FIR ACRES THEATRE

SPRING 2020 NEWSLETTER

LEWIS & CLARK COLLEGE

PHOTO: OWEN CAREY

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Photos taken by: Evan Howell '20, Eva Magaña '20, Nina Johnson, Owen Carey

Meet the faculty and staff

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A NOTE FROM THE CHAIR

Stephen Weeks

"Now is the ~~winter~~ spring of our discontent."

Those famous lines from Shakespeare's Richard III seem appropriate to our altered semester, when the final performances of *Marie Antoinette*, the entire Thesis Festival, the performance finals, the creative projects, the Senior Dinner, Dance Y, the graduation brunch, and the Commencement ceremony itself were all cancelled. Now we are dispersed, and all classes are conducted online, through the Zen of Zoom. For an active Theatre Department that prizes the creative synergy when people work together in the same room, COVID-19 is an unexpected, unwanted, unmitigated calamity. And yet, because we are a Theatre Department in a great College, we have come together, we are talking, we are communicating, we are problem-solving, we are carrying on.

BEFORE the College was forced to take steps to combat the virus, we were having a very successful semester. We had a brilliant production of Marie Antoinette, directed by our very own Associate Professor Rebecca Lingafelter. In this telling, the historical figure of Marie Antoinette suffers from social isolation and struggles to realize the truth of herself and her social position within a bubble of privilege. Somehow the story of the play resonates with our own social isolation, as we build our own little bubbles of safety (to the extent that we can). But unlike Marie, we have the chance to emerge from our bubble to re-engage with the world and its many problems - and we only hope that happens as soon (so long as it is safe to do so).

Two creative thesis projects for the Senior Seminar were well underway before we departed campus: Liam Beveridge was performing Lee, one of two central characters in Sam Shepard's *True West*; and Mary Finnegan was directing the great American one-act *Trifles*. Two showings demonstrated the fine work of both seniors before the rehearsal period had to come to an end. Fortunately, seniors Momoka Kato had finished her excellent design work on props for *Marie Antoinette*; Evan Howell had completed his thesis role in the Fall main stage production of *The Christians*; and Caroline Wilkes had finished her creative work by stage managing Dance Extravaganza 2019 and *Marie Antoinette*. As of this writing, the senior majors are still engaged in finishing their written theses, which have been in process since ideas were formulated during the Fall semester.

In February, Kaes Vanderspek had his original one-act play adjudicated as a staged reading in the regional conference of KCACTF (Kennedy Center American College Theatre Festival) in Fort Collins, Colorado. Kaes received a SAAB grant to travel with his two actors, Keshav Eldurkar and Robbie Rodriguez, and his director, Leah de Beer. It was an honor for Kaes to be invited to the KCACTF conference, and a great opportunity for his creative team.

We continued our tradition of bringing back alums for our "Exits and Entrances" series. We do this series to keep the eyes of the seniors on possibilities after graduation, but all interested parties are invited. We did three sessions this Spring with nine different alums. The first session was on "Practicing Your Art in the Major Markets of New York and Los Angeles." It featured Eliza Frakes ('19), Helen Sage Howard Simpson ('06), and Dani Prados ('06). The second session was on "The Graduate School Experience" and featured Charlotte Markle ('15), Nate Cohen ('13), and Roan Shea ('18). The last session was on "Moving From Theatre Into Other Careers" and featured Jonas Lerman ('03), Jesse Smith ('00), and Terry Fletcher ('12).

A NOTE FROM THE CHAIR

The dance program continued its impressive work this Spring. Susan Davis travelled with 16 students to the American College Dance Association Northwest Conference in Spokane, Washington, March 17-20. Dance Y continued its phenomenal growth: this spring Dance Y involved 17 choreographers and 59 auditioners. Sadly, their April performance was cancelled due to COVID-19.

Other Spring classes include: Acting I, Acting II, Theatre Graphics, Stagecraft, T-Lab, Fundamentals of Movement, Global Foundations, Scenography, Topics in Global Theatre, Dance Comp/Improvisation: our usual crowded schedule. And Michael Olich continues to teach Design Thinking for the Bates Center of Entrepreneurship. And as of this writing, it all continues!

In keeping with tradition, the Theatre Department awards "Distinctions" in the various aspects of our program to students whose work over the course of four years has demonstrated excellence, and Departmental Honors for those seniors who have qualified and have demonstrated the highest achievement in both their creative projects and written theses. Normally, these awards are announced and given at the Honors Convocation.

