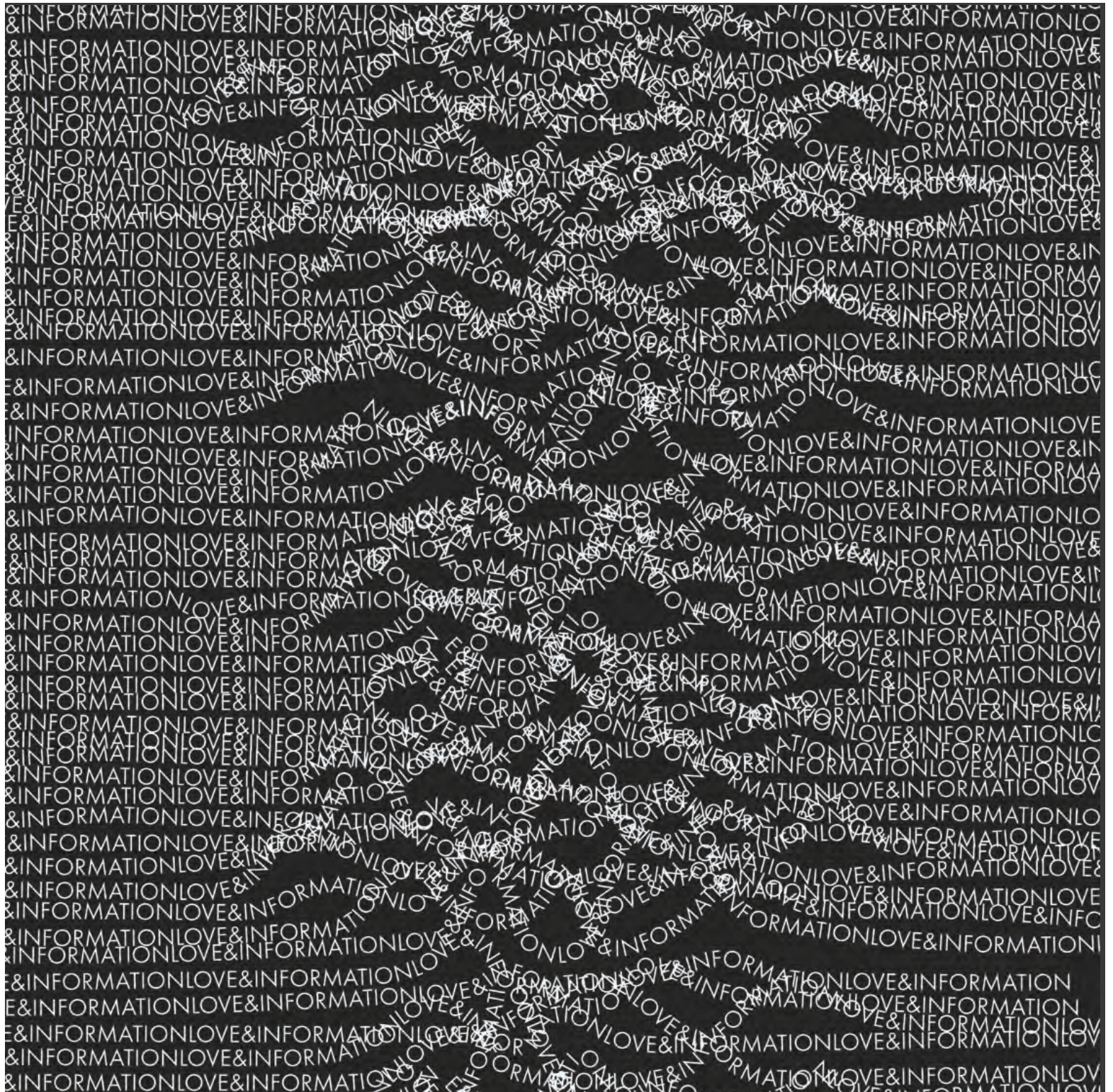


# FIR ACRES NEWSLETTER



**WINTER '16, LEWIS & CLARK THEATRE**





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# CALENDAR



# DANCE X



**IPSEITY  
THE TIPPING POINT  
REACHING FOR THE SKY  
MAINLAND/ISLAND  
TERRIFYING, STRANGE, BEAUTIFUL**

**AUDRE MAY & LATROY ROBINSON  
DANIELA LOPEZ  
MARLON JIMÉNEZ  
TRISHA KUMAR  
EVA GOELLNER**

# THE KING STAG RECAP

FALL '15 MAINSTAGE



## EXCERPT FROM THE DIRECTOR'S NOTES



STEPHEN WEEKS

I saw the acclaimed Andrei Serban-Julie Taymor production of *The King Stag* when it went on tour in the mid 1980s. It was a delight, and Julie Taymor's designs were difficult to forget. I teach the play as part of one of our "Theatre and Society" courses, and I always wondered whether we could produce it here. We think it's important to include pre-modern plays on our theatrical menu, as theatre often advances by reconsidering its past. We want students to approach our theatrical heritage with both appreciation and critical thought. This year turned out to be a good one to revisit Gozzi's irresistible combination of *commedia dell'arte* and fairy tale. I've been blessed with a terrific cast, and I hope you enjoy the results.



# A BEHIND-THE-SCENES INTERVIEW

## WITH TREVOR SARGENT '16

### WHAT GOT YOU STARTED IN TECHNICAL THEATRE?

I went to see several of the shows that my dad was performing in when I was really little and was fascinated. I would sit around in rehearsal while he was working and watch them change the sets. Then he got me a backstage tour one time and they showed me how they operated the fly lines and how they had backstage cues for everything, and I got really excited by that. And then I started building my own little sets at home and operating them, and I would spike the furniture in our living room and set it up in different ways. I just got very interested in sort of orchestrating physical manipulations of space. And that sort of led me to be interested in technical theatre as a broader topic. Just the mechanizing of space.

