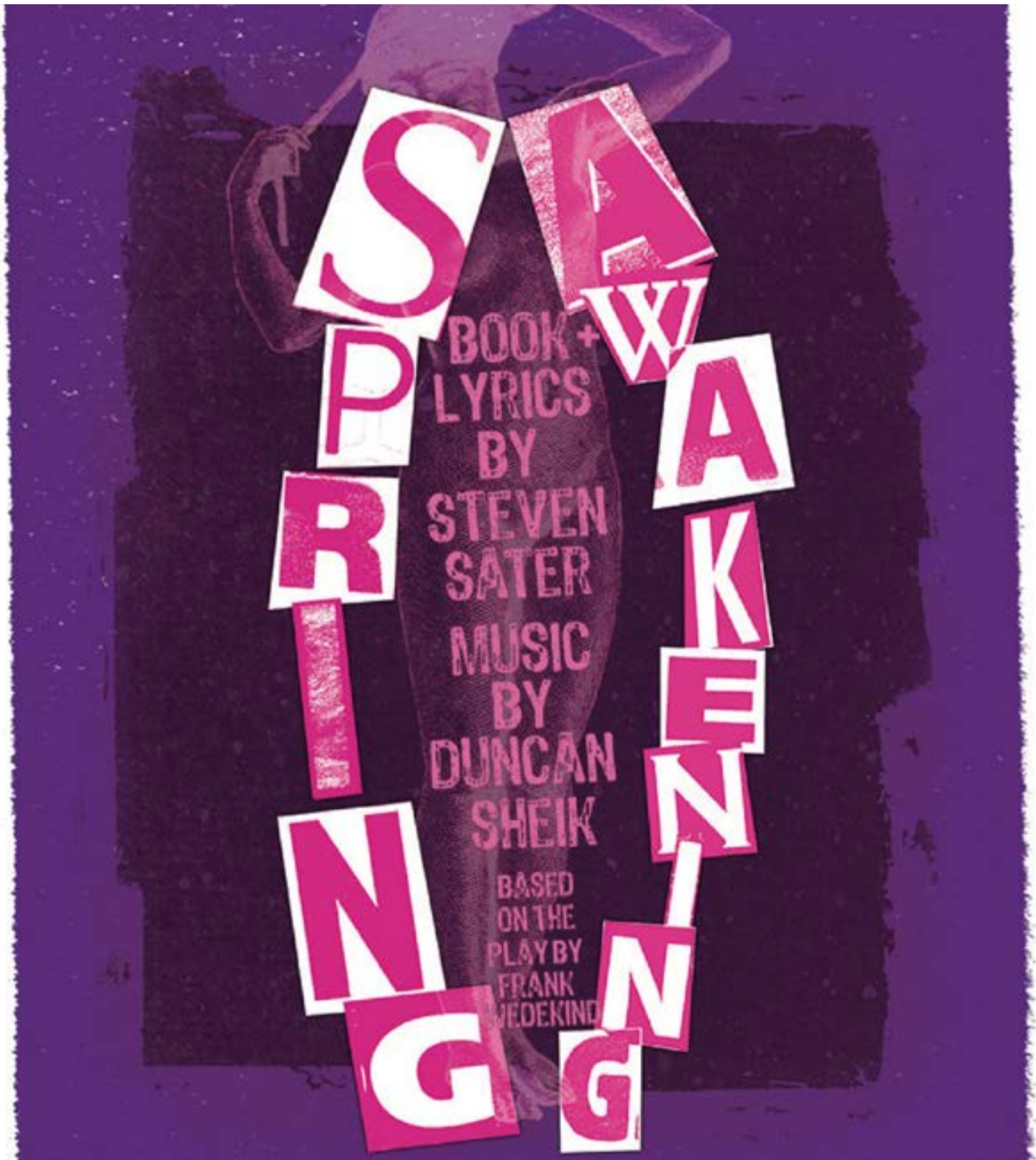


# FIR ACRES NEWSLETTER

FALL '14, LEWIS & CLARK THEATRE





## SCENE LIST

**PROLOGUE**  
Contents and  
a Letter From the Chair

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'*Spring Awakening*'

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## A LETTER FROM THE CHAIR

It is my pleasure to welcome the inaugural issue of the Theatre Department's biannual newsletter, and to say a few words about our wonderful Department. As you will see in the following pages of the publication, the Department is doing well.

