



# The Fellows Gazette

Volume 83 Published by the College of Fellows of the American Theatre Summer/Fall 2020



Because we were unable to gather in a shared space and witness the “orderly transition” from one deanship to the next it seems important to make this formal, though much delayed, announcement. While she has already hit the ground running with a burst of productivity, it is my distinct pleasure to present the Dean of the College of Fellows of the American Theatre, **Gail Humphries**.

Gail has already served the College with distinction in many ways, most specifically in the areas of advocacy, marketing, and profile raising, and I look forward to all that will transpire under her leadership. Since we cannot applaud her in person, I ask that you pause for a moment where you are and send your appreciation and good thoughts to Gail and thank her for the leadership she is willing to provide in her new position.

I also want to offer my thanks to you for allowing me to serve and to the board, who have provided their collective wisdom and experience in the manner the College has grown to expect. We most recently convened our annual meeting via Zoom, vetting new Fellows and attending to the College’s business, persevering despite the disruption to our other activities. My last acts as Dean were to induct the Class of 2020 *in absentia* and extend invitations to the Class of 2021. Both groups will be introduced at our next gathering, and you can find citations for this year’s class below.

I look forward to seeing you next year in DC, where we will all surely rejoice in our restored ability to congregate in celebration.  
– Dan Carter



## FROM THE DEAN

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It is a privilege, an honor, and humbling to serve this august organization of exceptional contributors to the legacy of the American theatre. Years ago, when I had my first academic appointment at American University, I posted the quote below on my office door. Since then, I’ve carried it across the US as I moved to various appointments and even took it with me to Prague on my Fulbright appointment. This quote from Katherine Anne Porter seems particularly apropos given the challenges we face in the world today.

“The arts do live continuously and they live literally by faith, their names and their shapes and their uses and their basic meanings survive unchanged in all that matters through times of interruption, diminishment, neglect; they outlive governments and creeds and the societies; even the very civilization that produced them. They cannot be destroyed altogether because they represent the substances of faith and the only reality. They are what we find again when the ruins are cleared away.”

As I walk in the footsteps of the astonishing individuals who have served as the Dean for the College, I am in awe of their leadership skills and artistic contributions. I will do my utmost to serve the traditions of our organization and to set a visionary trajectory for the upcoming years of my Deanship. My gratitude is extended to **Karen Berman** for my nomination to membership years ago, to **Bob Schanke** for bringing me on to the Board to further advocacy and profile raising, and to our immediate past Dean **Dan Carter**. I promise to do my utmost to serve our organization and our field as we move forward with vim and vigor.

My charge will be to continue to enhance advocacy and profile raising. I believe that it is our obligation at this pivotal time in the nation and the world to coalesce our energies to be a strong and proactive voice for the importance of theatre in all of our lives. We have witnessed and lived the power of the arts to change lives with empathy and compassion.

I welcome your new ideas, your thoughts, and your support as we move forward.

## Class of 2021



**Rives Collins**



**Susan Hilferty**



**Caleen Sinnette Jennings**



**Odai Johnson**



**Harvey Young**

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### A Note on Communication

There has been growing concern that communications are not reaching all the Fellows. Recently, a postcard was sent to each of you asking you to confirm the accuracy of the information we have in the *Fellows Directory* available through the *Members Only Area* button on our website. If you have not already done so, please reply to Kristy Simpson, the Dean's Administrative Assistant at:

[ksimpsoncof@gmail.com](mailto:ksimpsoncof@gmail.com)

Kristy can also provide the password if you need it.

**Visit our website.**

<https://www.thecollegeoffellows.org/>

We're in the process of making our website more informative and functional, so please stop by to read Gail's *Dean's Notes*, keep abreast of the latest information and updates, familiarize yourself with our scholarship activities, peruse the *2020 Financial Report*, or just browse the *Photo Gallery*.

