

SPRING 2022 THEATRE NEWSLETTER

BRINGING YOU THE LATEST BUZZ



Photo by Owen Carey: Medea

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LETTER FROM THE CHAIR

Štěpán S. Šimek

It is my pleasure to once again write a celebratory (and hopefully informative) preamble to our magnificent biannual newsletter, and to welcome you to the magical world of the Theatre Department!

As you will see in the following pages, the department is doing well. While the first three weeks of the Spring semester were conducted on that despicable ZOOM (@!%##!), once everyone arrived in person, we regrouped quickly, and for the rest of the semester the Fir Acres Theatre has once again been filled with activity day and night. Our students were acting, directing, writing, designing, researching, stage-managing, producing, and engaging in every aspect of the making of the theatre.

As is always the case, the Spring semester has been largely dominated by the preparations for our Senior Thesis Festival. This year, we're graduating a record number of nervous, overworked, yet excited, creative, and energetic seniors. Our Senior Thesis Festival featured a fantastic array of original work ranging from three fully produced student-written plays, to a children's musical, devised work examining the questions of ritual, to a jukebox musical and an environmentally staged community-building series of theatrical events. The individual works are described in the following pages, and I won't go into detail here. Suffice to say, that all the productions were a wonderful testimony to the kind of creativity and artistic rigor that we are proud to practice in our department. Additionally, since we like to pride ourselves on educating "Artists/Scholars," all our seniors have also written extensive research papers as part of their thesis, and each student also presented their research project at a series of polished and informative research presentations.



Photo by Owen Carey - performance of Medea

The big mid-semester moment was our mainstage production of Euripides' *Medea* directed by Prof. Tamimi. Set in a suburban world of the 1950s America and complete with a chorus of typical 1950s "crooners" the production featured a truly phenomenal performance of Zoe Brouwer in the title role in fulfillment of her creative thesis requirement. It was also one of the rare mainstage productions designed and tech-directed entirely by students. The set, costumes, and props for the show were designed by our seniors in fulfillment of their theses in Design, and the technical director of the show was yet another senior fulfilling their requirement in Technical Theatre. You will see pictures of the production and find out more about the directorial approach to the play and the experiences of the participating students in the following pages.

In addition to the mainstage production and the seven Senior Thesis performances, our students were also busy producing their own independent, albeit department-supported projects. This Spring, we saw an energetic and fun-filled production of several student written and directed plays at the rumbunctious "Once-Upon-a-Weekend" festival, another student generated production of an original play, as well as the entirely student-generated Spring Dance Concert, the "Dance Y."

Another mainstay of the Spring semester at the department is a series of panel discussions with our alumni. Those panels, called "Entrances & Exits," allow our Seniors to meet with a wide array of former students, to receive some wisdom about life after graduation, to ask questions, and to create important professional connections in the field. It is safe to say that our graduates are continuing to make their mark on the world. This year's "Entrances and Exits" featured alumni from all over the country some of whom went on to graduate schools, others, who are working in the professional theatre in Portland, New York, Los Angeles, Chicago

and beyond, or others yet, who are working as lawyers, professional photographers, teachers, producers, medical simulators, and so on.

And finally, to top off the cornucopia of the department's activities, Professor Rebecca Lingafelter along with several other faculty members in Music, Art, and Creative Writing, and with the participation of students from all arts-related departments, organized the first-ever annual Festival of Arts as part of the college-wide "Festival of Artists and Scholars." The heavily attended festival featured several performances and exhibitions by our graduating seniors, there were food trucks, music and art galore, and the overall festive and creative atmosphere of the event clearly demonstrated the extreme vitality of the arts at the college in general and the strength of the Theatre Department in particular.



Photo by Nadav Ben David- performance stage during FOASA

You will see that the following pages, describing the various student, alumni, and faculty activities in more detail, paint a picture of

**"A DEPARTMENT THAT IS
VITAL,
FIERCELY CREATIVE,
DARING,
AND FORWARD-LOOKING."**

It is a place where students and faculty collaborate closely on the creative and intellectual exploration and the practice of the theatre. Theatre is a collaborative project; we are, as they say, "all in it together," and as a Chair, I couldn't be prouder about our students, our alumni, and my colleagues. Let us keep up the good work!

