



SPRING 2019

# FIR ACRE THEATRE

NEWSLETTER



# WHAT'S IN THIS ISSUE?

**SPRING 2019**

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# MEET THE FACULTY/STAFF



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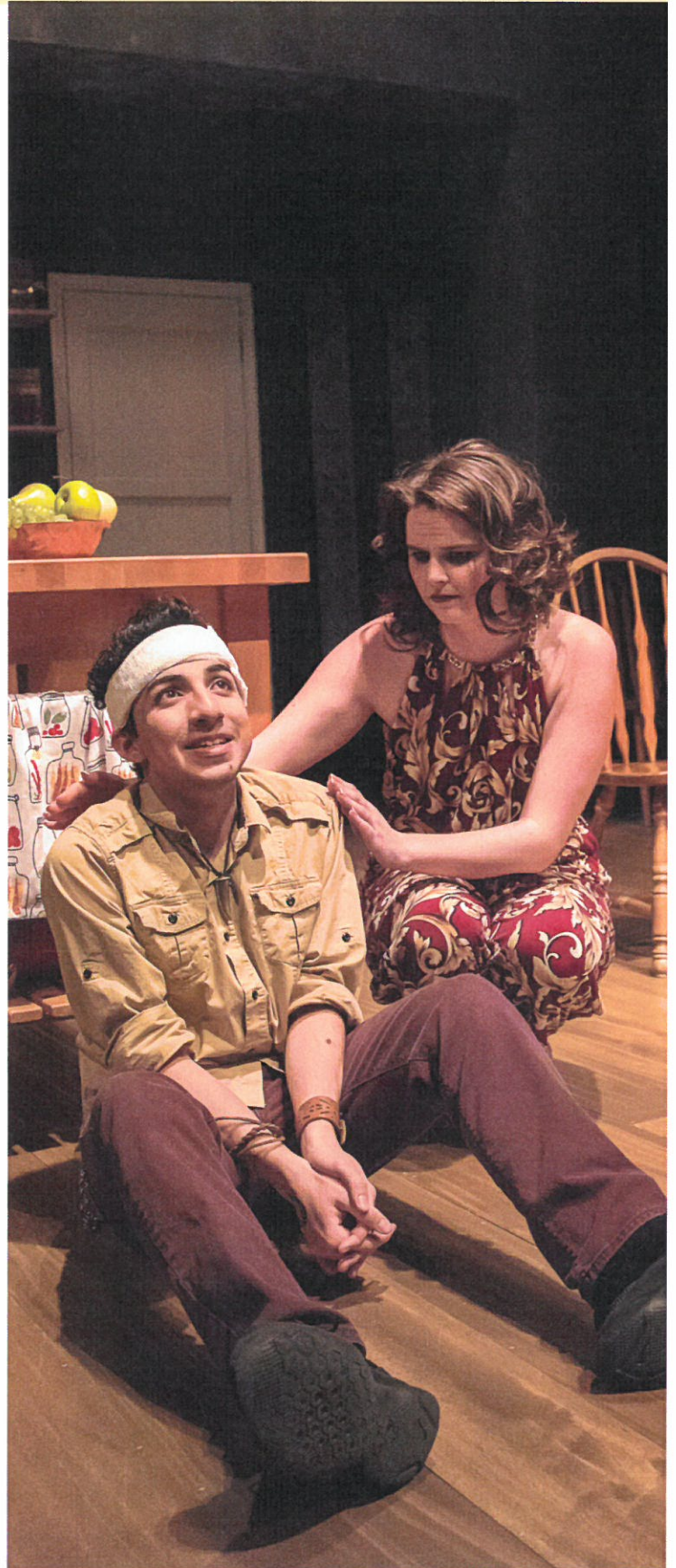


# A WORD FROM THE CHAIR

STEPHEN WEEKS

We began the Spring 2019 semester with the main stage production of *Stupid F##king Bird* by Aaron Posner. This postmodern take on Anton Chekhov's *The Seagull* uses contemporary language, sharp character portraits, and metatheatrical wit to bring Chekhov into the contemporary world. senior Theatre major Soren Petersen designed the set and props for their creative thesis. Miranda Hardy -- with us for the whole semester teaching Theatre Graphics -- did the light design; and Debra Bruneaux, our Costume Shop Manager this semester while Ashton Hull is on maternity leave, designed the costumes. Stephen Weeks directed a cast of seven: Nyna Kumi Butler, Rocco Weyer Johnson, Sam Gensler, Eliza Frakes, Ernesto Monge Marin, MacKenzie Bath, and Robert Rodriguez. Caroline Wilkes and Mary Alice Perkins were the stage managers.

We are delighted to announce that the Theatre Department has reached a continuing agreement with the Bates Center for Entrepreneurship and Leadership. Under this agreement, negotiated with the Director of the Bates Center, Brian Detweiler-Bedell, Michael Olich will continue to make a Spring semester course contributed to the Entrepreneurship program (EINV 270 Design Thinking: Principles in Practice); in return, the Bates Center will help us to fund our Guest Artist Residency program. Although we have been able to fund this important Departmental program three times, its future was uncertain until a continuing agreement could be reached. Now the program looks like a stable, cooperative venture between our Department and the Bates Center with benefits on all sides. Rebecca Lingafelter is already reaching out to prospective artists for next year's residency.





# A WORD FROM THE CHAIR

CONTINUED

STEPHEN WEEKS

This semester we launched a revamped version of our brown bag *Stammtisch* series, the purpose of which was to bring current students into conversation with our own alumni and with Portland theatre professionals. Now called *Exits & Entrances*, and formally attached to TH 450, the Senior Seminar, we have held three very successful sessions and are looking forward to one more. The first session was dedicated to alumni currently working in Portland theatre and featured Alex Ramirez de Cruz (2010), Emily Gregory (2010), Trevor Sargent (2016), and Sam Perkins (2002); the second was dedicated to alums working in other professions beyond the theatre and featured Matt Lundeberg (2010), Herman Austin Watson (2008), Kirsten Collins (2004), Mac Kimmerle (2016), and Ms. Zena (1990); the third was dedicated to professional theatre artists working in Portland and featured actor Darius Pierce, designer Megan Wilkerson and actor/director/playwright Josie Seid; and the last is dedicated to alums recently enrolled in, or recently graduated from, graduate schools. Even though the series is primarily targeted at senior majors, we encourage all interested students within the Department to attend.

Spring brings the American College Dance Festival, and this year seven LC dancers attended: Sydney Owada, Sania Karir, Katie Saylor, Justice Jarrett, Bryce Johnson, Hayley Wilson, and Nhi Ho. They performed a piece called "Remember Why We Fall" choreographed by alumnus Latroy Robinson. The dance program also gained approval for a new course: TH 219, Dance Technique: Application of Fundamental Principles and Imagery. Susan Davis designed this new course as an advanced follow-up to the highly successful class, Fundamentals of Movement. TH 219 will count as a technique classes toward a dance minor. Two other technique class currently in the catalog, TH 108 and 208, have been dropped in favor of this new offering.

Spring also brings the annual Theatre Thesis Festival! This year our five senior majors will be presenting two productions and two public lectures. Natalie Rich and Malavika Arun are collaborating (directing and design, respectively) on the production of S. Ansky's *The Dybbuk*. Rachel Wells is presenting a devised project in "verbatim" theatre called "By Which We Cope." Mia Convery is lighting both productions for her creative thesis. The public lectures feature Soren Peterson, who will be presenting on their set design for *Stupid F##king Bird*; and Malavika Arun, who will be presenting on her scenographic design work for *The Dybbuk*.