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## Update on the National Arts Action Summit

As you probably know, we have been Grassroots Partners for the National Arts Action Summit for the past few years. As part of my efforts on the Board for Profile Raising and Advocacy, I have regularly represented the College at the National Summit in Washington, DC. by Americans for the Arts. If you unfamiliar with this organization, I would like to share their mission with you:

...” to build recognition and support for the extraordinary and dynamic value of the arts and to lead, serve, and advance the diverse networks of organizations and individuals who cultivate the arts in America. Connecting best ideas and leaders from the arts, communities, and business, together we can work to ensure that every American has access to the transformative power of the arts.”

The Charlene Gordon Arts Impact Scholarship affords us the opportunity to mentor a selected recipient from the ASPIRE Leadership Program which is part of the KCACTF program to participate in this national meeting. Our first recipient, Alex Tolle, presented an eloquent report on her participation at our business meeting in April, 2019. Her presentation is available for review on our website under the Scholarship tab. Because of COVID 19, the National Arts Action Summit transitioned into a digital format and was presented in April. Our 2019 Arts Impact scholarship recipient, Isabella O’Keeffe, was able to participate digitally in the meeting and will share her perspective at our upcoming April 2020 meeting.

There is actually good news, and progress has been made this year with Congressional Support for the Arts. I encourage you to visit the Americans for the Arts Website at <https://www.americansforthearts.org> to read the details of the encouraging news at this difficult time for the arts. We all know that this pandemic has resulted in great hardship for the arts, but there has been some federal support that is itemized in this report. Also, there is actually an increase for the FY2021 for both the National Endowment for the Arts and the National Endowment for the humanities. In addition, an encouraging increase for arts education funding. There are other highlights in Narric Rome’s Report at the Americans for the Arts website that represent progress that Narric notes in support for the arts such as the “Supporting Older Americans Act “which includes language that prioritizes a focus on the arts and cultural experiences for seniors and provisions of the STAR ACT in the arts and transit section.

*At this exceptionally challenging time, it is encouraging to have some positive news!*

*The National Arts Action Summit in Spring 2021 will be completely digital and we intend to participate as fully as possible with an Arts Impact Scholarship recipient through the generosity of arts philanthropist, Charlene Gordon.*

Best,

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## News of the Fellows

**Benny Sato Ambush** produced and directed a free virtual reading of Anthony Clarvoe's *The Living* as a response to Covid 19 by members of the Boston theatre community.

**Robert Benedetti** and his wife Joan are weathering the pandemic in Santa Fe. The theater he founded six years ago, the New Mexico Actors Lab, had planned an ambitious five-show season, but the virus forced the cancellation of the first three plays. They are hell-bent on opening the final two in August, Beny's fifth production of Marc Blitzstein's *The Cradle Will Rock*, and Neil LaBute's *Reasons to Be Pretty*. Of course, one never knows these days...

**Karen Berman**, as Chair of Georgia College Theatre and Dance Department, along with her theatre company Washington Women in Theatre, has been pleased to host award-winning playwright Caleen Sinnette Jennings in our Acting I Class where she is writing a play based on interviews with our class members. The play, entitled "Conzoomed" will be streamed in October.

**Risa Brainin** helmed a new project for Launch Pad called [Alone, Together](#), a collection of 39 monologues and short plays written by 24 writers for the Zoom platform. They were published by [Dramatic Publishing](#) and are now available.



**Cheryl Black** wrote and directed a docu-dramatic pageant called *Votes for Women!* commemorating the centennial of the ratification of the nineteenth amendment, which opened and closed at the University of Missouri's Rhynsburger Theatre on March 11 (one day before campus lockdown). She contributed a chapter titled "Actress-Entrepreneurs of the Harlem Renaissance/New Negro Era: Anita Bush, Abbie Mitchell, Rose McClendon, Mercedes Gilbert, Venzella Jones," to *The Palgrave Handbook of the History of Women on Stage*.

