

LEWIS & CLARK COLLEGE

FALL 2019  
NEWSLETTER

BROUGHT TO YOU BY THE THEATRE DEPARTMENT

# FIR ACRES THEATRE

PHOTO BY NINA JOHNSON

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# LETTER FROM THE CHAIR

STEPHEN WEEKS

We began the Fall with a new addition to our staff: Jenny Ampersand has replaced Ashton Hull as Costume Shop Manager, and we've all been excited to work with Jenny this semester. She's been teaching TH 104, the Stage Makeup class, as well as costuming our line-up for Fall productions. Welcome, Jenny!

In September, the Department was pleased to host a Symposium titled "Crossing Cultures: Performance in an Age of Globalization." The Symposium featured six scholars (graduate students or recent PhDs) from some of the top theatre and performance graduate schools in the country. All six scholars were from groups historically underrepresented in the national professoriate. Last year, we applied for a grant from the Creative Connections Consortium (C3) to sponsor the Symposium, and we were fortunate enough to receive it. The Symposium this Fall therefore represented a year of planning, and we were thrilled to see it come to fruition. We had six very interesting paper presentations, a group roundtable, and a fantastic dinner together.

It was certainly a highlight of our academic calendar. The photograph shows our participants, from left to right: Olga Sanchez Salveit, Gabrielle Randle, Aviva Neff, Ricardo Rocha, Guillermo Aviles-Rodriguez, and Jenna Tamimi.



Shortly after the Symposium we mounted our student-written-and-directed One Act Festival called "2+2." The idea was to feature 2 directors producing 2 scripts each; each script utilized 2 actors, for a total of 4. The Festival showcased 4 (everything about the festival came in 2s or 4s) student playwrights: Natalie Rich '19 (Howling); Kaes Vanderspek '21 (Carnival); Lucy Euler '22 (Lavender); and Robin Roianov '22 (Jesus Chris). The directors were Olivia Mathews '20 and Corey McCarey '15. We were pleased to welcome Corey back into the building as a distinguished alum. We want to encourage all students to consider our offerings in playwriting (TH 275) and directing (TH 301), as the One Act Festival is a great opportunity to feature creative work in the theatre.

Whew!

CONT.

# LETTER FROM THE CHAIR

STEPHEN WEEKS  
CONT.

The Fall Main Stage this year was *The Christians* by Lucas Hnath, directed by Professor Štěpán Šimek. The play explores the ripple effects from a Pastor's decision to renounce his views of hell; structurally, the play borrows liberally from Sophocles' *Antigone*. The production was required viewing for every Exploration & Discovery class, a curricular link that the Department wants to use in the future. It was exciting to see so many new students being introduced to our production program and packing the house; we hope they will all be back for future Departmental productions. E&D used the themes of the play in a variety of ways. In my own E&D class on identity formation, we discussed one of the pastor's central questions: how did I come to believe what I believe? The production provided a huge central role for the pastor, played by senior major Evan Howell. This was Evan's creative thesis and capstone project for TH 450, the Senior Seminar.

Dance Extravaganza 2019 was produced by the wonderful and capable Eric Nordstrom, since Susan Davis was on sabbatical. The Extravaganza featured two professional choreographers: Jamey Hampton and Mariecella Devine, each of whom worked with our student dancers throughout the Fall. In addition, there were five student choreographers: India Roper-Moyes '20, Lisa Clairagneau '21, Emma Bryan '22, Sania Karir '20, and Amanda Maxfield '20. Finally, we were able to bring back distinguished alum Latroy Robinson '18 for an additional piece. This mix of professionals, alums, and current students resulted in a fertile creative environment and some wonderful work on stage. Another successful Dance X!

Breaking news for the Department: our very own Rebecca Lingafelter has been granted one of this year's Lokey Faculty Excellence Awards! This prestigious award honors faculty members who have demonstrated outstanding academic or creative work, teaching, and college service. Rebecca joins Štěpán Šimek as the two Department members who have received this high College honor. Congratulations Rebecca!

