catch Me If You Can as prelude to O’Brien’s address. The Broadway director then talked about the extraordinary avenues that opened up during the early part of his career, but in his closing remarks he talked with sobering reflection about the vanishing career-paths for today’s young professionals and the need to preserve an increasingly endangered art form impacted by extraordinary cost-cutting measures across the land.

At the Cosmos Club, there was evidence of early planning for our 50th celebration. A PowerPoint presentation, prepared by Felicia Londré and Bob Schanke, brought familiar faces from past meetings on-screen during the reception. It is the intention of the PowerPoint creators to add images over the next four years in order to make visible in April of 2015 our fifty years of good fellowship.

Following the investitures of four distinguished new Fellows in the Kennedy Center’s Opera Tier Box,

In the Spotlight:
R. Keith Michael

I first met Fellow R. Keith Michael in 1956 when Keith, his wife, Marion, and I were pursuing graduate studies in theatre at the University of Iowa. More and more, I have come to believe that some things about Keith never change. He retains his refreshingly youthful sense of wonderment about the things he has yet to discover in the world, particularly — but certainly not exclusively — in the world of theatre and of art. His eagerness to see, explore, and absorb here, there, and elsewhere is infectious, but is likely, at times, to cause problems: Getting in touch with Keith can prove difficult. “Sorry to be so late getting back to you, but Marion and I just returned from . . . [fill in New York, London, Berlin, Paris, Beijing, or locations in any of more than sixty countries] where we saw [fill in plays, theaters, museums, fascinating customs, intriguing sights].” In the photo, Keith is standing next to a friend he met in India.

As a boy in a small rural town in Pennsylvania, Keith had never had any experience on a stage until he was a freshman art major in a college in yet another small town in Pennsylvania. He was cast in a student directed one-act play. As a result, he was prodded by a professor during the following year to try out for a main-stage production of Yellow Jack. To Keith’s “amazement”, he was tapped to play the lead. Robert Porterfield of the Barter Theatre, on campus to give a lecture, saw a dress rehearsal and asked Keith to come to New York to audition for a slot at the Barter. This led to a summer job as the juvenile with the Barter’s second company in Luray, Virginia, after which Porterfield offered Keith the role of the Gentleman Caller in a national tour of The Glass Menagerie beginning in the fall. Keith
explained the situation to me in the following way: “I was astonished. So was Bob Porterfield when I replied, ‘Mr. Porterfield, I can’t do that. I have to go back to college.’ ‘You haven’t graduated?’ ‘No sir.’” Hence, no national tour, but two more years of summer seasons – this time with the main company of the Barter as an actor and production stage manager. And the rest, as they say, is history.

Through all the many years of acting, directing, studying, teaching, consulting, and producing, Dr. R. Keith Michael remains in many ways, the same soft-spoken, unpretentious, and refreshing young gentleman that I first knew at Iowa. Now, fifteen years after his formal retirement from his position as Professor and Chair of Theatre at Indiana University, he is as keenly open as ever to being astonished by all the wonders that await him today and in the years ahead. I always look forward to seeing Keith and Marion. I like fresh air.

Theodore Herstand ■

Launching the 50th continued from page 1

there was a post-luncheon panel along with conversations with the newly-invested Fellows. First, the three editors (Felicia Londré, Robert Schanke, and Barry Witham) of the 50th anniversary volume discussed their plans for the anniversary edition and called for volunteers to update entries from earlier volumes. And, your Dean announced that the Gala Planning Committee, chaired by Bonnie Nelson Schwartz and David Young, is organizing with plans to meet next year to recommend site-selection, events, and “soft-shoe” numbers to celebrate our Fiftieth!

Moreover, one-on-one conversations with the new Fellows were orchestrated by James Still, Don Wilmeth, Don Drapeau, and Gresdna Doty in a setting where the conversations gave insight into the careers of artistic director Ed Stern, theatre scholar/author Franklin Hildy, theatre-for-youth educator Roger Bedard, and Broadway designer John Lee Beatty.

For those unable to attend the weekend, you missed an invigorating and joyful celebration of our collegiality as we look forward to 2015. Until next April 21-22—same times and same places!

Wishing all of you a pleasant summer, Milly S. Barranger, Dean ■

IN MEMORIAM

Romulus Linney
(1930-2011)

When Romulus Linney left us in January 2011 at 80, we lost one of our truly original voices, a productive and innovative playwright who, though never a commercial success or as famous as some of his contemporaries, nonetheless made an indelible mark on the American theatre with his more than 40 plays—plus three novels, short stories, and librettos for two operas. As significant as his writing career was, I would stress another aspect of this unselfish and generous man. As I discovered in April 1986, when I had the good fortune of first meeting and interviewing Romulus and thus initiating a friendship of a quarter of a century, he had a unique ability to mentor and teach young writers and thus inspire the next generation of theatre artists in the U.S.

Romulus Zachariah Linney IV was born in Philadelphia but grew up largely in the South, moving at 13 to Washington, DC. He graduated from Oberlin College, spent two influential years in the army and later earned a MFA in directing at the Yale School of Drama (he frequently directed his own plays).

Romulus, who was inducted into the Fellows in 1998, began his career writing prose fiction before turning to the stage. His plays were often influenced by his experience in the military, Appalachia, his immersion in history, biography, literature, and his dedication to regional theatre and grassroots drama. He adapted several contemporary novels, wrote about the Nuremberg trials and the Vietnam War, and penned plays about Strindberg, Wilde, Delmore Schwartz, and poet Anna Akhmatova. Ben Brantley wrote in 1996 that Linney was one of our bravest playwrights, “running from rural dramas about hillbilly homicides to lush meditations on Lord Byron’s ghost and Frederick the Great.” Martin Gottfried called Linney “A playwright of true literacy” and Mel Gussow termed him “poet of America’s heartland.”