**Harry Elam** became the 16th President of Occidental College in Los Angeles.

<https://www.facebook.com/watch/?v=620771322015334>

**Dan Carter** had his one-act play *Coleridge Interrupted* produced as part of Penn State Center Stage's virtual series.

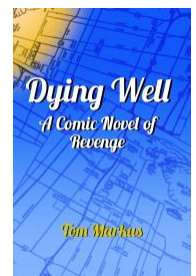


**Felicia Londré**, president of the nonprofit corporation *KC Molière: 400 in 2022* is working to showcase Kansas City's French heritage with a city-wide celebration of Molière's 400<sup>th</sup> birthday, January 15, 2022, by bringing together history and classics of world literature as crucial foundational studies for the development informed citizenry. Projects include a historical comedy by Philip blue owl Hooser, Choctaw, an African American adaptation of *Sganarelle*, other commissions, and new translations.



**Gail Humphries** developed and directed an original script commissioned by the Boone County Bicentennial Commission in honor of accomplished women from the state of Missouri. Presented in March in honor of Women's History Month, *Show Me Missouri Women... From Now On* showcases women of Missouri who embody attributes of courage, tenacity and spirit. Each woman—ranging from artists to pioneers, athletes to scientists and authors—was selected for inclusion because of her exceptional and lasting contributions. An upcoming video will be shared throughout the state of Missouri.

**Tom Markus's** new novel *Dying Well* is now available on line.



## The Orlin Corey Toast

One of the last things that happened “on my watch” was addressing a question concerning the Orlin Corey Toast. The Board had a brief discussion on this topic during our meeting via Zoom, and I later spoke with Shirley Trusty Corey, who is Orlin’s widow as well as a Fellow in her own right. She expressed approval of the proposed change and was comfortable it was our intent to act respectfully to Orlin and the ritual he initiated.

Briefly, a Fellow approached me about the balance of tradition and contemporary sensibilities, expressing confusion about the toast which defines the College as strictly a "place of privilege" and not a "source of further assignments." After all, the College has evolved—particularly in the areas of advocacy and mentorship—and while there are no "assignments," there is certainly work to be done in these areas as well as in managing operations of the College. While I didn’t know Orlin well, I always found him vibrant and living in the moment. I hope therefore that in the spirit Orlin brought to our fellowship we all can embrace this new approach.

It’s been over 25 years since Orlin first toasted us, and to commemorate that anniversary, we will make a few changes. Specifically, we will retain the name of the event, "The Orlin Corey Toast" but make it parallel to the Roger L. Stevens Address in that each presenter will be charged with capturing the moment as Orlin did so well and as each presenter of the Stevens Address is charged to do. While each person will have access to Orlin’s text, she or he will not be bound by that text nor will they be required to contextualize the text in a manner that can seem longer than the toast itself. After all, while much of Orlin’s text was universal and timeless, some was topical in nature. For example, Orlin, a devotee of Winston Churchill, made the connection between our meeting and the anniversary of Churchill’s Encomium. That particular reference has probably passed its “Best By” date.

It is our sense that Orlin’s remarks really served double duty as both toast and invocation; a toast being a celebratory moment ("Congratulations on your success"), whereas, an invocation appeals to our better angels (“Let us go forth...”); the first being a recognition of accomplishment; the second an aspirational charge. Consequently, the Board would like to separate the two by offering the Toast at its traditional time during Saturday’s gathering at the Cosmos Club and adding a secular invocation to begin Sunday’s Investiture Meeting. It is our hope this will be a fitting tribute to Orlin for his contribution as well as a new uplifting and complementary addition to our investiture ceremony.

– DC

## Opportunities to Serve

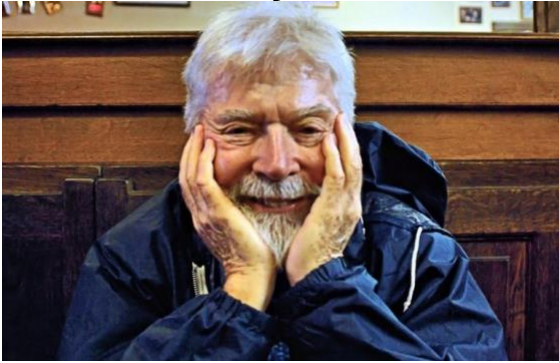
**Cheryl Black** will take over editorship of *The Fellows Gazette* beginning with the next issue.