Finally, we're making plans for next year. There will be a student-written-and-directed one-act festival in the fall, and scripts and directors are currently being organized. Štěpán S. Šimek will be directing *The Christians* by Lucas Hnath for the fall main stage, and Rebecca Lingafelter will be directing *Marie Antoinette* by David Adjmi in the spring. It should be an exciting main stage season, and both Stepan and Rebecca are available to answer your questions about the plays! Dance X, of course, will continue to be a fall highlight.

One sad (for us) announcement: Ashton Hull, our awesome Costume Shop Manager, costume designer, stage makeup class instructor, and an all-around great person has resigned from the College. Her husband Zak is being posted to the Virgin Islands through his work with FEMA, and Ashton will be joining him there, indefinitely. This summer we will be conducting a search for her replacement. But where there is darkness there is also light. A happy pair of announcements: three outstanding theatre students were given leadership awards at the annual banquet sponsored by the Office of Inclusion and Multicultural Engagement: Nyna Kumi Butler, Eva Magaña, and Malavika Arun. Congratulations to all three! And SCIT (Students for Cultural Inclusion in Theatre) won recognition from the Student Leadership and Service Office for their work in the Theatre Department and in the College at large.



THE PLAY WILL BEGIN WHEN SOMEONE SAYS: "START THE  
FUCKING PLAY".

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# MAIN STAGE RECAP

STUPID F##KING BIRD  
BY: AARON POSNER



# STUPID F##KING BIRD DIRECTED BY

Stephen Weeks

## DIRECTOR'S NOTES

Aaron Posner is a native Oregonian, having grown-up in Eugene. He went to Northwestern University and then launched what has become a nationally significant theatre career as a playwright and director. He is the founder and former Artistic Director of the Arden Theatre in Philadelphia and has directed at major regional theatres across the country. He is perhaps best known for his adaptations.

His adaptation of Ken Kesey's *Sometimes a Great Notion* premiered at Portland Center Stage in 2008. He has adapted two novels by Chaim Potok: *The Chosen* and *My Name is Asher Lev*. The latter made its off-Broadway debut in 2012 won the Outer Critics Circle Award for Outstanding New Off Broadway Play and the John Gassner Award. *Stupid F##king Bird* premiered at Woolly Mammoth Theatre Company in Washington, D.C. in 2013 and has since been produced all over the country.



## "WHAT COULD BE HARDER THAN LIFE?"

I saw it in production at Portland Center Stage in 2016 and fell in love with the play. Somewhat miraculously, in my view, it preserves the heart and soul of Anton Chekhov's *The Seagull* (1896) while finding its own humor, its own language, and its own relationship to the audience.

The Department of Theatre has taken a deep dive into Chekhov this year, beginning with our Departmental Symposium Chekhov in the 21st Century, hosted by my colleagues Rebecca Lingafelter and Štěpán Šimek and featuring Professor Šimek's translations of Chekhov's four major plays. Our production of Aaron Posner's adaptation seems a fitting way to remain anchored in Chekhov's world, while honoring our Department's commitment to new and exciting work for the 21st century stage.

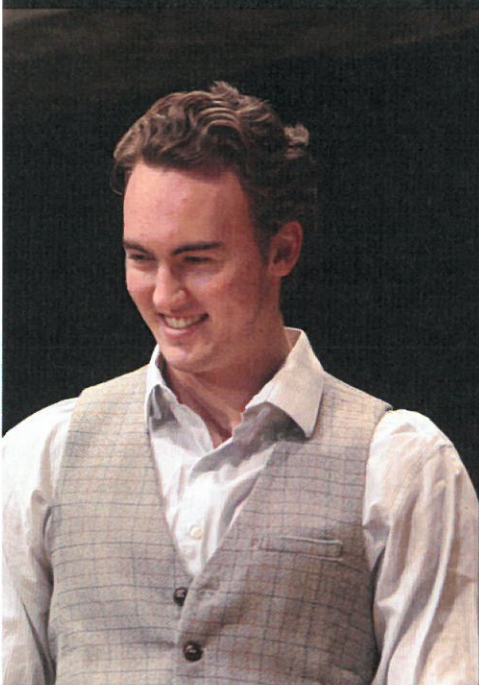
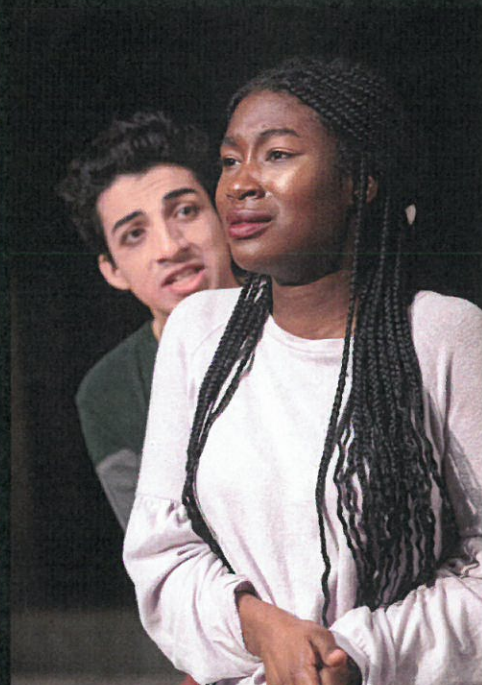
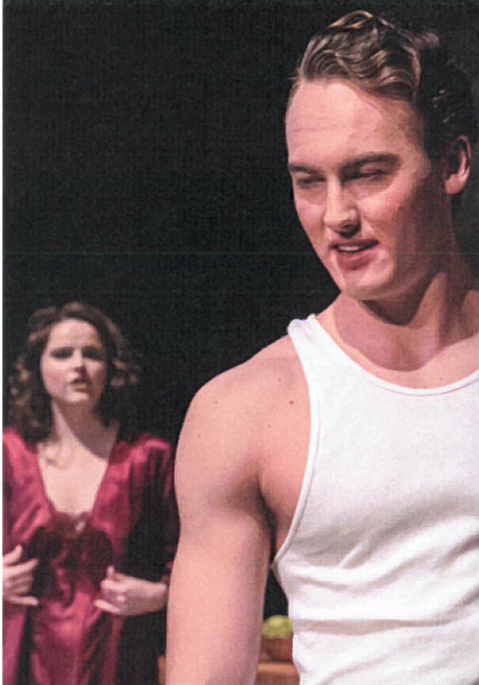
Finally, I want to thank my excellent and hardworking cast, ranging from first year students to seniors, for their enthusiasm, commitment, and talent.

Wow. Working with you on this project has been joyful and exciting from start to finish. Thank you. And thanks also goes to the students who do such good work behind the scenes—about 40 of you for this show. No Department of Theatre production gets on its feet without that support.

Special thanks to Soren Peterson for the set design - their senior thesis project; and also to Haley Wilson for choreography and Shane Perry Carreira for his original music.

—Stephen Weeks







EXITS & ENTRANCES

FIR ACRES PRESENTS

# EXITS & ENTRANCES



Feb 08 E&E event



BEING AS FOCUSED  
AS YOU CAN BE  
HELPS YOU FIND THE  
WORK.

- Alex Ramirez de Cruz ('10)

TRY EVERYTHING.

- Trevor Sargent ('16)

## CATEGORIES

\*Portland Theatre Alumni - Alumni that are currently working in the PDX theatre/performance community.