*Congrats!*  
**REBECCA LINGAFELTER**

We are, of course, also preparing for the spring semester. Coming up: January's Theatre Guest Artist Residency featuring Daniel Irizarry, an international actor, director, and teaching artist based in New York City; Main Stage production of *Marie Antoinette* by David Adjmi and directed by Associate Professor Rebecca Lingafelter; Theatre Thesis Festival featuring two performances and two creative projects in stage management and design.

- STEPHEN WEEKS



# The Christians

Written by Lucas Hnath  
Directed by  
Stepán Šimek



## The What and The How

*The Christians* as a deeply probing play that raises questions about how and why entrenched beliefs within organized religion can exert great power within communities, and how change can often be so difficult and disruptive. It is a highly theatrical and relatable, yet at the same time profoundly intellectual, staged debate about the real human consequences of choices based on spirituality. We'll set the play in a modern American Evangelical megachurch, and back the action by a twenty to twenty-five-member choir and a live church band. We'll be casting six or seven actors as well as the about twenty to twenty-five choir singers.

## Play Synopsis

Twenty years ago, Pastor Paul's church was nothing more than a modest storefront. Now, he presides over a mega-congregation of thousands, with classrooms for Sunday School, a coffee shop in the lobby, a baptismal font as big as a swimming pool, a top of the arts multi-media machinery, and a parking lot for hundreds of cars. Today should be a day of celebration - the congregation has become more powerful than ever, and the gigantic church building is now finally fully paid for and debt-free. But Paul is about to preach a sermon that will shake the very foundation of his church's belief and lead to a complete reexamination of everything that each of the characters in the play stands for.



# Director's Note

Štěpán Šimek

**"I have a powerful urge to communicate with you, but I find the distance between us insurmountable."**

Sit down and think: how many times in your life have you been there, how often have you tried to reach across a seemingly unbridgeable gap between you and the other(s), how many times have you tried to communicate your deeply held conviction or a belief and noticed that the stronger your convictions, the larger the distance between you and the other(s) has grown? The play you're about to witness is about that urge, about that distance, and also about much more. While set in a large Evangelical church, structured as a series of "sermons," and dealing with the issues of faith, the play at its very core is a deeply human drama about the real personal consequences of choices based on spirituality.



In one of the many interviews about the play, the author, Lucas Hnath, mentions that the play was based on *Antigone*, a Greek tragedy. *The Christians* is, in a sense, a tragedy as well. According to the German philosopher, Friedrich Hegel, the tragedy of *Antigone* is not the result of some evil force, but rather a result of the "insurmountable distance" between the humans in the play. The growth of such "distance" and the eventual tragedy is precipitated not by the clash of the good and the evil, but rather by the clash between two "goods." While that reading of *Antigone* has been hotly debated by philosophers and scholars for two centuries since Hegel, it clearly applies to *The Christians*. Here, we have an almost Titanic clash of two seemingly valid, perhaps truthful, certainly deeply held, and urgently communicated convictions, and we witness the human toll of the insurmountable distance that such convictions create.

cont.

While the play is deeply intellectual and theological, and the issues it raises are but a perfect "Liberal Arts seminar discussion material," it is also an almost perfectly structured piece of drama. The depth of the characters and the powerfully crafted scenes allowed us to explore not only the ideas and questions in it, but also the art of acting.

The author's combination of using elements of Greek drama, American realism, church sermon, and a sort of Brechtian "alienation" allowed us to explore different kinds of performance all at once. And last but not least, the presence of a church choir allowed us to once again collaborate with the awesome L&C Music Department.

Additionally, I believe that the play allowed us and our audience to look beyond the campus and its often "insular" culture. Allowing us to peek into the "alien" world of conservative Christianity, a world populated by - whether we like it or not - more that 25% of people living in this country, and to do so without prejudice and any preconceived notions about "them" is, I firmly believe, important; it broadens our horizons and perhaps - hopefully - it allows us to overcome the "insurmountable distance" between us and those who we, in our own liberal close-mindedness, often consider "the other."