### I LOVE THAT. WHAT ALL HAVE YOU DONE AT FIR ACRES? DO YOU HAVE A HIGHLIGHT FROM HERE?

Oh, it's a whole laundry list of stuff. I started as a lighting board op[erator] for the mainstage my freshmen year and then that got me interested in lighting design. That was sort the track that I went to first. I started lighting for the One Act Festival and was at the same time doing some prop work and assistant scenic design for Michael. Then my junior year I did projection design for both maintages and also some of the lighting and set design for some of the thesis projects. And then this year has been my capstone for Love and Information. So a little bit of everything. But definitely a highlight was getting to work with Quill on Exit The King last spring, and getting to really own the designer title on the mainstage for the first time in a sort of newer area [projection design] for Lewis and Clark. And getting to spearhead that as a student was really cool.

### SO, WHAT ABOUT YOUR CAPSTONE?

It started really when I went to Michael almost two years ago now. At the end of my sophomore year he was like, "What, in your dream land, would your capstone be?" And I said, "Well, I'd really like to design for the mainstage." And he said, "Would you like to do scenic design or lighting design?" And I said, "Well, what if I did both?" Because they're both topics that I'm interested in and I'm interested also specifically in the combination of them.



I JUST GOT VERY  
INTERESTED IN SORT OF  
ORCHESTRATING  
PHYSICAL  
MANIPULATIONS OF  
SPACE.



With one person doing both things, what are the opportunities that arise that don't arise when you have two different people doing it? What environments can you create when you have the same mind working on two different design aspects? And of course, what are the extra challenges involved? So he said, "Alright, if that's what you want to do, here are some things you need to do first." It's a lot, but so far it's been nothing but exciting.

### DO YOU WANT TO TALK AT ALL ABOUT WHAT YOU'RE DOING, OR IS THAT BETTER LEFT A SURPRISE?

I don't know if it's better left a surprise, but I'm not sure it will really make sense on paper. We're doing something super unconventional in our space. That was one of Quill's main challenges to me is, how can we use our mainstage space in a way that's unexpected?