\*Beyond the Theatre - Alumni working in other disciplines who were involved or majored in theater.

\*Portland Theatre Artists - a panel made up of artists working in Portland in the theatre.

\*Graduate School - alumni who have recently graduated from grad school or are currently enrolled.

## EXITS & ENTRANCES

This semester The Theatre Department hosted a series of brown bag lunches over the course of the spring semester that gives students an opportunity to meet alumni and professional artists from the Portland area and beyond.

Discussion topics centered around professional development and ranged from careers in Theatre to graduate school opportunities to careers beyond the theatre using a theatre degree.

Exits & Entrances takes place every Spring semester.

ASK EMPLOYERS TO  
CLARIFY THEIR  
EXPECTATIONS OF  
WHAT ROLES COME  
WITH THE JOB.

- Emily Gregory ('10)

LEARN ON THE JOB &  
ASK QUESTIONS  
WHILE YOU'RE  
DOING IT.

- Sam Perkins ('02)



# SCIT

## WHO WE ARE



[www.lclark.edu/live/news/40849-oscar-winning-costume-designer-ruth-carter-speaks](http://www.lclark.edu/live/news/40849-oscar-winning-costume-designer-ruth-carter-speaks)



This semester SCIT collaborated with professor Michael Olich to host a screening of Spike Lee's *Do The Right Thing* ( March 19) followed up with a discussion regarding style and identity through costumes. This screening was to prepare for Ruth E. Carter's visit on campus on March 20th. The goal for the screening was to take note of Ruth Carter's previous works and better appreciate the significance of costume design in relation to character development. Michael Olich came to the screening to highlight the different ways that costume design influences our understanding of the plot in the film. He facilitated the discussion we had after the screening and helped us notice the particular effects that different costume decisions have, and more so how Ruth Carter was able to implement such decisions to help us better place these characters in a world as real as our own.

By doing the screening and leading a talk with Michael Olich, SCIT members saw an opportunity "to catalyze important discussions about race" - PioLog ( Nathaniel Hamlett ) SCIT cosponsored Ruth Carter's visit on March 20th 2019.

Members of SCIT felt that it would add to our mission statement to help provide the resources necessary for students of color to feel comfortable on campus.

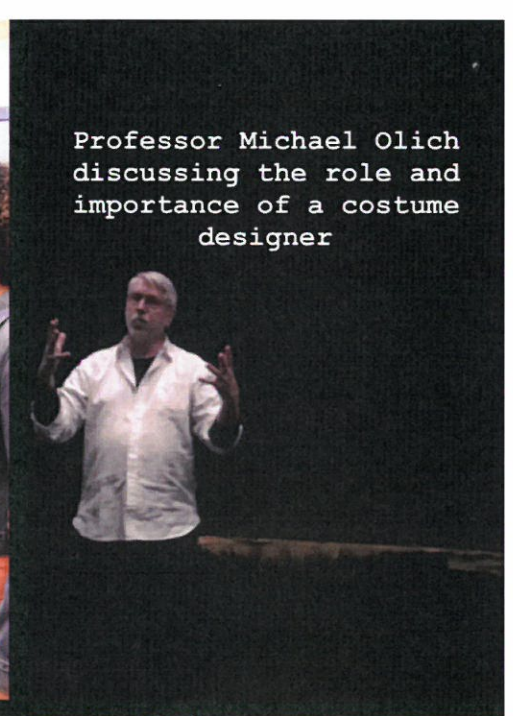
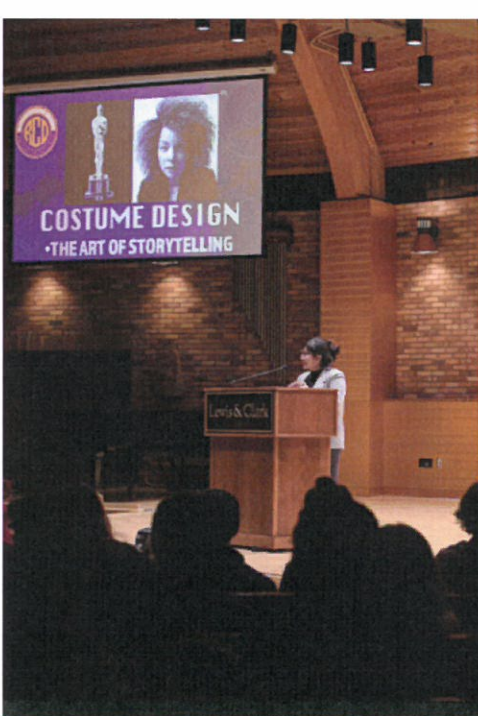
SCIT's president ( Eva Magana '20) introduced Ruth E. Carter on stage that evening.

