



The Fellows Gazette

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Dean Parker Initiates New Fellows Tradition



Scott Parker starts a new Fellows tradition

Most theatre service organizations have a tradition of presenting their incoming or outgoing presidents with a symbol of their office, or a remembrance of some sort in appreciation for a job well done. Say, an inscribed gavel, or perhaps a plaque, or maybe even a handsome plinth . . . “with thanks from a grateful membership.”

I once attended a meeting when the outgoing president presented his successor with a claw hammer rather than a gavel explaining that because they were in the theatre business, a hammer was more appropriate for constructing scenery. As an outsider, I took it to mean that this was a particularly combative organization to govern.



Gil Lazier initiates the gift

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Fellows Endowment Grows

The launching of a new campaign this past year to increase the Fellows' Endowment to \$50,000 has attracted 4 new Lifetime Benefactors and 28 additional contributions including 5 gifts of \$500 or higher. We congratulate the membership for making this commitment because they believe in the College of Fellows and its mission of honoring colleagues who have had distinguished careers.

In response to requests for other venues by which members may contribute to the College, we have added the new category of Endowment Fellow. This category recognizes our colleagues who are Lifetime Benefactors already and who want to make another contribution of \$500 or larger; or for those who give \$500 or more to honor a member of the College of Fellows, living or deceased; or for any organization that makes a \$500 or larger contribution to the College (like the Doris Duke Charitable Foundation). (see page 20) In addition we welcome gifts of all sizes, especially memorials, to ensure the work of the College of Fellows into the future.

We have no other means of paying for the business of the College except through the contributions of the membership. We ask that everyone consider making a contribution of \$75 per year or becoming Lifetime Benefactors with a contribution of \$500. ■



2008 Business Meeting was well attended

Of all these traditions, I've often thought the Southeastern Theatre Conference has a particularly clever one. There, the outgoing president presents the incoming leader with a copy of *Roberts Rules of Order*, which he inscribes with words of advice from the works of Shakespeare. Some of the more memorable quotations include: "Uneasy lies the head that wears the crown." "When troubles come, they come not in single spies, but in battalions."

When my time came to continue this SETC tradition, I wanted to inscribe the rule book with the warning I see every time I climb to the top of my very tall and rickety step ladder: "Danger, do not stand or sit here." But, Shakespeare never said that . . . I checked.

As far as I know, the College of Fellows has never adopted a similar tradition; and so on assuming the Deanship last April, I thought I would start one. My immediate predecessor is the incomparable bon vivant, raconteur and consummate diplomat Dean Gil Lazier. They just don't come any finer, as we all know. He deserves the best.

So, in establishing this new tradition I thought I would give Gil something representative of my home state of North Carolina . . . but what? I couldn't drive a stock car into the Kennedy Center; and because the Center uses a union caterer, I knew they would never allow me to bring in a plate of pork bar-b-que with sides of cold slaw and collards, and a glass of sweet ice tea. North Carolina is also a big college basketball state, but I couldn't see our distinguished Dean dribbling down the Great Hall of Nations for a lay-up.

And then I went to the North Carolina Crafts Gallery where I saw the perfect gift: a large moonshine pottery jug that would make even Snuffy Smith proud. It wasn't just any jug either. It was made by the Owens family of world famous Jugtown. "Perfect," I said with a great sense of satisfaction . . . so proud of myself.

With some trepidation, I snuck the jug into the Kennedy Center for our Sunday morning business meeting, and when Dean Lazier turned the floor over to me as the incoming Dean for a few remarks, I presented it to him with my heartfelt thanks for so generously serving as my mentor. His only comment was that I should have filled it with a little white lightning and given it to him at the beginning of his term, not the end of it.

My first lesson as Dean. ■

Citations of New Fellows

Fellow Karen Berman

Citation by Fellow Bonnie Nelson Schwartz



Bonnie Nelson Schwartz and Karen Berman

Fellow Donn Murphy talks of a certain bitter wintry night. It was 11:30 PM in a deserted Georgetown University campus parking lot. Donn was dragging himself home from a late-night rehearsal and ran into Karen Berman who he thought was doing the same, except that she had finished two rehearsals and was headed into her third. Needless to say it was a humbling experience for Donn, but just another day in the life of Karen Berman.

Many words describe Karen Berman; actress, producer, writer, director, administrator and teacher; but the thing that unites them all is "*giving back*" For Karen, leadership is a service opportunity- inspiring, engaging, and enabling all who have the good fortune to be a part of her creative world.

When I interviewed Karen in 2005, she was the president and moving force behind ATHE, the Association for Theatre in Higher Education, our nation's major academic theatre organization. Under her leadership, ATHE participated in congressional lobbying for the arts and promoted the alliance of theatre-related organizations. With all she accomplished during her presidency, she spoke most passionately about imparting her experiences to her students, in other words—"to serve."

When I say that the Washington, DC theatre community claims Karen Berman, I refer to the "community at large." We share her teaching

talent with American University, Catholic University, and Georgetown University. We share her directing gifts with community and professional theatres like Source Theatre, Trinity Theatre and the Smithsonian Institution. We share her entrepreneurial spirit with the Washington Theatre Festival, the Washington Theatre Lab- and now with a theatre company of her own, Washington Women in Theatre, dedicated to bringing new plays by women to the stage.

Professor Berman, please meet the College of Fellows of the American Theatre—who today claim you proudly and welcome you as one of their own. ■

Fellow Dan Carter Citation by Fellow Gil Lazier



Gil Lazier and Dan Carter

Producer, director, award-winning fight director, professional stage manager, actor and academic administrator, for the past fourteen years Dan Carter has served as Director of the Penn State School of Theatre and Producing Director of the Pennsylvania Center Stage. Previous to the Penn state posts, Dan chaired the Theatre Department at Illinois State where he produced the Illinois Shakespeare Festival, and served as Associate Dean of the FSU School of Theatre. I am proud to say that he holds an MFA from FSU.

He is currently Chair of the National Association of Schools of Theatre Commission on Accreditation and Vice President of the National Theatre Conference. These offices, among many others he has held, attest to his dedication to service in professional and educational theatre, and to the respect other leaders in our profession have for him.

A gifted professional director, Dan's recent credits include *Death of a Salesman* with George Dzundza,

Collected Stories with Lois Nettleton, *Wit*, *Cabaret*, and the "Scottish Play." He has acted with such luminaries as Al Pacino and Martin Sheen, and performed in Josh Logan's revival of *Mr. Roberts*. He maintains active memberships in AEA, SAG, and SSDC.

When Dan and I worked together to administer the FSU program, I could tell that he was destined to emerge as a leader in our field. He's smart, energetic, productive and, most important, fiercely dedicated to the highest values. He is committed to excellence in everything he does. And through it all he manages to maintain his sense of humor. I am proud and honored to ask you to welcome Dan Carter to the College of Fellows of the American Theatre. ■

Fellow Jeffrey Koep Citation by Fellow Jerry Crawford



Jerry Crawford and Jeffrey Koep

Jeffrey Koep is a native of northern Minnesota where he fished in such glorious places as Gull Lake, later graduating to the Pacific Ocean and beyond. His medically talented and lovely wife, Julie, daughter, Melanie, son, Joseph, and other family members stand with friends, colleagues, and students as a large support group for both his fishing and his stellar career in theatre. Fishing aside, theatre was Jeff's indoor sport at Moorhead State and Bowling Green State Universities until he discovered equal skills in acting, directing, theatre and film theory and criticism, as well as theatre and arts history. A PhD from Washington State University helped Jeff locate a focus in Business as well as Theatre. There followed a remarkable career in teaching and arts administration. Both a professional actor and director, Jeff balanced a career in academic and professional theatre. His key leadership roles were at Indiana University, South Bend, and UNLV, where he now resides as Dean of Fine Arts, the

longest serving Dean at that school. His accomplishments filter through familiar organizations: AEA, SAG, AFTRA, ACTF, ATHE, NAPAT, The Jacob Javits Foundation, Carolina Playwrights, The Society of American Fight Directors, and Nevada Conservatory Theatre. A renowned play adjudicator, critic, and "accreditor," he fostered development of a unique, "cutting-edge" program in Electrical Engineering in Theatre at UNLV. Governor Jim Martin of North Carolina presented Jeff with The Distinguished Service to the Arts Award in that state.