-Štěpán Šimek.



# The Christians

2019 Fall Main Stage Production

# Students for Cultural Inclusion in the Theatre

This semester SCIT collaborated with the Ray Warren Symposium on Race and Ethnic Studies. This year's symposium theme was *Beyond Resistance: Race and Revolutionary Struggle*. As part of the collaboration, SCIT partnered with guest director Josie Seid who directed and wrote *Petite Dames*. This free performance was shown on the Friday of the Symposium.

The 16th Annual Ray Warren Symposium on Race and Ethnic Studies explores the many ways in which generations of people of color have challenged unjust and oppressive institutions.

The Symposium's theme and Josie's act of resistance when writing the play allowed for active discussion & thought. Josie says, "I can tell you that I wrote *Petite Dames* as a personal act of resistance. I was, in part, driven into the arena of playwriting in response to both the lack of stories for women that looked like me but also the skewed lens with which those stories were told." SCIT's president this semester, Citlali Guevara-Hernandez wore many hats during the production of *Petite Dames*. She served as student producer, worked lights, costumes, and set design.

Lali says, "We were very lucky to be able to work again with Josie Seid for this year's Ray Warren Symposium. Though we were on a bit of a time crunch and faced some difficulties in the rehearsal process, we managed to pull together a wonderful representation of Josie's work and contributed to the Symposium as a whole in a meaningful way."

She adds, "Because of the time-consuming nature of the RWS, we did not get the chance to do as many club outings or activities, but it is my hope that moving forward we will be able to attend more shows and host more guests artists. As always, our mission is to continue creating a welcoming and inviting atmosphere in the theater for the Lewis & Clark community and to raise awareness and participation in the theater for our students of color."

To learn more about SCIT follow them on instagram @lc.scit  
If you are interested in a leadership role and want to facilitate and plan events let them know!



# PAUSE

This semester, under the leadership of the groups current president, Robert Rodriguez IV, the PAUSE board, Lewis & Clark's theater journal, put together another successful Once Upon A Weekend (OUAW). This semi-annual OUAW happened on Oct. 19 in the Black Box of Fir Acres Theatre. The theme was, "This ain't my first Rodeo"! Rodriguez also was an MC the night of the event. He says, "MCing is always a fun experience. It's crazy going up in front of the audience and not knowing how they're going to like or dislike what we're doing on that stage. It takes a tremendous amount of workers from everybody on PAUSE board and the directors, actors, and even the special guests! (Such as the acapella groups!)"

When reflecting about his experience Rodriguez mentions that, "It's scary to be up there but also one of the most fun experiences that I have ever had! When you're up there, you are representing everybody's hard work and determination and when everything comes together it's good no matter what."

Some would argue PAUSE is best known for OUAW but they also are getting started on "a wonderful Journal which will be released in the Spring of 2020." Rodriguez adds, " We [ PAUSE ] feel that we have really gotten the word out about Once Upon and have gotten a wide variety of people to be involved in the theater department!"

Pause is always recruiting more people to join!

**PAUSE.**

Venus Edlin Insta: @venusedlin

Leadership: Robert Rodriguez IV, President. Mary Alice Perkins, VP/Secretary. Ezri Reyes, Treasurer. Rocco Weyer, VP



# ALUM SPOTLIGHT

**ARIANNE MELTON, BA '18,  
MAT '19, CLASSROOM  
TEACHER**

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

The first thing that I did after graduation was begin my MAT at the Lewis and Clark Graduate School of Education and Counseling, with endorsements in Elementary - Multiple Subjects and ESOL (English for Speakers of Other Languages) which I completed in the summer of 2019. The LC graduate teaching program has strong focuses on creative and design based planning and teaching, social justice, and equity. I chose this program because it aligned with my personal philosophy as a Constructivist educator, and because I felt it would best prepare me to return to my home community, Portland's East County, and teach and serve in diverse Title I elementary schools and collaborate with other educators in making public education equitable for historically marginalized students starting at the Elementary level.