But we want to take a moment here to recognize these graduating seniors who have enriched our programs in theatre and dance over the last four years.

DISTINCTIONS IN ACTING:
Liam Beveridge
Evan Howell
Olivia Mathews

DISTINCTION IN DESIGN:
Momoka Kato

DISTINCTION IN DANCE CHOREOGRAPHY:
India Roper-Moyes

DISTINCTION IN DANCE PERFORMANCE:
Haley Wilson

DISTINCTION IN DANCE PERFORMANCE AND CHOREOGRAPHY:
Sania Karir

We are also pleased to announce that **DEPARTMENTAL HONORS** go to:
Liam Beveridge & Evan Howell.

Congratulations to Evan and Liam for the excellence they have achieved in both their creative work and their written theses. Their capstone projects, undertaken as graduating seniors, were superlative.

Finally, we can't neglect the achievements of our continuing students. Each year, we award two Departmental scholarships.

The Pike/Reynolds Scholarship goes to those who have distinguished themselves in the areas of technical theatre and design. The Howard R. Warren award goes to those who have distinguished themselves in all-around academic excellence.

This year the awards go to: **PIKE/REYNOLDS:**
Amber Adamski, Max Jacquin, Karen Wingard

HOWARD R. WARREN: Haley Wildhirt

Congratulations to all these students!!

This will be my last Chair's Letter.

I am retiring in August after 25 years at Lewis & Clark. My colleague Stepan Simek will take over as Chair. We have been able to hire an excellent post-doctoral student, Jenna Tamimi, who will be with us next year to teach TH 340 (our theatre theory class), TH 382 (American Theatre and Drama), and direct the Spring main stage production. Some of you may remember Jenna from the Symposium we hosted in the Fall. In any case, it has been a pleasure and an honor to Chair the Department, to teach alongside my incredible colleagues Štepán, Rebecca, Michael, Matthew, Susan, Joyce, and Jenny, and to work at Lewis & Clark. To the students I have been so extremely fortunate to know and work with: a huge thank you. My best wishes to you now and always. The Theatre Department wishes you all well! Stay safe and wash those hands!
- Stephen Weeks

SPRING 2020
MAIN STAGE PRODUCTION OF
Marie Antoinette

by David Adjmi

Directed by Associate Professor Rebecca Lingafelter

Marie Antoinette by David Adjmi is a riotous and sharply written play about the monstrous things people do in gilded cages. The play employs historical fact as well as the cultural mythology of *Marie Antoinette* to paint the portrait of a woman who is both elevated and held captive by her gender, circumstance and historic moment. The play re-imagines the possibilities present for the Queen of France as she navigates her personal pleasure, her family's peril and her larger political and social responsibilities. The Lewis & Clark Theatre Department production will draw out resonances with our current time; highlighting our complicity in perpetuating a culture that puts celebrities, and women in particular, onto pedestals defined by beauty, fashion and sexuality. The production will also explore the rumblings of revolution that are just underneath the surface of our attempt to be picture perfect, and the violent repercussions of ignoring the suffering of many for the pleasure and comfort of a few.

PHOTO: OWEN CAREY

Director's Note
Rebecca Lingafelter

David Adjmi situates the story of *Marie Antoinette* in relationship to our contemporary celebrity and media culture. In reading his play, icons like Britney Spears, Kim Kardashian and Paris Hilton come to mind. Women who have navigated the double-edged sword of celebrity and infamy, who both exploit and are exploited by toxic gender norms. The play also provokes our own complicity in the creation of these kinds of icons - the pleasure that we indulge in celebrity, fashion, and elitist definitions of beauty. At its core the play is also the story of a woman trying to navigate monumental personal, political and social change inside of a system that allows her little to no agency. We watch her struggle to self-actualize in an ever-shifting kaleidoscope of expectations and judgments. *Marie Antoinette* is everywhere today. She is resurrected in a cover story about Kylie Jenner in Bazaar magazine, referenced in music videos, and in Japanese anime. Her story is intrinsically knit into our mythology about ourselves, and I hope this production gives a space to interrogate and untangle that myth together, in all of its flawed, glorious and terrifying complexity.

“I'm trying. I am. But maybe there's something I don't see, I don't know some kind of blind spot? And I can't seem to overcome it?”