*Congrats  
SCIT!*

on winning  
the 2019  
outstanding  
student  
organization  
service  
award

@lcscit

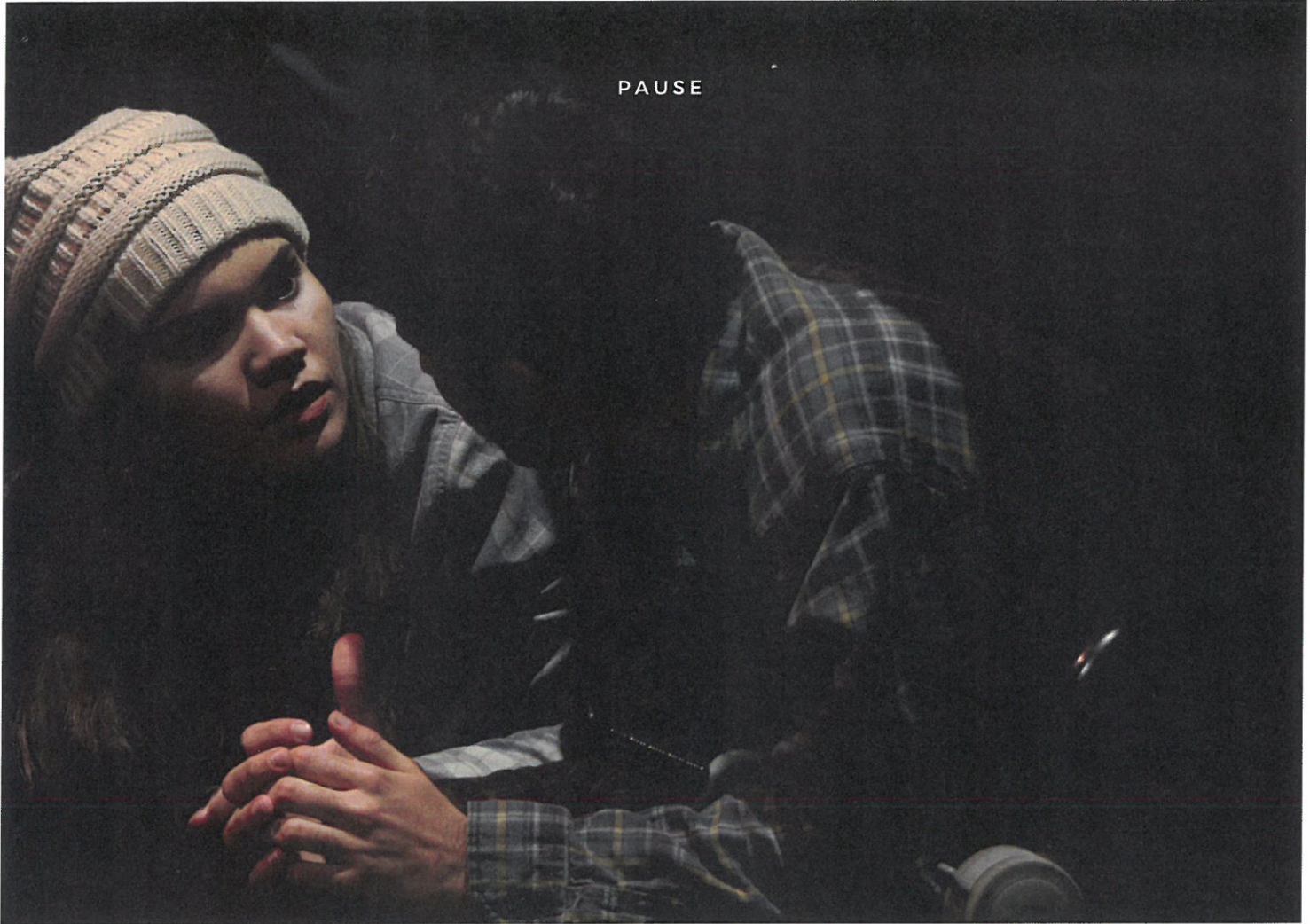




Professor Michael Olich  
discussing the role and  
importance of a costume  
designer







PAUSE

**WHAT WAS THE REASON BEHIND CHOOSING THIS SEMESTER'S ONCE UPON THEME?**

Each semester the board gets together and comes up with as many themes as we can. We fill up a blackboard with about 50 themes, then cut them down with discussions and voting. We want the theme to be open to many interpretations, and different from the themes we've done in the recent past.

**OTHER THAN ONCE UPON WHAT ELSE IS PAUSE DOING?**

We have a yearly journal, which includes the plays produced during *ONCE UPON A WEEKEND*, and other submitted student plays which the board chooses. The journal will be released in April.

**ANYTHING ELSE YOU WANT TO ADD?**

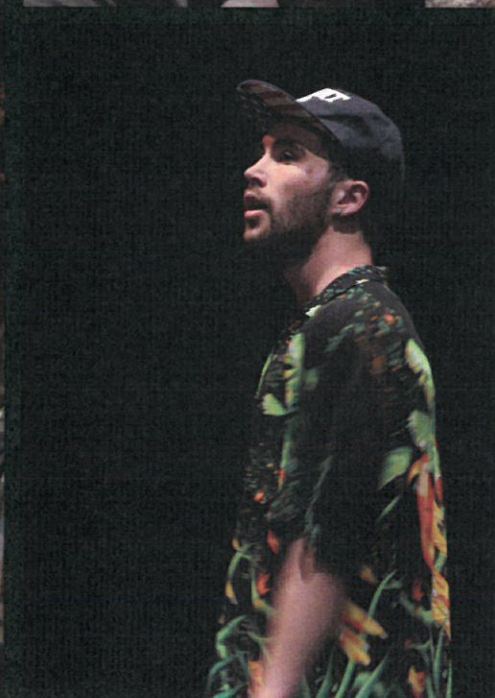
Pause is always looking for more members! It's a low time commitment and a really fun event to get to be a part of.

**WHAT IS THE CLUB'S GOAL?**

Our goal is to bring theater to students on campus who otherwise aren't involved in the program through *ONCE UPON A WEEKEND*. with opportunities for people to try out playwriting, acting, directing, and trying out a fun, free show.

**PAUSE**







## SENIOR THESES



### NATALIE RICH

Director and Adaptor for *The Dybbuk*, or *Between Two Worlds*

#### WHAT IS THE PIECE ABOUT?

A tale of love transcendent, my show is an ethereal adaptation of the play by famous Jewish playwright Sholem Ansky. Khonon, a student of Kabbalism, is in love with a young woman named Leah, but tradition keeps them apart. After Khonon's tragic death, his soul latches onto Leah's, and they become a dybbuk, or demon.

The first part of the process for me was to adapt the play. It originally has around 35 characters and is very long, so I distilled the story of love and holiness in sin, finding the essential roles and moments to support the arc. Once the show was cast, the process became to educate my largely non-Jewish cast on Jewish rituals and religion, and to build with my actors a cast of characters that bring to life a supernatural, haunting love story that blurs the lines between living and dead.

My goal is to create a show that is radically, uniquely Jewish in the face of a majority non-Jewish world. The show combines Jewish symbols, music, dance, language, rituals, and prayer with a haunting story of love and exorcism. My goal is to possess the audience from the moment they enter til after they've left the Black Box. I intend to present the unfamiliar while enveloping my audience in the world we've built.

### RACHEL WELLS

Lead Artist and Performer for *By Which We Cope*

#### WHAT IS THE PIECE ABOUT?

*By Which We Cope* explores how people care for themselves and others in the face of discomfort and change. Using text from interviews with Lewis & Clark students about painful and formative memories, the show delves into how our response, recollection, and sorting of catalytic experiences shape us as people, regardless of if we want them to or not. *By Which We Cope* plays with whimsy and the grotesque within a dreamscape, juxtaposing it with a realistic waking world. The show is driven forward by a curiosity of what people do when they are alone to take care of themselves and each other.

Struck with a curiosity about how pain contributes to who we are, I began the process by interviewing students about their relationships with pain. Using the verbatim technique, I transcribed the interviews and cut them into a rough script. *By Which We Cope* is a devised show, a type of theatre in which the cast act as collaborators in creating the show as we rehearse. Through devising techniques and the verbatim interviews, we built the world of the show and eventually the show itself. This process quickly revealed a show less concerned with pain and far more interested in care.

*By Which We Cope* seeks to give a non-judgmental platform to vulnerability, hoping to capture, hold, and send off pieces of shared experience of care for what it is, from the participants' bodies to the performers' bodies to the audience's bodies.



## SENIOR THESES



### MALAVIKA ARUN

Scenographer for *The Dybbuk*

I'm currently designing and finalizing the set for *The Dybbuk* and will be working on the costume designs soon after. I'm also working on props for the show. My design documents will be turned into the 2 shops soon so they can be built/bought.

I'm trying to create a world that is unfamiliar and yet engulfs the audience. *The Dybbuk* is a story about love transcending life and purity from sin and I also hope to engage with those themes through my design.

### SOREN PETERSON

Set Designer for the MainStage -  
*Stupid F##king Bird*

Theatre is a story told in Light and Sound and Movement.  
The text is just the first chapter.