The College has no permanent infrastructure and is therefore dependent on the work of individual Fellows who volunteer their time and effort to serve in various capacities.

Anyone who wishes to volunteer for service to the College should reach out directly to the Dean at any time.

## In Memoriam

### Jack Clay (2001)



10/20/26 - 9/2/19

<https://www.seattletimes.com/seattle-news/jack-clay-former-uw-drama-teacher-mentor-of-oscar-and-pulitzer-winners-dies-at-92/>

### Gerald Freedman (1995)



6/25/27– 3/17/20

<https://www.nytimes.com/2020/04/02/theater/gerald-freedman-dead.html>

### Jean Korf (1979)



10/28/25 – 7/23/20

<https://www.whiteemerson.com/obituary/482454/Jean-Prinz-Korf/>

## **Diane Rodriguez (2018)**



6/22/51 – 4/10/20

<https://www.americantheatre.org/2020/04/10/diane-rodriguez-a-light-and-a-fire/>

## **Don Wilmeth (1989)**



12/15/39 – 2/7/20

<https://www.astr.org/news/490381/In-Memoriam-Don-Wilmeth-1939-2020.htm>

“... and flights of angels sing thee to thy rest!”

## Class of 2020

Citations for Investiture into the  
College of Fellows of the American Theatre  
April 12, 2020

### Benny Sato Ambush

– Citation by Fellow Felicia Londré

Benny Sato Ambush is Senior Distinguished Producer-in-Residence at Emerson Stage. He is an outstanding educator at Emerson College, where he teaches acting and directing as well as coaching students' writing. Among his many artistic residencies, he was Artist in Residence at NYU's Tisch School of the Arts in 2016. He has led two professional theatres as producing artistic director, Oakland Ensemble Theatre and TheatreVirginia, in addition to an associate artistic directorship at San Francisco's legendary American Conservatory Theatre. He has served on the boards of Theatre Communications Group and National Theatre Conference.

Benny Ambush's directing credentials are truly amazing in the range of plays he has directed (Shakespeare and other classics, African American plays, new plays) and in the long list of theatres where he has worked, including The Old Globe, Oregon Shakespeare Festival, Arizona Theatre Company, Triad Theatre, Magic Theatre, and many more. Wherever he directs, he goes the extra mile by his community outreach. For example, when he directed *Much Ado About Nothing* for Heart of America Shakespeare Festival in 1999, he actively engaged with the Kansas City community and helped with our development of diverse audiences. The production was memorably delightful, both very funny and tenderly human. Moreover, it was an absolute joy for me to work with him as dramaturg; I found him to be the dramaturg's dream director.

In his seconding letter, Fellow Jim Volz writes of Benny Ambush's "artistic initiatives, collegiality and leadership with the National Theatre Conference." Fellow Cindy Phaneuf commented also on Benny's service to NTC, specifically when he arranged "a conference trip to Harlem, where he brought together leaders who had not been together in the past, even though they lived and worked in the same neighborhood. It was an historic and meaningful afternoon."

Benny's warm collegiality brings the quality of fellowship that we welcome in The College of Fellows of the American Theatre.