– *Marie Antoinette* by David Adjmi

PAUSE

Lewis & Clark's theater journal, put together another successful Once Upon A Weekend (OUAW). This semi-annual OUAW happened on Feb. 15 in the Black Box of Fir Acres Theatre. The theme was, "*Leave It All to Me*!" PAUSE club President Robert Rodriquez mentioned, "My favorite part was being able to watch all the actors, directors, and writers get to put their all into a wonderful performance for everybody. The audience was electric and really allowed for the actors to be who they are on stage and give a wonderful and exciting performance."

Aside from OUAW, Rodriquez facilitated a Self Produced Student Project, *A Very Potter Musical*, which involved over 30 students: 2 directors, cast of 21, 4 member band, musical director, vocal director, lighting designer, stage manger, and sound operator. "The project process was amazing beginning with so many students auditioning - at that point the team really was able to envision what the production could eventually be," said Rodriquez. Unfortunately, due to due to the effects of COVID-19 and in efforts to support social distancing the performance was put up six weeks prior to when it should have been put up originally.

Recent Alumni Samantha Pratt '19 got to attend the performance on March 15. She mentioned how much she laughed as she sang along to all the songs. "I grew up obsessed with the play, so it was awesome getting to see it live with people I knew in the cast."

When asked how *A Very Potter Musical* came about, Rodriquez said, "The inspiration belongs to Amanda Masini '22. She approached me with the idea and it took off from there."

https://college.lclark.edu/live/news/40119-once-upon-a-weekend-spring-2020

Leadership: Robert Rodriguez: President, Mary Alice Perkins: VP, Ezri Reyes: Treasurer, Rocco Weyer: Secretary, Ava Schmidt, Zoe Brouwer, Negasi Brown, Wyatt DeShong, Keshav Eldurkar

Dance

PHOTOGRAPHY: NINA JOHNSON

Lewis & Clark College were represented this semester at The Northwest College American Dance Conference hosted by Gonzaga University. Sixteen dance students attended and the LC Dance team also got to present student work. Gonzaga University hosted the choreography of India Roper-Moyes '20 "*MAKE BODY DO*" and the piece co-choreographed by Sania Karir '20 and Amanda Maxfield '20 "*METUS*" from the Fall 2019 Dance X concert.

Guest Residency

We are also excited to share that at the start of the Fall term the dance program will host a guest artist residency with New York City choreographer, Tiffany Mills. In collabortation with Mills this upcoming Fall's 2020 DanceX Tiffany will also be a guest choreographer.

Tiffany Mills

PHOTOGRAPHY: JULIE LEMBERGER

Tiffany Mills is choreographer/artistic director of the NYC-based Tiffany Mills Company (2000-pres). Mills moved to New York City in 1995 and formed Tiffany Mills Company in 2000, earning early praise from The New York Times: "Mills is making a name for herself as a young modern dance innovator." Over her 25 years as a dance artist, Mills has created 20+ dances both for her company and commissions across the country. Recent NYC Seasons: The Flea as an "Anchor Partner", La Mama, BAM Fisher via BAM/PDP. The company holds seasonal pop-up workshops, plus an annual Summer Partnering Intensive in NYC (2006-present). Guest teaching: Trisha Brown Studios, DNA, Gibney, Peridance, Playground, Earthdance (MA), Velocity (WA), Conduit (OR), ACDA, universities/festivals. Recent residencies: NYU's Tisch Summer Dance Festival, CUNY Dance Initiative, Joyce/Mellon Anchor Tenant Program, Baryshnikov Arts Center.

https://tiffanymillscompany.org/

Alumni Spotlight
ANNA CRANDALL

BA' 2009 In Theatre / MA' 2016 In Teaching (University of Portland)

What was the first thing you did after graduation?

I worked for Cascade Bicycle Club in Seattle through AmeriCorps for a year, directed a production of Stop Kiss by Diana Son at a Seattle theatre, and then I went to South America for 6 months!

What are you up to now?

I teach English Language Arts full time at West Linn High School. Before that, I ran a theatre program at Two Rivers Correctional Institution (a men's medium security prison) for three years through the Portland nonprofit Open Hearts Open Minds.

What's a play you can think of that you always wanted the department to produce but never did?

I was always into (and still am) reimagining or updated versions of classic plays. I love Anne Carson's translations of the ancient Greeks. There's also a new, amazing recreation of Antigone that I teach to my 10th graders called Antigone in Ferguson (by the organization Theatre of War), focusing on the community in Ferguson, MO and the aftermath of the shooting of Michael Brown. Theatre is such a powerful way to change the world, and everyone who takes part in creating it should use that power for positive change.