And so, because of some technical aspects and some storytelling aspects we've decided to do an almost inside-out audience configuration for this show, and I'm excited to see how that actually pans out.

### WAS THAT YOUR CONCEPT INITIALLY?

It was arrived at after a long chain of audience experience goals and problem-solving. So we'd say, we want to do this with the story, we want the audience to have this experience and then we'd say, how can we set it up physically in such a way to encourage that, to design that experience? And then we decided to just make it all the stage.

### AT SOME POINT EITHER YOU OR QUILL DESCRIBED IT AS MUSEUM-LIKE?

Yeah, that was something that he sort of came up with as how he wanted to approach these small scenes. He really felt like they were little dioramas and less like scenes in a play. He really wanted the audience to encounter them in the same way they would encounter a diorama of deer eating a smaller vegetable—I don't know what deer eat—in the natural history museum. You know, you walk up and you see the little frozen scene of nature, and that's how he wanted those little stories to be encountered. It's a big factor in how we're seating the audience, it's a big factor in the lighting design choices that I made, it's a big factor in the physical space that the stories are being played in. So all of that, that was a very important key word.

### I'M SO EXCITED TO SEE HOW IT TURNS OUT. SO, YOU'RE ALMOST A GRADUATE!

Yeah!

## DO YOU HAVE ANY POSTGRADUATE PLANS?

My current plan at its loosest point is to stay in Portland and pursue work in the theatre community. I do have some connections there, but at the same time the people in this department sometimes forget that I am a double major. Laughs. Computer Science is my other major, so you know, I'm totally open to the possibility that I will be taking a job in the tech field and maybe pursuing theatre not as an afterthought, but an "after work".

## TECH VS. TECH.

Tech vs. tech, yeah. So yeah, I'm really trying to, as I focus so much on this capstone, to remember that I have two very fully rich options for me after graduation. I really don't know which road I'll be taking... If I were to say what five year old me would have wanted, of course I'd want to be a designer in Portland, of course I want to do that. But I'm also newly excited about computer science and tech.

## WELL, THERE MUST BE SOME OVERLAP.

Right, that's what I've been saying this whole time, they're not totally disparate fields! Like, am I going to invent the newest kind of light board? There's got to be something, is there something in projection design that needs tweaking? But, you know, KeyLab's got us on lockdown. I feel like at least the mindsets are complementary. At the very least, they will complement and fulfill each other, even if it means I'm doing one at night and one during the day. Who knows?

## I WAS JUST THINKING, THIS SHOW IS KIND OF PERFECT FOR YOU?

Oh, no, totally. I was involved in choosing the script, it was completely unrelated to my being artistically involved, I also happen to sit on the Student Script Advisory Committee.

I was in the meeting and we were talking about the different plays, and I was really interested in Love and Information as a text and trying to forget I would be designing, but Quill really encouraged me to remember and say, well, which of these is interesting to you from a design point of view? And I said, yeah, this totally makes sense. I didn't necessarily connect it to my other major, really, because the emphasis on technology really came on a deeper read. The other two shows... would have been a more straightforward design process, and I was trying to take the opportunity to experiment, to do something that I wouldn't just know how to do. I've had a year to play with the department's resources and I've been able to try things that I'd never be able to try for at least twenty years, even if I'm working professionally right out the gate. I have an incredible community and bucket of resources in this building. They were offering their hand to me and I was just like, okay, yes, I'll take this challenge and do something dumb!

## A GENERIC SORT OF QUESTION THAT ALLOWS FOR SOME NICE ANSWERS: WHAT'S YOUR FAVORITE THING ABOUT THEATRE?

Oh my god, my favorite thing about theatre is... I'm going to answer this in two parts. My favorite thing that happens to me in theatre is when I watch a play and the technical aspects fade out of my jaded technical designer mind, so I stop thinking about what they're doing and I start letting it actually influence my experience of the story. So when that magic happens where I'm not thinking about the tech anymore, when I'm actually watching the play, then I know that the designers did their job well and the whole thing hangs together really well. So when that happens, it's so exciting, I sort of snap out of it and immediately try to observe what's going on so I can try to do that also.