### MIA CONVERY

Lighting Designer for *The Dybbuk* &  
*By Which We Cope*

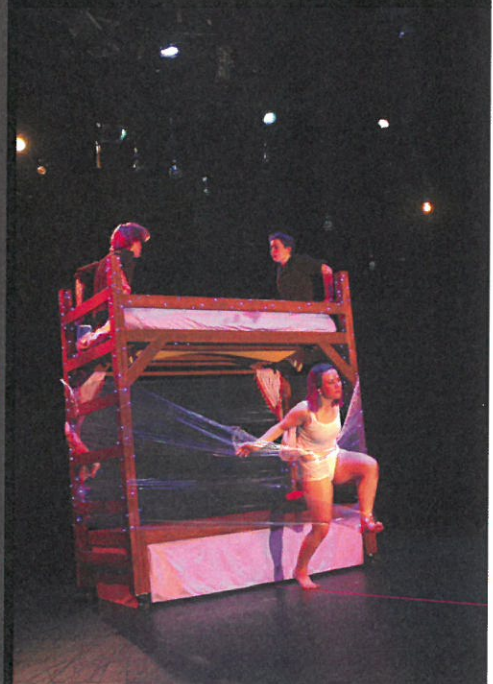
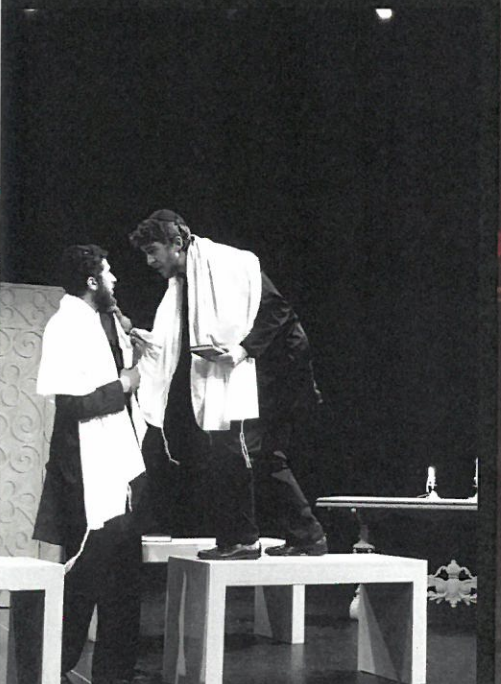
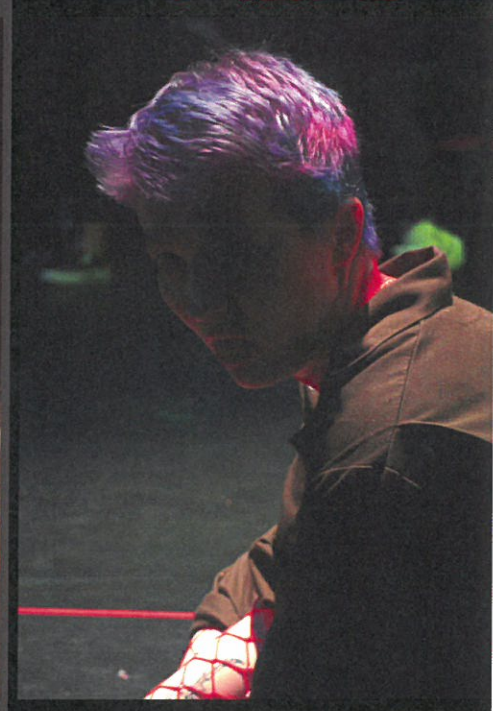
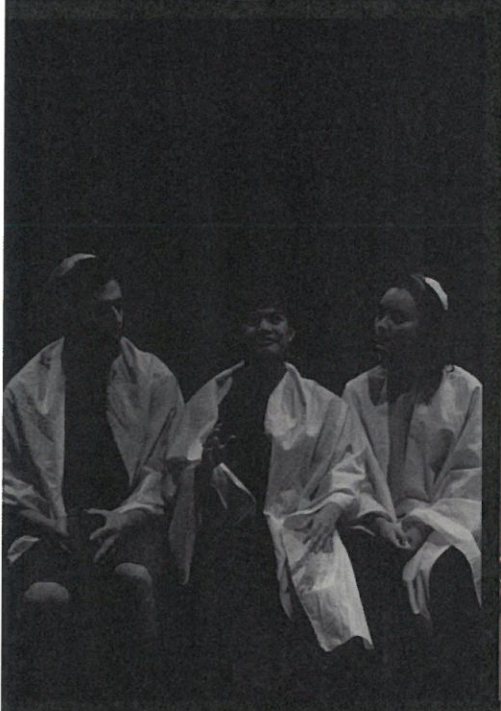
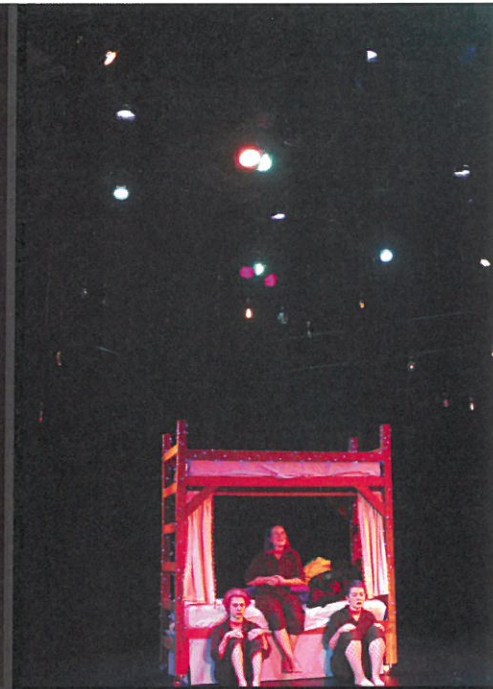
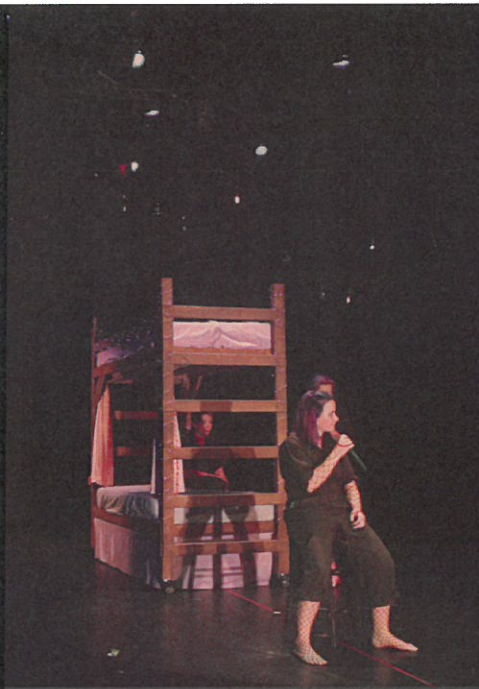
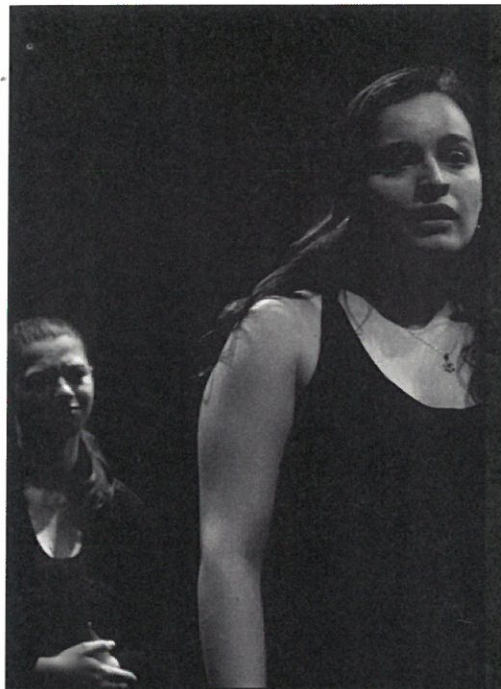
I'm doing creative research based on each director's vision, and collaborating with them on how to meet their needs. I'm currently focusing on the lighting color story and what constitutes the world. I'll do the specific parts of my process after the set and costumes are decided on.

Light is an essential element in the design of both shows in the senior thesis festival. My designs will help situate each show in their own unique world, and bring forth the magical, fantastic, impossible qualities of the festival as a whole.