Those impressive career highlights and others only illustrate the obvious worthiness of our new Fellow. I conclude with words that are far more important in defining Jeffrey Koep: ABSTRACTIONS based on feelings and myriad life experiences garnered from those of us fortunate enough to have been touched by his life—WARM, ARTICULATE, PERCEPTIVE, CONSTRUCTIVE, HUMANE, FAIR, DECISIVE, LOYAL, GENEROUS, HUMOROUS, CARING, COMPASSIONATE.....and..... FELLOWSHIP!

Welcome, Jeff Koep! ■

Introduction of Roger L. Stevens Speaker Gerald Freedman

I'm often asked by young stage designers if I have advice for them as the contemplate life in the professional theatre. Yes, indeed I do. The best advice I can give an early career designer is this, "Tie your tail to the kite of a talented stage director!"

It certainly worked for me thanks to a baker's dozen of famous stage directors. In fact, in 45 years of designing for the stage, directors are the only persons in the theatre that have made a difference to me and my fellow designers.

But the director who has had the greatest impact on my career - and indeed, on my life - has been MY director: Gerald Freedman. Luckily, I was in the right place at the right time in 1984 when Gerald became artistic director of the Great Lakes Theatre Festival in Cleveland, Ohio. When he arrived at Great Lakes, Gerald didn't know me from Adam but I knew about him because of his reputation as one on America's most accomplished stage directors.

The day of our first meeting together, Jerry and I had dinner at what was to become our favorite Japanese restaurant. On that occasion, we each ordered exactly the same items from the trendy sushi menu, and I began to think, "This could be the beginning of a beautiful friendship; I like this man, I like his artistry, and I like his sushi!"

Well, the rest is history. Gerald inaugurated a "golden age" of theatre in Cleveland; he was the person with the right stuff to do just that. You may recall there is a song called "The Midas Touch" in *Bells Are Ringing*, the 1956 Broadway musical Jerry co-directed with Jerome Robbins and Bob Fosse; the lyrics go something like this: "First you're hot and then you're cold, then you're shy and then you're bold, but I'm always sensitive to you!" Well, Gerald Freedman has a "hot" imagination and a "cool" intellect; he brings his unique "Midas touch" and his bold artistic sensibilities to every theatrical production he touches.



Gerald Freedman

Gerald Freedman's resume' is twenty-four karat gold; he is a protege' of Alvina Krause at Northwestern University during the golden age of that famous theatre school; he presided over the golden era of John Houseman's Acting Company at Juilliard; he was artistic director during the golden years of Joe Papp's New York Shakespeare Festival; he was instrumental in the creation of a dozen musicals during the golden age of Broadway; he was artistic director of the American Shakespeare Festival in Stratford during that company's golden vintage; last year, he directed Beckett's *Happy Days* at an Istanbul theater on the Golden Horn of Turkey; and he recently staged a golden anniversary revival of *West Side Story*.

Working with Jerry, it is no wonder I came to think of myself as his golden retriever. This man with the Midas touch influenced the careers of so many actors, writers, and designers it is not possible to

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walk with him down a street on the Upper West Side of Manhattan without crossing paths with, and being greeted by, the memberships of Actors Equity, SSD&C, and the United Scenic Artist Local 829 - all of whom, it seems, he taught, directed, and/or influenced.

One of those Equity actors, film star William Hurt, recently wrote a letter addressed to the Board of Governors of the University of North Carolina in support of Gerald's nomination for the prestigious Oliver Max Gardiner Award. This award is given to a person who, "has made the greatest contribution to the welfare of the human race." In his letter, Bill Hurt observed, "I can think of no person I would more highly recommend receiving an award 'for services brilliantly rendered for contributions to humankind' than Gerald Freedman. I remember him, specifically and powerfully, as being one of the handful of lynch pins to whatever ability I have to add something useful to the work we share in the theatre."

Broadway star Mandy Patinkin also sent a letter to the Board of Governor's; in his statement, Mandy wrote, "It is my deepest belief that the Oliver Max Gardiner Award in the hands of a man like Gerald Freedman, will have boundless resonance. It will be carried long past his lifetime in the souls of every student that has been fortunate enough to walk through the halls of his particular knowledge and experience."

A recent graduate of the North Carolina School of the Arts who did, indeed, "walk through the halls of Gerald Freedman's particular knowledge and experience" is currently studying Tibetan Buddhist festivals and ritual ceremonies in the Himalayan kingdom of Nepal; this young man recently sent Dean Freedman the following message from Katmandu: "In the tumultuous Nepalese season of festivals, I discovered how grateful I am to you for the gift of process. It's been a long time since I tried learning a new language, and without the discipline I garnered under you, I'd be floundering. Thanks for all that. There's one passage in particular in the Tao Te Ching that reminded me so much of your approach to directing that I can't help sending it your way. The Tao asks, 'Can you coax your mind from its wandering and keep to the original oneness? Can you cleanse your inner vision until you see nothing but the light? Can you love people without imposing your will?' "

Like Gerald Freedman's students, colleagues, and friends, I've found the paradoxically allowing and controlling guidance of the Taosit to be well in tune with his remarkable intellect and sensitivity.

Therefore, Fellows of the College of the American

Theatre, ladies and gentlemen, it is my privilege, with your help, to welcome our distinguished 2008 Roger L. Stevens speaker, the American stage director with the golden touch - Gerald Freedman.



The Roger L. Stevens Address

"My Life in Art: A 21st Century Riff on Stanislavsky"

by Gerald Freedman

I'm honored and flattered to be asked to speak to this assembly of my distinguished peers. What can I say to you that you don't know or haven't experienced? Not much, I expect, except the story of my own journey. Yet I don't like talking about myself. I find other people so much more interesting.

I don't want to preach about the state of the theatre or about its future. I don't want to play either Il Dottore or Pantalone. All I really know is my journey. Then I think of what a remarkable journey I've had; the great mentors I've encountered, and the choices I've made, mostly by accident or coincidence, that have shaped my life. By the way, I like "mentor" rather than teacher, for myself as well as those I've worked with and worked under. In the dictionary, "teacher" has a dozen definitions. "Mentor" has two. One who shares and one who guides. But I like that. One who shares and one who guides. I want to think of mentoring as a collaboration, a master and journeyman relationship rather than a superior and a subordinate.

Which one of us doesn't feel that with each production we are again at zero—starting another learning project—and that's the condition we share with our younger journeyman or apprentices. And that's the condition I experienced as a young man



Gerald Freedman

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with many men and women.

So, here are their names - the people I deem my mentors and some of the producers I've worked with.

Mentors

Alvina Krause
Jerome Robbins
George Cukor
Harold Clurman
Bobby Lewis
Leonard Bernstein
Elia Kazan

Producers

Roger Stevens
Alexander Cohen
Leland Hayward
David Merrick
Cheryl Crawford
John Houseman
Robert Whitehead
Kermil Bloomington
Joe Papp

Am I name dropping? You bet. Here are some of the artists I've worked with who have mentored me and some of those whom I've mentored:

Designers

Raul Pene de Bois
Oliver Smith
Jo Mielziner
Jac Venza
Ming Cho Lee
John Ezell

Composers

John Morris
Bob Waldman
Jule Styne

Playwrights

Arthur Kopit
Arthur Laurents
Arthur Miller

Do you think this means anything?
Alfred Uhry

Costumes

Pat Zipprodt
Irene Sharaff
Lucinda Ballard
Theoni Aldredge

Lighting

Peggy Clark
John Harvey
Jean Rosenthal
Tharon Musser
Tom Skelton
Mary Jo Dondlinger

Am I proud of this list? You bet. It reads like a review of the major theatre artists of the last half of the 20th Century.

It started when I went to Northwestern University and fell under the guidance of Alvina Krause, a former girl's gym teacher and eurhythmics instructor who seemed to have discovered Stanislavski and his techniques by accident, by

curiosity and by observing accomplished actors of the Twenties and Thirties. I still use many of her teachings in my work both professionally and in mentoring at the North Carolina School of the Arts. They are still valid. Alvina Krause reinforced in Art what I had learned from my Jewish parents in Lorain, Ohio. An unalloyed irreducible/inflexible respect for integrity of execution in all things.

I arrived at Northwestern loaded with potential in skills, a hunger to learn about everything and boundless curiosity and energy. Alvina Krause guided me through a maze of possibilities to a clearer vision of who I was meant to be. Others like Fellow Lee Mitchell provided me with production skills I use to this day. Another teacher, Robert Breen, gave a group of us students a challenge in presenting non-dramatic texts in a theatrical way. Fellow Students Lilla Heston, Sefton Darr, Louis Popovsky and I tackled "As I Lay Dying" in a hugely successful workshop that helped to codify a new genre called "Reader's Theatre". My production of *The Robber Bridegroom* was a direct product of that training. Fellow Gresdna Doty has written a beautifully detailed, accurate document of my process in the 1980 publication of "Literature in Performance".