Cheers,
Štěpán S. Šimek
Chair, Theatre Department

MAIN STAGE PRODUCTION: MEDEA

Fir Acres Theatre - Main Stage
March 11, 12, 13 & 15, 16, 17, 2022



by Euripides
translated by Diane Arnsion Svarlien
Directed by Jenna Tamimi



Synopsis:

Medea sacrifices her homeland and family for her husband, Jason. After years of marriage and the birth of two sons, Jason breaks his oath to Medea and leaves her for the princess of Corinth. Devastated by the betrayal, Medea takes revenge and escapes the world that Jason's broken oath has turned upside down.

MEDEA

DIRECTORS NOTE

Medea is one of Western drama's earliest explorations of a female character's interiority. Medea's speeches reveal to the audience the inner workings of her distressed mind and the turmoil she experiences over the decision to kill her children. Even with this rare and significant insight, conversations around Medea are often reduced to "But... how could she kill her children?" For a contemporary audience, this is a horror that cannot be justified. Even to an audience in ancient Greece, who would have had an understanding of the severity of Jason's broken oath and the necessity to right that wrong, the murder of the children would have been difficult to bear. Was Medea justified? Of course not, but perhaps that question isn't the most important question to ask. In our process, we've been more interested in Medea's environment, her position as an outsider in a foreign land, and her confinement to the domestic realm. These



conditions of xenophobia and misogyny rather seamlessly transition from ancient Greece to the 1950s cotton candy suburban hellscape in which we've set our production. With the phrase "Make America great again" still reverberating in our ears, the '50s seemed like an appropriate era to revisit. The phrase invokes an idealized image of the '50s with white picket fences, the nuclear family, and "traditional values". Of course, beneath the surface of the petticoat ruffles, pearls, "Honey, I'm home" husband, and 2.5 children is a society entrenched in racism, homophobia, and misogyny. This production indulges in the pleasures of the aesthetic of a romanticized 1950s as it exists in our contemporary imagination while exposing the potential danger beneath that rose-tinted picture. Be it ancient Greece, 1950s suburbia, or here and now, Medea's actions are horrific and extreme but her experience of abandonment, sacrifice, and claustrophobia within a patriarchal society, unfortunately, endure.

Jenna Tamimi - Director

EURIPIDES' "MEDEA" A STUDENT-LED CREATIVE COLLABORATION!

BY ERIKA GRAY

This modernized version of Medea has been a rich source of creative inspiration for all involved, according to the production's Costume Designer Adamski. "The fact that it's this Greek play about vengeance and kind of profeminist, being set in the 1950s, there's just so much there, there's so many ways you can go with that" she says.

Prop Designer, St. Julien, applies that same attention to detail and creative collaboration in the creation of Medea's "home", finding a balance, he says, in "that 1950's ideal world and, because it is a Greek tragedy, incorporating elements to tie it back to the original." St. Julien's long-time appreciation for Euripides' ancient drama meant he was especially pleased when it was selected as the Spring 2022 production and has enjoyed the challenge of the adaptation.

Set Designer, Wingard, wants the playgoer's experience to begin the moment they enter the theatre. In Wingard's set design for Medea, the audience is encouraged to feel they are walking into Medea and Jason's home – an American dream home, replete with the archetypal 1950's clutter and kitsch – and taking a seat in their living room. In this intimate and immersive setting, they will be the uncomfortable guests, "watching the most awkward domestic dispute in two thousand years" says Wingard.

Technical Director, Jacquin, who has been doing technical theatre work and lighting design since freshman year, appreciates the teamwork of a student-designed show.

"This show is especially interesting for me because of all the student collaboration that is involved – getting to work with several other student designers and learning to do this collaborative process together" she says.



The 1950s, the nostalgic post-war era of Elvis and Eisenhower, is the intriguing setting for Lewis & Clark College's Spring 2022 Main Stage retelling of Euripides's Greek tragedy, Medea. This student-designed show, while adhering to Euripides' ancient

text, offers the audience an artful and iconic mid-20th century lens with which to experience the Greek classic.

A creative team led by four Lewis & Clark seniors has tackled this thought-provoking theatrical juxtaposition with enthusiasm and the experience they have acquired over their years of study and seasons of work on other theatrical productions. For set designer Karen Wingard, technical director Abby Jacquin, costume designer Amber Adamski, and props designer Ryann St. Julien, Medea marks both the fulfillment of their formal studies at Lewis & Clark and a great leap forward in their creative accomplishments.