Any piece of advice that stuck with you?

When I graduated, I put a lot of pressure on myself to pursue theatre full time or to get an MFA right away. It's important to remember that theatre is useful in so many ways and can take you in so many different directions. The skills that I learned at Lewis & Clark have been valuable in all of the jobs and adventures I've had in the past 10 years. My life looks very different than I thought it would when I was 22, but I feel so lucky to be where I am and to have had the experiences that I have had.

Favorite Production/ Project that you were involved in with the theatre?

I directed Sarah Ruhl's *Eurydice* for my senior thesis. That was when it clicked for me that my skills really lay in creating a collaborative, safe environment for people to be vulnerable, play, and explore together (helpful in teaching!) We also filled a bathtub with water that overflowed at the end of the show every night and flooded the black box... sorry Matthew :) I also have really fond memories of the creative projects my classmates and I did for Theatre & Society classes. They were low stakes and the only audience was our peers and professors, but it was some of the most innovative and boundary-pushing work that we did! Goes to show that you don't need a big audience to make good art.

ANNA CRANDALL

BA' 2009 In Theatre / MA' 2016 In Teaching (University of Portland)

LEWIS & CLARK THEATRE DEPARTMENT 2020 PRESENTS

THEATRE THESIS FESTIVAL 2020

CANCELLED

thanks a lot COVID-19!

PERFORMANCES AND PRESENTATIONS: APRIL 22-25

TICKETS AVAILABLE AT THE THEATRE BOX OFFICE BETWEEN 1-5PM BEGINNING WEDNESDAY, APRIL 15
TICKETS ARE FREE, LIMITED SEATING - FIRST COME, FIRST SERVED

FESTIVAL DETAILS:
https://college.lclark.edu/live/news/39149-theatre-thesis-festival-2020

LIAM BEVERIDGE

WHAT WAS YOUR GREATEST HOPE FOR THE PIECE?

Primarily, I just wanted to capture all the tension, comedy, and madness that I see in *True West* to create a surprising and enthralling show.

Before campus closed, we were just getting off book and getting ready to do our first showing to get feedback from the other seniors and the faculty. From there, we were planning to use that feedback to refine the show while we started putting in place the set and costumes.

I worked on *True West* for the thesis festival. For my written thesis, I am examining myths of the American West in *True West*, and in Taylor Sheridan's *Hell or High Water.* The name of my paper is: Re-Examining Myths of the American West Through a Contemporary Lens: From Sam Shepard to Taylor Sheridan. I acted in the show and also assisted in designing and providing creative direction for the show. My work involved all the preparation that goes into playing any leading role. On top of that, I helped figure out the set, costumes, and the general vision for the show, along with my two co-directors.

BIGGEST CHALLENGE?

The biggest challenge for me was managing all the duties of running and producing the show while also preparing my role. I often felt like I could not put as much time into the acting as I wanted to because I had to worry about other issues like making sure that we were on track with building the set.

If you could add to your professors syllabus's and make any play mandatory which would you choose

I think the professors generally have the best idea of what works are going to be relevant and valuable for the curriculum they are going to be teaching, and choose the right plays.

CAROLINE WILKES

Marie Antoinette, Dance X 2019, Theatre Thesis Festival 2020, TEDx. My role was Stage Managing - I am the vessel that makes it all happen and run smoothly(ish)!

WHAT WAS YOUR GREATEST HOPE FOR THE PIECE?

My greatest hope is that we would all be proud of what we made and love that we made it together. Before campus closed, my plan was to find a stage management internship/job somewhere in this world.

BIGGEST CHALLENGE?

Having to end *Marie Antoinette* early and still enjoying it through the heartbreak.

IF YOU COULD ADD ANY PLAY TO YOUR PROFESSORS SYLLABUS, WHICH?

Hedwig and the Angry Inch!
A Musical by John Cameron Mitchel

MOMOKA KATO

For my thesis work I designed and created the props featured in the Spring Main Stage production of *Marie Antoinette.* As Props designer I designed, created and bought props for the show. The main work was to design and make fake cakes, crock pile and design and draft the guillotine For my written work I did research on kabuki theatre and tried to answer what is the significance of the modernization of kabuki.

WHAT WAS YOUR GREATEST HOPE FOR THE PIECE?

I just wanted to be part of making the Main Stage memorable for everyone.

BIGGEST CHALLENGE?