## WHAT ARE YOU UP TO NOW?

Shortly after completing my MAT and gaining my Oregon teaching licensure, I accepted a 5th grade teaching position at Margaret Scott Elementary School in the Reynolds School District. It is one of the most diverse and low income school districts and schools in the state of Oregon, and is in the midst of a major initiative to improve education and access to it for the populations it serves. Margaret Scott was a failing school 5 years ago, until adopting the High Reliability Schools framework and has seen significant growth since then. It is now a Marzano High Reliability School, and the only one in the state. Marzano HR schools use a framework for improvement in school culture, community, and instruction called "The Art and Science of Teaching" that is a researched based process for turning around failing schools using collaboration, team planning, and creative design for instruction. This school is a perfect fit for me because I am able to serve populations that I am passionate about working with and in my own community, and I can truly embrace my skills and education in collaborative design, education pedagogy, and restorative and culturally responsive teaching.

## FAVORITE PRODUCTION/ PROJECT THAT YOU WERE INVOLVED IN

I greatly value every opportunity that I had to be involved during my time in the theatre department, because each new opportunity is chance to discover new things while continuing to revise and build on foundational skills. What I value most about my time and the projects that I was involved during my time in Fir Acres was that every project was interdisciplinary, and was an amalgamation of scholarship and the arts. This background that I was able to explore in the department that was rich in both pedagogy and practice is something that I have been able to take and use in every aspect of my career of an educator.

My theatre degree is something that does and will always have an impact on every area of my life. It shaped me as a deeper thinker, and academic, as a team-member, a collaborator, and most importantly as an educator. Theatre and education have immensely overlapping and connecting pedagogy and skills from practice. Every unit, lesson, or initiative that I plan in my profession, I am using the skills of planning and creating with a team of artists that I honed while in the department. Educators and artists are one in the same, our work is ever evolving based on the interactions we have with other humans and with the world. We are always responding to the world as it changes, and revising our art.

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

# ALUM SPOTLIGHT

ERIN CONNER, 2007, BA IN BIOLOGY



## FAVORITE PROJECT THAT YOU WERE INVOLVED IN

Dance Extravaganza, of course. I think I performed in at least 10 pieces while I was there, choreographed for at least a couple as well. My last choreography was lit by my freshman roommate who is absolutely brilliant when it comes to lighting and all that stage technology business.

## THE IMPACT OF YOUR EXPERIENCE BEING INVOLVED WITH THE THEATRE

While I don't do anything remotely in the theater, the skills I learned while working with the diverse group of people involved in Dance Extravaganza as well as choreographing and directing are skills I use everyday in terms of working with my operating room staff and surgeons, as well as my patients and their families.

## ANY OTHER INFORMATION YOU'D LIKE TO SHARE?

I married a fellow Lewis & Clark College graduate from my year, Andrew Conner. We now have a 2.5 year old son, Elliot.

## WHAT ARE YOU UP TO NOW?

I am currently an Assistant Professor (Attending Physician) of Pediatric Anesthesiology and Pain Medicine at Doernbecher Children's Hospital at OHSU. I am board certified in Pediatrics, Anesthesia and Pediatric Anesthesia.

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

I worked as a Medical Scribe for the Legacy Hospital System, also continued with some research I was doing at OHSU during undergrad, as well as choreographed and performed in the Dance Extravaganza during my first year year post graduation.

# DANCE

# DANCE EXTRAVAGANZA



Choreographers  
Sania Karir '20  
Amanda Maxfield '20  
India Roper-Moyes '20  
Emma Bryan '22  
Liza Clairagneau '21

Guest Artists  
Latroy Robinson '18  
Jamey Hampton  
Mariecella Devine

# DANCE EXTRAVAGANZA

## METUS

SANIA KARIR '20 AND AMANDA MAXFIELD '20

What happens when you are confronted with your fears? What are the consequences of succumbing to your fears versus continuously avoiding them? How does fear impact your relationships with others? We explore these questions in our piece.