### Risa Brainin

– Citation by Fellow Felicia Londré

Risa Brainin has earned distinction in both professional and academic theatre. As Professor of Theatre and Dance at the University of California-Santa Barbara, Risa Brainin chaired her department from 2012 to 2018 with particular successes in building an endowment and raising the public profile alongside the chair's duties in curriculum management, recruiting, budgeting -- even as she continued her professional free-lance directing at such prestigious theatres as Indiana Repertory Theatre, The Guthrie, and Shakespeare Santa Cruz. Further connecting academia and professional theatre, Risa Brainin's LaunchPad new play development program, which she founded and leads at UCSB, got national coverage in *American Theatre* (March 2013). In her seconding letter for this nomination, Fellow Janet Allen called LaunchPad "an industry game changer," and Fellow James Still wrote in his seconding letter that his own plays have benefitted from that unique program. He further cites Risa's sensitive "pursuit of the play's truth" and her collaborative gifts both as a champion of playwrights and as a director.



Risa carried her passion for new plays into her chairing of the Barrie and Bernice Stavis Playwriting Award Committee for the National Theatre Conference from 2007 to 2010. She has served continuously on the Board of Trustees of National Theatre Conference from 2002 to 2018 -- sixteen years of service! -- including a term as president, 2014-16.

Risa Brainin's artistry as a director is firmly grounded in her collaborative approach, as I observed when she directed an unforgettably dazzling production of Sophie Treadwell's *Machinal* at Missouri Repertory Theatre in 2000. Beyond her work with actors, the way Risa communicated with her designers and technicians on a scenically complicated show set a powerful example of how a good leader with a strong vision brings out the best in the members of her team. Her work has been recognized with "best director" and "best production" awards in various cities, but her legacy will be the best she brings out in the many artists she has both nurtured and held to higher standards.

Risa Brainin, we welcome you to The College of Fellows of the American Theatre.

## Lee Breuer

– Citation by Fellow Robert Schanke

Lee Breuer is a playwright, director, filmmaker, poet, and lyricist. He is a co-artistic director of Mabou Mines Theater Company, of which he was one of the founders in 1970. He is a recipient of a prestigious MacArthur Fellowship. He has directed thirteen Obie Award-winning productions over a period of more than forty years. His deconstruction of Ibsen's *A Doll's House* won 2004 Obie Awards for Best Director and Best Performance. The production toured nationally and internationally to more than thirty cities on five continents.

Another memorable production was his *The Gospel at Colonus*. Set in the context of a black Pentecostal church service, it is what Oskar Eustis described: "a brilliant merging of Greek tragedy and biblical traditions and an astonishing meditation on death and life." It received numerous awards, including a Tony nomination, a Pulitzer Prize nomination, an Obie Award for Best Musical, and an Emmy. It also toured worldwide. Last September The Public Theater celebrated the 35<sup>th</sup> anniversary of the original production with a free, week-long revival of the musical at the Delacorte Theater in Central Park. The revival was also meant to serve as an honor to Lee for his lifetime of excellence and historic collaboration with The Public Theater.

For many years, Mabou Mines was a resident company in a community center in the East Village. Now, after a \$35M, three-year renovation, they have returned to the building where they have their own fully-equipped 99-seat theater, with dressing rooms and a rehearsal studio. The *American Theatre* (October 2018) issue wrote:

Perhaps what makes Mabou Mines so alluring is its radically innovative method of collaboration. Here theatre artists must be jacks-of-all-trades. There are no defined roles; the means of production are consciously undefined to facilitate teamwork. Everyone has a voice in the room.

Lee Breuer is quoted in the article:

Our theory on how to last as a theatre company is to be like an accordion.... When there is no air, you contract and go into an aesthetic hibernation. When there is air to breathe, you expand and produce art. We have been on tour for so long—and we began performing in art galleries. Knowing we will now have our own devoted theatre space to play with is important. We can really start exploring.

It is my great honor to welcome Lee Breuer into our College of Fellows!

## Dorothy Chansky

– Citation by Fellow Robert Schanke

Dr. Dorothy Chansky began her theatre career as an actress in the commercial theatre, but eventually moved on to receive a Ph.D. in Performance Studies from New York University. Currently Professor of Theatre at Texas Tech University, she was also the Founding Director of the university's Humanities Center, which was founded in 2015. In this position, she planned annual themes and events, created faculty fellowships, and in 2018 organized and ran a themed conference which hosted forty-one participants from six countries, as well as a regional NEH workshop that drew sixty-nine participants from four states. In addition, she has served as the Vice-President of Awards for the American Society of Theatre Research and as President of the American Theatre and Drama Society. She is currently the Vice President of Publications for ASTR.