My biggest challenges have been organization and confidence in rehearsals. Organization in general is difficult for me so it was both challenging and rewarding to make sure that I could do that for each rehearsal. I was also working on confidence in the space. As a director I am the one in charge of a rehearsal I need to know what I want and be able to communicate that confidently and clearly. This is something that I have worked on a lot in the process of this show.

I am directing *Trifles*, a one act play by Susan Glasspell where I served as the director. I also created the world of the piece both by working on the design and working with the actors about character and text. I also analyzed the piece to find the story that I wanted to tell. Some other roles included, organizing and running rehearsals, staging the show and rehearsal planning.

MARY FINNEGAN

WHAT WAS YOUR GREATEST HOPE FOR THE PIECE?

I wanted to create a piece that was both fun to watch but had a message. the play is about gender and gender relations, specifically about a lack of communication between the men and the women in the show. I wanted to get this across to the audience. I also wanted to relate the audience experience to my written thesis. I am writing about disability in the theatre and I wanted my show to be accessible to audience members with disabilities.

My plans for continuing work before COVID-19 were to meet with my lighting and sound designers to start planning what would work in the piece as well as taking feedback from my one showing to make the piece better. specifically I would have changed the staging for the final moment in the show, adding more movement, as well as worked with one of my actors to tweak their character and motivation.

BIGGEST CHALLENGE?

My biggest challenges have been organization and confidence in rehearsals. As a director I need to be prepared for rehearsals with plans on what to do and what I want from each rehearsal. Organization in general is difficult for me so it was both challenging and rewarding to make sure I could do that for each rehearsal. I was also working on confidence in the space. As a director I am the one in charge of a rehearsals and I need to know what I want and be able to communicate confidently and clearly. this is something that I have worked on a lot in the process of this show.

With this show I wanted to create a piece that anyone regardless of disability would be able to enjoy. while it will not be able to be performed for an audience I sincerely hope that this department will remember to think about these things when creating shows. So that anyone can be able to see and enjoy them, or try to be involved in creating them regardless of anything society deems different about them.

EVAN HOWELL

WHAT WAS YOUR GREATEST HOPE FOR THE PIECE?

I greatest hope was to help create an accessible and realistic world of the mega church and the infrastructure of the community that sustains it. Through my research, I learned ways in which the head pastor as the figurehead and spiritual leader of the church critically influences the health and reputation of the faith community. There are many open and hidden ideological struggles among personal, the familial, and communal levels, and I wanted to develop an understanding of those layers in the play from Pastor Paul's point of view to propel the tragic plot of the play. A related acting goal was to remain present and open to dynamism of informed impulse, maintaining my connection to intention and the given circumstances in order to keep the audience's interest and accelerate the piece forward.

I Played lead role of Pastor Paul in the Fall 2019 Main Stage production of *The Christians*. I helped cast for the show, doing audition slides with each auditioner for Stepan. I then worked in and out of rehearsal on developing the character and his relationships and getting accustomed to mega-church life (this last portion was mainly developed with my enrollment and attendance at the Portland Christian Center every Sunday).

My project luckily took place the semester before the COVID-19 pandemic. My process began in April of 2019 when I got my hands on my Dad's old New International Version of the Bible and drove out to Portland from Wisconsin for the summer. Over the summer as I read my dad's bible, I went to multiple churches across Portland every Sunday, observing and taking notes with an eye on the communal experience and the performative contributions of the head pastor of each congregation.

I started small but later attended larger congregations until I found a suitable match that I thought closely resonated with the mega church in the play: the Portland Christian Center. I settled there and continued to participate and take notes of each Sunday service. This on-site research was critical for me to get acquainted with the beliefs and theology of a megachurch and its community. Listening to dozens of sermons helped strengthen the understanding behind my reading of the bible which in turn informed my conception of Pastor Paul's beliefs in the show. In rehearsal, Stepan worked closely with actors to develop relational chemistry and the evolution of our portrayal of the critical spiritual ideas and tensions composing the play. A massive theme of the play involves struggle, so we held a couple Suzuki Method workshops to help our bodyminds connect with the struggles--mainly surrounding communication--our characters experience throughout the play. Paired with physical work, we always took every opportunity to discuss our growing relationships with these ideas and struggles. And so, we slowly created our own microcosm of the American mega church. I think we were successful!

Congratulations
on retirement Stephen Weeks!