**What is your pre-performance ritual?**

Amanda: I visualize the choreography in my head  
Sania: I pray and try to relax as much as possible!

## MAKE BODY DO

INDIA ROPER-MOYES '20

This piece explores what it means to be creative, where creativity happens, and how the body enacts both mental and physical creativity. Collectively, we asked: how is creativity a way that someone extends themselves into space, how is the body a part of that extension, and what makes up the landscape of creative spaces?

**What is your pre-performance ritual?**

I like to imagine where the piece I am about to perform would be set outside of a theatre. Sometimes that's in a grassy field, or an old forest, or a beach. If necessary, I can transplant that image onto the audience, and pretend that my movement isn't a performance.

Dance Extravaganza started 23 years ago with a circus-like atmosphere and overflow audience members sitting in the catwalks. Today, Dance X still encourages bold movement and new ideas. Having sold out performances this year, I ask what keeps audiences returning year after year?

Dance X was started by students. Empowering choreographers to combine skills they develop in class with their own sensibility continues to be a central part of the process. It's easy to think of technique, range of movement, or a virtuosic leap as dance—These are the tools of dance. Dance is the heart and soul made visible through movement.

This year Dance X featured the work of five student choreographers and three guest artists. It has been amazing, during the rehearsal process, to watch choreographers and dancers dig deep into themselves to show us what's real, vulnerable, and honest. Being an audience member at a Dance X performance we get to celebrate the humanness of each person on stage and maybe, just maybe, be inspired to look a little deeper into ourselves.

– Eric Nordstrom

## BROKENISH

EMMA BRYAN '22

My piece is exploring what happens after traumatic experiences emotionally. It is about growth and finding the good through troubled times. This piece explores trauma and growth and the relationship between the two. There are three main phases to this dance of which I call subsequence, struggle, and acceptance. Content Warning: mentions of rape.

**What is your pre-performance ritual?**

Before performances, I usually like to take 5-10 minutes after stretching to play video games or check twitter to get myself out of my head.

# POWER IN NUMBERS.... RIGHT?

LATROY ROBINSON '18

This piece explores the dynamics in how one deals with the transition between isolation and being part of a group.

# SAGE

MARIECELLA DEVINE

Mariecella is one of Portland's most popular Hip Hop dance teachers, Mariecella Devine, teaches an enticing combination of dance moves with her own signature style. She has taught Hip-Hop in the Portland Metro area for over thirty years. Mariecella is also involved in local community outreach programs introducing disadvantaged youth to the benefits of dance.

# RIP TIDE

JAMEY HAMPTON AND ASHLEY ROLAND

Premiered 1998, BodyVox Jamey has had a storied career in dance theater for over four decades that is as varied as it is accomplished. He was born in Portland, Oregon, where he began his dance training in the burgeoning modern dance scene of the early 1970s.

**What is your pre-performance ritual?**

Headphones. Self warm up. Phish, Coldplay, Bebel Gilberto, whatever is in my orbit. Hummus dip with organic fig crackers. Pushups.

# BUT, YET, AND

LIZA CLAIRAGNEAU '21

There are moments when one is entirely full with life, inspired by every bit in the universe. But such a mood can immediately change and you are engulfed by emptiness and utter existentialism/nihilism. How do we navigate these emotions of fullness and emptiness existing at the same time? How do we acknowledge mutually exclusive feelings

as part of a single being? My piece explores the notion of unapologetically living with multiple contradicting truths about yourself. We internalize forms of oppression that make us suppress and diminish ourselves out of existence, when all our bodies want is to exist--simply. What happens when parts of your being stop working with others? How do we turn the BUTs and YETs into ANDs without losing parts of yourself? How do you tell the world and yourself that you do not owe yourself an explanation for how you exist?

**What is your pre-performance ritual?**

I usually psyche myself up and remind myself of the bad-ass bitch I am. Most importantly, I try to take deep breaths, ground myself and forgive myself of any mistakes or errors that may occur within the piece so I do not obsess over them while performing.

