

# FIR ACRES THEATRE

*NEWSLETTER*



FALL 2018



# contents

## 03 FACULTY

*Meet the faculty/staff*

## 06 MAIN STAGE RECAP

*Mainstage Fall 2018 Production of  
Sweeney Todd: The Demon Barber of  
Fleet Street*

*Directed by: Rebecca Lingafelter  
Music Director: Susan McBerry  
Conductor: Lance Inouye*

## 04 LETTER FROM THE CHAIR

*Hear some updates from the  
chair*

## 09 INTERVIEW WITH "SWEENEY TODD" DIRECTOR

*Rebecca Lingafelter shares her  
thoughts about the Fall 2018  
production of Sweeney Todd*



# contents

## 10 STUDENT LEADERS - PAUSE.

*PAUSE. is a group that sets out to encourage student playwrights both by publishing and producing their work and also by involving those interested in playwriting or editing in the publishing process.*

## 11 STUDENT LEADERS - SCIT

*Students for Cultural inclusion in the Theater (SCIT) is a group of students of color who aim toward increasing cultural/racial diversity in the theatre department.*



## 12 DANCE X

*Dance Extravaganza (Dance X) offers students the opportunity to have their choreography fully staged and seen by large audiences.*

## 15 SOCIAL MEDIA

*Make sure to follow our social media pages for more photos and updates.*



## 16 COMING UP

*Find out what Fir Acres Theatre will be producing next semester ( Spring 2019)*

## 17 MISC DEPT NEWS

*Find out more ways you could be involved with the theater*

FALL 2018



# MEET THE FACULTY & STAFF



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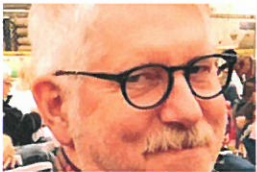
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# LETTER FROM THE CHAIR

This has been an exciting Fall semester at Fir Acres Theatre. Associate Professor Rebecca Lingafelter directed a spectacular production of *Sweeney Todd* (by Stephen Sondheim) that played to sold-out audiences. The show was produced in collaboration with the Department of Music, with Assistant Professor Lance Inouye conducting the on-stage student orchestra and Instructor of Voice Susan McBerry serving as Music Director. In addition to an excellent cast of 23 students, featuring Liam Beveridge as *Sweeney Todd* and Elsa Dougherty as Mrs. Lovett, the production also provided significant roles for students behind the scenes.

Isabel McTighe was the stage manager and Olivia Mathews was Assistant Director, while other students took responsibilities in costume, lights, properties, and management. We pride ourselves on the opportunities for learning we can give our students in production contexts, and we have always depended on the willingness of our students to step into those opportunities and step up to the responsibilities they entail. The production was adjudicated by the Kennedy Center American College Theatre Festival and

*Congrats!*

## PROFESSOR STEPHEN WEEKS

For being awarded The David Savage  
Award for 2018

### Purpose of the Award

The David Savage Award will be 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. The work of this faculty member should reflect the selfless ethic demonstrated over the years by Dr. David Savage, who provided a model of inspirational leadership, tireless support, and genuine respect for his colleagues.

[COLLEGE.LCLARK.EDU/ADMINISTRATION/DEAN/DAVID\\_SAVAGE/](http://COLLEGE.LCLARK.EDU/ADMINISTRATION/DEAN/DAVID_SAVAGE/)

both Liam and Elsa were nominated to participate in the Irene Ryan acting competition at our regional KCACTF conference.

SCIT – the new club for Students for Cultural Inclusion in the Theatre – was instrumental in supporting the 2018 Ray Warren Symposium with a commissioned performance. This is the second year SCIT has provided that support, and we hope to make this kind of participation a permanent feature of the fall calendar.

CONT.



# LETTER FROM THE CHAIR

The Department invited local theatre artist Josie Seid to work on a devised performance featuring text from the play *Miss Evers' Boys* by David Feldshuh. The play concerns the infamous 'Tuskegee Syphilis Study', and the piece Josie Seid developed with the students was a contemporary reflection on the play and on the study itself. SCIT President Eva Magaña helped to secure funding for the performance which was presented in the Black Box theatre during the Warren Symposium.