OUR COUNTRY'S GOOD

THE REPRESENTATIVE

THE POWER OF THE DOG

TWELFTH NIGHT

A MONTH IN THE COUNTRY

BIG LOVE

THE WINTER'S TAIL

THE ILLUSION

IPHIGENEIA AT AULIS

A MIDSUMMER NIGHT'S DREAM

BECKETT(S)

CAUCASIAN CHALK CIRCLE

THE KING STAG

MUCH ADO ABOUT NOTHING

STUPID FUCKING BIRD

Directed by Stephen Weeks

15 Mainstage productions

Fir Acres Theatre

HAPPY RETIREMENT!

After twenty-five years of teaching (that's one quarter of a century!), the fearless leader of the Theatre Department, Professor Stephen Weeks has announced he will be retiring at the end of the 2020 Spring Semester.

Over the last twenty-five years, Stephen has been the solid rock on which the Department's academic and creative excellence has rested, and he's also been one of the most active members of the College's faculty as such. His unceasing involvement with the College's affairs, his service to the community, and his profound dedication to it has more than deservedly earned him the 2018 The David Savage Award. This award is given to a deserving faculty member whose vision and sustained service to the College have advanced the general academic and intellectual welfare of our community of teacher-scholars.

He has taught countless students both in the Department and in the College's Core program, he led the New York City Program; directed fourteen brilliant main stage productions ranging from Greek tragedy to contemporary British and American plays to Beckett, Brecht and Shakespeare; supervised and advised tens of Black Box student one-acts; guided scores of students through their Senior Theses; chaired the department for almost twenty years and throughout all of that he continued being the intellectual shining light of the Department's History/Literature/Theory concentration.

Stephen has a distinguished academic and artistic pedigree and career. He completed his undergraduate degree at Middlebury College in Vermont ... and his Ph.D. in Drama and Humanities at Stanford University, with stops along the way at New York University and the University of Wisconsin, studying theatre-in-education and directing. He was dramaturg and literary manager at The Los Angeles Theatre Center, and has taught at Brown University, Reed College, and the University of Washington. He has written extensively on British theatre, on twentieth-century American theatre, and dramaturgy, and his articles appeared in some of the most prestigious academic journals.

Apart from his numerous academic and administrative duties at the College, Stephen has been and continues being an important figure in the Portland and Oregon theatre scene. In the late 1990s, he collaborated with several others to found one of the most enduring and important theatres in Portland, the CoHo Productions Theatre, which has since become an "institution," and one of the most enduring and important theatres in Portland, and he continues as a member of its Artistic Council. He has been a frequent guest lecturer and teacher at the Oregon Shakespeare Festival in Ashland, Oregon, and he continues being a well-regarded and well-loved member of the Portland theatre community, which now to a large part consists of his former students whom he inspired as a teacher, director, advisor, mentor, and a friend.

Whether on stage or in the classroom Stephen has been the source of inspiration for countless students and fellow faculty members from across the College. His retirement is well deserved and we all wish him the best!

Congratulations Stephen!

Stephen, I can not imagine what my years at Lewis and Clark would have been without you. You are a passionate artist, a talented director and a patient mentor. I am truly proud to of the work I've been able to do with you, onstage and off. "The lunatic, the lover, and the poet, are of imagination all compact."

Thanks,
Matthew

Stephen, you are truly one of the most supportive, kind, and thoughtful colleagues I have ever had. I am profoundly grateful for your mentorship and guidance as well as your contributions to our department. When I look around at Pause, Once Upon a Weekend, the Thesis Festival, the legacy of 340 and on and on, I am struck by all of the ways in which you have built this department into what it is. We can only hope to carry on sustaining the rich and impactful program you have made.

With gratitude,
Rebecca

Stephen, what an adventure we've had, onstage and off these 14 years! I've learned so much about teaching, liberal arts and advising thanks to your steady, thoughtful leadership. The challenges of launching our third concentration could never have been my privilege without your support and guidance.

With gratitude and appreciation,
Michael

So, Here We Are.

It's been almost thirty years since I met you, and we worked together, here in the City on the Hill for twenty years! You made this place; so much of what it stands for is your doing: The academic rigor, the unbound creativity, the most collaborative and friendly place to work in in the entire universe, and all of that... And then there are all those memories...
Thank you, thank you, thank you for everything!

- Štěpán

Stephen, it is clear from the students and faculty that your influence on this department will be felt long beyond your retirement. I'm sad that I've only had a year to witness your skills as a mentor, educator, and artist. I hope that retirement brings you so much joy and a new type of fulfillment! Cheers to your next adventure!