The Fir Acres Theatre is filled with activity day and night and our students are acting, directing, writing, designing, researching, stage-managing, producing, and engaging in every aspect of the making of the theatre. The Fall '14 semester was, in fact, one of our busiest on record in terms of public performances. Our students and faculty have collaboratively produced a number of projects large and small. We had a wonderful One-Act Festival in the Black Box, large-scale musical on Main Stage, one of the most exciting Dance Extravaganza's in years, and a host of other class-generated projects: the highly polished Directing projects, the energetic and creatively staged Acting III performance of *The Tempest*, and the post-modern performance art concoctions generated by the Theory class. The quality and variety of the performances demonstrated the immense drive and creative potential of our students, and made me proud to be the Chair of such an energetic and high-achieving Department.

Our alumni are continuing to make their mark on the Portland theatre scene. Whichever theatre in town you visit you will most likely encounter one or more of our former students. They work as actors, directors, designers, writers, producers, technicians, and you can always be sure to run into a few in the audience. They participate in the life of the theatre both as creators and as informed and educated audience members. Moreover, some of our graduates have made their mark far beyond the confines of our fair city. The big news of this year is that Usman Ally '04 has been awarded the 2014 L&C Outstanding Young Alumnus Award for his work in theatre, film, and television.

The theatre faculty is busy too. When we're not teaching or administering, we're working in the community, and we often involve our current and former students in the professional projects we engage in. For example, the new translation and production of Chekhov's *Three Sisters* this past summer was partially the result of a Faculty/Student collaborative Summer project. Rebecca and I have worked closely with two students on both the translation and the production, and three of our current and former students appeared in the play alongside some of Portland's most celebrated actors. Rebecca's summer was incredibly busy; in June she starred in the world premiere of Julia Jarcho's *Nomads*, which was reviewed by the New York Times, and her picture was prominently featured on the front page of the Arts section. She then went on to produce and to star in *Three Sisters* in August. Our visiting faculty member Quill Camp has published an article in one of the most prestigious theatre journals, *Theater*, he was a dramaturg and an "embedded scholar" for a production of a contemporary Spanish play produced here in Portland, and – perhaps most important – he successfully defended his dissertation just a few weeks ago. Stephen Weeks was awarded a Mellon Grant in the Arts & Humanities and is currently on leave busily researching and writing on some interesting and neglected aspects of the American theatre in the 1950s.

The following pages describe the various student, alumni, and faculty activities in more detail and paint a picture of a Department that is vital, fiercely creative, daring and forward-looking. A place where the students and the faculty collaborate closely on the creative and intellectual exploration and the practice of the theatre. We are, as they say, "all in it together," and as a Chair, I couldn't be prouder of our students, our alumni, and my colleagues. Let us keep up the good work!

Štěpán S. Šimek



# SPRING AWAKENING

## EXCERPTS FROM DIRECTOR'S NOTES

I directed Frank Wedekind's original *Spring Awakening*, on which this musical is based, sixteen years ago at Reed College. Wedekind, the late 19th century German playwright and rabble-rouser was also a poet and a cabaret performer, and I found several of his poems that seemed to refer to the themes of the play. I loosely translated the poems, asked my students to set them to music, and the production ended up becoming a sort of "play with songs." When in 2004 I heard that the play was turned into a successful musical on Broadway, I felt – naturally – that the creators of the musical "stole" my idea. Well, they didn't.

[*Spring Awakening*] is a play, and it is a rock/punk/blues/garage band concert all in one. It undermines the golden rule of the American musical theatre form, which essentially states that the songs and the lyrics continue to tell the story of the play, and that they seamlessly drive the plot and the action forward . . . Here the songs and the music exist in a separate place from the plot. The play is about the sexual awakening of teenage children. It is also about the societal and educational oppression the children experience, about their rebellion against the world, and about their struggles with their bodies, feelings, desires, and fears. The children in the play are literally "exploding" inside and they are desperately looking for an outlet for their conflicting feelings.