If his critically-acclaimed plays were not well known to Broadway audiences, he was certainly established in the regions, Off-Broadway (he was the first playwright given a full season by the Signature
The Fellows Gazette 3

Theatre in 1991-2), international repertory venues, and academic theatres (his work was always noted for its intellectual underpinning, artistic seriousness, yet he was clear about always striving for entertainment value and telling a story). His plays ran the gamut in theme, content, mood, and structure. Among his works were The Sorrows of Frederick (1967), The Love Suicide at Schofield Barracks (1972; his only Broadway production), Holy Ghosts (1976), Childe Byron (1978), Tennessee (1979), Pops (1986), Unchanging Love (1991), True Crimes (1996), A Lesson before Dying (2000), Ambrosio (1992), and Love Drunk, one of his last plays.

In 2005 Romulus delivered the Roger L. Stevens Lecture and inspired the Fellows with his topic, “Teacher,” a moving address on the power of mentors and the importance of teachers affecting students. And Romulus was a living example of this kind of generosity of spirit. While writing, he was almost always teaching (at Columbia, Princeton, the University of Pennsylvania, Hunter College, and Brooklyn College, among others). He was frequently honored for his work, including an Obie for Sustained Achievement in Playwriting, Guggenheim and Rockefeller Fellowships, American Arts and Sciences awards in Literature and Drama, etc. He was thrice married, most recently to Laura Callanan, and he had two daughters, one being the extraordinary actress Laura Linney.

Don B. Wilmeth, Dean Emeritus

“Fifty for the Fiftieth” Campaign

Within four years, we will be celebrating our “golden” anniversary.

The following Fellows have contributed generously to our campaign to provide early support for the anniversary volume and the work of the planning committee for our celebration in 2015.

<table>
<thead>
<tr>
<th>Albee, Edward</th>
<th>Crawford, Jerry</th>
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<tbody>
<tr>
<td>Bank, Rosemarie</td>
<td>Davis, Jed</td>
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<td>Barranger, Milly</td>
<td>Corey, Orlin</td>
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<td>Dolan, Jill</td>
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<td>Doty, Gresdna</td>
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<td>Drapeau, Don</td>
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<td>Dyke, Marjorie</td>
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<td>Flatt, Robyn Baker</td>
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<td>Corey, Orlin</td>
<td>Fletcher, Winona</td>
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| Heinig, Ruth Beall | Reid, Barbara |
| Herstand, Theodore | Rosenblatt, Bernard |
| Hill, Ann | Rubin, Joel |
| Huerta, Jorgé | Sabison, Harvey |
| Jennings, Coleman | Schanke, Robert A. |
| Jewell, James | Schwartz, Bonnie Nelson |
| Koep, Jeffrey | Shaw, Ann |
| Korf, Jean | Smiley, Sam |
| Lazier, Gil | Smith, Wallace |
| Londré, Felicia | Stein, Howard |
| Mason, Marshall | Sumner, Mark |
| McGraw, William | Terry, Megan |
| Medoff, Mark | Walker, Ethel |
| Michael, R. Keith | Weiss, David |
| Muller, Alfred | White, George |
| Murphy, Donn | Whitmore, Jon |
| Oaks, Harold | Wilmeth, Don |
| O’Brien, Jack | Witham, Barry |
| Parker, Scott | Wright, Jack |
| Pawley, Tom | Young, David |

News of the Fellows

MILLY BARRANGER: Milly has been named a Harry Ransom Center Research Fellow, The University of Texas at Austin, and awarded a travel fellowship to complete research on literary agent Audrey Wood for a book entitled Audrey Wood and the Playwrights.

KAREN BERMAN: In March, Karen directed the premiere production off-Broadway of Milledgeville Memoirs. The development of Milledgeville Memoirs began with oral history interviews of the citizens of Milledgeville, Georgia’s antebellum capital. The play was based on those interviews and the production included video, photographs, original music and dance. Love stories, poignant World War II stories, and powerful race relations stories created the landscape for this play.

JAMES BRANDON: James recently published five articles: “Approved and Disapproved Kabuki and Neo-Classic Plays: December 1945,” “Three Kabuki War Plays During the War of East Asia” (also in Japanese), “Translation of the Kabuki Play Mussolini,” “A Short History of the Association for Asian Theatre Studies,” and “Earle Ernst: Founder of Asian Performance,” and “Earle Ernst: Founder of Asian Theatre Studies.” Some of these articles are available in print or electronically (send requests to jbrandon@hawaii.rr.com). He is currently writing a book-length analysis of post-war censorship of Kabuki by the American-led Occupation (1945-1952).

JERRY CRAWFORD: Jerry’s wife, Pat, who battled Waldenstrom blood cancer and COPD, died on June 26.

News continued on page 4
JILL DOLAN: Jill will receive the 2011 Outstanding Teacher Award from the Association for Theatre in Higher Education in August. She edited and wrote the introduction to *A Menopausal Gentleman: The Solo Performances of Peggy Shaw*, due out from Michigan this summer. She has written essays most recently for *Performance Research, Theatre Survey*, and *Performing Arts Journal*. She will spend the summer in Galway, Ireland, teaching a Princeton Global Seminar at National University of Ireland with Stacy Wolf.


NAT EEK: Co-authors Nat Eek and Ann Shaw have just finished Volume II of *The History of ASSITEJ (The International Association of Theatres for Children and Youth)-1976-1990*, published by Sunstone Press, Santa Fe, NM in April, 2011. They are now at work on Volume III (1991-2005) which will complete the history. Volume I was published in April 2009. They document the growth and development of professional theatre for young audiences in the U.S., and also other countries.

GIL LAZIER: Gil directed a sold-out production of *August: Osage County* for the FUSION Theatre Company in Albuquerque. Then Gil and Kathryn took a wonderful trip to Hong Kong and Bali. Upon their return, Kathryn had three pieces accepted in the New Mexico Fiber Arts Fiesta, one of which took second prize. Gil directs Steven Dietz's *Becky's New Car* for the Banyan Theater Company in Sarasota in June, followed by the Southwestern premiere of Yasmina Reza's *God of Carnage* in July.