Dance X – our student choreographed dance performance – opens on December 7 and features pieces choreographed by current students Sydney Owada and Haley Wilson, LC alum Latroy Robinson, and guest choreographer Brad Garner, a University of Oregon professor.

Next semester we look forward to the main stage production of *Stupid F##king Bird* by Aaron Posner – “sort of adapted from *The Seagull* by Anton Chekhov” – directed by Associate Professor Stephen Weeks.

As should be clear from the title and subtitle, it's a contemporary take on the classic Chekhov play that, profanity aside, embraces that play's complicated view of art, generational differences, and love. Senior Soren Peterson will be designing the set for his thesis project. Professor Michael Olich will be on sabbatical next semester, so we will be laboring on the design assignments without him! But this will be a great opportunity for Soren.

We have also been fortunate this semester to welcome back some of our favorite adjuncts.

Amber Whitehall is teaching Acting I, and Renee Seed is filling in for Ashton Hull in the last few weeks of the semester, so that Ashton can take some time off for the delivery of her new baby(!) sometime in December. Jenny Ampersand is teaching our makeup class.

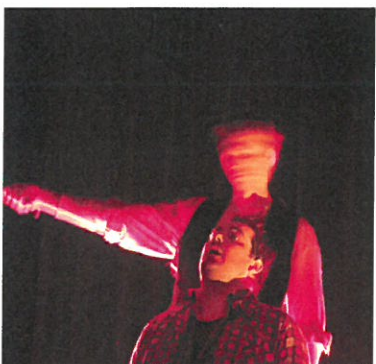
All in all, it's been a great semester. We are also very happy with the fantastic article on Professors Rebecca Lingafelter and Stepan Simek that appeared in Fall edition of the *Lewis & Clark Chronicle*. The article, by LC alum Ben Waterhouse, celebrated their collaboration on the Chekhov Symposium held at F.A.T. this past June. The Symposium featured the new Chekhov translations by Stepan and the performance work of PETE, Rebecca's Portland-based experimental theatre company.

**CHAIR'S LETTER FALL  
2018**

**STEPHEN WEEKS**



# MAIN STAGE: RECAP



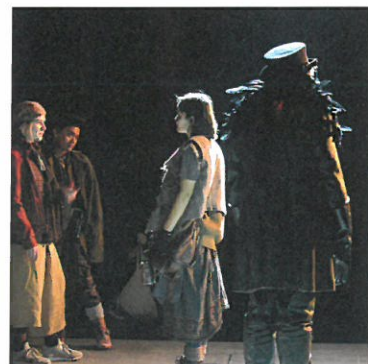
## SWEENEY TODD: THE DEMON BARBER OF FLEET STREET

Sweeney Todd marked a unique collaboration between the Lewis & Clark Music and Theatre Departments. This vocal performance is partially underwritten by the George V. Bishop Endowment fund.

The performance was staged in the round, placing the audience inside the action of the play. The process focused on cultivating a strong sense of ensemble as well as collaborative creation of the world of the play.

### PLAY SYNOPSIS

Evil Judge Turpin lusts for the beautiful wife of a London barber and transports him to Australia for a crime he did not commit. Returning after 15 years and calling himself Sweeney Todd, the now-mad man vows revenge, applying his razor to unlucky customers and shuttling the bodies down to Mrs. Lovett, who uses them in her meat-pie shop. Though many fall to his blade, he will not be satisfied until he slits Turpin's throat.