Staging the production was an emotional journey for all of us as well. The play deals with issues that are often too "hot" to touch in real life – teenage sex, suicide, medical murder, emotional breakdowns, uncaring adults, and so on. But it was also a journey filled with joy. The play is a tragedy, yet it ultimately tells us that love, friendship, and truth - truth above all – will eventually triumph over the dark forces of lies and hate. The sixteen student actors/singers/dancers and the small army of assistant directors, choreographers, music directors, voice coaches, designers, technicians, stage managers, stage hands, and so on have spent the last two months wrestling with the issues of the play and we urge you, the audience, to "Listen to what's in the heart of a child, A song so big in one so small, Soon you'll hear where beauty lies, You'll hear and you'll recall..."



*"And then there were none."*



*"Oh, I'm gonna be wounded. Oh, I'm gonna be your wound."*



*"Mama, the weeping. Mama, the angels.  
No sleep in heaven or Bethlehem."*

# ONE-ACTS & DANCE X



*“Edgar & Annabel”*  
Written by Sam Holcroft  
Directed by Emily Gregory ‘10

*“Life Under Water”*  
Written by Richard Greenberg  
Directed by Francesca Sparaco ‘15

*Some Thoughts from the  
Crowd:*

**“Splendid!”**

**“Immersive.”**

**“Terrifying!”**

**“Thought-provoking.”**

**“Just mindblowing!”**



**/sens/**

Choreographed by Trisha Kumar

**Blood, Sea**

Choreographed by Lily Kazanoff

**The Choices We Make**

Choreographed by Hannah Swernoff

**A Day In The Life Of**

Choreographed by Ian Rex

**From Entrapped to Entwined**

Choreographed by Anya Primus ‘14

**Espejo**

Choreographed by Ciarra D’Onofrio



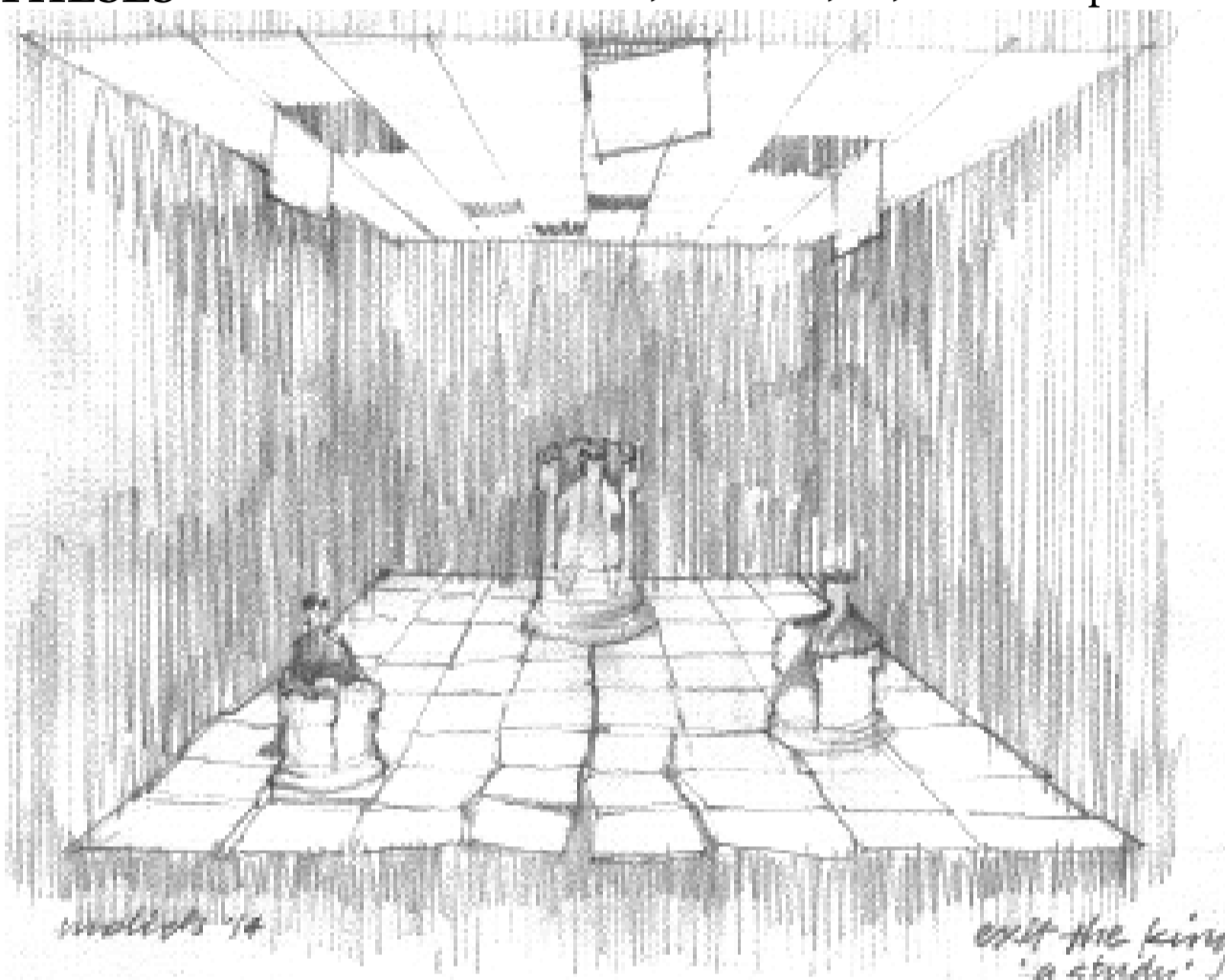
# EXIT THE KING

## MAIN STAGE SENIOR THESES

March 7, 8 and 12, 13, 14 – 7:30 p.m.

For her senior thesis, EMILY HODGSON ('15) is playing Queen Marguerite in *Exit The King*. She is excited about the opportunity to play the character and to research the history of Absurdism in theatre. She is working with Professors Robert Quillen Camp and Rebecca Lingafelter through the process. This is the first main stage performance thesis for the department, and Emily is happy to be the guinea pig.

This semester, KAYLIE HATOS ('15) will be costume designing the main stage production of *Exit The King* as part of her senior thesis. In addition to her costume work, she will be researching the fashion of monarchs throughout history.



Concept set design for *Exit The King*

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## WHAT TO LOOK FORWARD TO THIS SPRING

### **Once Upon A Weekend (This Time, For Real)**

Saturday, February 14 – 10:00 p.m.

Black Box (Free)

### **Theatre Thesis Festival**

Program A: Wednesday and Friday, April 22 and 24

Program B: Thursday and Saturday, April 23 and 25

Black Box (Free)

### **Devised Performance Final Showings**

May 4th, 7pm

Black Box (Free)

*Purchase Tickets Online through the Department Website*