SAMUEL L. LEITER: Sam had tickets to fly to Japan for a research trip on April 1, but the earthquakes, tsunami, and nuclear meltdowns of March made him rethink his priorities. After all, it's not easy being green. He now plans to go in October, when he hopes to acquire the material he needs to finish his new book, now called *Ebi-Sama! Kabuki at the Crossroads, 1952-1965.*

FELICIA LONDRÉ: Felicia will give nightly ShowTalks for Heart of America Shakespeare Festival's 2011 production of *Macbeth*. Then she travels to Nancy, France, to give a paper at the Tennessee Williams centennial symposium on Williams's European connections. Her paper is titled “*En Avant!* Tennessee Williams Between Hyperborea and the Mediterranean.”

DONN B. MURPHY: Donn retired from the presidency of Washington's National Theatre at midnight, last New Year’s Eve, and is enjoying the new responsibility of developing his personal website, at nowstar.net. He celebrated with a cruise on *The Oasis of the Seas*, the largest cruise ship afloat. An excellent production of *Hairspray* was among the entertainments aboard.

BARBARA REID: Barbara was sorry to miss the last gathering, because of a scheduled trip to London to visit her daughter. She is now off to spend two months at their cabin near Blowing Rock, N.C. to get a little writing time. She’s trying to become a poet in her semi-retirement from acting! However, in early June she did a reading of a new play written by a former student, and with several other former students in the cast. It was a lot of fun to be with them again.

BERNARD ROSENBLATT: Bernie has been elected Chair-elect of the Knoxville Museum of Art Board of Trustees, President of the Knoxville Jewish Community Family of Funds (a community foundation) and Chairperson of the S.E. Consortium Partnership with the Hadera-Eiron Region in Israel.

ROBERT SCHanke: In August, Bob is appearing on two panels at the annual convention of ATHE and is presenting an eulogy for Doric Wilson at the pre-conference of the LGBTQ Focus Group. He continues as editor of the Theater in the Americas book series for Southern Illinois University Press, which has just published its 21st book. He has just published with Palgrave Macmillan his tenth book, a biography of a forgotten, award-winning, pioneering playwright, titled *Queer Theatre and the Legacy of Cal Yeomans*.

BONNIE NELSON SCHwARTZ: Founder of Washington, DC’s Helen Hayes Awards for theatrical achievement, Bonnie presented the new Helen Hayes forever stamp before a crowd of 2,700 at the 2011 Helen Hayes Awards at the Warner Theatre. Schwartz said, “25 years ago when the Awards were

News continued on page 5
founded, Helen Hayes said, ‘Well, I’ve been an actress all my life, and NOW, I am an award.’ If she were with us today, Helen would say, ‘...and now I’m a stamp!’”

JAMES STILL: In March, Jim presented the keynote address, “The Peaceful Warrior: What’s Fabulous Got to Do With It?”, at the New Works Festival in Austin, Texas. In April, his play, And Then They Came For Me, was performed in Beijing in April by a U.S., British and Australian cast, and he was a Writer in Residence at the Weston Playhouse in Vermont where he worked on a new play, The House That Jack Built. This fall he is directing his new play, I Love to Eat, a play about American culinary icon James Beard at the Indiana Repertory Theatre.

DON B. WILMETH: Don has written book reviews for Theatre History Studies, The Brecht Yearbook, Choice, and The Journal of American History. He is completing his second year (of six) as a juror for the George Freedley Theatre Book Award. The 29th book in his Palgrave Macmillan series will be published in June. In March he was a featured speaker at the annual meeting of the Ephemera Society of America in Old Greenwich, CT, on the subject of Theatrical Playbills.

“The View from the Trenches”
Roger L. Stevens Address
by Jack O’Brien

[What follows is an edited transcription of O’Brien’s 40 minute address.]

When I was about to do this address, they asked me for a copy, and you can tell right now, that’s not going to happen. They asked for a title” I said, “Yes.” The title is The View from the Trenches, because at that time I was finishing my stewardship in San Diego. And I thought, my God, after an excess of 25 years I must have some perspective on what it is we’re doing. I don’t write anything down, let alone a speech, basically, because of fear. By that I mean I’m not quite sure where I’m going with this. I have some notes here, a few. But without the element of uncertainty... I don’t think there is any real passion in theater. If you play it safe, if I’m safe, you’ll be face down in the carpet in 12 minutes, but because you think, oh, my God, he doesn’t know where he’s going with this address. [laughter] And I encourage you to hold onto that thought.

I really wanted to call the address, not The View from the Trenches, but The View from the Life Boats. And I will be a little bit more clear about that after I tiptoe through the history lesson. I’m going to try to do this as quickly as possible, because I do find biographies that are not one’s own biography stultifyingly boring. If I am in the next 20 minutes still discussing my third appearance in my second graduate year, you will start flinging things at me.

If there was an epiphany in my life, it happened in the early sixties at the University of Michigan (which was basically Roger Stevens’s alma matter as well) where I sat one night at the Lydia Mendelssohn Theater in my then-accidental role of reviewing for the campus newspaper. The theater company was the young itinerant APA repertory, the Association of Producing Artists, headed by Ellis Rabb, and his wife at the time, Rosemary Harris. The production was Sheridan’s School for Scandal. I’d never seen anything like it. I’d never seen anything so remarkably fitting, so economical, so original, so contemporary, so elegantly perfect as that production. I was stunned.

And I made it my irritating job over the intervening two or three years to try to infiltrate that group of people. I cannot tell you how many times I auditioned for Ellis Rabb as a young actor. He didn’t like me at all. And it says something about our survival in these situations that I didn’t understand that. I just thought it was a test of my endurance. And meanwhile my hair kept going and going and going. I started writing lyrics. I started writing plays. And after I went to New York and taught for a couple years at Hunter College, Ellis took me on as his personal assistant, and that began the journey. That group of people included John Houseman, who came in as a producer, T. Edward Hambleton of the Phoenix Theatre, Eva Le Gallienne, Alan Schneider, and Stephen Porter. Those were the directors, and there was one assistant, and that was me. I sat with each of those people and took their notes. I have often thought that what really separates our art from any other art is that you really cannot get it from a book.