- Jenny

Stephen, You have helped so many students develop a love for the performing arts. Thank you for all the work you've done. Wishing you the best in your adventures ahead.

-Eric

I have so appreciated Stephen's presence and support in the department over the 20 plus years that we have been colleagues. Stephen has always upheld a very professional and formal presence in the department (you rarely see him in jeans). Beyond admiring and celebrating all his fine work as a serious academic and director, I am also reminded of interactions that revealed other aspects of his personality and character that we don't often see at work. He's a drummer, a Dad, a bench presser and an avid backpacker. All my best to you following your bliss on trails yet traveled and congratulations on a successful career. Well done!
-Susan

It is with mixed emotions that I say 'so long for now' (not goodbye!) to one of my most valued friendships over the last 25 years. But, Stephen, you have earned a long and happy retirement even though we will lose a vital spoke in our Theatre team wheel. Thank you for the many ways you helped/taught me to grow as a department administrator. And thank you especially for your consistent kindness, respect, encouragement, patience, humor, and thoughtfulness. I will miss you very much!

Break a Leg!
-Joyce

Faculty Updates

REBECCA LINGAFELTER

Rebecca is currently working on keeping her 2 year old from self-destructing during quarantine. This spring she had a fantastic time directing *Marie Antoinette* for the Spring Main Stage, and was incredibly proud of the students and thankful that we got a few performances in before the lockdown. She is hoping to work on a new devised work, *Fronteriza*, produced by PETE, as part of her sabbatical work in the fall of 2020.

MICHAEL OLICH

Online teaching of design (and design thinking) is a challenge Michael never envisioned - until now! After having the Portland Opera production of Vivaldi's *Bajazet* that he spent two years designing scenery and costumes cancelled as it went into tech rehearsals, he is hoping that doesn't set a precedent for his developing designs for next fall's production of Cabaret. Meanwhile, he's wondering how he may have to re-think the 'fundamentals' in Fundamentals of Design. Zoom, zoom...

JENNY AMPERSAND

Jenny is so grateful for the support the Lewis and Clark community has gifted her in her first year as the Costume Shop Manager. The theatre department is full of creative and kind people. She is very proud of all the work done in the costume shop and the collaborations with the production teams on both mainstage productions, DanceX and the One Acts. The pre-production on the thesis shows, which were cut short due to everything closing, were on their way to being really awesome as well. She looks forward to getting back into the shop, bugging people about proper use of scissors, and hearing the sweet, sweet sound of multiple sewing machines running at the same time!

ŠTĚPÁN ŠIMEK

Stepan is teaching on-line and makes sure that he dresses appropriately for his virtual classes. He would like his students to do the same. He's preparing for his Fall production of *Cabaret* and hoping that the musical will indeed happen on stage rather than on Zoom. He spent several months devising and rehearsing his production of *Danse Macabre*, *The Testament of Francois Villon*, but because of the plague the show was cancelled literally six hour before the official opening. He is a bit pissed about it, but he's planning to re-mount the show in late August, hoping that this whole mess will be over by then.

Coming Up
Fall 2020

MAIN STAGE CABARET (1998 VERSION)

Directed By:
Professor Štepán Šimek

Book by Joe Masteroff
Based on the play by John VanDruten
Stories by Christopher Isherwood

AUDITIONS
September 1 and 2
SHOW DATES
Oct 30,31, Nov 1 and Nov 5,6,7

MEET & GREET

New and Returning Students
Come! Meet! Learn!
Monday, August 31
5pm, Main Stage

ONCE UPON A WEEKEND

Saturday, October 17
9pm, Black Box (Free)

DANCE EXTRAVAGANZA

December 4, 7:30pm and 10:00pm
December 5, 7:30pm and 10:00pm
Main Stage

DEPARTMENT NEWS

THEATRE DEPARTMENT SCHOLARSHIPS

Generous supporters of the Lewis & Clark Theatre Department program have established two scholarships that are awarded annually to continuing students.

• Leon Pike/Edgar Reynolds Scholarship •
2020-21 Recipients
Amber Adamski
Max Jacquin
Karen Wingard

The Leon Pike/Edgar Reynolds Scholarship was established in 1987 by the Department of Theatre in honor of the dedicated service of Leon Pike, an associate professor of theatre at Lewis & Clark from 1969 until his retirement in 1987. The scholarship also recognizes the leadership and teaching of Edgar Reynolds, who retired from the College in 1995. It is awarded to students in theatre, with a preference for those pursuing Leon Pike's passions of design and technical theatre, and who demonstrate financial need.