# INTERVIEW WITH ROBERT QUILLEN CAMP



**What brings you to Lewis & Clark College?**

I'm filling in for Stephen Weeks this year and Štěpán Šimek next year, while they are away on their respective leaves. I'm thrilled to get to spend some time in the theatre department at Lewis & Clark, which I've so far found to be extraordinarily vibrant, committed, and welcoming.

**"I have a Ph.D. as well! We both must be very important." – Chekhov Lizardbrain**

***You're toting a B.A., an M.F.A., and you're in progress for a Ph.D., all from top-ranking universities. How has your background as an academic thespian influenced the work you create?***

One thing that I take from my time making theater in academic contexts is that I don't draw a sharp line between theoretical inquiry and creative practice. I am, for example, very interested in formal questions about the different ways in which we understand what theatre is, in other words, how we distinguish theatre from other kinds of activities. These kinds of questions inform both my scholarly research and my creative work – for example: how do the ways in which theatrical work is shown (who presents it, how it's financed, where it's sited) impact our reception of the work in ways that we do not always fully recognize?

***Between your written work and the plays you choose to direct, you seem to have a tendency toward the absurd. What led you down that road?***

What I love about the midcentury absurdist playwrights like Eugène Ionesco is that they discovered their own way to marshal the seemingly non-serious aspects of the theater – its capacity for farce, for slapstick, for ridiculousness—to their own deeply felt ends. It's not that they conjoined their philosophical values with something trivial or silly, it's that they pulled back the curtain, I think, on some of the hidden ramifications of what was already happening in the theater. So even though their work was sometimes called (even by themselves) anti-theatre, it clearly comes out of a passion for theatricality, which is infectious.

***A lot of your work has focused on interactive theater, you've even written an article for Comparative Drama on the subject. How are you applying that to the spring production?***

I don't want to scare anyone away, which is what the phrase "interactive theater" often does. So I just want to reassure people who would worry that they might have to get up on stage or that the actors are going to ask them questions in the middle of the show that nothing like that is going to happen. That said, the production will be framed in a way that attempts to make the experience very personal for each individual audience member. *Exit the King* is a play about a dying king, but it's no secret that the king is a stand-in for all of us. This is a play—a raucous, funny, theatrical play—that asks its spectators to seriously consider their own mortality. And we will do some things that point to that underlying agenda. But we won't make you do anything you don't want to do.