I was fortunate. I was blessed with a variety of skills and talents. I painted, wrote, composed music, had an excellent singing voice and had an aptitude for movement and acting. I went to New York after graduation and exercised all of these talents in one way or another. My first professional job was playing cocktail piano and singing. My first meaningful professional job was as an Assistant Director to Norman Felton, in an hour-long TV drama at NBC. I learned camera technique, the demands of commercial-network timing. I met and worked with legendary names in the business, Robert Montgomery, Faye Bainter, Lilliam Gish, Gig Young, Sylvia Sidney - legendary actors from my Saturday afternoons at the movies as a kid in Lorain, Ohio.

I directed an Equity Library production of *As You Like It* in New York which improbably was seen by a talent scout and landed me a Hollywood contract with Columbia Pictures. I went out there with a former classmate, Claude Akins, who was in my *As You Like It*, and the actor Jack Lemmon who was a friend.

One of my first assignments as Dialogue Director/Director was "It Should Happen to You" with Jack Lemmon, Judy Holliday and one of my great mentors, the director, George Cukor. He taught me how to disarm a star's ego with critical observations delivered with humor and flattery.

“Wonderful! Excellent! Let’s try one more and this time do what you really want.”

He taught me how to give gifted actors room to create. To direct without directing. At Columbia I learned film technique, and editing, while directing TV films and working on *The Caine Mutiny* and other films. Respect for craft. Bogart, noted for his alcoholic misadventures, never took a drink before the last set up of the day. He was Humphrey Bogart coming to the set. He became Captain Queeg, instantly, as he crossed the line into the set. A change of thought and his eyes were different.

If it begins to sound like I’m name-dropping or reading my resume, I hope, I think, I’m doing something different. When I came to the North Carolina School of the Arts as Dean, I encountered a negative faculty member who kept challenging me and my philosophy of acting. I said, some of those I studied under were Bobby Lewis, Harold Clurman, Lee Strasberg. He retorted, “You don’t have to give me your resume.” I said, “I’m not. I want you to understand the people and teachers who’ve influenced and shaped me.”

During my Hollywood years, a friendship and professional respect developed with Judy Holliday at Columbia pictures and led me back to New York and my work with Jerome Robbins, first on *The Bells Are Ringing*, which starred Ms. Holliday and then *West Side Story* and *Gypsy*. Robbins and I had a professional relationship from 1956 till he died in 1998. I served as a sounding board for him in casting, script development and production values. I supplied the acting coaching for the productions we worked together and particularly for WSS. The cast was comprised of all young dancers of great skill with a variety of professional experience but very few of them had any acting experience, other than carrying a few lines out of the chorus. Jerry gave me six weeks with the principals before official rehearsals started and then as the dances were developing we would share rehearsal time.

Carol Lawrence, Chita Rivera, Larry Kurt and Mickey Callan were charismatic performers without acting skills. I opened up the concepts of talking and listening for them, of accessing their emotional availability when needed, of using song and lyrics as a means of character communication. They were performers and they came out of the experience as actors. And they are grateful to this day.

I’m always asked “What was it like to work with Jerome Robbins?” It was great for me. You see, Jerry had a reputation of picking victims and going after him with devastating results. It was true. His

instinct led him to the most vulnerable and least prepared to suffer his onslaught. I was around to pick up the pieces, nurture them back to sanity and interpret what he wanted from them. In our first association on *Bells Are Ringing*, he took me aside after I had directed a scene with Judy Holiday and Jean Stapleton. There was some element he was unhappy with. He started to read me the riot act in something of a rage. I interrupted him, although I was trembling with an adrenaline rush; I can still summon up the feeling. I said, “You can’t talk to me like this. If you have a problem with my work let’s talk about it in a quiet, constructive/direct manner and I’ll fix it.” He never yelled at me again in the long professional relationship we had together.

Thirty-five years later, he asked me to work with him again in a workshop at Lincoln Center. It was to be an autobiographical piece incorporating dance and drama. In the intervening years since *Fiddler*, Jerry had devoted his time to ballet. I thought twice about his invitation. After all, I was an established director on my own. Could I go back as Jerry’s assistant, professionally? Emotionally? It didn’t take me long though to say, “Yes.” How often does one get the opportunity to work with an acknowledged theatre genius? This came to be his most vulnerable, exposed work; its working title was *The Poppa Piece*. It was never shown to the public because he could never bring it to completion no matter how he tried. He simply could not solve the problem of dramatizing his experience with the House Un-American Activities Committee. However, he heaped lavish praise and gratitude for my contributions and for our partnership.

Earlier in our collaboration, I wrote to Jerry, “You’ve been such a wonderful mentor in demonstrating your commitment to the work, your resistance to compromise, your ruthless examination of your own work and your continuous and restless search for the truth. The right gesture – the absolute essence.” This now, has become my creed.

Last year, I directed a 50th year celebration of WSS. Carol Lawrence and Mickey Callan said it was better than the original. I naturally thought they were being generous and polite. They answered, “Oh, no! We did everything Jerome Robbins made us do. In this production, you let it breathe. The Jets were all individuals, not types.” I was indeed flattered, but that’s what I try to do for actors. I give them room to breathe.

And at a Broadway Cares celebration in December, Tony Mordente, the original Arab and David Winters, Baby John - now both successful film and

TV directors - said, "We never could have done that scene before "Officer Krupke" without you! We still talk about it."

Actually I learned about letting actors breathe from my work at the Actor's Studio. As you know, the Studio was for the actor, for professional actors to grow and enhance their skills. The emphasis was on the actor and his or her creative process. I came to respect the actors process and be a "guider" rather than a "director"; a collaborator in the true sense of the word. This is what I observed and learned from Bobby Lewis and Lee Strasberg.

Mildred Dunnock had recommended me for membership in The Actor's Studio in 1952 after seeing my *As You Like It*, but I went to Hollywood. When I came back to NY, I became a member of The Studio and there encountered Lee Strasberg, Cheryl Crawford and Elia Kazan. The Studio met twice a week and eventually I became co-chairman of the writers-director workshop with Arthur Penn, and Joe Mankewicz. It was a wonderful learning experience, at the same time, I was working commercially on Broadway.

Lee Strasberg was the Studio's master teacher and had the last word. His contributions and observations were astute and penetrating. But often, they were limited to narrow aspects of the actor's craft- like scene objectives and emotional memory. Little or no attention was paid to language or voice for instance. But I learned a great respect, first, for "behavior" to reveal character and then for Lee's method of criticism. He always asked the actor what he was working on and his observations were scrupulously limited to that end. He never allowed you to say "I liked" or "It was good" or "bad". Your comments had to be specific in craft terms. This is still my method in rehearsals and in the classroom.

When I returned to New York from LA, I wrote a letter to Joe Papp after seeing an early NY Shakespeare production of *As You I Like It* with the great actor George C. Scott as Jaques. Despite that performance, I wrote, "I think I can do a better production". Joe called me in for an interview and thus began our amazing 29 year relationship. We created an acting ensemble of George C. Scott, Colleen Dewhurst, Charles Durning, Jane White, Paul Stevens, Julie Harris, Tom Aldridge, Stacy Keach, James Earl Jones, Sam Waterston, Roscoe Lee Brown, and J.D. Cannon to name but a few. We had a distinguished team of young designers – Ming Cho Lee, Eldon Elder, Theoni Aldridge and Martin Aronstein. Think of it! We had created an American ensemble of actors, designers and technicians that changed how Shakespeare was

perceived in America. I'm proudest of this quote from Robert Brustein, "One of my earliest reviews as theatre critic for the *New Republic*, was a 1960 notice of *Taming of the Shrew* in the park, directed by Papp's close associate, Gerald Freedman. The production's boisterous, irreverent, indigenous approach to a familiar classic instantly delivered us from years of enslavement to British models." Bob saw that I had synthesized the worlds of vaudeville and musical theatre with Shakespeare. After all, Shakespeare also was a commercial playwright writing for a popular audience.

These were my happiest and most gratifying/satisfying years in the theatre. With Joe, "the play was the thing", the artist and artistic excellence came before the commerce, and with his genius for producing, he always found a way to move forward and stay financially solvent. I never had a contract with him, we never talked money, I knew he would do the "right thing". Joe felt artistically, we had to grow beyond Shakespeare. That meant, new plays. The Public Theater was born.