SWEENEY TODD  
FALL 2018

“  
SWEENEY TODD  
IS A STORY  
ABOUT  
MONSTERS.  
THE MONSTERS  
AROUND US AND  
THE MONSTERS  
WITHIN US.  
”

- REBECCA  
LINGAFELTER



# DIRECTOR'S NOTE

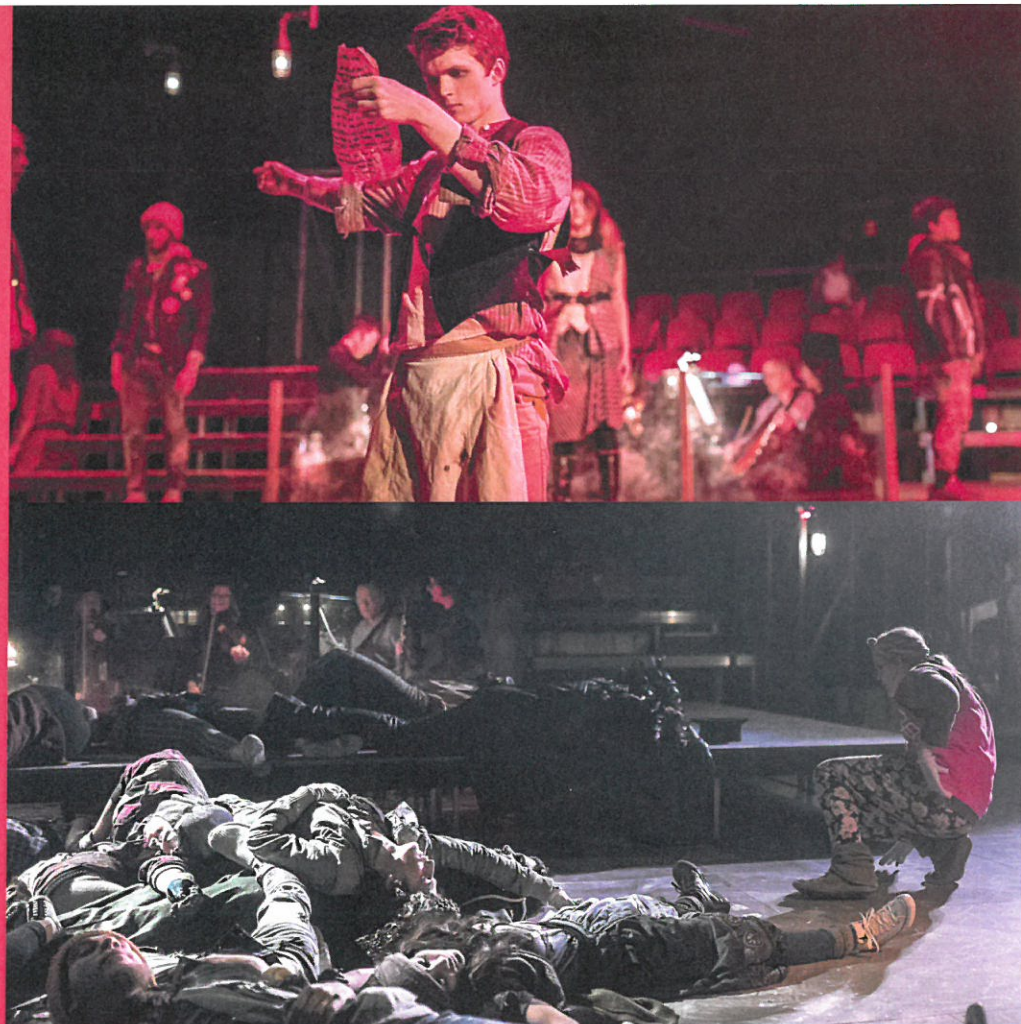
The musical is based on a Penny Dreadful published in the late 19th Century called *The String of Pearls*. Penny dreadfuls were cheap, sensational, illustrated serials

popular with the Victorian public. They centered around stories of gothic horror, murder, and violent crimes, and were an antecedent to contemporary horror genres and graphic novels.

As a director, it is my job to ask the question why now? Why do we need to sit together and hear this play today?

My answer is rooted in this genre and connections between our age and the Victorian Age in which the play is set; rampant inequality, deep corruption in social and political institutions, and the exploitation of those in our society who have the least by those who have the most.

All of this work on the world of the production was done six months ago in collaboration with our designers.



Then, Brett Kavanaugh was nominated to the supreme court, and the story of a Judge who assaulted a young woman and was nevertheless appointed to the highest court in the land became the dominant connection to our current moment.