• Howard Ross Warren Scholarship •
2020-21 Recipient: Haley Wildhirt

Established in 1988, awarded to students who demonstrate academic excellence in the theatre arts or dance.

Those wishing to establish additional scholarships for Theatre students or to contribute to existing scholarships should contact Institutional Advancement at (503) 768-7900 or visit us online at www.lclark.edu/giving/

DISTINCTIONS IN ACTING:

Liam Beveridge

Evan Howell

Olivia Mathews

DISTINCTION IN DESIGN:

Momoka Kato

DISTINCTION IN DANCE CHOREOGRAPHY:

India Roper-Moyes

DISTINCTION IN DANCE PERFORMANCE:

Haley Wilson

DISTINCTION IN DANCE PERFORMANCE AND CHOREOGRAPHY:

Sania Karir

DEPARTMENTAL HONORS:

Liam Beveridge and Evan Howell

THEATER IN THE AGE OF COVID-19

The Theatre Department has employed all of our creative thinking and love of experimentation in meeting the challenge of the Covid-19 outbreak. In moving all of our classes online, we have adapted performance, design, dance and scholarship to a virtual medium. We are dressing up, using breakout rooms, thinking about camera angles and generally finding ways to stay engaged with our students through difficult times. We are working on ways to honor our seniors at the end of April and are making plans for a return to community and performance making and study in the fall. On a personal level, my TH383 - Global Contemporary Performance class meets twice a week, and those 3 hours feel like a calm in the storm. Getting to talk about compelling, engaging and challenging art from around the world with 10 brilliant students is at the heart of why I do what I do, and I am so grateful that I get to sustain that work through this crisis.

- Rebecca Lingafelter Associate Professor of Theatre

Student reflections

	What has your experience moving Theatre classes online been ?	Can you provide an example of a success and/or challenge?
Haley Wildhirt 2022 Theatre	Štěpán has been dressing up for class (there was a top hat yesterday!) & invited us to do the same. I wore my prom dress to class. That was something I wouldn't have gotten to do in normal circumstances, and it was actually really fun. As far as challenges, my anxiety has been at an all time high. I'm usually not super stressed about school because of how much I enjoy the work that I'm doing, but it's hard to stay motivated and calm when thrown into such strange circumstances.	I'm really lucky that I'm not in a performance-based class right now. I'm taking Theatre and Society with Stepan, and it's been a relatively smooth transition, since lectures and readings can still be done over Zoom. I was also part of Liam's senior thesis though, and that hasn't transitioned to online. We did a final performance a few days before I left for home. It was a great performance, but it didn't get the audience or attention it deserved, especially after all the hard work that was put into it.
Ava Schmidt 2023 Intended Theatre and Rhetoric and Media Studies Major	Using the online method for classes like Acting II is not perfect, for sure. But having those people and professors to check in with and reach out to on a consistent basis really has been wonderful. Makes you feel like the theatre community is strong anywhere. And my Theatre and Society class is functioning pretty smoothly with discussions online, all things considered. Props to Štěpán for figuring out all that online confusion we had and working through it with us.	Our first time trying out the online meeting rooms was while we were still in class. My Theatre and Society class all got out computers during our regular class time and tried to work the method... there was a LOT of flashing screens trying to keep up the audio, reverberating echoes of everyone's mic picking up everyone's computer over and over, and even a moment where we were all sent throughout the theatre building to try and diffuse the din. Honestly, for all its challenges, that was one of the most silly and bonding classes yet. And we have since figured out how to mute ourselves until we want to chime in to discussion.

NEW VIDEO UP ON OUR facebook PAGE

Fir Acres Theatre is home base for the theatre arts and dance at Lewis & Clark College. With two stages—the black box and the main stage—the Department of Theatre offers a wide variety of performances, including faculty-directed productions, one-act plays written and directed by students, and the annual student-choreographed dance extravaganza.

If you know anyone who might be interested in Lewis & Clark, specifically our Theatre/Dance Programs, please visit our @Fir Acres Theatre page, send them the video, and invite them to like our page!

Video Produced by: Evan Howell BA '20
Footage archived by: Eva Magaña BA '20

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@firacrestheatre

Fir Acres Theatre

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