Joe and I wanted to open the Public Theater with a new Musical – the unique American contribution to the stage. The original mission of the Public was to encourage and present new works dedicated to lyric theatre – language, poetry, music. *Hair* came to Joe via James Rado and Gerry Ragni whom he met on the commuter train to Yale where we were all working at the time. We recognized its' great energy and exuberance of spirit. But it lacked form. The challenge was to give it structure without destroying its energy and originality and to give it a semblance of a beginning, middle and end. Rado and Ragni had written their own score. It was not good. I encouraged them to find a new composer, which led them to their magnificent collaboration with Galt McDermot.

Joe Papp! What a wonderful collaborator and what a wonderful and creative time we had together over 29 years. Joe had the reputation of coming in and taking over his young director's work, or at least messing around with them. He never took over any production of mine and always had helpful insights. We would cast together. His advice was, "take the best actor" over the best type. I've followed it ever since. He would come to my second tech and give useful observations and "do-able" suggestions. I looked forward to his visits at that stage of the process.

He also observed, "Jerry, you do your best work during previews." I took this as a compliment. I always look forward to the audience to give me a fresh and sophisticated feedback which helps me

During my 13 years as director of the Great Lakes Theatre Festival in Cleveland, I recall two anecdotes that Rob Ruggiero, associate artistic director of Theatre Works in Hartford, reminded me of. It was a first reading at the table. Rob sitting next to me was following the text. I put my hand over the pages, covering them. I said, "Watch the actors. You will learn so much by watching the actors. The text is printed. You can read it anytime."

The other story happened some productions later. I apparently embarrassed him in front of Hal Holbrook because Rob had not properly prepared something. He, summoning up all his courage and dignity, exclaimed, "I don't think that was fair!" I apparently roared back, "Fair! Fair! The theatre isn't 'fair'. The theatre is 'now' - the theatre is 'excellence'. It has nothing to do with 'fair'. These were not the words of Alvina Krause, but it was her creed.

Great Lakes decided to celebrate Mr. George Abbott's 100th birthday by producing the play *Broadway* which he had written and directed in 1926, and the musical *Boys From Syracuse* which he had adapted and directed in 1938. I asked Mr. Abbott to direct *Broadway*, at 100, and with some trepidation, I took on *Syracuse* with the Master looking over my shoulder. When I first came to N.Y., Mr. Abbott was the commercial king of directors. His directing style was scorned with the words "louder" and "faster" and I, on the other hand, represented Mr. Art which meant you were not allowed to use words like "louder" or "faster" or give line readings. Forty years later, in Cleveland, I literally sat at Mr. Abbott's feet soaking in his direction. "I can't understand you." "Just say the words as written." "I don't believe you." The same vocabulary I had been using for decades. I learned the primacy of story from Mr. Abbott, "Story, story, story." He sits on my shoulder at every rehearsal whispering those words.

Mr. Abbott had earned the respect of the theatre community and was always addressed as Mr. Abbott. A high point in my career was when Mr. Abbott gave me permission to call him "George", to which I replied, "Thank you, Mr. Abbott."

My Cleveland work at Great Lakes was my most mature work. I was Artistic Director and could call the shots, always with magnificent support from designer Fellow John Ezell – both aesthetically and morally. Yes, I said morally, because every artistic decision dictates other choices, choice of material, the depth and breadth of your aesthetic vision, your responsibility to community and to one's own sense of artistic integrity. And John, as an artist

and collaborator, reinforced and augmented those decisions. I was able to create three lyric productions combining poetic syntax/heightened language, music, dance and imaginative visual imagery that were my most satisfying achievements; Productions of *The Bacchae*, *Blood Wedding*, and my own adaptation of *The Dybbuk*.

With *The Dybbuk* I was able to deeply explore and express my Jewish heritage and tribal beginnings; the spirit of my Chasidic forbears was mystically honored. Later, I operated more on instinct and trust than ever before with two naturalistic productions of *Death of a Salesman* and *Glass Menagerie*, and with the collaboration of two magnificent actors, Hal Holbrook and Elizabeth Franz, I was able to realize a depth of truth in theatre that transcended anything I had ever done before. With these productions, I felt somehow, a peace within my artistic self that made a career transition to Dean of Drama at NCSA both easy and natural – a time in my life when I wanted to share all that I've learned and experienced with aspiring young professionals.

The true zenith of my career was when I was asked by Mark Rylance to direct in The Globe Theatre in London. I had expected the assignment to be a Shakespeare, after staging 26 productions in the U.S., but Mark assigned me *The Antipodes* by Richard Broome, which probably hadn't had a professional production in London for hundreds of years. When I excised the satiric, topical events and allusions to 17th Century life, what was left of *The Antipode* was an amusing and domestic sex farce, one that is still familiar to the English stage. It was a blast!

The sheer intoxication of working in the same space as Shakespeare and his company in the 1590's and 1600's, to face the same challenges of space, and audibility, and those pillars (which I loved, by the way), and then to look down from the gallery to the pit below with its jostling, exuberant and fervent fans was a sight and sound and feeling I shall never forget. And I felt very privileged to have that signal honor.

Shortly after, in the same season, Michael Kahn invited me to direct *King Richard II* at the Washington Shakespeare Theatre. The structure of the Globe's thrust stage, the entrances and exits, and playing areas, made the staging pragmatically clear to me. It was a play written for an architecture/space similar to the one I had just worked in. It almost staged itself.

In the 100th anniversary celebration for George Abbott in Cleveland, he was asked in a Q&A what

was the most significant change in the theatre during his long career. Most of us expected something about Stanislavski or the great American playwrights, O'Neill, Miller or Williams. Without hesitation, Mr. Abbott replied "Electricity". The brevity of the answer surprised us all and it got a good laugh. And then the truth of it penetrated and we realized how profound it was; the control and contribution of electricity changed and continues to effect productions.

Last December, I was at Broadway Cares in the New Amsterdam Theatre with a recent NCSA graduate. I had worked in the Amsterdam Roof as a rehearsal space for the musical *Gypsy*. Once abandoned and closed, the theatre below us had been vandalized and water-stained with much accumulated encrustation of dust and dirt. I rhapsodized on the beauty of detail and care of this theatre now newly restored to its original glory.

Caught up in the moment, the student asked me what was the biggest difference in the theatre since I came to N.Y. in 1950. I thought just for a second. I thought I would say something philosophic or profound, but what came out was "the microphone"! It surprised me. He laughed because it was so unexpected. It surprised me too. Then I silently recognized it as an echo of Mr. Abbott. But it also has profound repercussions. Today, you rarely hear the beauty of the human voice as an instrument. The full spectrum, the direct, resonating vibrations of the voice which communicates – truth and nuance.

I think of the microphone as steroids. I had heard theatre artists in musicals and plays, in these same N.Y. theatres without amplification. Ethel Merman did not need a microphone. There are Congressional investigations of steroids, but no one seems to protest microphones.

Okay. What have I learned from these masters and what are the hallmarks of my work.

I value clarity above all. Every skill and device is used to bring the text alive. Of course, honesty in acting, something actually happening, "in the moment" onstage. I am fierce in my dedication to achieving that quality. I am comfortable with music because of my singing background and my composing. It is my second language after English. And artful, pictorial composition comes effortlessly to me, which I attribute to my early ambition to be a painter and to my studies in Art School. I value loyalty and collaboration as essential tools.

What most actors and directors lack, in my

observation, is an empathy, for not one truth, but the myriad of possibilities for truth in human behavior at any one moment. I welcome the contribution of the actor. I do everything to stimulate his imagination and personalization – to empower the actor, while guiding the result. This is primary in my rehearsal method.

In the "business" I'm known as an "actor's director". Most professional actors comment on my patience. I'm very patient with the actor's process. Some of my student's think I'm mean. I'm not. There isn't a mean bone in my body. They mistake my passion for "mean". I'm incredibly patient as long as I see the actor working. I'm impatient when I sense the actor is not doing the work, and my passion is aroused when I feel that the rigor the theatre and the rehearsal process demand is not being observed.

Alvina Krause, to live TV, to Hollywood, to Broadway, to Free Shakespeare in the Park, to Off-Broadway and the Public Theatre, the Regional Theatre, to Conservatory Dean, to the Globe in London. And somewhere in between, time for a successful and satisfactory career in Opera and guiding the beginnings of the Acting Company with Patti LuPone, Gerald Gutierrez and Kevin Kline; talents that I have mentored.