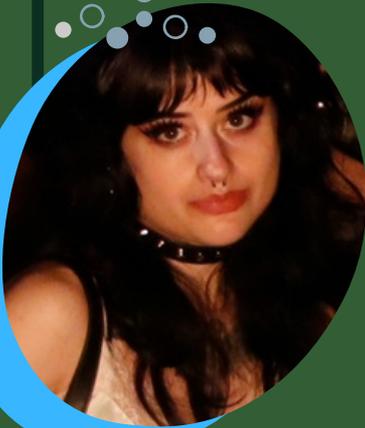
THEATRE THESIS FESTIVAL

Fir Acres Theatre - Black Box
April 20, 21, 22, 23, & 24, 2022



The annual **Theatre Thesis Festival** showcases the work of our senior theatre majors. They are all enrolled in Theatre 450, the Senior Seminar. The Seminar provides the academic context for a capstone experience that normally includes both a creative project and a written thesis. By "creative projects" we mean theatre productions supported in a Festival context.

MEET THIS YEAR'S 19 GRADUATING SENIORS!



AMBER ADAMSKI *Graduating with Honors

Creative Thesis: Costume Designer for Spring 2022 Main Stage - Medea

Amber Adamski (she/her) is an aspiring costume designer, visual artist, and art historian. She is deeply inspired by historical fashion, ghost stories, and anything else you could find in your grandmother's closet that is probably haunted. Through costuming, she wants to explore how gender and identity are performed through wardrobe, as well as make clothing that is more inclusive to all body types and skin colors.

Written Thesis: **Travesti of Travesty: How Women Reclaimed the Role of Hamlet**

ZOE BROUWER *Distinction in Acting

Creative Thesis - Portrayed Medea on the Fir Acres Mainstage. She is an extremely bold, dark and nuanced character. It's not often that you find a character that is both the victim and the villain of her own story. What I wanted most out of my performances was for audiences to be critical of Medea's actions and empathize with her position.

Written Thesis- Challenging the Misogyny in Medea and the Fight to Liberate Legends

The Fir Acres production of Euripides' Medea, led by director Jenna Tamimi, challenged the misogynistic themes that are embedded within the text. These include the subjugation of women, their overall negative portrayal, and the seemingly constant emotional outbursts and cruel actions of the titular character, Medea. This opposition occurred in order to shift the purpose of the play and allow those involved to claim it as their own. If we were to cease adaptations of classics, the patriarchy would remain in control of their legacy.



WY DESHONG *Distinction in Performance

Creative Thesis: Lead Artist - Spring 2022 Thesis Festival - **Art Club**

Written Thesis: **Action in Life and Art**

"I'm investigating how theatre can merge with activism, and how creative protest can be a vessel for direct action. The goal is for my thesis to have a tangible effect on the community, resolve an issue, start a conversation... That community is the college, because it is where I believe we will have the biggest impact. I am intrigued by the response to and engagement with performances on campus."



KESHAV ELDURKAR

Creative Thesis: Lead Artist - Spring 2022 Thesis Festival -
Dude, You're My Everything Bagel

"Dude, You're My Everything Bagel" is a revolutionary take on Romance and Comedy written by an unfunny, unromantic man with a huge ego. The play is about relationships and flaws, and how those two things intertwine. You get love. You get bagels. You get actors in your face asking you if they're hot or not. Most importantly, the play is about inciting laughter and community. Please laugh. I worked really hard. It's a fun time.

Written Thesis: **The Fool in the Context of Minority Representation in sitcom.**



ERIKA GRAY

Written Thesis: **Mad Love: An Analysis of Ophelia From Four Film Adaptations of Shakespeare's Hamlet**

The analysis of Shakespeare's Ophelia in four film adaptations of Hamlet that span nearly five decades of twentieth century cinema reveals both evolving cultural attitudes on and portrayals of gender and mental illness and the apparent durability and utility of the beautiful, fragile, female victim in drama.



*Distinction in Production

ABBY JACQUIN

Creative Thesis: Technical director for Spring Main Stage: Medea

Written Thesis: **Let There Be Light Emitting Dials!**

The rapid advances of electric lighting in the 19th and 20th centuries shaped many of the ways we think about putting light on stage and using light dramaturgically, and many of our analyses of how to best control light on stage were only made possible given the control over lighting that we have using electric lighting technology.