# FACULTY UPDATES

## REBECCA LINGAFELTER

Rebecca spent the summer working on a new show with Portland Experimental Theatre Ensemble (PETE) entitled *Our Ruined House*, which earned a Best Theatre of the Year pick from Portland Monthly. Other fall highlights include directing *Melancholy Play* by Sara Ruhl for Third Rail Repertory. In addition she taught her largest cohort of students to date in two Acting I classes and a Voice and Movement class, all of which were at capacity. Upcoming highlights include directing an evening of Beckett Shorts with PETE as well as the Spring Mainstage – a production of *Marie Antoinette* by David Adjmi.

## MICHAEL OLICH

A sabbatical semester away (that offered Michael opportunities to see productions in San Francisco, New York, London and Scotland!) concluded with his own scenic and costume designs appearing onstage in Portland Opera's production of Mozart's *La Finta Giardiniera* in July. Even before his sabbatical had ended, Michael and Stepan had already begun the scenography design process on this fall's mainstage production of *The Christians*, transforming with Matthew's help both the stage and auditorium – and lobby! – into a megachurch, and with Jenny's robing 23 choir members. Michael is now prepping a new version of his Design Thinking course for the Bates Center for Entrepreneurship, and collaborating again with Portland Opera on scene and costume designs for their March 2020 production of Vivaldi's *Bajazet*.

## ERIC NORDSTORM

Over the summer, Eric was delighted to teach in Germany at Contact Festival Freiburg. He also enjoyed attending the Edinburgh Fringe Festival. This Fall, working with Matthew Robins, Jenny Ampersand, an amazing group of students and guest artist, he was the faculty advisor for Dance Extravaganza 2019. Currently, he is developing a new dance appreciation course to be taught at Portland State University this spring.

## STEPHEN WEEKS

This Fall, Stephen was heavily involved in planning and coordinating the C3 Symposium, teaching his first-ever Fall semester of E&D, serving as faculty advisor to the One Act Festival, teaching the directing class, writing grants and requests for next year, and serving on CoHo Theatre's Artistic Council.

## ŠTEPÁN ŠIMEK

In the summer, Stepan spend a month on a solo bicycle trip from Portland to San Francisco contemplating – as he usually does – the various absurdities and indignities of life as he pedaled along the beautiful Pacific Coast braving steep inclines, not-so-beautiful German tourists in their rented RVs, and his own foolishness of doing something like that at his age. In the fall, he directed the mainstage production of Lucas Hnath's phenomenal play, *The Christians*, working alongside Susan McBerry who led the twenty-three-member choir, an integral part of the production. He's currently writing the script and rehearsing for his next project, *Danse Macabre*, a one-person play – performed in French and English – with music and puppetry, based on the writings of the 15th century French poet, rabble rouser, thief, and a kind of medieval "rock star," Francois Villon. He's working, along with Rebecca and Prof. Jerry Harp on the introduction to a collection of his recent translations of Anton Chekhov's four major plays, and enjoying that work tremendously. He is looking forward (and with a little bit of dread) to the almost seventy students who will be under his wise and able tutelage in the classes he'll teach in the spring.

# SPRING 2020 Coming up



## MAINSTAGE

### "Marie Antoinette"

by David Adjmi  
Directed by Associate  
Professor Rebecca  
Lingafelter

March 6, 7 and 12, 13,  
14 -- 7:30 p.m.

March 8 - 2 p.m.  
Mainstage

## SPRING 2020 AUDITIONS

Wednesday & Thursday  
January 22.23

## ONCE UPON A WEEKEND

Saturday, February 15  
9 p.m.  
Black Box (free)

## THESIS FESTIVAL

Program A:  
Wednesday & Friday,  
April 22 and 24

Program B:  
Thursday & Saturday,  
April 23 and 25

Black Box (free)

## 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 •

2019-20 Recipients: Eva 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 •

2019-20 Recipients: Liam Beveridge, Evan 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/)



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