And then my other favorite thing is when I'm part of a process and we've just spent seven nights in a row up until two in the morning—fixing everything, getting everything down—and then we do it one last time before an audience comes in and it's just the elated feeling of, "we actually have a thing here, and it's going to happen." Like that split second of rehearsing the curtain call on the night of final dress is like, "Oh. We have a thing. It's great. I'm really proud and I can't wait to show it to everyone." That moment is the magic moment that keeps me coming into tech at eight in the morning.

**I'M JUST CURIOUS, IN TECH THERE'S ALWAYS THIS ONE STUDENT WHO'S HEAD-ING EVERYTHING, EVEN FROM WHEN THEY WERE FRESHMEN. LIKE, IT SORT OF SEEMS THEY'RE THE "GOLDEN CHILD" OF TECH. I DON'T KNOW, IT WAS VERY MUCH THAT WAY AT MY HIGH SCHOOL—**

Yeah, same. I was that kid in high school.

## YEAH, OBVIOUSLY. AND THERE'S SIMILAR STUFF HERE.

I think that golden child thing you mentioned really comes from someone who just can't ever...

## LET SOMETHING GO?

Well, either a) let something go, or b) let anything be less than perfect, or c) can't ever stop wanting to experiment more. Like, there are things in your mind you can see and you want to try to make real, and the more opportunities you can possibly grab to practice making the ghost float across the stage or whatever you want to have happen happen, the more people will start to say, oh, you're someone who can do things. You just have to find opportunities for you to practice and show people what you can do with your hands and mind. And then people start to gather around you and push you forward and let you design the main-stage for some reason!



# 2016 SENIOR THESIS FESTIVAL





**KUSHIBEAUCHAMP** is working with a small ensemble of women to devise an original work that focuses on individual relationships to land throughout history, focusing on the fabled as well as the political history of Point Reyes, California. They are turning to Native American stories and their own personal experiences for inspiration and research. They will be using expressive movement, music, and a fair bit of silliness to ask the question, "Can audience participation not suck?"

**TYNE ZEWAWSKI CLIFTON // HOW I LIVE NOW**

**RAYMOND FENTON AND EMILIA SORACCO // THE MAIDS**

**TREVOR SARGENT // ADVENTURES INSIDE THE BOX**

**JOSEPH WILLIAMS // BRINGING A DESIGN TO LIFE**

**SOPHIA SWENSON // WHAT WE DO**

**ANASHKUSHA BEAUCHAMP // TIDAL**

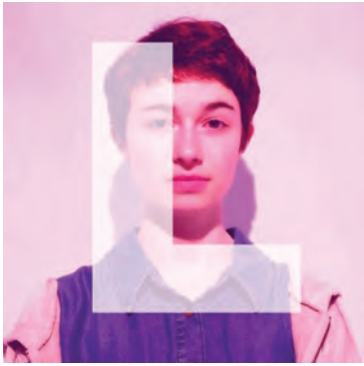
**EMILY OSBORN // LYNN**

**HANNAH EDELSON AND MAC KIMMERLE // MISS ST'S HIEROGLYPHIC SUFFERING**

**MARLON JIMÉNEZ OVIEDO // BEING THE TOURISTED, PART 1: THE UNSPOKEN**

**PERFORMANCES APRIL 20-23**





**BY CARYL  
CHURCHILL**



## EXCERPT FROM THE DIRECTOR'S NOTES



QUILLCAMP

With *Love and Information*, Caryl Churchill asks us to consider whether the idea of information can adequately represent our experience of being in the world. As our connections to one another are increasingly mediated by technology, are there elements of our lives that cannot be reduced to information—in particular our capacity to love and be loved? Employing her trademark formal inventiveness, Churchill considers these ideas from dozens of perspectives, creating the theatrical equivalent of the barrage of status updates, shares, and notifications that have come to characterize daily life in an “information economy.” Perhaps Churchill also implicitly asks us to consider what it means to make live theater in a culture that is defined by digital consumption. In our production, we are hoping to both recognize the traditional communitarian rhetoric that often surrounds theatrical practice and at the same time call it into question. In a formally disjointed play like this, what do we share with one another? Or is our experience, even of something that we all do together, radically particular to each one of us?