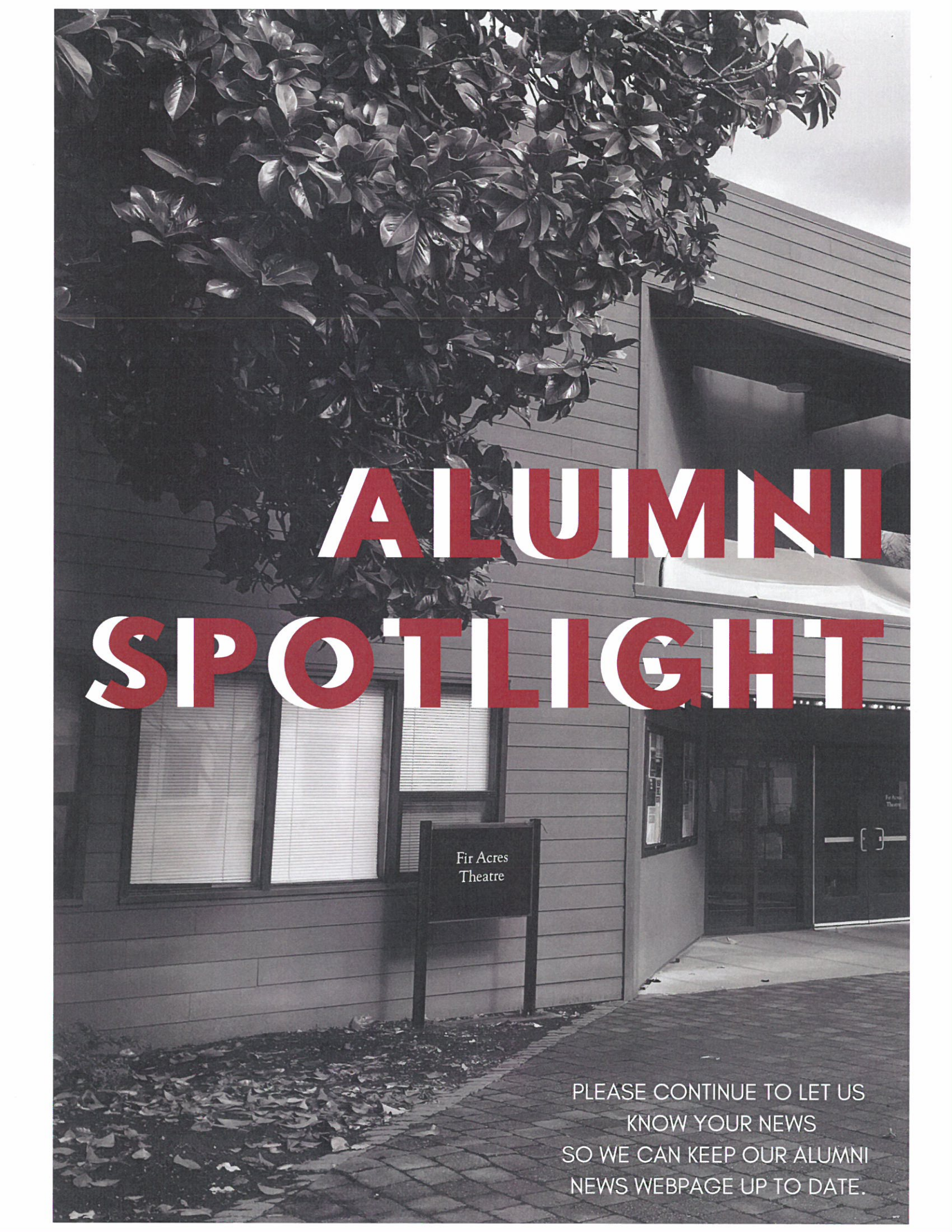


## SENIOR THESIS FESTIVAL









# ALUMNI SPOTLIGHT

Fir Acres  
Theatre

PLEASE CONTINUE TO LET US  
KNOW YOUR NEWS  
SO WE CAN KEEP OUR ALUMNI  
NEWS WEBPAGE UP TO DATE.



**ZACKARY ROSS**

**PH.D, ASSISTANT PROFESSOR OF THEATRE AT BELLARMINE  
UNIVERSITY. CLASS OF 2003**



**WHAT WAS THE FIRST THING  
YOU DID AFTER GRADUATION?**

Right after graduation I moved to New York City and took a job as a House Manager at the Atlantic Theatre Company, which I interned at during my Junior year. Soon after, I started working full time at a group sales company that packaged theatre productions and experiences in Manhattan, so I basically spent the next five years seeing great theatre and looking for any opportunity in my off hours to act/direct/or just be involved in production.

**WHAT ARE YOU UP TO NOW**

After spending five years working in New York, I went back to school to get my masters degree in Educational Theatre at NYU and then moved to Illinois where I received my Ph.D. in Theatre in 2014. I now an Assistant Professor of Theatre at Bellarmine University where I teach courses in Theatre History, Script Analysis, Directing, Dramatic Literature and Devising. As part of my job, I regularly direct productions, and have recently started to work as a Fight Choreographer. In my spare time, I audition whenever I get the chance, attend stage combat workshops, and volunteer with a handful of theatre organizations in Kentucky.

**FAVORITE PRODUCTION/  
PROJECT THAT YOU WERE  
INVOLVED IN WITH THE  
THEATRE**

LC's production of Angels in America (in 2002 I think) is certainly a favorite. The cast was incredibly close, it was great getting to know Stepan (who just started that academic year), and we all just loved the play so much.

**THE IMPACT OF YOUR THEATER  
DEGREE ON YOUR LIFE, POST  
GRADUATION**

When I was a student, one of my good friends Vicky Pettersen (now Lantz) and I used to joke that we were going to keep perusing theatre education and eventually get hired back at Lewis & Clark once our professors retired. We both just loved studying theatre at LC so much that the idea of leaving permanently was unthinkable. The faculty's investment in us as students, the quality of the training we received, all set me up to follow up on essence of that wish. I'm happy to say that both Vicky and I now teach theatre at institutions not unlike Lewis & Clark; while I don't want to speak for her, I know that my attitude toward what I teach and the relationships I build with my students are heavily influenced by what I experienced in the LC Theatre program.



## SANDER GUSINOW, 2010. I HAVE AN MFA BUT CALLING MYSELF 'MASTER' IS PRETENTIOUS.

*"Professor Simek often said the purpose of a liberal arts education is to understand jokes. He was completely right."*



### FAVORITE PROJECT THAT YOU WERE INVOLVED IN

Easily my final project in Professor Weeks' British Theatre class. I co-wrote a play with a dear friend of mine who was my artistic partner in crime at the time. The play was a historical satire rife with in-jokes and literary joy about the British theatrical tradition. It featured Joe Orton, Oscar Wilde, and Margaret Thatcher with a squad of storm troopers. It was immensely literary, and would never have worked anywhere outside that classroom, but holy guacamole, did it ever work. The rest of the class just kept staring at us, hungry for the next line. I can count on one hand the number of projects I've been involved with since that have even come close to that level of magic. I think if I had to pinpoint the moment I knew I needed to be a writer, it was at some point during that final presentation. Probably towards the end of Act One when Terrance Rattigan and George Bernard Shaw began to sword fight.