COSMO KAY

Creative Thesis: Lead Artist - Spring 2022 Thesis Festival - Really Rosie

Written Thesis: Puppets! Why They Make You Feel Good.

I have always been a fan of set design and childrens shows. I was excited to showcase my skills as an overall designer in Theatre Thesis Festival's Really Rosie as this is a perfect melding of my love for theater design as well as my love for the whimsical world of children's entertainment.

SYLVIA JANE KRUEGER

Creative Thesis: Lead Artist - Spring 2022 Thesis Festival - Really Rosie

As soon as we started the thesis process, I knew I wanted to do a musical, and when I stumbled upon Really Rosie, a musical for children, I knew it was the perfect show. The story follows a typical summer day in the life of a group of several neighborhood friends. Rosie, the self-proclaimed sassiest kid on her block of Brooklyn's Avenue P, entertains everyone by directing and starring in a movie based on the exciting, dramatic, funny (and slightly exaggerated) story of her life. I wanted to share my love of singing, acting and dancing with the whole Lewis & Clark community, and I hope that it fills the room with happiness and laughter the same way it fills me.

Written Thesis: **Access for All Learners Through Liveness**



AMANDA MASINI

*Distinction in Acting

Creative Thesis: Performance in Fall 2021 Main Stage - Passion Play

Written Thesis: **To Be: Acting as Identity**

"I have always considered myself a jack of all trades actor. While others have a "type" or two that they may be typically cast in, I have a decent chance of success in many different kinds of roles. This is why I'm so excited to be playing women through different time periods, with different life experiences, and of different ages. Finding comparisons and contrasts between three characters, their through-lines and their juxtapositions, is something that I am really grateful to have the opportunity to do."

ISABEL MCTIGHE ^{*}Distinction in Performance

Creative Thesis: Lead Artist - Spring 2022 Thesis Festival - A Muse

A Muse is a devised performance, crafted collaboratively by the ensemble. We did not start with a script. Instead we gathered our favorite poems, stories, songs and memories together into a heap of source material and began there. Throughout the rehearsal process we have composted this source material, dissected it and sewn it back together into a new shape, a new story.

A Muse is an episodic, dark comedy, clown show, romance. A dance, a circus act, and a seance by turns. One actor might play many roles. We follow a star crossed love story, then depart to the heart of the forest to listen in on a gathering of witches, clowns abound, everyone is wearing tutus. Always at the heart, A Muse is an opportunity to celebrate the pleasure of being in a room together, and to honor how bereft we have felt for so long.

Written Thesis: Small is All: Practicing Emergent Strategy in the Context of Collaborative Theatre Making



^{*}Graduating with Honors

ERNESTO MONGE MARIN

Creative Thesis: Performance in Fall 2021 Main Stage - Passion Play

Written Thesis: The Damned Circumstance of Water Everywhere

The very reasons why the work of Virgilio Piñera was obscured during his lifetime and partially forgotten after his death, are also the reasons why his work is important and why it should be studied.



EZRI REYES ^{*}Distinction in Acting

Creative Thesis: Lead Artist - Spring 2022 Thesis Festival - (now again)

Written Thesis: Practice is Research as Performance is Knowledge

I dreamt of being myself again. I missed being honest and unafraid. I wanted to celebrate what I knew and what I was questioning and put that in conversation with something healing. (now again) is dedicated to my courageous thesis team, especially the greatest collaborator I could've ever prayed for. To my best friends and mentors who inspire me to do good. To my partner whom I trust with my whole heart. To my family who taught me how to sing, dance, and love. To everyone here right now, this is for you.



RYANN ST. JULIEN

Creative Thesis: Props Designer for Spring 2022 Main Stage: Medea

Written Thesis: **Female Empowerment Through Lamentation and Ritual in Performance in Ancient Greece**

In my written thesis I am exploring the ways women in ancient Greece held power within society, specifically through work in ritual and lamentation



NIELS TRUMAN ^{*Graduating with Honors}

Creative Thesis: Lead Artist - Spring 2022 Thesis Festival - It's all about Pumpkin

For my creative thesis I wrote a play—It's All About Pumpkin—that was produced as part of the senior thesis festival. I wanted to write about the difficulties of navigating adult, queer relationships, and explore the ways in which identity markers inform our everyday lives. The show underwent a month of development workshops before rehearsals began in which the cast, the director Haley Wildhirt, and myself worked together to turn the script into the product it wanted to be. It was an incredibly rewarding experience as a playwright to bring other members of the creative team into the writing process; we ended up with a play of which we can all be proud.