The resonances with our play are uncanny, and tragic.

This is not fantasy of some far away time and place, this is the world we live in now. Sometimes we make theatre to show the world as we wish it to be, and sometimes we make theatre that shows the world as it is.

As I started to make connections between these two eras, I started to see the connection between penny dreadfuls and hugely popular contemporary horror genres; zombies, aliens, dystopian visions of a future where the haves control everything and the have nots, nothing.

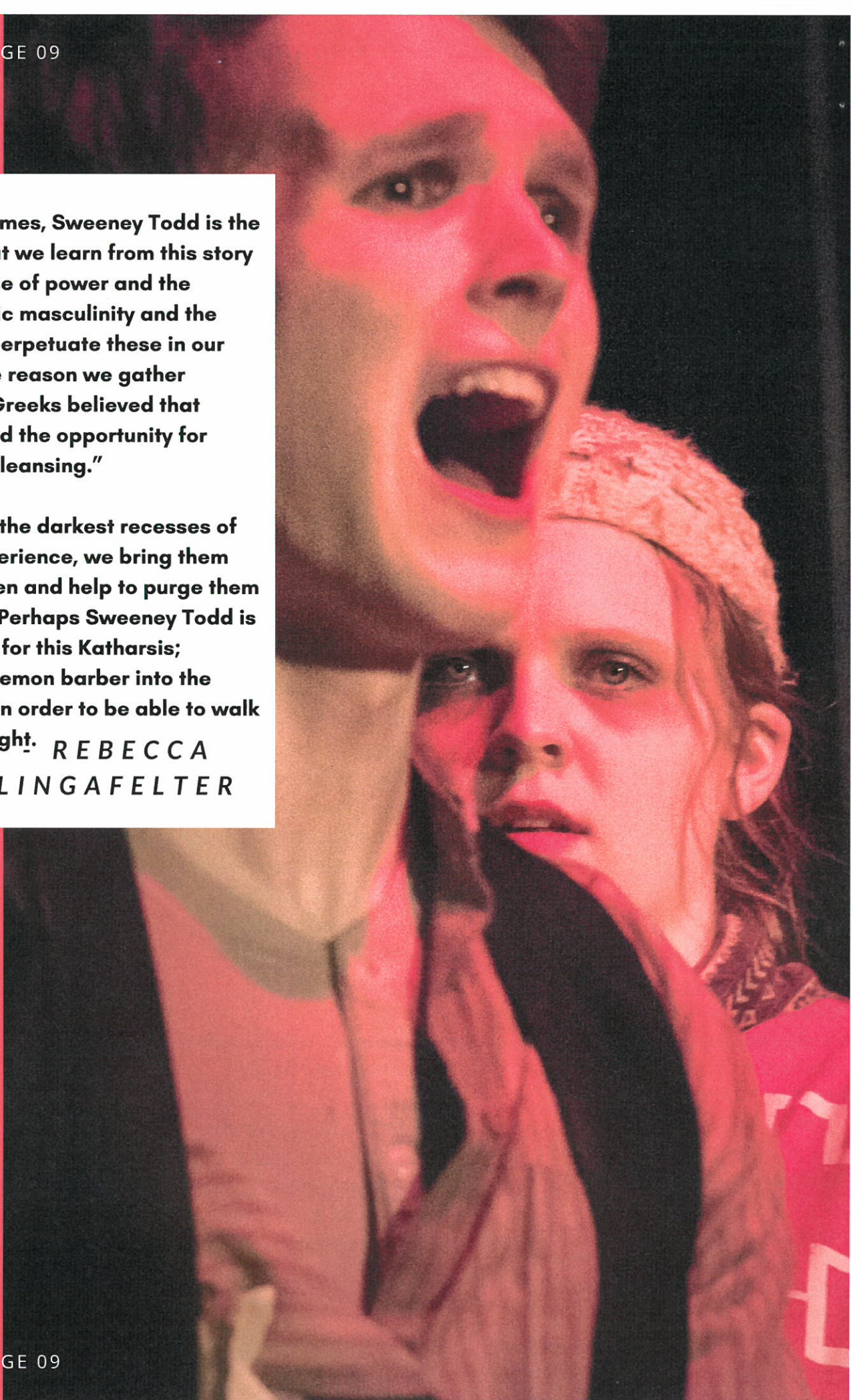
These genres ask us to reckon with the monsters that are generated by our culture and to look at the ways in which we both battle them and become them. In our production, we have built a world that draws on our contemporary notions of horror and post-future imagery as a way to awaken the play to the now.