If you’re lucky enough to sit with people like that and watch the production evolve and take their notes and, more importantly, see them fail—not succeed. Success feels great. Failure teaches you what to do and how you evolve. It was, I contend, the postgraduate training of my generation. And over six years with that company I watched them do the most...

O’Brien continued on page 6
extraordinary pieces. You Can’t Take It With You with Rosemary Harris as the ingénue, to my knowledge, began the commercial revivals on Broadway of American plays. No one had done that. We in APA had lost our Ford Foundation Grant that was to permit us a season at the Lyceum. We were stuck in Ann Arbor. Ellis saw the production run-through of You Can’t Take It With You and said, “I would like the company, to go into New York for six weeks, just so they know that we existed and that they will remember us.” It was the biggest success of the year; it ran two years while we got our funding back and again risked breathing life into a moribund situation.

Ladies and gentlemen, for the better part of four or five years, APA was employed for 52 weeks on Broadway, in Los Angeles, and in Toronto. Playing repertory! This is never mentioned in reviews. APA finished in 1970. It had been ten years of brutal, exhausting touring and repertory production. It was an extraordinary group, a collective group of actors and directors and an experiment perhaps never to be returned to.

After which, John Houseman took me to Juilliard, where for two years I directed people like Gregory Mosher, Christine Baranski, Christopher Reeve, Robin Williams, Patty LuPone, and Kevin Kline. And for two years I worked with them as their associate artistic director. You know what that meant—I got to be my own boss. Isn’t life amazing? The jobs that you think are going to bear fruit very often don’t. And the ones that no one is paying attention to suddenly make some cosmic connection.

[While at Juilliard, O’Brien worked on a production of a “perfectly terrible opera” with John DeMain, who also happened to be the music director of the Houston Grand Opera.]

It was the Bicentennial, and they [Houston Grand Opera] were doing Porgy and Bess for the first complete production of the opera as Gershwin wrote it, uncut. They wanted Hal Prince to direct it. Who wouldn’t? Hal was booked for two years and couldn’t find the time. But they were under the constraints of saying, “Look, we’ve got to do this in the bicentennial.” And so they picked me because John and I were having such a good time with this perfectly terrible opera. I was the last person hired, the whitest person you have ever seen enter a room. It was a trial by fire and one that was the making of my life and career.

It went on to win a Tony. I got my first nomination in 1976-77. And it changed my life. From there, Craig Noel, who had hosted me earlier out at the Old Globe Theater, eventually invited me out to the Globe. If any of you ever knew Craig, he would be the last person you’d want to see walk away. So when I took over, I kept him there, a) because he was a fount of information; b) because he was one of the best directors I knew; and c) because I loved him. And to my knowledge that may be the only business situation where a CEO picks another CEO to take over and doesn’t leave. In all the years that we were there together, we never had a moment’s disagreement, never an argument. It was a wonderful relationship. He died just a just a year and a half ago, in his nineties—beloved, cherished and remembered forever.

But that gave me the opportunity to become what I called the “poster boy” for regional theater. For 25 years basically I ran that theater with him, with Tom Hall as my managing director. There was a tradition stretching back to 1935 with names like B. Iden Payne, of Shakespeare being done outside in Balboa Park. And in those 25 years, if you looked up from your position in the country, you saw extraordinary men and women doing what I was doing in different places—Dan Sullivan up in Seattle, Des McAnuff across the town from me, Mark Williams at the Huntington. I mean, we were all children of a tradition. I didn’t have a choice. Houseman, Le Gallienne, Ellis Rabb, Rosemary Harris, Alan Schneider—they fed me; they were candid; they were honest; they were straightforward. They were generous.

They taught me everything I knew. And I felt I had an obligation to return the favor, an obligation basically to stand up for American classical work, to try to find a way that we could do primarily Shakespeare in the summer but everything else as well. Now, to call artists from all over the country to come there and serve the text, which is absolutely visceral for me. I don’t feel the need to write my name on any production. I honestly think if you don’t see my work I’ve done the best job; because the writer and the actor are basically what unites, and we are only there as directors, as facilitators, to make the bad moments go away, not necessarily to draw attention to ourselves.

But like the boy in the barnyard lifting the calf, I didn’t choose all the assignments myself, but those
of you who have run departments, companies, anything, you know that eventually somebody doesn’t show up. They either have a better job or a worse excuse. But you’re left basically with a show and no director. And what does an artistic director do? Picks up the show and does it. Some of the things I chose for myself were not necessarily the best things that I had done. Some of the things that I thought—how do I put this?—beneath me? And over those 27 years, basically, I realized that I had an advantage that many people never have, which is to work in all these different fields.

And so when that chapter of my life closed—and, believe me, I thought it was closing—low and behold I have the third act. The Globe was doing 12 to 14 shows a year toward the end of my tenure, and you’re bound to get lucky sooner or later. Some of them went East, and I went with them. And when I finally stepped away from the Globe, there was another chapter of my life—going on to New York.

When Gregory Mosher and André Bishop shifted away from Lincoln Center, I did a piece for them called Two Shakespearean Actors on the Broadway stage. That was great fun with Brian Bedford and Victor Garber, but lots of interesting young actors in a company of 28 people. We had a great time.

Then came Damn Yankees, which started at the Globe, and the book for which I wrote with George Abbott. He was 105. He died at 107, fueled by two years of unmitigated anger at me. As he famously said to Rob Marshall, “The kid. . . .” He called me “the kid.” He was 105; of course, I was the kid. “The kid says everything nice to you and then goes ahead and does exactly what he wants.” I read a vote of confidence in that comment.

But basically I ended up with a list of productions in New York, different from what I thought I was starting out to do or finishing. The Full Monty opposite Stoppard’s Convention of Love, giving rise to many people saying, “Wait a minute—this is the same guy doing two shows in the same year.” And I thought—get a regional job; you’ll figure this out. Henry IV for Lincoln Center with Kevin Kline, then Hairspray, Stoppard’s The Coast of Utopia, and recently Catch Me if You Can. It’s been an extraordinary ride.