Friends ask me when am I going to retire. Retire to what? I love what I'm doing; passing on what I know. Which brings me to this moment. How honored I feel. And how humbled. To be asked to share my story with this august society of friends, artists, and mentors. I am still learning. Everyday. I love the theatre with an undiminished passion.

Some have said in the past, "You should be a Rabbi". I am. The theatre is my pulpit – to illuminate joy, love, compassion, delight and empathy for the human condition.

Thank you. ■

MINUTES OF THE GENERAL BUSINESS MEETING

9:00 A.M., SUNDAY, APRIL 20, 2008
The Kennedy Center, Washington, D.C.

Dean Gil Lazier called the meeting to order at 9:00 AM in the South Opera Tier Lounge, Kennedy Center, Washington, D.C.

Attendance taken via signature sheets; Fellows in attendance: Carole Brandt, John Cauble, Jack Clay, Kathleen Conlon, Douglas Cook, Orlin Corey,

Minutes continued on page 15

Dean Lazier's Remarks, 2008

Fellows and Friends:

I want to express my deepest gratitude to so many people who have made my term as Dean so rewarding. To Fellows Board members Jack Clay, Kathleen Conlin, Doug Cook, John Ezell, Bonnie Nelson Schwartz, and Dorothy Webb. You have done an incredible job. I believe we set a new record yesterday for efficiency. We dealt with a packed agenda including an unusual number of nominations. And we managed to complete our business in a little over three hours because of your diligence and careful preparations. This year we lose two wonderful Board members, Dorothy Webb and Doug Cook, who have served with wisdom and good humor. Bob Schanke and Jon Whitmore replace Doug and Dorothy so I'm sure next year's Board will be just as good. I must acknowledge my dear friend and expert mentor, Dean Emeritus Gresdna Doty, who led me by the hand through my tenures as Dean-Elect and Dean. She made it so easy for me. I hope I can be as helpful to our Incoming Dean Scott Parker as she was to me. And then there is the rest of our amazing team: our GAZETTE Editor Robert Schanke, our Treasurer Tice Miller, our Secretary and Publicist John Ezell, our Living Video Archive Chair Nat Eek and his committee, our Gala Host Donn Murphy, our Corporate Secretary-Web Master-Archivist John Cauble, and many others who offer their services like Felicia Londre (luncheon table center pieces and photos), Orlin Corey (for his wonderful toast), Gresdna (plinths), and all the Stevens Speakers and previous presenters. These Fellows volunteer their services out of love for this College and its members.

This reminds me of the Indian story of the Lord's Club. This story was often told by the great meditation teacher, Swami Muktananda. I'm grateful to say that he was my teacher. The Hindu Gods got bored because they were omnipotent—when you're all powerful it can get a bit slow I guess—and so they started a private club so they could rotate jobs weekly; one week Shiva was the doorman, the next he was the chef, the next he waited tables, etc. Vishnu could bar tend one week to be replaced by Brahman or Laxmi the next. They all had great fun, were never bored, and, of course, did their assigned tasks perfectly. It was the best private club in the universe! Muktananda used this story to remind us to endeavor to see God in everyone, whoever they are and whatever they do. That's a good thing to remember especially these days. And it's been especially easy for me to

remember this teaching during my tenure as Dean of the College. This College for me is that Lord's Club, and we all rotate our service. So I want to thank all you Krishnas and Laxmis and Vishnus and Durgas for making this private club of ours so much fun!

In my remarks last year, I tried to remind us of the stature and significance of the College to our field. I called it the "National Academy of Sciences" for theatre, and suggested that the Fellows is even more selective than the NAS, since we have around 130 members at any one time to their 2000 in the sciences and engineering.

This year I want to build a bit on that theme by stressing the importance of maintaining that stature by seeking qualified candidates for the singular honor of becoming an American Theatre Fellow, and also by attending faithfully our Weekend in Washington.

Yesterday, your Board had a very difficult but at the same time a very fruitful meeting. This was mainly due to your contributions. Yesterday we were faced with a large pool of nominations of stellar candidates. The more candidates obviously the tougher our job. As our nomination form states, "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 these may be nominated." Fellows, we must continue to seek out these leaders and we must nominate them so that they can have the singular honor of being considered for membership, and we can have the singular honor of celebrating their accomplishments. I have tried to stress this responsibility to our membership during my tenure as dean. So please consider this to be a parting shot to all of us to keep these nominations coming. This organization must represent the highest honor of our professions.

The second major responsibility to this College is your attendance at this Weekend. And saying this to you is literally preaching to the choir. You are the loyal Fellows who can be counted on to enjoy this annual Weekend every year. You, however, constitute about half of our membership. Believe me I understand that the costs of attending this weekend go up every year. I also understand that many Fellows are retired and might find it a financial hardship to come to Washington every year in April. And at this time of the year for those

Lazier's Remarks continued on page 12

still active in the professions we represent, there are other priorities of preparing for summer seasons, end of term grades to submit, much-needed travel opportunities—all absolutely legitimate time demands, plus significant religious holidays frequently occurring around the time of this Weekend. But, in my judgment, attendance of our membership at this Weekend is so important to the wellbeing of the College, emotional and financial, that we all must make an effort to be here for our annual Fellows Weekend. The active support of the College is simply too important to let other demands stand in our way. So please talk to your friends in the College who do not attend regularly and convince them to attend. Remind them of what we represent to our field. Remind them of how much fun they'll miss if they don't. Remind them of how important it is to celebrate the achievements of those who are being invested. Remind them of how much our organization depends financially on a healthy attendance. Remind them that membership in this great honorary is for life and that we need to see each other every year if at all possible.

None of us in the College has anything to prove by coming to this Weekend. One of the things I like so much about attending this meeting is that we're not coming to advance our standing in our field. We don't need to. What we need to do is to celebrate the achievements of others and to share in their singular contributions to this profession that we love so much. So please, nominate those worthy, and be with us here at this great gathering.

So here we are at this "Lord's Club." And according to this Indian parable, maybe I'll end up in the kitchen washing dishes next week. But during my two years as Dean I've come to love this organization even more than before. I see you all as great beings. I want to express my deepest gratitude to all of you for this opportunity to serve the College in this capacity, and it is my honor to present to you your new Dean, another great being, Scott Parker. ■



Fellows at the 2008 Luncheon at the Kennedy Center

IN MEMORIAM

Leonard Lee Langdon Korf

1917-2008



Leonard Lee Langdon Korf, invested as a Fellow in 1995, died January 4, 2008, in Whittier, California. He was ninety years old. Born in Chicago and reared in Wisconsin, he attended the University of Wisconsin for a short time. Later he received his B.A., M.A. and Ph. D. degrees at UCLA. He taught at Bell Gardens High School, Fullerton College and then founded the theatre program at Cerritos College, California, (1957) where he continued to teach and direct until he retired in 1982. For forty-two years Lee served as Executive Editor for Educational Theatre News, a publication of SCETA. For that publication he wrote hundreds of reviews of theatre productions across the U.S., Europe and Asia. For his many services to educational theatre he received the SCETA Distinguished Service Award, Outstanding Theatre Educator of CETA award, and the Gold Medallion for contributions to ACTF and educational theatre.

Lee was also a highly decorated veteran of World War II; he served in the Army Air Corps achieving the rank of major. Based in England he was the lead navigator of 800 B-17s on the first bombing raid aimed at Berlin. Clark Gable, who served in the same group, referred to him as "Ouija-Board Korf" because of his uncanny navigational skills. The Army Air Corps awarded him three Distinguished Flying Crosses and six Air Medals. After his European tour of duty Lee was assigned to help make training and propaganda films in Hollywood where he met his future wife, (Fellow) Jean Prinz, to whom he was married for fifty-eight years. A couple who engaged in educational theatre and love of travel all their professional lives, the Korfs spent a joint sabbatical driving with three curly, red haired children to theatre capitals across Europe in 1972 with Moscow as a

Korf continued on page 13

final destination.

Upon his retirement Lee combined his passions for theatre and travel by founding KORFTOURS dedicated to introducing people to the professional theatre. For twenty-five years Lee led theatre tours to London, Paris and the Edinburgh Theatre Festival to benefit the Whittier Cultural Arts Foundation.

In addition to his wife Jean, Lee is survived by three children, Kerry, William and Geoffrey, and three grandchildren, Leo, Hannah and Ava. Remembered for his gentle sense of humor, his insatiable curiosity, and his warm, caring nature, Lee had a deep impact in the appreciation and promotion of theatre, not only with students but also among theatre enthusiasts across southern California.