In these dark times, Sweeney Todd is the latter, and what we learn from this story about the abuse of power and the violence of toxic masculinity and the ways that we perpetuate these in our own lives is the reason we gather together. The Greeks believed that tragedy created the opportunity for Katharsis or "cleansing."

By confronting the darkest recesses of the human experience, we bring them out into the open and help to purge them from our lives. Perhaps Sweeney Todd is an opportunity for this Katharsis; following our demon barber into the bowels of hell in order to be able to walk back into the light.

REBECCA  
LINGAFELTER





# STUDENT LEADERS: PAUSE

EDITOR: MACKENZIE BATH '19  
FINANCES: ILLIA HAYES '19  
ADDITIONAL BOARD MEMBERS:  
BRYNN ROVA '19, NATALIE RICH '19,  
TOM STRATTON '20, IVY HUNTER '20

*"PAUSE PROVIDES AN OPPORTUNITY TO TRY OUT THE THEATER DEPARTMENT AT LC WITHOUT MAKING A HUGE COMMITMENT. IT'S A CHANCE FOR STUDENTS WITHIN AND WITHOUT THE DEPARTMENT TO MEET AND WORK TOGETHER WHERE THE GOAL IS TO HAVE A GOOD TIME."*



## ONCE UPON A WEEKEND: RIGHT IN FRONT OF YOU

"This semester's Once Upon was all about creativity and interpretation. Not just in terms of writing a play to fit the theme, but even the directors felt the urge to interpret the shows they were given. This led to four very distinct and bold shows that captivated the audience. And knowing that such creativity came from mere hours of work, and not weeks or months, made it all the more exciting to watch."

--Brynn Rova '19

"This Once Upon a Weekend was fresh and unlike any before. We had new, out of department directors who left their artistic mark on Once Upon history and eager casts who put their all into this whirlwind of a process. Each play stood out in its own way, bringing the audience through an array of emotions. Everything went smoothly and everybody seemed to be having a great time. All in all, this semesters Once Upon was a major success!"--Ivy Hunter '20



# STUDENT LEADERS: SCIT

SCIT (Students for Cultural Inclusion in the Theater) is dedicated to making the theater welcoming and accessible to students of all backgrounds. We have worked with artists of color outside of Lewis & Clark in order to bring in their perspectives on what it is like to be an artist of color in the industry. We also hope to host events in the theater aimed at encouraging students of color to engage with the theatre, either as an audience, actor, designer, or within tech. We also want to be a resource and bring in the people that can help educate our students here about theater, directing, costuming, and tv/film.

Board members:  
Lali Guevara-Hernandez '21,  
Eva Jazmin Magaña '20,  
Amanda tugangui '19



## THIS SEMESTERS COLLABORATION WITH THE RAY WARREN SYMPOSIUM - A BITTER PILL -



This semester, SCIT successfully produced a new full-length show for the 2018 Ray Warren Symposium. Adhering to the theme of "Bitter Pill", the group worked with local guest artist Josie Seid, writer and director of the new show titled "Bitter Play: A Play Within A Play." On the afternoon of the performance, the audience entered into a world filled with trash and scavenged items populated by a tight group of homeless youths. The kids, all grappling with their own afflictions and misfortunes, stumble upon a raggedy manuscript of the play "Miss Evers' Boys", a fictional account of the true government study that took place between 1932 and 1972.

The play follows a black nurse Miss Evers who, in an effort to help Alabama farmers, recruits a group of black men to participate in a study on syphilis.