So where does the trench leave off and the life raft start? In the years that I was at the Globe, there was a publication, something called The Artistic Home. I don’t know if any of you remember it, but it had to do with nurturing. It had to do with my garden produces begonias and yours produces lilacs; how in this extraordinary country of ours different communities give rise to different artistic voices. We were very aware in the nineties, Des McAnuff and I, being in Southern California with two theaters literally ten minutes car journey from each other, of the differences in our programming and what that meant to a vivid, exciting community. The fact that we were good friends was one thing; the fact that we were competitive was thrilling. Because we were desperately not only trying to identify what in our own group was the work we believed in, we were offering it up as proof positive that we were worth funding.

In this country we have a problem that we build a birdhouse and hope the birds will come. But Jean-Louis Barrault, who headed Théâtre Marigny in France when it first started, and Madeleine Renaud, his wife, said famously, “The subsidy is not for the years when we’re good; it’s for the years when we aren’t good. Because nobody can do that.” And now I look around and I see that we are fighting for our artistic lives. Fundraising is difficult, money is tight, people are conservative. I mean, I was appalled to open the New York Times yesterday to see the announcement that The Intiman Theatre in Seattle had released its birds to go feed elsewhere and that they would not be completing their season. They stopped. One hopes that that is a temporary situation; one fears it is a trend.

Now when someone comes up to me and says, “How did it happen? How did you get started? I have to confess that the path by which I came to this spot today is completely overgrown and has dissipated. It doesn’t exist anymore. I don’t know where to send them. If I were starting out, I’m not all together certain that I would choose to be the artistic director of an organization that needed me primarily as a fundraiser. It’s not basically that we were producing art worth funding. We are now trying to fund something that could become art. We have got to look around us at the imaginations of young men and women who are passionate as we have been passionate, who believe as we all believe, who will pick up a standard and raise it and say, “Follow me!” because without that thrilling sense of leadership, what’s on the stage will be conservative, predictable and simply useful, more or less.

I don’t know what to tell you because I’m worried about this. I don’t know where the leaders are going to come from. I look at that vast spread of regional theaters that are doing so well just trying to keep
their constituency and raise money for their payrolls, and I know that Rocco Landesman, for one, has said an alarming thing, that some of them shouldn’t be funded because we’re funding the organizations, not the art. That is fighting words and . . . and true. We must wake up. We must ignite young men and women to feel as Ellis Rabb and Bill Ball did in the fifties when they stood at the top of the Eiffel Tower and did not look at Paris on their trip abroad but argued where the nunnery scene should be in *Hamlet* instead—isn’t that adorable? Where is the hunger? Where is the passion to dig a trench from which you cuddle and huddle with those people who believe as you do, that what you’re doing matters – not just fulfilling the coffers but saying something about the work.

Years ago when our British cousins did a piece called *Noises Off* and everybody got just giddy with excitement, I got angry. George Kelly did that in a play called *The Torchbearers*. And as an exercise, I suppose, I scheduled *The Torchbearers*—cut the living daylights out of that bitter, angry third act, but did something that Ellis taught me to do. When he did the great production of *You Can’t Take it With You*, he said, “Here’s the French’s acting edition. We will now do everything in it.” I was appalled. I thought that that’s the last thing the director should do. He said, “Don’t you understand? There on the page from the stage manager’s book, the marks are George S. Kaufman’s directions—where people went, what they did, and how it worked. I want *You Can’t Take it With You* in our repertory as sanctified as Stanislavsky’s production of *The Seagull* is with Moscow Art Theater.” And so we did. Now, he, with Rosemary Harris and Clayton Corzatte, Donald Moffatt and all the rest of them, he actually put a different mantle on Kaufman’s work. But there it was. I had been told all my life that the funniest act ever written in America is the second act of *The Torchbearers*—that’s George Kelly’s direction in that book. And you know what? I did it. I changed the third act, and I worked on the first act, but the second act I followed every direction. And there were moments, ladies and gentleman, so filled with laughter, the audience could not hear the actors speaking. To be funny 50, 60, 70 years later, or, in the case of Shakespeare, 400—that’s pretty good writing. That’s a tradition worth maintaining.

I see from my vantage point some spars in the water. I see occasionally a collection of flowers, and it may mean there’s dry land ahead. I’m not despondent. I’m not despairing, and I hope I’m not alone when I say I’m now just simply going to pick up my oars and row, and I hope you’ll come with me.

Thanks for listening to me. ■

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**Needed for 50th Volume**

Fellows inducted prior to 2005 need to send Bob Schanke a 100 word mini-citation that can be used for publication. It should summarize the original citation plus add later achievements.

Also needed are volunteers to write 100 word citations of deceased Fellows.

Finally, anyone who has photos of our meetings prior to 1999 should contact Bob or Felicia Londré.

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**Minutes of the Annual Business Meeting**

College of Fellows of the American Theatre  
Sunday, April 24, 2011  
Kennedy Center, Washington DC  
Dean Milly S. Barranger, Presiding

Minutes submitted by Jon Whitmore, Secretary

1. Attendance Roll Circulated. 28 Fellows signed the roll for the Annual meeting [Names held in Secretary’s files]

68 Fellows are attending the weekend events

2. Call to Order and Welcome: Dean Barranger

3. Greetings and Regrets:

Dean Barranger listed those who sent regrets on the meeting agenda.

4. In Memoriam: A moment of silence was observed for the loss of four outstanding Fellows:

Craig Noel (April 3, 2010)

Helen Krich Chinoy (May 24, 2010)

Oscar G. Brockett (November 7, 2010)

Romulus Linney (January 15, 2011)

5. Recognition of Service to the College of Fellows during the Year:

Dean Barranger thanked the Board: the terms of Bob Schanke, Scott Parker, and Jon Whitmore have expired. Whitmore will stay on to fill a one year unexpired term and remain Secretary. Thanks went to Bonnie Nelson Schwartz for Cosmos Club arrangements, including the PowerPoint presentation, created by Felicia Londré and Robert Schanke. Thanks went to all committee heads for their service this past year.

6. Approval of the Minutes for 2010 General Business Meeting

Unanimous approval of minutes as distributed.