### THE IMPACT OF YOUR THEATER DEGREE ON YOUR LIFE, POST GRADUATION

When I was at Columbia for my MFA, I was the only person who knew that the word "Theatre" meant "The Seeing Place." That made everyone think I was smart for the next three years. In all seriousness though, my theatre education made me realize what was important in art, that is to say, the reason for the arts is to advance the consciousness of the person experiencing it. I don't think there's any better way to instill these kinds of values than scholarship. To be an artist/scholar is to hold a deep appreciation of those who came before you. It makes you feel small, in a way. It makes you realize art and culture moves at a sloth-like pace, and no matter how big a laugh, how long an applause, or how generous a review, you weren't the first, you won't be the last, and in time you'll be totally irrelevant. It's freeing, and it helps you put your ego aside for your art. (Kicking and screaming as that ego might be)

### WHAT WAS THE FIRST THING YOU DID AFTER GRADUATION

I beat myself up for not getting into the honors convocation! Serves me right for taking economics classes. (I was never that good at it.) I also worked at Subway, which was more enriching than you might imagine. A lot of time you think you're going to make a life as an artist right when you graduate, and that's just not the case. Frankly, I didn't have the maturity or depth to make the kind of art worth making when I was 22. Now, nine years later, I'm still learning. I thought that I needed to escape Oregon to be good, but the truth was I wasn't ready to be good yet, and I needed a shock to the system. Luckily, my subconscious decided I needed to go to New York to pursue my MFA in playwriting. It was a terrifying, awe-inspiring, and exactly what I needed. It made me see the world from more perspectives than I could have ever dreamed. Not just reading about different walks of life, but experiencing it viscerally every single day. I also found my wife up there, which was also a most excellent thing.

### WHAT ARE YOU UP TO NOW

I write news for vegan lifestyle publication and freelance elsewhere from time to time. I've got one webseries out called 'Nerd Love' by BlackBox Productions that's a whole lot of geeky fun, and another one that's about to make the rounds. I still work on plays, but am also in the midst of writing a fantasy novel since the liberal arts made it impossible for me to stay in any sort of artistic lane. I am really excited to finally be back in Portland because it's such an adventurous creative community. I want to do something theatrical soon, maybe even something immersive. I've always loved the idea of a haunted house/theatre mashup. If anyone reading this has the lowdown on an abandoned warehouse or Victorian style home, they should ping me.



**DR. VICTORIA PETTERSEN LANTZ, PHD, 2003, ASSISTANT  
PROFESSOR OF THEATRE**



*"Another special aspect of my time at L&C is the friendships and relationships I met in the theatre dept, including my spouse. Nick and I worked together in the theatre department and have been married 14 years, and we still do playwriting projects together."*

**THE IMPACT OF YOUR THEATER  
DEGREE ON YOUR LIFE, POST  
GRADUATION**

I was fully prepared for graduate school and the work with my professors reinforced my interest in teaching at the college level. I teach in Musical Theatre and Theatre BFA programs and encourage liberal arts training with my students to encourage critical thinking like my experiences at L&C.

**WHAT ARE YOU UP TO NOW**

Assistant Professor at Sam Houston State University. I teach theatre history, script analysis, experimental devising, youth theatre tour, playwriting, and dramaturgy

**FAVORITE PRODUCTION/  
PROJECT THAT YOU WERE  
INVOLVED IN WITH THE  
THEATRE**

Directing WASP, Spring 2002

**WHAT WAS THE FIRST THING  
YOU DID AFTER GRADUATION?**

Graduate School at UW-Madison



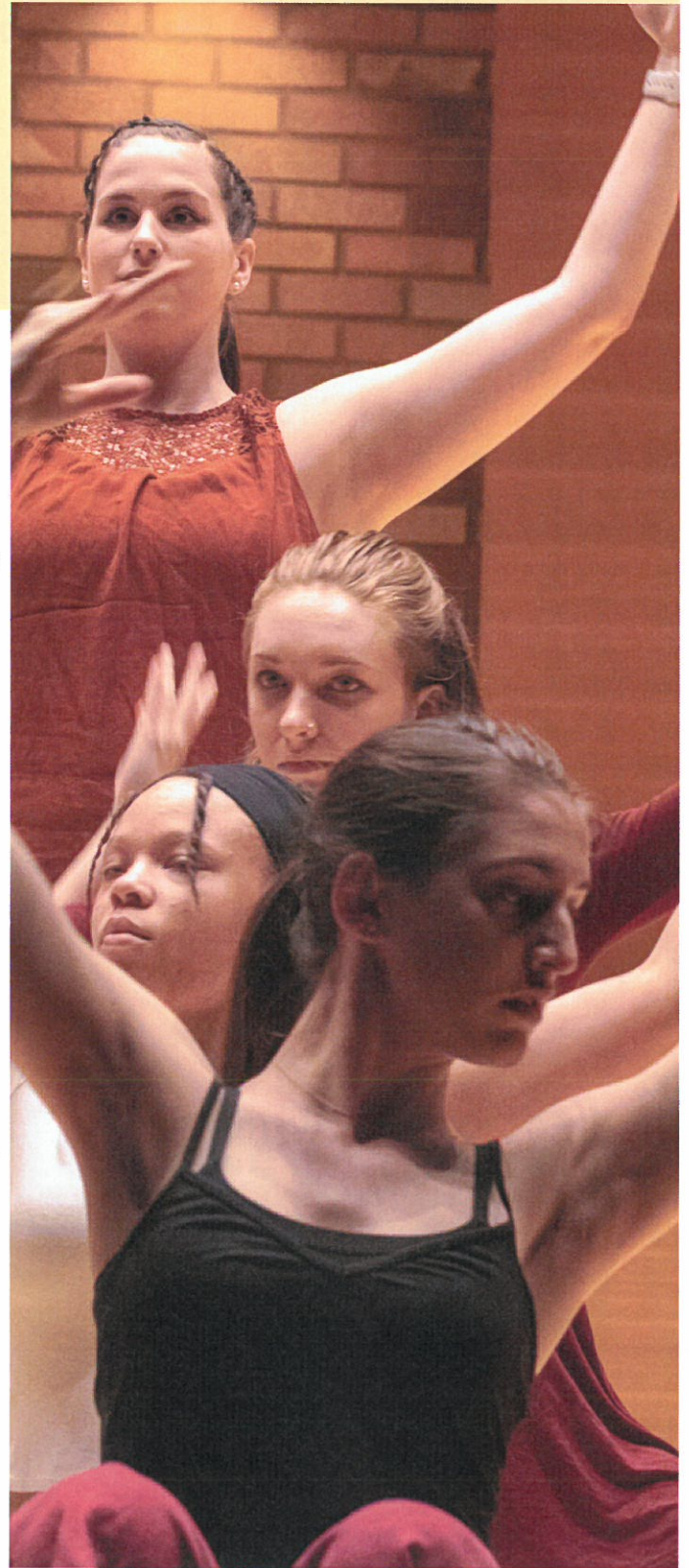
# LCDC

LEWIS & CLARK DANCE COMPANY

The Dance Y performance is based on experimentation and inclusion, which pushes each individual to open themselves up to new ways of moving and interacting with our fellow dancers. Most importantly, Dance Y puts student choreography at the forefront and asks the students themselves to push their own limits creatively, physically, and emotionally in order to create fully embodied art.