Gresdna Doty ■

IN MEMORIAM

ROBERT SCHNITZER

1906-2008



A MAN FOR ALL SEASONS

Anyone who knew Robert Schnitzer was familiar with his modest way of dispensing a bit of advice, sharing a few words of wisdom, and charming us all with his 101 years of experience in the American theatre.

I had the privilege of getting to know Bob while interviewing him for a PBS special on the Federal Theatre and its companion book, *Voices from the Federal Theatre*. What came pouring out in our conversations was a lifetime as a moving force in

theatre.

Robert Schnitzer's love affair with the theatre began as a student at Columbia University. Against his father's wishes, young Bob would take the subway down to the Theatre Guild to play walk-ons. Walter Hampden, one of the great Broadway actor-managers of the 1920's, happened to spot him the year he graduated and brought him into the company. In the 10 years Bob spent with Hampden, he went from stage manager to bit parts, finally taking over Hampden's signature roles of Hamlet and Cyrano de Bergerac.

Like many a young actor, Bob had a dream of having his own theatre. He and his partner found an old barn in Wilmington, Delaware, hired a stock company of eight actors and created a summer theatre. They stage managed, designed, directed and played all the roles in a different play every week. His work did not go unnoticed.

When the country was in the depths of the Depression, the Roosevelt Administration's WPA invited Bob to Washington. They asked him two questions, "Do you believe in putting people to work in their chosen professions?" and "Do you think you think you can handle the job?" He answered yes to both and became the director of the first Federal Theatre Unit in Delaware.

Working with old unemployed vaudevillians, the Delaware Federal Theatre opened with *Julius Caesar*. Schnitzer had dressed Caesar's men in black shirts and Brutus' men in "the khaki of democracy." Mussolini was at the height of his power. Needless to say, Bob was called on the carpet by the powers in Washington, but he refused to, as he said, "Put them back into night shirts. As long as you aren't throwing bombs, he said, "you have a right to say what your politics are." The script later ended up in the hands of Orson Welles, who created a sensation with it at the Mercury Theatre.

Working as National Administrator Hallie Flanagan's assistant, Bob came in contact with Federal Theatre artists throughout the country, first on the east coast and then heading the Federal Theatre at the 1939 San Francisco World Fair. He felt strongly that, "For the first and last time, we had a national theatre. If it had been allowed to continue, it would have developed into a nationally subsidized permanent theatre, which would have been even more brilliant than it was."

Schnitzer continued on page 14

After the Federal Theatre was shut down, Bob returned to Broadway as a general manager for such legendary Broadway producers as Lawrence Langner, Cheryl Crawford, Gilbert Miller, and Martha Graham.

He continued his own personal mission of bringing theatre to the people; creating the American National Theatre Academy and sending some of America's most prominent artists to 105 nations. Among them were Isaac Stern, Marion Anderson, Leonard Bernstein, Jose Limon, Benny Goodman, Agnes De Mille, Jerome Robbins and Helen Hayes. Working with working with the APA and the Phoenix Theatre, Bob also pioneered a professional theatre program at the University of Michigan. He founded the University Resident Theatre Program, and taught on the faculties of Smith and Vassar Colleges and Columbia University.

And there is much, much more... Bob's pioneering efforts in regional theatre, university theatre, and community theatre were fulfilling his dream to present more theatre to more people throughout America than ever before.

One late evening, as he reminisced about his life and career, he told me his favorite story. It took place in the depths of the Depression in a turpentine camp in Florida. Bob was traveling with a Federal Theatre wagon stage that dropped its sides and put on Shakespearean plays for the itinerant turpentine workers.

One night an elderly man brought a tiny boy with him. The company manager said, "Isn't he pretty young for Shakespeare?" The old man said, "I want he should say he seen Shakespeare. I did once when I was a kid." Bob's eyes filled with tears—"Knocks me out," he said. That's what it's all about."

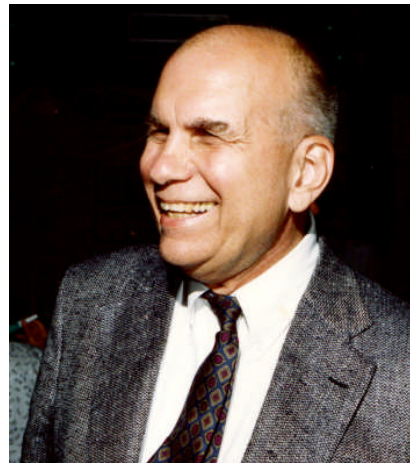
Bonnie Nelson Schwartz ■



IN MEMORIAM

AUGUST STAUB

1931-2008



August Staub, theatre director, producer, historian and Professor Emeritus of drama at the University of Georgia, died April 19, 2008, at his home in Athens, Georgia. His wife Patricia Staub and daughter Laurel Melicent Staub were with him at the time of his death.

Gus was a leader in educational theatre in America. Born in New Orleans in 1931, he received his B.A., M.A., and PhD from Louisiana State University. Subsequently, he taught at Eastern Michigan University and the University of Florida. In 1964 he joined the faculty of the University of New Orleans where he organized and chaired the Department of Drama and Communication. In 1976 he accepted the post of Head of the Department of Drama and Theatre at the University of Georgia. He retired in 1996. His career in educational theatre was unbroken during his lifetime except for a period in the early 1950s when he served as an officer in the U.S. Army and saw combat in Korea.

August Staub also worked in professional theatre for many years as a director and producer. From 1984-1988 he was the Producing Artistic Director of the Jekyll Island Musical Comedy Festival, from 1989-2000 he was the producer and director of the Highlands Playhouse in North Carolina, and from 1991-1995 he also served as the Executive Producer of the Georgia Repertory Theatre. In retirement he continued his professional involvement as a member of the directorial staff of the Theatre in the Square, an Equity house located in Marietta, Georgia. His

Staub continued on page 15

last production, *The Belle of Amherst*, opened at the Theatre in the Square just a few weeks prior to his death. Among his many directorial successes during his career was the American premiere production of *Hungarian Medea*, written by Arpad Goncz, the president of Hungary, a production that President Goncz attended.

While Gus Staub was held in high regard as a theatre artist, he was also a respected theatre scholar. He was the author of three books, chapters in five books, and over 75 articles in professional journals. In addition, he was the general editor of a series of books on Artists and Issues in the Theatre, and throughout his career delivered numerous papers both here and abroad. Over the years he also served as the associate editor of *The Speech Teacher*, *The Quarterly Journal of Speech*, and *The Southern Speech Journal*. It was his conviction that all theatre artists should have a strong background in the history and literature of their profession.

Gus Staub served as a leader in several organizations associated with educational theatre in America. He was president of the Southwest Theatre and Film Association, of the American Theatre Association, of The University and College Theatre Association, and of the National Association of Schools of Theatre. Along with a handful of other leaders in the profession, he was responsible for establishing the artistic and academic standards of educational theatre in America. In recognition of his contributions to the theatre he was honored by being elected to membership in the National Theatre Conference and the College of Fellows of the American Theatre.

His work as an artist and scholar aside, Gus Staub's many friends, colleagues and students will always remember this warm, generous man with a penetrating intellect and a sense of humor that would show up at almost any occasion. His jokes became legendary. He also had a way of making almost instant friends with whomever he met, whether seated next to a stranger in a New York theatre or on a stone wall at the Inca ruins at Machu Picchu. And Gus would never let his friends or strangers forget that he had been born and raised in the Big Easy as he slipped into a strong New Orleans dialect.

R. Keith Michael ■

Jerry Crawford, Jed Davis, Gresdna Dody, Don Drapeau, Nat Eek, John Ezell, Winona Fletcher, Gerald Freedman, Ruth Heinig, Jean Korf, Felicia Londré, R. Keith Michael, Tice Miller, Donna B. Murphy, Scott Parker, Kathy A. Perkins, Robert Schanke, Dorothy Webb, Barry Witham, David Young.

The Dean read greetings and regrets from Fellows unable to attend: Jeff Church, Martha Coigney, Ted Herstand, Coleman Jennings, Bill McGraw, Bernie Rosenblatt, Peter Sargent, Ed Sherin, David Weiss and Jack Wright.

Tributes and moments of silence were observed in memory of deceased Fellows Mary Ann Evans, Julia Dorn Heflin, Lee Korf, Bob Schnitzer, and Gus Staub.

It was moved and seconded to approve minutes of the General Business Meeting, April 22, 2007, as printed in THE FELLOWS GAZETTE, Summer 2007. Approved without amendment.