Written Thesis: **A Form of its Own: Exploring the Plays of Annie Baker**

I am writing about storytelling in the plays of Annie Baker. I argue that Baker's plays prioritize character over plot, resulting in a lack of narrative completion. The characters tell their own stories in reaction to this lack, attempting to map meaning and assign direction onto their lives.



LINDEN WARLING

Creative Thesis: For my creative thesis, I am doing a conceptual design of Caryl Churchill's Escaped Alone. Starting with the script, I am creating a set design, character and scenery renderings, a prop list, drafts for the set, and scene thumbnails, among other materials. can all be proud.

Written Thesis: **Time is Not the Boss of You: Partnership and Design in Doctor Who**

My written thesis is called "Time is Not the Boss of You: Partnership and Design in Doctor Who", and my argument explores how different 'eras' of design in the program were more influenced by the creative teams rather than the actor who is currently playing the Doctor.



ROCCO WEYER ^{*Graduating with Honors}

Creative Thesis: Lead Artist - Spring 2022 Thesis Festival - This is My Something

Written Thesis: I'm Talking to You Now: Direct Address in Performance

Hey,

I was asked to write an artist's statement on my play.

I'm not quite sure what that entails,
but, uh,

I guess my most
thrilling discovery
was that,

regardless of how you write the words,
what you really mean to say only starts to
unfold...

once you let it loose in the room
with the charm of your castmates and director,
in the humanity they bring.
In the terror of taking a risk.
In a laugh,

(Pause.)

or lack thereof.

But above all,
in taking an excruciating look inside
and finding no final draft.



HALEY WILDHIRT ^{*Graduating with Honors}

Creative Thesis: Performance in Fall 2021 Main Stage - Passion Play

Written Thesis: Finding the Safety in Discomfort: Using Intimacy Practices to Empower Theatre Students' Engagement in the Uncomfortable.

My written thesis is about exploring the integration of best intimacy practices into collegiate theatre departments in order to create a consent and boundary-based culture. I argue that by fostering a physically and emotionally safe environment for student performers, they will be empowered to make bolder choices, be more open to experiencing vulnerability on stage, and have a willingness to sit in the discomfort that often comes with making impactful art.





*Distinction in Design **KAREN WINGARD**

Creative Thesis: Scenic Designer for Spring 2022 Main Stage - Medea

Written Thesis: **Defanging Medea: An Argument Against Removing Medea As The Agent Of Her Murders**

Karen Wingard is examining questions of agency, motherhood, and narrative power in Euripides' Medea as well as modern rewrites in her paper, "Defanging Medea: An Argument Against Removing Medea As The Agent Of Her Murders"

VICTORIA WINN

Creative Thesis: Lead Artist - Spring 2022 Thesis Festival - (now again)

(now again) is a jukebox musical based in the story of Orpheus and Eurydice. The performance uses modern love songs and Sappho's lyric poetry to tell the age-old tale of love and loss while seeking to answer the question: "Can I handle the seasons of my life?"

Written Thesis: **Ritual in Modern Adaptation of Greek Tragedy**

When the ritual aspects of Greek tragedy are neglected, it leaves a void in the performance which many modern Western theatre practitioners attempt to fill using Eastern ritual and performance practices, often engaging in orientalism at a detriment to themselves and the cultures from which they are drawing.

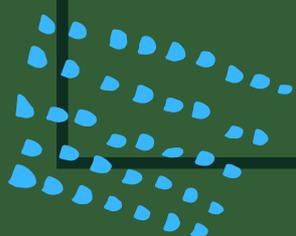


And our graduating Minors:

EMMA BRYAN Minor in Dance *Distinction in Choreography & Performance

JINJU HURLEY Minor in Dance *Distinction in Choreography & Performance

MARY ALICE PERKINS Minor in Theatre



THEATRE THESIS FESTIVAL

Fir Acres Theatre - Black Box
April 20, 21, 22, 23, 24, 2022

Night A:

Really Rosie

Lead Artist: Sylvia Jane Krueger

This Is My Something

Lead Artist: Rocco Weyer

(now again)

Lead Artists: Ezri Reyes & Victoria Winn

Night B:

Dude, You're My Everything Bagel

Lead Artist: Keshav Eldurkar

It's All About Pumpkin

Lead Artist: Niels Truman

A Muse

Lead Artist: Isabel McTighe

ALSO:

ArtClub

Lead Artist: Wy DeShong

Design Gallery featuring the work of:

Amber Adamski, Karen Wingard, Linden Warling, Ryann St.
Julien, and Abby Jacquin

A MUSE

LEAD ARTIST: ISABEL MCTIGHE



THIS IS MY SOMETHING

LEAD ARTIST: ROCCO WEYER



(NOW AGAIN)

LEAD ARTISTS:
EZRI REYES & VICTORIA WINN



IT'S ALL ABOUT

LEAD ARTIST: NIELS TRUMAN

PUMPKIN



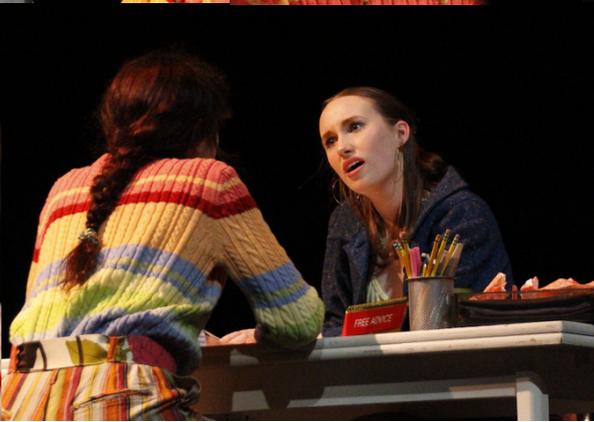
REALLY ROSIE

LEAD ARTIST:
SILVIA JANE KRUEGER & COSMO KAY



DUDE, YOU'RE MY EVERYTHING BAGEL

LEAD ARTIST:
KESHAV ELURKAR



ART CLUB

LEAD ARTIST: WY DESHONG



Wy DeShong's devised thesis, Art Club

Our reality is a cruel and absurd piece of theatre; shouldn't we react accordingly? What part do you play? DISINTEGRATION & EMERGENCE: An open gallery and space to reflect on and process loss (of all kinds) in the past two years, and a cry of coming forth/rising up out of periods of breakdown and isolation. A museum of mourning & a carnival of carte blanche... What plagues you? What inspires you? Come be loud in your art. Another world is possible. (Participation required.) You have full discretionary power.

ALSO ON STAGE:

ONCE UPON A WEEKEND

PRODUCED BY THE P.A.U.S.E.. BOARD



"SEE YOU IN HELL!"

was the theme of Spring 2022's Once Upon, and what a theme it was! It inspired everything from a Dante's Inferno parody with Lewis & Clark as Hell, to a play about a cult in which someone missed the memo about it NOT being orgy day.

The show was beautifully assembled by the PAUSE Board and was as fun as ever!



STUDENT PRODUCED PLAY SHOWCASE:

Junior, Nathan DeStigter, directed and performed in this Spring's Student Produced Works including two plays;

Eleven Things That Almost Happened to Rick and Hannah... and One Thing that Actually Did. and **Man. Kind.**



LC DANCE AT ACDA



Student choreographer and dancer, **Lauren Satterwhite**, presented her work "Heroes" at ACDA (American College Dance Association) this last March on the University of Oregon campus. ACDA provides students, dancers, and choreographers an opportunity to showcase their work for audience outside of their campus community. Congrats to Lauren and her dancers on their participation, performance and representing Lewis and Clark College!



ALUMNI SPOTLIGHT

RACHEL COLE-WILKIN

graduated from Lewis & Clark with a degree in Theatre in 2011 and moved to London after falling in love with the city during a study abroad trip. There, she pursued a masters degree in Applied Theatre at the Central School of Speech and Drama.

Her current pursuits include her tour guiding company London Loo, performing in a Morris dance company, Photography, and occasional theatre. She describes herself as a "creative professional" on her tax returns and a "professional eccentric" on her business cards.



WHAT PROJECTS ARE YOU CURRENTLY WORKING ON?

Currently, my biggest project is wrangling my delightful soon-to-be 2 year old, who is into everything.

I'm also a member of the Belles of London City which is an all female morris dance team, and am married to the team's hobby horse. If you don't know what morris dancing is then you obviously haven't taken Stepan's Theatre & Society class.