Her numerous awards include becoming a Fellow of the Mid-America Theatre Conference--an honor she shares with College of Fellows Felicia Londré, Tice Miller, Rose Bank, Weldon Durham, Cheryl Black, Jed Davis, Billy Harbin, Pat McIlrath, and myself. In 2013, ATDS presented her with its Betty Jean Jones Award for outstanding teacher of American theatre and drama.

The extent of her scholarship is phenomenal: sole author of two peer-reviewed books, *Composing Ourselves: The Little Theatre Movement and the American Audience* and *Kitchen Sink Realisms: Domestic Labor, Dining, and Drama in American Theatre*. She is co-editor of a third book and has completed thirty-three articles and book chapters, forty book reviews, over forty conference papers and guest lectures. She was a theatre reviewer for *Theatre Week* 1989-1996 and has been a theatre reviewer for [www.nytheatre-wire.com](http://www.nytheatre-wire.com), starting two decades ago. She has also completed various editorial assignments for leading journals such as *Theatre History Studies*, *Theatre Topics*, *TDR*, *Theatre Survey*, and *Theatre Annual* in addition to serving as Editor of *Theatre Annual* 2011-2016.

There is no doubt that Dr. Chansky has certainly distinguished herself on the national and international level through service and scholarship!

## John Clum

– Citation by Fellow Robert Schanke

Dr. John Clum is a renaissance man of the theatre: administrator, teacher, playwright, director, author—and he has excelled in all areas! Soon after receiving his Ph.D. from Princeton University, he joined the faculty of Duke University, where he remained until he retired in 2011. During those years, he founded the university's drama program and chaired the department on and off for fifteen years (1975-85, 2003-2008). He was also the founding director of Duke's summer theatre program and its Artistic Director for twelve years. In 1969 he won the Duke student government Outstanding Professor Award, and thirty years later won the Trinity College Distinguished Teaching Award.

Besides the dozens of productions he directed at Duke, he has worked in the commercial theatre, directing six operas for the Triangle Opera Theatre in Durham, including *The Magic Flute*, *Madame Butterfly*, and *Carmen* as well as contemporary works at Manbites Dog Theatre, an alternative theatre in Durham. He has published several plays, perhaps the most well-known being *Randy's House* which dramatizes the conflict between an Atlanta suburban community and the gay couple who has recently moved in. The play has been produced across the country. Often, it has been produced in conjunction with chapters of PFLAG, the largest organization providing support for LGBT individuals and their families.

Most of us may know him best for his scholarly achievements. He has published thirty essays, focusing on playwrights such as Caryl Churchill, Sam Shepard, and Edward Albee. He often presents papers and lectures at national organizations such as ASTR, the MLA, and regional conferences.

Somehow, he has found time to write a dozen books, including *Staging Gay Lives*, *Something for the Boys*, *Acting Gay*, *Gay Drama Now*, *Awkward Stages*, and *Terrence McNally: Fifty Years*.

He is so highly recognized that he was selected to be a member of Editorial Board of TRIANGULATIONS, a book series on Queer Theater and Performance at the University of Michigan Press, certainly one of our most prestigious university presses.

## Naomi Iizuka

— Citation by Fellow Kim Peter Kovac

Naomi Iizuka is a major force in the American theatre, both in the recent past and present with her work as a playwright, and in the present and the future as a master teacher of playwriting. Her plays are informed by her multicultural background, her studies in classical literature, and her keen understanding of contemporary social issues. She writes with an infinite respect for her audience's empathy and intelligence informed by a poet's ear and a Japanese brush painter's precision.