TREASURER'S REPORT: Fellow Tice Miller presented the Treasurer's annual report. He reported the endowment had increased by \$7000 in 2007 - 2008; 61 contribution of \$75 or more were received. He reiterated the goal of increasing the Endowment to \$50,000.

GAZETTE EDITOR'S: Fellow Robert Schanke presented the GAZETTE Editor's report. Three issues of the GAZETTE were published and mailed to members and to the Archives. Costs to publish, to post, purchase envelopes and miscellaneous expenses totaled a sum of \$1623.86. Printing costs are expected to increase in 2008 - 2009. Thirty four Fellows currently receive their GAZETTE via email. This saves the College approximately \$10 per person per year or \$340. The Editor estimates the 2007 - 2008 budget of \$1800 should be sufficient for the coming year 2008 -2009.

LIVING VIDEO ARCHIVE REPORT: Fellow Nat Eek reported he had compiled an updated membership roll, although there are still gaps in the current membership status of some Fellows. Fellow Eek is developing an initiative that will make available an increasing number of Fellow's video interviews on line. The Dean observed that the College has resources required to transfer archival tapes to DVD.

Fellows Financial Report, 2007-08

INCOME:

Carried Forward		\$ 1759.78
Member annual contributions	(61x\$75)	\$4575.00
Member contribution for 2006-07		\$ 75.00
Lifetime Contributions	(4 x \$500)	(\$2000.00)
Contributions to the Endowment	(27)	<u>(\$4250.00)</u>
	Total	\$6409.78

EXPENSES:

Dean's Office		\$ 725.95
Award Plaques		157.66
Gazette (Printing/Mailing)		\$1623.86
Secretary/Treasurer Expenses (Sec. \$00 ; Treas. \$71.74)		\$ 71.74
Videotaping expenses		\$ 261.96
Gala at Capital Hilton		
Restaurant:	\$6208.00	
Other expenses:	\$ 414.02	
Gala Income	(\$5525.00)	
Cost to College of Fellows		\$1097.02
Kennedy Center:		
Luncheon	\$6084.40	
Cash received by KC	(\$5360.00)	
Cash received by CF	\$80.00	
Cost to College of Fellows		<u>\$ 644.40</u>
	Total	\$4582.59

CURRENT ASSETS (5/29/08):

Business Account, Union Bank		\$ 1,577.19
Endowment (CD's, Union Bank, Lincoln, Neb.)		\$39,409.65**

PROJECTED BUDGET FOR 2008-09:

Dean's Expenses:		\$1000
Gazette (Printing/Mailing)Color for all 3 issues.		\$1800
Secretary/Treasurer		\$ 100
Video Taping		\$ 140
Room rental		\$ 275
Gala expenses		\$1800
Investiture expenses		<u>\$1235</u>
	Total	\$6350
Income		
Annual Contributions (64 x \$75)		\$4800.00
Business Account(CF)		<u>\$1577.19</u>
	Total	\$6377.19

**Includes \$12,584.65 Retained Earnings Fund and \$26,825.00 for Lifetime Benefactors Fund plus other contributions.

Respectfully submitted,
Tice L. Miller, Treasurer

NOMINATION FORM

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 to the current Dean of the College 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.

Please Print

Date Mailed to Dean: _____

NOMINEE _____

Title _____

Address _____

City/State/Zip _____

Telephones Business () _____ FAX _____

Home () _____ E-Mail _____

NOMINATION BY

Address _____

City/State/Zip _____

Telephones Business () _____ FAX () _____

Home () _____ E-Mail _____

SECONDDERS

#1 Name _____ # 2 Name _____

Address _____

City/State/Zip _____

Telephone () _____ () _____

E-Mail _____

Attach a Nominator's Letter/Statement and any supporting materials. In the Nominator's Statement use 250-300 words to indicate the most salient reasons for this nomination. This statement should serve as a draft of the Fellow's Investiture Citation, and should be typed or word processed. In addition, attach a curriculum vitae, Who's Who entry, or resume. If the cv/resume seems to provide the necessary details, no additional material is needed. If it is incomplete, the following information would be useful (as part of the statement or on a separate sheet): education (schools, degrees, dates); membership in theatre organizations (and significant contributions); teaching experience or involvement (if relevant); professional experience; awards and honors; publications; artistic creations (design, direction, etc.).

DEADLINE

RETURN THIS TO THE DEAN BEFORE MARCH 1

Dean Scott J. Parker

College of Fellows

150 Dixie Drive

Chapel Hill, NC 27514

News of the Fellows

MILLY BARRANGER: Milly has just published a new book, *Unfriendly Witnesses: Gender, Theater, and Film in the McCarthy Era* (see photo page 28). She was also recently re-elected to the Board of Directors of the League of Professional Theatre Women.

SIDNEY BERGER: The Houston Shakespeare Festival, an Equity company founded by Fellow Sidney Berger, will be celebrating its thirtieth anniversary season this summer with productions of *Julius Caesar* (Berger directing) and *Cymbeline* (Carolyn Boone directing).

JERRY CRAWFORD: Jerry will spend the summer working on adapting his JFK play, *The Brothers Silence*, into a novel, using notes taken from four stage productions of the piece. His agent, Robert A. Freedman, is distributing Jerry's latest play, *'Rock' and a Soft Place*, after its successful New York workshop with Fellow Ed Sherin directing and Andre de Shields in the lead role of Sergeant Rock. The play focuses upon the U.S. Army training an elite squad of assassins in the late 1050's (with consequences a decade later). Jerry and wife, Pat, will vacation again in Marquette, Michigan, in the early months of autumn.

JOHN EZELL: John is designing the sets for the new musical *Emma* based on Jane Austen's novel with book, music and lyrics by Paul Gordon (*Jane Eyre* on Broadway). The production is scheduled to open in late August at the Cincinnati Palyhouse and transfer to the Repertory Theatre of St. Louis in October. He is also designing the 50th anniversary production of the musical *HAIR* opening in Phoenix at the the Arizona Repertory Theatre; in January, he will design William Gibson's *The Miracle Worker* at the Repertory Theatre of St. Louis, and in 2009 the Cincinnati Ballet will begin a 10 year national tour of *The Nutcracker* for which Ezell's multi-million dollar designs are being promoted as "a *Nutcracker* for the 21st Century!" In 2007, the USITT mounted a retrospective exhibition of over 300 renderings and models entitled "*Bold Strokes and Finesse: The Stage Designs of John Ezell*," the largest scene design exhibit in that organization's history. The exhibition has been shown in Phoenix and Dallas and is scheduled to open at the Desmond Lee Gallery of Art in St. Louis in September before moving on to the Museum of Contemporary Art in Cincinnati.

FELICIA LONDRE: Fellow Felicia Londré gave her

lecture on the Shakespeare authorship question—now with PowerPoint!—at Park University, Susquehanna University, and Ole Miss. For the 15th consecutive season, she is giving pre-show talks at Heart of America Shakespeare Festival. She looks forward to the 11 October wedding of her daughter Georgianna, costumer at Creede Repertory Theatre, to Martin Buchanan. If any Fellows will be enjoying the cultural riches of Kansas City that weekend (for example, two shows will be running at the Coterie, under the artistic direction of Fellow Jeff Church), Felicia would love to invite them to the reception.

WILLIAM MCGRAW: William and his wife toured South America in May, visiting the capitals of Ecuador, Peru, Chile, and Argentina. (see photo page 28)

TICE MILLER: The Johnny Carson School of Theatre, Nebraska Repertory Theatre and University of Nebraska Foundation celebrated the retirement of Tice L. Miller in an event on June 14 to establish a scholarship in his honor.

SCOTT PARKER: Since his retirement one year ago from the Institute of Outdoor Drama at the University of North Carolina at Chapel Hill, Scott has been busy as a consultant working on a number of theatre projects including those in Auburn, NY; Boulder, CO; Whiteville, NC; and Millersburg, PA. In November he was the recipient of the Marian A. Smith distinguished Career Award from the North Carolina Theatre Conference; and in January, he was elected as only the third Lifetime Member of the Shakespeare Theatre Association of America. Scott continues to serve on numerous boards including the Paul Green Foundation; the Southeastern Theatre Conference; the UNC Investment Club; the Lake Ellen Homeowners Association; and most importantly, the College of Fellows. Said Scott, "I'm going to go out and get myself a full-time job to get some rest. This retirement business is not what its cracked up to be."

TOM PAWLEY: Though he retired 20 years ago, Tom was Lincoln University's recent Drum Major Award Recipient .