Once Lockdown/maternity leave hit in 2020 I started getting more into photography so that has been my main hobby (working towards doing it professionally) for awhile. Find me at [rachelcolewilkin](#) on Instagram.



FAVORITE PRODUCTION AT LEWIS & CLARK?

I loved all the productions I did, but my fondest memory is probably stage managing Stephen's production of A Midsummer Nights Dream in 2007. It was a gorgeous show with a really fun set and amazing costumes designed by Michael. I learned so much from the whole team, and they were all amazing mentors. It was the first time I had called a show as a stage manager (which is an amazingly thrilling experience!) I also got pretty good at darning in that production because the fairies tore up their shoes so badly on the scaffold we had to mend them after almost every performance.

RACHEL COLE-WILKIN CONTINUED

DO YOU HAVE ANY ADVICE FOR STUDENTS IN THE DEPARTMENT?

I had thought since I was about 10 that I wanted to major in theatre and spend the rest of my life doing that (preferably Shakespeare and Operas... I was, and still am, a very nerdy child.) My career since graduating, hasn't been anything like what I expected, but I absolutely love, and I think LC paved the way for a lot of what I do. I'm getting chances to use the academic and practical skills I learned there in ways I had never imagined. So I guess the best piece of advice I can give to current students is to throw yourself into anything that seems interesting to you, whether it's classes (in or out of the department) productions, jobs and internships, or student run groups, because you never know what might turn out to be useful later!



ADVICE THAT STUCK WITH YOU?

I remember Stepan once coming into class and gloomily proclaiming that Birkenstocks are the best form of birth control. I can't claim to have tested this, but it definitely stuck with me!

I think I was probably generally quite bad at listening to advice, I was so sure of what I wanted to do. Not my best feature.

Rachel: "(Note; You don't have to publish that in the alumni interview!)"
Hmmm...
I think we HAD to though



ENTRANCES & EXITS

ALUMNI PANEL SERIES

Entrances & Exits provides current students the opportunity to engage with LC Theatre alumni who are pursuing professional careers in and out of the theatre.

SCHEDULE + ALUMNI ATTENDEES

February 2022

Theatre Work in Portland

Morgan Clarke-Gaynor (LC '19) - Operations Manager, CoHo Productions

Sullivan Mackintosh (LC '15) - Theatre Director, Canby High School

Molly Gardner (LC '13) - Technical Director, PICA

March 2022

Applying Your Degree Beyond the Theatre

Matthew Tratos (LC '13) - Entertainment Lawyer

Arienne Melton (LC '18) - teacher, Reynolds School District

Kotaro Kawashima (LC '04) - First assistant Mario Sorrenti, world renowned photographer

Welsey Cayabyab (LC '03) - Immersive Simulation Learning, Stanford School of Medicine

April 2022

Theatre Work in Major Cities

Corey McCarey (LC '15) - Assistant Stage Manager, Oregon Ballet Theatre, Portland, OR

Nate Cohen (LC '13) - Director/Teacher, Chicago, IL

Emilea Rivera (LC '03) - Costume Designer, Los Angeles, CA

Leslie Lura-Smith (LC '08) - Lighting Designer, New York, NY



STUDENT TESTIMONIALS

"One of the alumni told us "a career is not a life Sentence" and That's something I've been repeating to myself as graduation approaches".

Karen Wingard

"It was inspiring to see how many different ways people used their theatre degree in their professional lives. It affirmed to me that what I've learned in college can be taken into both theatrical and non-theatrical spaces, and that these skills are widely applicable".

Haley Wildhirt

Apparently life doesn't end here after college, and it's all gonna be okay!

Ezri Reyes

What a breath of hope and delightful anticipation!

I leave each of these conversations feeling like my future is a little closer, a little more tangible and very very exciting. It feels so reassuring and affirming to meet alumni who are doing what they set out to do after graduation, or thriving on completely unexpected paths. I know that whatever is waiting for me will be joyful and complex and often challenging - and that I will have the support of such an incredible community to see me through it.

Isabel McTighe

I think the coolest part of each event was watching how the alumni interacted with and complimented rebecca and Stepan. It was so reassuring to see strong relationships last that long.

Keshav Eldurkar

FACULTY UPDATES

STEPAN SIMEK

Summer plans?

I'll be biking either to Montana or to Los Angeles. Maybe go to Europe for a family reunion in our old family vacation house in the mountains. I'll also be translating "R.U.R.," a play by the Czech playwright, Karel Čapek.