Due to a lack of funding, the men are denied treatment after they had already contracted the disease. What follows is a tragic story of a prejudice and misplaced trust, an indictment of all the moving pieces that allowed for a widespread and irreversible abuse of an entire group of people. As the kids read parts of the play, they imagine the experiences of those characters and reflect on what has and hasn't changed about society since it happened.

This marks the second year that SCIT has been able to participate in the Symposium through performance. "Bitter Pill" took place in the Fir Acres Black Box and was well-attended by students, faculty, and community members alike. Following the performance was an intimate and engaging talkback with the cast. The actors responded to questions from the audience about the content of the performance as well as their experience working with guest artist Josie Seid. They discussed the dramaturgical work they had to do to prepare for the performance, which included learning about the real people behind their characters, and using real stories to inspire their performance of the homeless youths. They talked about how participating in the production deepened their understanding of the long history of institutionalized racism in the medical field, and extolled their writer and director Seid for her warmth, skill, and knowledge during the rehearsal process. Following the success of "Bitter Pill", the club plans to continue to participate in the Symposium by putting on performances of other meaningful and thought-provoking topics.



# DANCE X

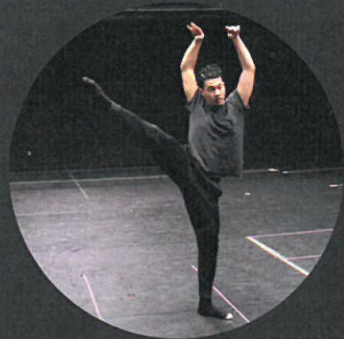


DANCE EXTRAVAGANZA | 2018 | FIR ACRES THEATRE





# MEET THE CHOREOGRAPHERS



**LATROY ROBINSON**  
**'18**

"Remember why we fall"

This piece explores the necessity of maintaining one's inner child dreams in balance with the necessary requirements of adulthood.



**HALEY WILSON**  
**'20**

"Body Parts"

This dance is inspired by the concept of self. It explores the relationship between different parts of yourself, and although they are not always in harmony, these aspects are ultimately part of a larger whole.

The self can be understood as a constantly changing dynamic between pieces, rather than a fixed identity.



**SYDNEY OWADA**  
**'19**

"Want"

In grappling with grief, we are thrown into the tumult of not understanding, of needing to relearn how to function in a state of want, of the necessity of moving on. We first deny tragedy, but deep within we know something is terribly wrong — we become consumed by this: the climax of grief, the frustrations, doubts, uncontrollable emotion. It is only after realization that we can continue on, though the lost still lingers long after it is gone.