**LOVE  
INFORMATION**

PERFORMANCES MARCH 4–12



# GUEST ARTIST RESIDENCY

This two-week program invites a Guest Artist with significant standing in our field to come to campus to work with students on a new work of theatre. The Residency is composed of two phases, a workshop phase where 10-15 students will work closely with an artist to develop new work, and a presentation phase that will include a workshop showing of the new work, panel discussions, and a Master Class offered to the wider Lewis & Clark Community.

This past January, the Department of Theatre was proud to host theatre artist Aaron Landsman in our inaugural Guest Artist Residency Program.

Aaron worked with students to develop his newest work, Perfect City. Perfect City is about the way cities like New York, London, San Paolo and Portland, harness seemingly progressive values to create citadels for the rich. Comprised of workshops on ethnographic storytelling for residents of the Lower East Side, a performance created with young people in low-income housing and urban planners, and one-on-one conversations with strangers, Perfect City is funded by Jerome, and will be presented by Crossing The Line at Abrons Arts Center in 2016. Made with housing activists GOLES, and Stanford Urban Planner Deland Chan.



**FOR ME, IT'S ALSO A MATTER OF, "WHAT IS A HUGE GLOBAL PROBLEM (HYPER-GENTRIFICATION, FOR INSTANCE, OR A CITY'S IMMINENT SELLING-OFF) THAT A PIECE COULD TRY TO SOLVE. I THINK THERE IS SOMETHING ABOUT PUSHING HARD AGAINST LARGE PROBLEMS WITH CAREFUL SMALL ACTS THAT KEEPS ME HONEST."**



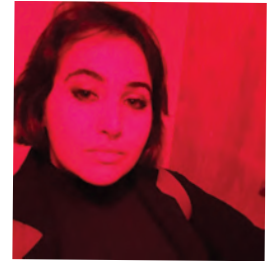
AARON LANDSMAN

# THE NEW YORK PROGRAM

RUN EVERY OTHER ACADEMIC YEAR DURING FALL SEMESTER



ALL NYC PHOTOS  
BY SHADE  
SAMUELSON '17



## CURRICULUM

### ART 309: ART OF NEW YORK

Art and Art History through the resources of New York City. Exploration of how art gets made, how it reaches the public, and the process of its interpretation and display.

### THEATER 250: THEATER OF NEW YORK

Contemporary theater in New York including traditional and experimental work, American plays, plays from the international repertoire. Attending and discussing productions. Meeting with playwrights, actors, directors, designers, and producers to investigate current trends in theatrical writing, production and criticism.

### HIST 233: HISTORY OF NEW YORK

An overview of the architectural history and urban structure of New York. Particular emphasis is given to examining the process of continuity and change in New York architecture from the colonial period to the twentieth century.

### DEPT. 444: PRACTICUM

Internship relating to student area of academic interest.



**ALUMNI**

**SPOTLIGHT:**

**SAM REITER '15**

Human morality is both ambiguous and complicated; it cannot be confined to the limitations of either good or evil, much like the infamous character from Russian folklore, Baba Yaga. Often described as a hideous crone who lives deep in the forest, Baba Yaga is at once kind and cruel, amoral and maternal, helpful and hindering. In some stories, she is either good or evil; in others, she is a mixture of both. And there is always a risk that she will gobble you up.

It was this extreme polarization of faults and virtues that first attracted me to Baba Yaga's stories. I sought to answer the following questions: How could such contradictions exist inside one character at once? What circumstances shaped Baba Yaga into who she is today? What is her relationship to the heroes and heroines of her stories? How does she view herself, and why?