7. Treasurer’s Report: Scott Parker substituted for Ruth Heining. Income and expenses were reviewed (details were presented in a handout). The College invested $15,000 in Dryfus fund and the money grew considerably. Final calculation of funds cannot be made until June—the end of the fiscal year. The interim budget was approved unanimously.

Minutes continued on page 9
8. Investment Committee Report, prepared by Gil Lazier, Chairman, presented by Dean Barranger. This new committee was appointed by Dean Barranger at the behest of the Board. It was thought that having a small group of fellows plan the College’s investment strategy, assisted by the Treasurer, might be a useful way of sorting the many financial options in a volatile investment world. Early signs are that the committee has made wise choices.

9. GAZETTE Report: Robert A. Schanke, Editor
Bob Schanke handed out a written analysis of the year’s activities. $160 was left over in the account. 46 Fellows receive the Gazette on line [$16 per Fellow is saved by taking it on line]. Bob was thanked for the meticulous way he manages the information and budget of this valuable communication tool for the College.

10. Report of Corporate Secretary, submitted by John Cauble, presented by Dean Barranger. The only new event was the changing of some wording on the website.

11. Video Living History Report: Donald Drapeau
Eight new members were taped this year. 60 people still have not been interviewed. Don agreed to send the questions to Robert Schanke to include in the next newsletter. All were urged to be creative in helping each other record their experiences in the theatre for inclusion in the archive held at the University of Texas at Austin. Any taping format is acceptable.

12. Remaining Old Business--None

13. New Business
Election of Dean-Elect
Dr. Felicia Londré was elected Dean-Elect, to take office in April 2012.
Karen Berman has been elected as a new board member, with one more person to be announced after confirming contact is made.

14. Several announcements were made about the upcoming 50th Anniversary.
American Theatre Fellows 50th Anniversary Volume 1965-2015:
Felicia Londré, lead editor, with co-editors Robert Schanke and Barry Witham.
Marilee Hebert Miller is business advisor
Gala Anniversary Planning Committee Chairs:
Bonnie Nelson Schwartz & David Young
Dean Barranger will be appointing a new 50th Anniversary Fundraising Committee to raise the additional funds needed to pay for the 50th Anniversary events, book, etc.
Fifty for the Fiftieth Campaign:
John Cauble started this extra fundraising effort. He raised over $3,000 this year.

15. Announcements:
Please send Email Directory changes to Robert A. Schanke for the GAZETTE.

April 21-22, 2012 and April 20-21, 2013
Dean Barranger outlined the remaining events of the day.

16. Business meeting adjourned

Living History Theatre Project

We cannot complete the interviews using only the days of our annual April gathering, so Fellows are encouraged to interview each other. As of July 2011, the following Fellows have not been interviewed. The interview format is provided below.

| James Brandon | John Cauble |
| Avery Brooks  | Larry Clark  |
| Lloyd Burlingame | Shirley Trusty Corey |
| Donald Drapeau | Calvin Prtimer |
| Weldon Durham  | Barbara Reid  |
| Ronald Engle   | Bernard Rosenblatt |
| Tom Evans      | Peter Sargent  |
| John Ezell     | Harvey Sabinson |
| Richard Fallon | Bonnie Nelson Schwartz |
| Zelda Fichandler | Ed Sherin |
| Linda Hartzell | Megan Terry |
| James Hatch    | Sr. Francesca Thompson |
| Ruth Beall Heining | Jennifer Tipton |
| Theodore Herstand | Ethel Pitts Walker |
| Dale Huffington | Daniel Watermeier |
| Coleman Jennings | George White |
| Julie Jensen  | Jon Whitmore  |
| Fay Kanin      | Judith Williams |
| Gil Lazier     | Ronald Willis  |
| Samuel Leiter  | Barry Witham  |
| Kristen Linklater | Alan Woods |
| Mark Medoff    | Jack Wright    |
| Alfred Muller  | Lin Wright    |
| Donn Murphy    | David Young   |
| Harold Oaks    | Suzan Zeder   |

INTERVIEW FORMAT

Interviewer begins with: “Welcome to the College of Fellows of the American Theatre Living History archive taping of an interview with ________. It is (note the date) and we are at (give location) and I am Fellow _______. I first met (name of person) (tell a short story of first meeting or your first knowing of the person being interviewed to set a relaxed tone.)”

Then segue into these interview questions:

1. What was your first experience in theatre and how has that impacted your career?
2. Place of birth, names of parents… siblings?
3. Outline education/preparation/early activities in theatre. Who are the teachers or mentors who had impact or inspired you?
4. Questions to evoke a review of the highlights of career. (The subject may want to supply the interviewer with a few suggestions prior to meeting in Washington.)

At the end of the interview, close with: “Thanks to (name of person) on behalf of the Fellows and the Living History Project.”
College Contributions

LIFETIME BENEFACTORS
Rosemarie Bank
Milly S. Barranger
Karen Berman
Carole Brandt
Ben Cameron
Dan Carter
John Cauble
Larry D. Clark
Jack Clay
Martha Coigney
Kathleen Conlin
Judith Kase Cooper
Jerry L. Crawford
Jed Davis
Paul A. Distler
Jill Dolan
Gresdna Doty
Donald A. Drapeau
Tom Evans
John Ezell
Donn Finn
Robyn Baker Flatt
Winona Fletcher
Adrian Hall
Ruth Beal Heining
Ann Hill

Jorgé Huerta
Julie Jensen
James Jewell
Jeffrey Koep
Jean Korf
Gil Lazier
William McGraw
R. Keith Michael
Donn B. Murphy
Harold R. Oaks
Jack O’Brien
Scott J. Parker
Calvin L. Prtiner
Barbara Reid
Bernard S. Rosenblatt
Robert A. Schanke
Megan Terry
George Thorn
Dorothy L. Webb
Jon Whitmore
Don B. Wilmeth
Margaret Wilkerson
Jack Wright
Susan L. Zeder

CONTRIBUTING FELLOWS
Barranger, Milly
Berman, Karen
Davis, Jed
Distler, Paul
Doty, Gresdna
Eigsti, Karl
Evans, Tom
Fletcher, Winona
Fletcher, Winona
Heining, Ruth
Herstand, Theodore
Jennings, Coleman
Londré, Felicia
Muller, Alfred
Pawley, Thomas
Perkins, Kathy
Pronko, Leonard
Still, James
Terry, Megan
Webb, Dorothy
White, George C.