***You're also working with a student on her thesis performance in this production, a first for the drama department. What are you and Emily talking about?***

The role that Emily Hodgson is taking on in *Exit the King*, Queen Marguerite, is incredibly challenging. Not only because of the size of the role, but also because it requires that she integrate a kind of broad physical comedy with a very thoughtful emotional intensity. So we'll be working—in collaboration with Rebecca Lingafelter, who is advising her thesis—on discovering and implementing a method that will best allow her to create a performance that reflects the depth and range of the character and at the same time lets her fulfill her own interpretation of the role.

# FACULTY UPDATES

ŠTĚPÁN ŠIMEK has been commissioned to translate two new plays from Czech to English: Petr Zelenka's *Job Interviews* and David Drabek's *A Very Large Sea Nymph*. He's in the process of organizing the unveiling of the Vaclav Havel Place at the College, and working on a script based on Havel's theatrical, philosophical, and political writings, which he plans to produce with students as part of the unveiling festivities in early May. He's also starting to put together an exciting Fall 2015 off-campus program in New York City, which he will be leading. His most recent projects include the direction of the Fall Main Stage production of *Spring Awakening*, and his new translation and the direction of Chekhov's *Three Sisters*, which was produced by the Portland Experimental Theatre Ensemble (PETE) in August, and which featured his colleague Rebecca Lingafelter in the role of Olga. He was just recently awarded the Lorry Lokey Faculty Excellence Award for "his outstanding record of scholarship and his tremendous potential for continued high-impact work in his field."

REBECCA LINGAFELTER's most recent endeavors include a role in the world premier of Julia Jarcho's *Nomads* at the Ontological Hysteric Incubator in New York City. The play was inspired by the work of Jane Bowles, and was profiled in *American Theatre* and reviewed by the *New York Times*. Over the summer her company PETE, produced Professor Simek's new translation of *Three Sisters* in which she played Olga under Simek's direction. The production enjoyed sold out houses and good reviews. Upcoming work includes a role in Third Rails Repertory Theatre's *Belleville* (March 2015), and a one-woman show about a grounded air-force pilot called *Grounded*, produced at the CoHo Theatre (May 2015).

MICHAEL OLICH is freshly returned from leading his second overseas program to Scotland, and is busy putting his scene design for the spring main stage (Ionesco's *Exit the King*) into production. He also begins the development of a new course for the Center for Entrepreneurship, to be inaugurated in Spring 2016.

STEPHEN WEEKS is currently on sabbatical, researching the theatrical components of an early Cold War domestic propaganda campaign called "The Crusade for Freedom" with the aim of re-evaluating the common perception of Cold War theatre. He is also researching the marketing of Williams' *A Streetcar Named Desire* during the 1950s and beyond, looking specifically at the way the images of Marlon Brando became visually synonymous with the play. He is exploring the tensions between the play itself, the wider culture, and the marketing memes that turned enlarged the play as a cultural phenomenon. He looks forward to returning in the fall of 2015 to direct the main stage production, and take over from Stepan as Department Chair.

ROBERT QUILLEN CAMP's article on the intersection of experimental theater and conceptual visual art, "Post-show Theater," written in collaboration with visual arts producer Gavin Kroeber, appeared in the Fall 2014 issue of *Yale's Theater*. In addition to directing *Exit the King* on the LC main stage this spring, he is currently developing *You Are Here We Are*, a sound-based exhibition and performance that will premiere in Brooklyn, NY in the fall of 2015.



**CHECK THE SPRING EDITION FOR ALUMNI UPDATES  
OR GET IN CONTACT WITH US NOW!**

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# Theatre Department Faculty

Joyce Beeny, Administrative Assistant

Robert Quillen Camp, Visiting Instructor in Theatre

Susan E. Davis, Dance Program Head and Senior Lecturer

Ashton Hull, Costume Shop Manager and Instructor

Rebecca Lingafelter, Assistant Professor of Theatre

Michael Olich, Associate Professor of Theatre

Matthew Robins, Technical Director and Instructor

Štěpán S. Šimek, Chair and Professor of Theatre

Stephen Weeks, Associate Professor of Theatre