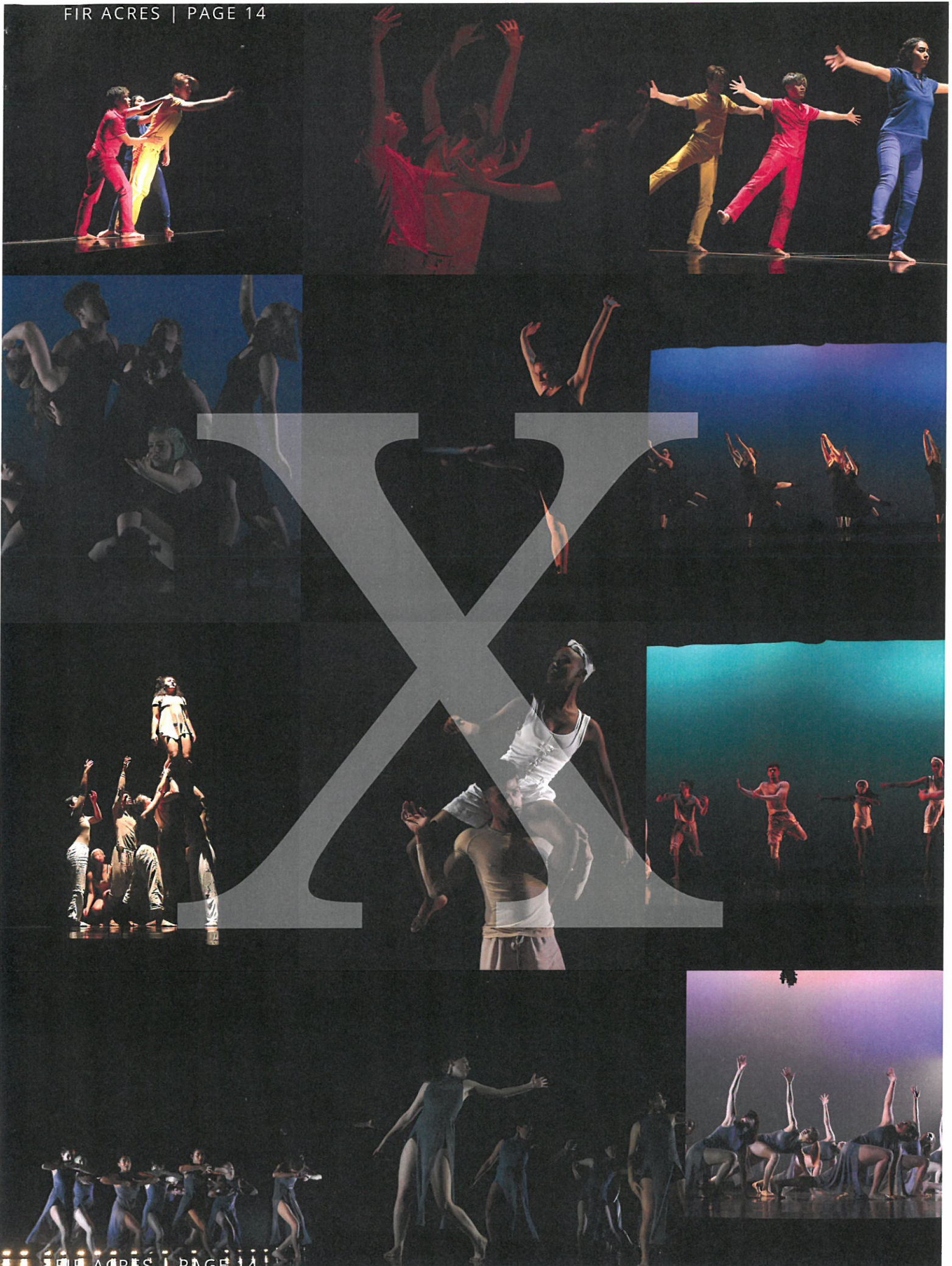
**BRAD GARNER**  
**GUEST CHOREOGRAPHER**

"Cantus (Our Wall) "

This Guest Artist Residency was made possible through a Teaching in Excellence Program Grant funded by the Andrew W. Mellon Foundation.









# SOCIAL MEDIA

# STAY

Fir Acres  
Theatre

FOLLOW US  
ON SOCIAL  
MEDIA



@FIRACRESTHEATRE

# CONNECTED



# WHAT'S NEXT?

SPRING 2019

## **MAINSTAGE: STUPID F##KING BIRD**

A play by Aaron Posner  
directed by Stephen  
Weeks.

**MARCH 8-10, 14-16**

## **THEATRE THESIS FESTIVAL**

Come see the work of  
our Seniors at this years  
thesis festival.

**APRIL: 24-27**

## **DANCE Y**

Similar to Dance X, Dance Y  
allows for students invested in  
dance to express their  
creativity without boundaries  
**Early April. Date TBA**





# DEPARTMENT NEWS

**The Theatre Department is excited to announce the scheduling of a series of meetings entitled Exits & Entrances:**

**Professional Development After Graduation during the spring semester 2019 for theatre majors/minors and interested theatre students. These meetings and invited guests will cover topics such as Portland Theatre Alumni: alumni that are currently working in the Portland theatre/performance community; Beyond the Theatre: alumni working in other disciplines; Portland Theatre Artists: a diverse panel made up of Portland artists; Graduate School - alumni who have recently graduated from Grad school or are currently enrolled.**

**Please continue to let us know your news so we can keep our Alumni News webpage up to date.**

## 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  
2018-19 Recipients: Mia Convery, Eva Magana

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 •  
2018-19 Recipients: Liam Beveridge, Olivia Mathews

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