I began working on the show as a senior thesis project at Lewis & Clark. The first draft of the script was developed in the summer of 2014, and was essentially only a compilation of three of my favorite Russian fairy tales, retold through Baba Yaga's perspective. During my semester abroad in Moscow, I reworked the script with my ensemble and incorporated their feedback, as well as what I learned about Baba Yaga while immersed in Russian culture.



”

## **EXCERPT FROM CREATOR'S NOTES**

This spring, Sam Reiter '16 performed her self-devised one-woman show, *Baba Yaga*, at Headwaters Theater as part of the 2016 Fertile Ground Festival.

**WORKING ON SOMETHING INTERESTING? DROP JOYCE A LINE AT [BEENY@LCLARK.EDU](mailto:BEENY@LCLARK.EDU)**

**TO BE FEATURED IN THE SUMMER EDITION OF THE FIR ACRES NEWSLETTER!**

# FACULTY UPDATES

**ROBERT QUILLEN CAMP** is currently developing a new performance work, *The Procedures for Saying No*, with Portland Experimental Theatre Ensemble. The production will open in June at Shaking the Tree and be directed by our own Rebecca Lingafelter. This past March he directed Caryl Churchill's *Love and Information* on the L&C mainstage.

**ASHTON HULL** is teaching theatre graphics for the first time and is happy to be in the classroom once again with a topic that spans both theory and practice. She is also working as the costume designer for the mainstage, *Love and Information*.

**REBECCA LINGAFELTER** spent the fall semester teaching Theatre & Society I, Acting I and Directing. She enjoyed engaging with Directing students in her Third Rail Repertory Theatre directorial debut: Will Eno's *The Realistic Joneses*. She is currently on sabbatical and will be pursuing two directing projects; *Peter and the Starcatcher* with Portland Playhouse, and PETE's *Procedures for Saying No* written by Visiting Assistant Professor Robert Camp.

**ERIC NORDSTROM** has just finished teaching Lewis & Clark's first ever Contact Improvisation course, wherein students investigated the effects of gravity, momentum, and weight sharing between bodies. He continues to teach CI classes at Flock in Portland, and recently performed at the 20th anniversary celebration of the Vancouver School of Arts and Academics. He is also in the process of creating an RACC-funded documentary, *A Moving History: Portland Contemporary Dance Past and Present*.

**MICHAEL OLICH** has been designing a new course for the Center of Entrepreneurship that began enrollment this term. He continues his mentorship of senior designers and thesis festival directors.

**STEPAN SIMEK** led the Fall '15 New York City Program, where he and the thirteen students on the trip saw twenty-six Broadway, Off-Broadway, and Off-Off-Broadway productions, dance concerts, and an opera. He is currently on a year-long sabbatical during which he is in the process of translating Anton Checkov's *Uncle Vanya*.





# THEATRE FACULTY

**JOYCE BEENY...** Administrative Coordinator

**ROBERT QUILLEN CAMP...** Visiting Assistant Professor of Theatre

**SUSAN E. DAVIS...** Dance Program Head and Senior Lecturer

**ASHTON HULL...** Costume Shop Manager and Instructor

**REBECCA LINGAFELTER...** Assistant Professor of Theatre

**ERIC NORDSTROM...** Visiting Instructor of Dance

**MICHAEL OLICH...** Associate Professor of Theatre

**MATTHEW ROBINS...** Technical Director and Instructor

**STEPAN SIMEK...** Professor of Theatre

**STEPHEN WEEKS...** Chair and Associate Professor of Theatre

## FOLLOW FIR ACRES



**@FIRACRESTHEATRE**

# SPRING '16 SEASON

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**MARCH**

**LOVE + INFORMATION**

**MARCH 4  
TO  
MARCH 12**

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**APRIL**

**THESIS  
FESTIVAL**

**APRIL 20  
TO  
APRIL 23**

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**MAY**