One of the most-commissioned playwrights in the USA, her plays include 36 VIEWS, POLAROID STORIES, ANON(YMOUS), LANGUAGE OF ANGELS, ALOHA, SAY THE PRETTY GIRLS, TATTOO GIRL, SKIN, AT THE VANISHING POINT, CONCERNING STRANGE DEVICES FROM THE DISTANT WEST, LAST FIREFLY, CITIZEN 13559, WAR OF THE WORLDS and GOOD KIDS (commissioned by the Big Ten Theatre Initiative). She's been produced by the Berkeley Rep, the Goodman, the Guthrie, Cornerstone, Intiman, Children's Theater Company, the Kennedy Center, the Huntington Theater, Actors' Theatre of Louisville, GeVa, Portland Center Stage, the Public Theatre, Dallas Theatre Center, the Brooklyn Academy of Music's "Next Wave Festival," and Soho Rep.

Naomi was born in Tokyo grew up in Japan, Indonesia, the Netherlands, and Washington, D.C., She has a BA in classical literature from Yale and spent a year at Yale Law School before eventually receiving her MFA in playwriting from University of California, San Diego in 1992.

She is an alumna of New Dramatists and the recipient of a PEN/Laura Pels Award, an Alpert Award, a Joyce Foundation Award, a Whiting Writers' Award, a Stavis Award from the National Theatre Conference, a Rockefeller Foundation MAP grant, an NEA/TCG Artist in Residence grant, a McKnight Fellowship, a PEN Center USA West Award for Drama, Princeton University's Hodder Fellowship, and a Jerome Fellowship

Naomi has taught playwriting at the University of Iowa and the University of Texas, Austin, and was a Professor of Dramatic Arts and Director of the Playwriting Program at UC Santa Barbara until January 2008 when she took over as the head of MFA playwriting at her alma mater, UCSD. This program recently partnered with La Jolla Playhouse to assure the playwrights are assured of a commission from the theatre.

It is with humility, respect, and pride that I present Naomi Iizuka for induction to the College of Fellows of the American Theatre.

## Rhona Justice-Malloy

– Citation by Fellow Michael Hood

Dr. Rhona Justice-Malloy has been an active and contributing member of the American academic and professional theatre community as actor, producer, director, teacher, scholar and leader. She has taught a wide range of courses across the length of her career and has also taken on administrative responsibility, beginning in 1994 as Coordinator of Graduate Teaching Assistants in Acting at the University of Georgia and including roles as Associate and Co-Producer at Highlands Playhouse; Director of University Theatre, Central Michigan University; Chair, Department of Theatre Arts, University of Mississippi, and since 2006 as Director of the BA Program, Department of Theatre and Film, University of Mississippi. In 2018, she was awarded the University of Mississippi College of Liberal Arts Research, Scholarship, and Creative Achievement Award. She served as Treasurer, Vice-President and President of the Mid-American Theatre Conference and was made a Fellow of the conference. She has also served two terms as a Trustee of the National Theatre Conference and as an active participant in the NTC Women Playwrights' Initiative.

Dr. Justice-Malloy is a Fellow of the Sarah Isom Center for Women and Gender Studies at the University of Mississippi where she has established an annual residency for a woman playwright. She has also been active as an actress and as a director, assaying a significant list of roles and productions. She has been a member of Actor's Equity for over 40 years, is a member of the League of Professional Theatre Women and is also a past member of SAG/AFTRA.

Dr. Justice-Malloy has an extensive list of research credits including books, essays, articles, and reviews, as well as regional, national, and international presentations across a wide range of subjects. Her publications include "The Florence Mills Association vs. Bill "Bojangles" Robinson: The Contentious Battle over Flo Mills' Monument in *Continuum: The Journal of African Diaspora Drama, Theatre, and Performance* and "Mothers, Daughters, Identity and Impossibilities" in *Theatre History Studies*. She is a contributing editor (with Scott Magelssen) of *Enacting History*, University of Alabama Press.