Honorees
Vera Mowry Roberts
Monroe Lippman
Bill Harbin
Lorraine Brown
Oscar Brockett
Oscar Brockett
Lorraine Brown
Oscar Brockett
Geraldine Brain SikS
and Agnes Haaga
Lowell Swortzell

Fellows interested in becoming Lifetime Benefactors or in contributing to the endowment are encouraged to send their checks to:
Fellow Ruth Heining
1805 Chevy Chase, Kalamazoo, MI 49008

Citations of the 2011 New Fellows

New Fellow: John Lee Beatty
Citation by
Don B. Wilmeth, Dean Emeritus

In the late 60s I encountered an undergraduate who was then a budding theatre artist: playwright, director, actor, scenic designer, costume designer, and poster artist. John Lee Beatty, unlike some youthful prodigies, never slowed down, and consequently he has left an indelible mark on the American theatre. From Brown he went to Yale, was mentored by Ming Cho Lee; studied with Donald Oenslager and Jo Mielziner. His professional career began as an assistant to Douglas Schmidt; in the 1970s he first established his own reputation with the Manhattan Theatre Club and the Circle Repertory Company.

Since then, his work has been seen constantly on Broadway, Off-Broadway, the regions, etc. He is arguably the most prolific scenic designer today, with as many as 6 Broadway shows running simultaneously, over 90 in all, and some 200 professional credits total; recent ones include the Broadway production of Driving Miss Daisy, the revival of Chicago, the Lincoln Center production of Other Desert Cities, the current hit Good People, Theatre for a New Audience’s Merchant of Venice, the national tour of The Color Purple, and as he always does, advisory work on scenic environments for City Center’s Encores! musicals, most recently Where’s Charley?.

Recognitions include 13 Tony nominations, a Tony for Talley’s Folly, election to the Theatre Hall of Fame in 2002, and a Lucille Lortel Award recognizing the body of his work. John’s design credits read like a history of contemporary theatre: Rabbit Hole, Doubt, Who’s Afraid of Virginia Woolf?, Wonderful Town, Dinner at Eight, Morning’s at Seven, Proof, Footloose, The Little Foxes, A Delicate Balance, The Heiress, Redwood Curtain, The Destiny of Me, Ain’t Misbehavin’, Fifth of July, Knock Knock, Twelfth Night, etc. etc.

Let me conclude with two comments that typify

Citations continued on page 11
opinions by his peers and colleagues. Ming Cho Lee wrote in his seconding letter: “Unlike many of his contemporaries . . . John Lee has remained truthful to the essence and the core values of the play. His settings always feel right—a place where people live. John Lee is an actors’ designer.”

Seconder Marshall Mason wrote: “. . . for twenty years he made Circle Rep excellence in scene design equal to our recognized excellence in acting and creating new American plays.” Marshall concluded that each era in the American theatre has had an outstanding scenic designer whose work has served as a beacon of excellence to his fellows. Among those he lists Robert Edmond Jones, Jo Mielziner, Donald Oenslager, Ming Cho Lee, and “surely for the current theatre, John Lee Beatty.”

Please help me to welcome into the College of Fellows, the extraordinary Mr. John Lee Beatty. ■

New Fellow: Roger L. Bedard
Citation by
Lin Wright, read by Orlin Corey

Roger Bedard has made remarkable contributions nationally and internationally to theatre for youth. Roger is a scholar and has edited several books, his latest being *Dramatic Literature for Children: A Century in Review*; and he has written numerous articles. He is a director and particularly at Virginia Tech demonstrated his artistry with productions for children and adults.

He is an outstanding teacher and mentor and is now an endowed professor at Arizona State University. But his major contributions to the field have been the creation and maintenance of major programs and institutions in the field.

He created the MFA in Children’s Theatre at Virginia Tech. He designed and has administered, with a master’s hand, the Ph.D. in Theatre for Youth at ASU, the first of its kind in the country. He continues as director of both the MFA and PhD Theatre for Youth programs at ASU. With this program he has made significant national and international connections for students and visiting scholars.

Because of the remarkable nature of the work, the college received the sizable Kax Herberger endowment for ARTSWORK, a program that promotes research and community partnerships for children and the arts. The concept is Roger’s and he continues as director of the program.

It was Roger Bedard who masterminded the creation of the American Alliance for Theatre and Education, the national TYA association developed after the demise of ATA. He was its first Executive Director and by bringing the organization to ASU helped it grow and develop until it was ready to move to Washington, D.C. He has also been an active board member of ASSITEJ and is a trustee of the Children’s Theatre Foundation of America.

Last year, Roger received the Campton Bell Lifetime Achievement Award for his “outstanding contributions to the field” from the American Alliance for Theatre and Education. His awards from AATE started with his being named the first Winifred Award Scholar. He has also received the Sara Spencer Child Drama Award and the Barbara Salisbury Wills Alliance Award from AATE.

Roger is a man of vision, a significant contributor to theatre for youth in our generation. He richly deserves his election to the College of Fellows. ■

New Fellow: Franklin J. Hildy
Citation by
Felicia Londré, Dean Elect

Some would say that Franklin J. Hildy is best known as co-author with Oscar Brockett (since the 8th edition) of the most widely used theatre textbook in America, *History of the Theater*. Others would cite Frank Hildy’s renown as a major player in the design and operation of Shakespeare’s Globe playhouse in London and Director of the Shakespeare Globe Centre (USA) Research Archive. Still others are most aware of Frank Hildy’s international leadership of an IFTR working group on Theatre Architecture with eminence grounded in Frank’s field research at hundreds of historic theatres and theatre ruins from ancient times to the 18th century.