What creative projects are you currently working on (or will be working on?)

I'm looking forward to PETE's production of my translation of "The Cherry Orchard." I'll most probably attend some rehearsals and continue sharpening the translation. I have a commission from the M.I.T. Press to translate "R.U.R.," a 1924 sci-fi play by the Czech playwright, Karel Čapek, who invented the word "robot," which appeared for the first time ever in that play. The translation will be part of a book of essays on Art and Artificial Intelligence to be published by M.I.T in January 2023. I'm also writing a chapter on the playwright and his other sci-fi work for the same book. Additionally, I'm going to work on a production based on the Irish tradition of Samhain with my wife's band. The show will include puppetry by Robert Amico, one of our recent graduates, music, and storytelling.

What are you looking forward to in the 2022-2023 school year?

I'm looking forward to my Modern Continental Drama and Directing classes. It's been some time since I last taught those, and since I'm planning an insane amount of assignments for the students in both classes, I will just sit back and watch them work. I'm also looking forward to directing the Spring Main Stage production of Molière's "The Imaginary Invalid". I hope it will be VERY funny. It is time to do some COMEDY and to LAUGH!!!

REBECCA LINGAFELTER

Summer plans?

I'm going to be working on a new production of Chekov's Cherry Orchard, translated by my colleague Stepan Simek, with PETE. In addition, we are workshopping a new devised piece inspired by Robert Frank's photos published in 1959 called The Americans. I also hope to have a little time at the beach with my family!

What are you looking forward to in the 2022-2023 school year?

I'm looking forward to directing in the fall and taking on a full Acting III class as well as continuing work on the Arts@LC initiative.

MIRANDA HARDY

Summer plans?

To light up the Cherry Orchard with PETE, build a website, go for walks with my family on the beach, in the woods and in NYC! Oh and make tarts!

What creative projects are you currently working on (or will be working on?)

I am the Lighting Designer for Appropriate with Profile Theater and The Cherry Orchard with Portland Experimental Theater Ensemble. Possibly some kind of workshop?

What are you looking forward to in the 2022-2023 school year?

Designing THE show that everyone in college in the mid 1990's was obsessed with, mentoring a student designer on the main stage, Drawing Club, opening up the nesting worlds of design making them more visible and accessible.

FACULTY UPDATES

SUSAN DAVIS

What are your summer plans?

Summer plans include a somatic research backpacking trip in May venturing into various national parks and studios in Utah with colleagues Eric Nordstrom and Donnell Wood.

What creative projects are you currently working on (or will be working on?)

The movement research labs will be ongoing through the summer. We explore how knowledge of functional anatomy and imagery inform efficient movement performance as well as creative expression through improvisation. We apply this information to our teaching and work in movement therapy.

What are you looking forward to in the 2022-2023 school year?

I am looking forward to welcoming a new faculty member to the dance program. Julliard alum Nick Jurica has moved back to Portland from NYC and will teach ballet in the fall. We will also be welcoming a new musician to accompany some of our classes, LC alum Steven Skolnik. As always I'm very excited to advise the 26th Dance Extravaganza and be working closely with the next round of talented choreographers and dancers.

2022-2023 PRODUCTION SEASON

Fall 2022

Black Box- One Act Festival

Black Box - Once Upon a Weekend

Main Stage - Rent

Main Stage Dance Extravaganza

SPRING 2023

Black Box - Once Upon a Weekend

Main Stage - The Imaginary Invalid

Black Box - Theatre Thesis Festival

DEPARTMENTAL HONORS, DISTINCTIONS & SCHOLARSHIPS

2021-2022 Departmental Honors:

Amber Adamski
Ernesto Monge Marin
Niels Truman
Rocco Weyer
Haley Wildhirt

2021-2022 Distinctions:

Distinction in Acting: Amanda Masini, Ezri Reyes & Zoe Brouwer

Distinction in Design: Karen Wingard

Distinction in Production : Abby Jacquin

Distinction in Performance: Isabel McTighe & Wy DeShong

Distinction in Dance Choreography & Performance:

Jinju Hurley & Emma Bryan

Leon Pike/Edgar Reynolds Scholarship:

Fiona Salbato & Mia Webster

Howard R. Warren Scholarship:

Ava Schmidt & Negasi Brown