PETER SARGENT: Peter will be designing the lighting for a production of *Doubt* for the Hope Summer Repertory Theatre in Holland, Michigan in July and then will design *Saint Joan* for The Repertory Theatre of Saint Louis in January. He is also the Chair of the Saint Louis Professional Theatre Awards Council, the group that awards the

News of Fellows continued on page 19

New of Fellows continued from page 18

Kevin Kline Awards for outstanding professional theatre in Saint Louis, and continues as Dean of the Leigh Gerding College of Fine Arts at Webster University and will be commencing his 43rd year at Webster.

ROBERT SCHANKE: Bob was a recent guest lecturer at the University of Iowa, University of Windsor in Canada, and at the University of Illinois in Springfield. He and his partner spent the month of February in Peru and Ecuador. (see photo page 28)

DAVID WEISS: "I enjoyed a wander through Eastern Europe at the end of April, visiting four cities for the first time and renewing acquaintance with Vienna and Helsinki. We started in Warsaw and then on to Krakow, both fascinating. In the midst of that portion we stopped at Auschwitz and Birkenau, a visit that cannot help but leave a stark impression. Then on to Budapest, a city which I will happily revisit, I hope. Then to Vienna where we helped the Viennese celebrate May Day before finally making my first visit to Prague. Having spent my life as a scene designer I reveled in the architectural excess of all these cities but especially Prague, despite a considerable overabundance of tourists—even in May! We flew from Prague for an all too short visit to Helsinki, since we were flying on Finnair, but we did have a gorgeous day for the visit. Aside from all that I am still doing what I can to persuade architects that there are certain requirements for decent theatres these days."

JON WHITMORE: Jon will be leaving the presidency at Texas Tech University and, beginning August 1, 2008, become President of San Jose State University in San Jose, California. In November, he will be presenting a paper on William Saroyan's life in the theatre at the year-long Centennial Saroyan Conference in his home town of Fresno, California.

DON WILMETH: Don played Capt. Hook in the musical version of *Peter Pan*, presented at the historic Peterborough Players (see photo page 28), following Buffalo Bill earlier in the year in *Annie Get Your Gun*. He was also involved in several staged readings, most recently *Volpone*. At this year's Brown Commencement, the University Library presented Don the William Williams Award "in recognition of extraordinary service to the Brown University Library." This is the Library's highest honor and commemorates Williams, Brown Class of 1769, who sequestered the College library in his home in Wrentham, MA,

throughout the Revolutionary War.

BARRY WITHAM: Barry Witham published two recent essays—"Eggheads and Witches: Molly Kazan Boils the Left," in *Journal of American Drama and Theatre*, Vol. 20, No. 2 (Spring, 2008) 9-27, and "Percy Hammond and the Fable of the Scottish Play" in *New England Theatre Journal*, Vol. 18 (2007) 1-12.

DAVID YOUNG: David and his wife Elizabeth traveled to Egypt in the last year. (see photo page 28)

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REPORT OF CORPORATE

SECRETARY/ARCHIVIST/WEB SITE MASTER:

Fellow John Cauble reported that the College's website at www.cfta.org receives 1000 "hits" a month. He is updating files on each Fellow that include photos, articles, CVs, CDs. Dean Lazier raised questions related to the preservation of CD ROMs; it was suggested that incoming Dean Parker appoint a task force to study preservation and retrieval of archival materials and back issues of the GAZETTE which are not currently available on the web site.

CONFIRMATION OF NEW BOARD MEMBERS: Dean Lazier asked for confirmation of new Board members Robert Schanke and Jon Whitmore. Motion approved.

THANKS TO RETIRING BOARD MEMBERS: Dean Lazier thanked retiring Board members Douglas Cook and Dorothy Webb for their service.

THANKS TO CONTINUING BOARD MEMBERS: Dean Lazier acknowledged continuing Board members Jack Clay, Kathleen Conlon, John Ezell, and Bonnie Nelson Schwartz. The Dean commended Board members for the quality of their industrious preparation prior to the annual meeting of the Board.

ANNOUNCEMENTS: The Dean requested Fellows to provide roster/directory changes in writing to the GAZETTE Editor. All major Fellows information—including reports, meeting dates, and reservations—is communicated through the GAZETTE. Fellows are requested to keep copies available for reference. Members should consult the Nomination Form in the GAZETTE for the process of nominating worthy candidates for membership in the College.

REMAINING OLD BUSINESS: None.

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Endowment Gifts

2007-2008

Lifetime Benefactors

(gifts of \$500 or more)

Ben Cameron
Larry Clark
Jorge Huerta
Scott Parker

Endowment Fellows

(gifts of \$500 or more by already existing Lifetime Benefactors, those wishing to honor living or deceased Fellows, or organizations)

Doris Duke Charitable Foundation
Richard Fallon
Gil Lazier
Jack O'Brien
Jean Korf (in memory of Leonard Korf)

Contributing Fellows

(gifts of \$499 or less)

Gresdna Doty
Don Drapeau
Marjorie L. Dycke (in memory of Skippy Lynn)
Harry Elam, Jr.
Nat Eek
Robyn Flatt
Ted Herstand
Ann Hill (in memory of Mary Jane Evans)
Dale Huffington
Coleman A. Jennings
Julie Jensen
Romulus Linney
John David Lutz
Tice Miller
Donn B. Murphy
Ester Raun (in honor of Karen Berman)
Harvey Sabinson
Bonnie N. Schwartz (in memory of Robert Schnitzer)
Edwin Sherin
MeganTerry
Ethel Pitts Walker
Dorothy Webb
David Young

Minutes continued from page 19

NEW BUSINESS: None.

ANNOUNCEMENTS: Next year's Fellows Weekend dates are April 18 - 19, 2009.

OUTGOING DEAN'S REMARKS: Dean Lazier expressed his gratitude to former Dean Doty and incoming Dean Parker for their support. He stressed the importance of maintaining the exclusive and distinctive qualities required for membership in the College and that membership is "for life." He reminded Fellows that attendance at the annual gathering, at which time Fellows celebrate the achievement of those who have contributed much in the service of the American theatre, is essential to active support of the College. The Dean thanked Donn Murphy and the National Theatre for hosting the Gala Reception and Banquet, Felicia Londré for table decorations at the luncheon, and Donn Murphy for flowers.

INCOMING DEAN'S REMARKS: Dean Lazier introduced incoming Dean Scott Parker. Dean Parker reviewed his vision and plans for the coming year. He reported that John Ezell will continue as Secretary to the Board and Don Drapeau will become the Chair of the Video Living History Archival Project. He referred to our need for video equipment and suggested donations for this purpose would be welcomed. Dean Parker thanked his mentor, Mark Summer, and expressed thanks to former Deans Doty and Lazier.

Dean Lazier adjourned the meeting at 9:56 AM.

Respectfully Submitted,
John Ezell, Secretary



Fellows at the 2008 Luncheon at the Kennedy Center

DIRECTORY 2008

Date after the names of Board members indicates end of term, date after names in Directory indicates the year of investiture; those invested in 1989 were actually elected to membership in 1985,

* indicates Lifetime Benefactor

This Directory is provided to the Fellows for their personal use and permission for other uses is not granted.

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Paul A. Distler William R. McGraw Jed H. Davis Jean P. Korf Orlin Corey Don B. Wilmeth
Carole Brandt Jerry L. Crawford Oscar G. Brockett Gresdna Doty Gil Lazier

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Jack Clay (2010) Kathleen Conlin (2010) Douglas Cook (2008) John Ezell, Secretary, Publicist (2009)
Gil Lazier, Immediate Past Dean (2009) Robert Schanke (2011) Bonnie Nelson Schwartz (2009) Jon Whitmore (2011)

□

Tice Miller, Treasurer Robert A. Schanke, *Gazette* Editor

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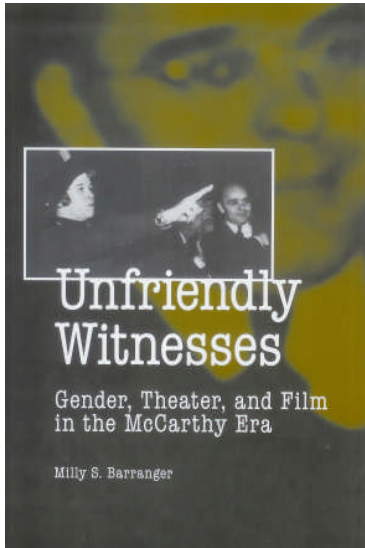
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