Citations continued on page 12
Those are but a few of Frank Hildy’s many and multifaceted accomplishments that include international architectural consulting, service as NEH Humanities Administrator, scholarly residencies at four different universities in Taiwan, three editorial boards, and long lists of grants, offices held in professional organizations, papers presented at international gatherings, and publications. He teaches and directs doctoral dissertations in the Department of Theatre at the University of Maryland where he has also served as chair of his department and as departmental director of graduate studies in theatre.

Our late Fellow Oscar Brockett wrote a glowing seconding letter based upon a close acquaintance with Dr. Hildy since the early 1990s. Oscar Brockett sought to entrust the continuation of his History of the Theatre to one who would protect his rights and take responsibility for any changes. Drs. Brockett and Hildy worked together for eleven years and four editions, during which time Frank earned Oscar Brockett’s praise for his depth of knowledge and his zeal to keep the text up to date.

Daniel Watermeier’s seconding letter recalls tramping around ancient Greek and Roman theatre ruins in Greece and Turkey. “With each passing day and theatre site,” Dr. Watermeier wrote, “my respect for Frank grew. He wears his considerable depth of knowledge and erudition lightly, and he is an excellent traveling companion.”

Let us welcome to the Fellows this serious scholar and jolly traveling companion: Frank Hildy.

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But he doesn’t hesitate to challenge audiences as well as actors to move beyond their comfort zone. When he guest directs at another regional theatre, the sense of heightened standards is palpable.

In 1972, Ed Stern co-founded Indiana Repertory Theatre, where he served eight years as artistic director and directed more than two dozen plays. He joined the faculty at Rutgers University to teach directing and also taught acting in the William Esper Acting Studio in New York. For the last eighteen seasons, he has been producing artistic director at Cincinnati Playhouse in the Park. As Fellow Jack Wright’s seconding letter states, Ed Stern “elevated that theatre to superstar status.”

One of Ed Stern’s greatest contributions to American theatre has been the nurturing of new plays. He has served year after year on the Barrie Stavis play-reading committee for the National Theatre Conference, and he has shown unerring judgment in selecting new plays for full production at Cincinnati Playhouse in the Park. As Fellow Scott Parker noted in his seconding letter, “when Ed Stern speaks, everybody listens.”

Finally, you need to know how Ed Stern brought home the regional theatre Tony Award to the Cincinnati Playhouse in 2004. He arranged a reception for the theatre’s donors, staff, and artistic company, and had everyone stand in a circle around the room. Next to the door was the widow of the theatre’s founder. Through the doorway someone handed the Tony to her, so that she could be perceived as the first to hold it. The Tony was then passed hand to hand around the room so that each person could be recognized as helping to earn it. Doesn’t that say a lot about Ed Stern’s ability to forge an artistic ensemble?

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New Fellow: Ed Stern
Citation by
Felicia Londré, Dean Elect

One of the pre-eminent directors in the nation, Ed Stern deeply understands plays of all kinds (classics, new works in development, musicals), actors (of all kinds), production elements, and audiences. He can take a play you thought was a klunker and invest it with power and poignancy. He uses the resources of the stage in fresh ways but always in service to the play. And he knows his audiences well enough that he can stand at the entrance to his home theatre and greet by name virtually every arriving theatregoer.
Necrology of the Fellows
(* Lifetime Benefactor)

H. Darkes Albright
Ralph G. Allen
Joseph Anthony
Paul Baker
Lucy Barton
Howard Bay
Bernard Beckerman
Jerry Blunt
* Oscar G. Brockett
DeMarcus Brown
Lorraine Brown
Karl C. Bruder
Isabel B. Burger
Kal Burnim
Harold Burris-Meyer
James H. Butler
Helen Krich Chinoy
Richard Coe
* Leslie Irene Coger
Edward C. Cole
Robert Corrigan
Sheppard Edmonds
Keith Engar
Dina Rees Evans
Mary Jane Evans
Gregory Falls
John Gassner
Rosamond Gilder
Arnold Gillette
Mordecai Gorelik
Kenneth Graham
Lewin Goff
Moses Gunn
Agnes Haaga
Claribel B. Halstead
William Halstead
Billy Joe Harbin
Aurand Harris
Father Gilbert Hartke
Hubert Heffner
Julia Dorn Heflin
Barnard Hewitt
Errol Gaston Hill
Burnet Hobgood
* Francis Hodge
Norris Houghton
Esther Jackson
Michael Kanin
Robert Kase
* Tim Kelly
George Kernodle
Leonard Lee Korf
Paul Kozelka
Jerome Lawrence
Kate Drain Lawson

Robert E. Lee
Leonard Leone
Romulus Linney
Monroe Lippman
Margaret Lynn
Davey Marlin-Jones
Nellie McCaslin
Patricia McIlrath
Brooks McNamara
William M. Melnitz
Lee Mitchell
Richard Moody
Jack Morrison
Arnold Moss
Craig Noel
Frederick O’Neal
B. Iden Payne
Norman Philbrick
Thomas Poag
José Quintero
John Reich
Lloyd Richards
* Vera Mowry Roberts
Horace Robinson
Douglas Russell
George Schaefer
Bob Schnitzer
Dorothy Schwartz
Samuel Selden
Geraldine B. Sik
Sara Spencer
* August Staub
Barry Stavis
Roger L. Stevens
Ezra Stone
* James F. Stuart
William Swire
* Lowell Swortzell
William Talbot
Andrew Tsubaki
Abbott Van Nostrand
Lillian Voorhees
John Walker
Walter Walters
Nicholas Wandmacher
Winifred Ward
Melvin White
Frank M. Whiting
Henry Williams
Barbara Salisbury Wills
Loren Winship
Garland Wright
John Wray Young

Mark Your Calendar

Future Dates for the Annual Meetings in Washington DC

April 21-22, 2012
April 20-21, 2013

THE FELLOWS GAZETTE

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Submit Information to:
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Pleasant Hill, IA 50327

or send email to: schanker@aol.com
Fellows Photo Gallery

Photos Courtesy of Fellows Bob Schanke & Felicia Londré and guest Kris Hildy