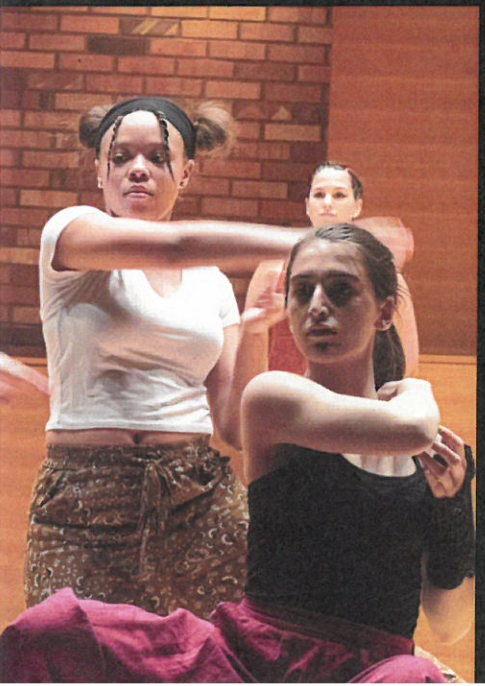
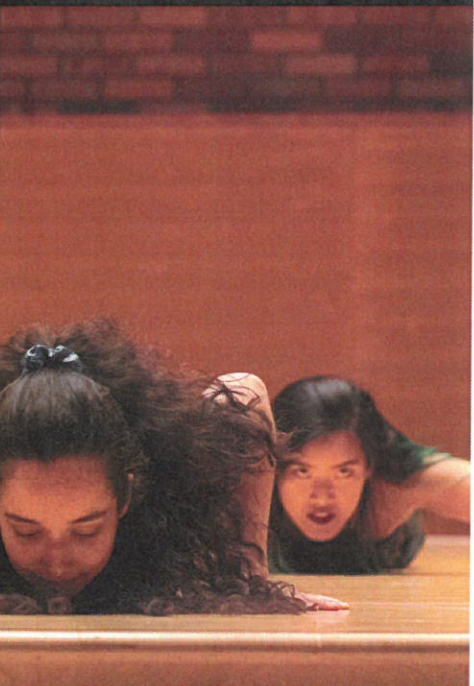
Dance X (annual fall Dance Extravaganza) is the funded departmental program with credits for the dancers. However, Dance Y (in the Spring) is the performance that happens because the dancers don't want to stop dancing after the fall production of Dance X.

Two years ago, our choreographers sat together and had many conversations about the frustration of Dance Y's lack of support. People came to Dance X and were enthused by the energy of that performance, but unfortunately the LCDC members had no structural assistance. There was a strong desire to make Dance Y more than just a student-run show. We successfully created LC Dance Company last year in hopes of finally establishing a student organization that would fulfill our needs as dancers. While we have a lot of work to do, we are more than pleased with the level of cohesion that Lewis & Clark Dance Company (LCDC) has already brought to members of our dance community and we hope that this sense of belonging can continue to extend outward towards anyone interested in becoming involved with our dance scene.



LCDC hosts workshops and performances, to learn more, follow them on Instagram @lc.dancecompany







# FACULTY UPDATES

## REBECCA LINGAFELTER

Rebecca is working with Reiko Hillyer on her Inside/Out class, collaborating with students from Lewis & Clark and the Columbia River Correctional Institution on a devised performance inspired by their work in the class. She will be performing in Third Rail's production of Enda Walsh's Arlington in May and PETE's premier of Our Ruined House by Robert Camp in June. She is looking forward to directing an evening of Beckett shorts for PETE for which she received a RACC project grant in the winter of 2019.

## MICHAEL OLICH

Michael Olich designed the scenery and costumes for the Fall '18 main stage production of Sweeney Todd, before leaving on a sabbatical leave in Spring '19. Besides working on the scenery and costume designs for Portland Opera's upcoming production of Mozart's La Finta Giardiniera (and their 2020 season's production of Vivaldi's Bajazet), Michael is traveling to view productions in San Francisco, New York, London and Glasgow. He will return to teach Fundamentals of Design in the fall, as well as design the scenery and costumes for Stepan Simek's main stage production of The Christians and prepare a new version of Design Thinking for the Bates Center for Entrepreneurship & Leadership in Spring '20.

## ŠTĚPÁN ŠIMEK

Stepan, in collaboration with Professor Jerry Harp, has finished the final editing of his translations of four plays by Anton Chekhov, and is now actively pursuing publishers. He is currently working with the Portland-based French actor, Jean-Luc Boucherot and the medieval music band "The Orchestra of the Moon" on developing a bilingual theatre project based on the writings of the French medieval poet Francois Villon. He's curating his new performance space, "The 2509," and looking forward to a summer bicycle trip from Portland to San Francisco as well as to directing the Department's Fall 2019 main stage production of Lucas Hnath's The Christians.

## STEPHEN WEEKS

Stephen directed Stupid F##king Bird by Aaron Posner as the spring main stage show. He is helping to organize a symposium for theatre and performance studies graduate students from groups historically underrepresented in the professoriate. The symposium will be held in the Department next Fall. The topic is "Crossing Cultures: Performance in the Age of Globalization." He has been working with CoHo Productions to set their schedule for the 2019-20 season. He is also writing an article on the marketing of A Streetcar Named Desire from 1947 to the present.

## SUSAN E. DAVIS

Susan will be on sabbatical this fall and focus on research for a new course TH 219 Applications of Fundamentals Principles and Imagery in Dance Technique. She will spend time gathering information for current dance program course curriculum as well and be honing skills in Latin dance forms including Argentine Tango and Cuban salsa. This summer Susan looks forward to participating in two Contact Improvisation Jams and engaging in research/collaboration with Eric Nordstrom at the Body and Earth Intensive taught by Andrea Olsen in Holderness NH. When not dance focused Susan will most likely be out in nature backpacking, camping, biking, bouldering or swimming in oceans, rivers and lakes.

## ERIC NORDSTORM

Eric will be teaching this summer at a dance festival in Freiburg, Germany. In Germany, he will be joined by twenty dance teachers from around the world. Currently, Eric is coordinating and teaching in a Portland Contact Improv class series and is part of a Dance Taskforce to create a Dance Major at PSU. Eric continues to work on his Regional Arts and Culture Council funded film documentary about living dance legend Simone Forti. For fun, this summer Eric will be attending the Edinburgh Fringe Festival.



# COMING UP

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## FALL MAIN STAGE: THE CHRISTIANS

A PLAY BY LUCAS  
HNATH DIRECTED  
BY ŠTĚPÁN ŠIMEK

## DANCE X 2019

DANCE X OFFERS  
STUDENTS THE  
OPPORTUNITY TO  
HAVE THEIR  
CHOREOGRAPHY  
FULLY STAGED AND  
SEEN BY LARGE  
AUDIENCES

## ONE ACT FESTIVAL

ONE ACT FESTIVAL  
FEATURES  
STUDENT-WRITTEN  
AND STUDENT-  
DIRECTED PLAYS



FALL

2019



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Theatre

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# SEASON ANNOUNCEMENT

## ONE ACT FESTIVAL

Three student written/student directed one acts.

Oct 3-5

## MAIN STAGE

### **The Christians**

by Lucas Hnath

Directed by Professor Stepan Simek

Nov 1-3 and 7-9

## Dance Extravaganza

Student choreographed new work, with guest artist...

Dec 6-7

## MAIN STAGE

### **Marie Antoinette**

by David Adjmi

Directed by Associate Professor

Rebecca Lingafelter

March 6-8 and 12-14

## Theatre Thesis Festival

A festival of new works by Senior Theatre Majors including full productions, devised work and designs and new plays.

April 22-25

FALL

SPRING

## 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** •

2019-2020 Recipients:

*Eva J. Magaña & Joy Zeichick*

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** •

2019-2020 Recipients:

*Liam R. Beveridge & Evan A. Howell*

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/](http://www.lclark.edu/giving/)