She has been active as a member of Performance Studies International, the Consortium for the Co-ordination of European Performance and Theatre Studies, the International Federation for Theatre Research, the Association for Theatre in Higher Education, the American Society for Theatre Research, the Society for Science and Literature, the International Congress of European Theatre, the Popular Culture Association, and is a past member of the Advisory Council to the School of Classical Studies of the American Academy in Rome.

## – Molly Smith

– Citation by Fellow Gail Humphries

Molly Smith has been a significant contributor to the American theatre as artistic director of Arena Stage at the Mead Center for American Theatre in Washington, DC, since 1998 and as artistic director for Perseverance Theatre in Alaska, for two decades. As an artistic leader, she has displayed conviction, tenacity, and insight. As the artistic director of Arena Stage, she has been involved in numerous artistic initiatives centering on the production, presentation and study of the American theatre. She has astutely led Arena Stage to national recognition for artistic initiatives, as well as quality education and community engagement programs. Since assuming the leadership position at Arena Stage, she has produced and directed vitally important and artistically innovative theatre for Washington, DC and national audiences.

At Perseverance Theatre in Douglas, Alaska, Molly Smith founded a theatre company that is internationally recognized for its dedication to cross-cultural work. While artistic director, she also created the Alaska Conservatory, bringing together artists and interns from Alaska to strengthen the theatre's origins.

Her directing credits are vast and varied with over 100 productions ranging from *The Originalist* at Asolo Repertory Theatre to *The Women of Brewster Place* at Alliance Theatre to *Carousel* at Arena Stage. She holds an MA in theatre from American University and a BA in theatre from Catholic University and has also received Honorary Doctorates from both Towson University and American University.

Ms. Smith's professional service includes board membership for the Theatre Communications Group and a visit to Russia as part of the Trust for Mutual Understanding. Her speaking engagements range from keynote addresses (Dramatist Guild National Conference, American Association of Colleges and Universities, and convocations for multiple universities) to presentations for the National Press Club and the Strategic Leadership Institute of Catholic University. Her honors are extensive including the Washington, DC, Hall of Fame Society, Washingtonian of the Year, the John P. McGovern Award, Cosmos Club, the Women of Genius Award from Trinity College, the Arts Honor Award at George Mason University, and the Phi Beta Kappa Certificate of Recognition.

Ms. Smith is an avid advocate for the position of the arts in American society. She has consistently authored articles espousing the importance of the arts and the significance of artistic responsibility in the current political climate. She adroitly challenged all of us in the artistic community to advocate for contributions the arts have made to improve quality of life and as a provocateur for social justice. As she states, "We are the ones as Americans who must resist and push back when we see the rights of others being questioned, knocked around, or threatened. Because when we speak out, others will too."

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## **NOMINATION PROCESS**

From the website:

It is the responsibility of each Fellow to place in nomination those persons she or he believes are qualified to become members of the College of Fellows of the American Theatre. Persons who have distinguished themselves on a national or international level through service, artistic accomplishment, scholarship, innovation or all of these may be nominated by a current Fellow for consideration by the Board of the College of Fellows of the American Theater for membership. Nominations **MUST** be seconded by two Fellows who are acquainted with the work of the Nominee. The nomination letter/statement should have the depth of the presentation citation, and the seconding letters should not be simple reiterations of those facts but rather add perspective to the nomination. Due confidentiality requires that nominees not be aware that they are being considered. Nominations on this form and two seconding letters of support (the responsibility of the nominator) must be submitted no later than March 1. Only nominees whose files are complete will be considered during the Annual Meeting. Since nominators will most frequently read the citation for their nominees, or be called upon to prepare the citation, it is recommended that a copy of the nomination form and letters be retained.

**ONLINE NOMINATIONS ARE MUCH PREFERRED!**

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## **SAVE THE DATES**

**April 16-18, 2021**

for our Annual meeting at the John F. Kennedy Center for Performing Arts  
and our annual celebration at the Cosmos Club. More information to follow.