

FALL 2022

FIR ACRES THEATRE

BRINGING YOU THE LATEST BUZZ **NEWSLETTER**



Photo by Owen Carey, RENT, Fall 2022

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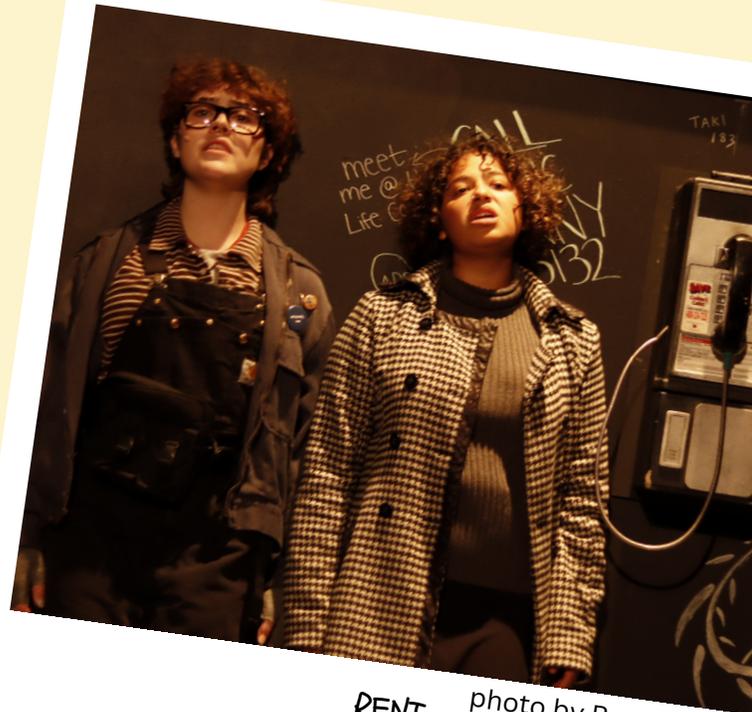
LETTER FROM THE CHAIR

REBECCA LINGAFELTER

Dear Fir Acres Theatre Community,

I hope this letter finds you looking forward to some time with family and friends and celebrations of togetherness. The last three years have been extraordinarily hard on all of us, but this semester, for the first time in a long time, I felt like I could see the possibility that gathering and being together is no longer as fraught with uncertainty and doubt. This fall saw Fir Acres bursting at the seams with performance, dance, choreography, design, technical production, new writing, directing, scholarship and more, but the aspect of the work that struck me the most was the ways in which the students are driving the explosion of creativity and collaborative energy in the department. I witnessed, time and again, students taking on a leadership role in making Fir Acres a space for self-expression, creative collaboration, healing and dialogue. You will have the chance to read in detail about the extraordinary work of the students over the past three months in this newsletter, but I wanted to highlight a few events that point to the resiliency and renewal of the program.

Our One Act Festival this year featured ALL NEW STUDENT work. All three plays were written by students from our Playwriting class and the work was uniformly fantastic. We once again collaborated with the Music Department to produce a fully staged musical. This year we produced *Rent* by Jonathan Larson. The ensemble had the opportunity to learn about the history of AIDS and LGBTQ+ activism as well as histories of houselessness and inequality in urban gentrification. The production performed to SOLD OUT houses and featured panel conversations



RENT photo by Rocco Weyer
photo featuring
Mack Wille as Mark and Ruby Guzman as Joanne

with Danielle Torres, Dean of Equity and Inclusion, as well as Daniel Pollack-Pelzer, local scholar and writer of a forthcoming book on the life of Lin-Manuel Miranda. In addition, the Theatre Department worked with Ezri Reyes as a cultural consultant on the production. Ezri's work included dramaturgy as well as community building and support for the work of the cast and design team in relation to questions of equity and inclusion. In addition, Ezri worked with the Office of Inclusion and Multicultural Engagement as well as other student unions to organize our first ever affinity performance for our BIPOC and LGBTQ+ identifying communities.

We also hosted one of our most successful Student Produced Productions EVER! Students Paige Cabral and Percival Walter cut, directed, performed and produced a punk/emo production of Shakespeare's *Hamlet* that centered the queer relationships at the heart of the play. The

LETTER FROM THE CHAIR CONTINUED



photo by Rocco Weyer

HAMLET
Fall 2022 - Student Produced Work

production was one of the best renditions of this play that I have seen and the approach was immediate, visceral and very moving. The show sold out two nights of performances in the Black Box and then went on to do a site-specific performance on the Grad campus for a third night.

PAUSE and SCIT, our two theatre adjacent student run clubs were also very busy. SCIT's annual collaboration with the Ray Warren Symposium explored questions of agency and identity in relationship to the houseless crisis in Portland, and played to an overflow audience, and PAUSE produced a raucous and joyful *Once Upon a Weekend* as well as a new platform for student performance, *The Speakeasies*, which we hope will become an annual tradition.

Dance X was thrilling, with performances that truly highlighted the depth and breadth of our student talent and creativity. I will share a little

secret with you... Dance X is my favorite event that the department produces. Every year the choreographers bring so much of themselves to the work, and each piece is so distinctive and surprising. In addition, the work brings anywhere from 30-60 dancers to our stage and creates a sense of community and shared experience that is thrilling to be a part of.

Finally, the end of the term is seeing students producing ten Directing Scenes ranging from content that explores vampire sisters to Greek Tragedy, as well as an adaptation of *Romeo and Juliet* performed by Acting III students with make-up designed in collaboration with the Stage Makeup class. In addition, students had the opportunity to develop a new musical project with local professional artists, as well as participate in a Drag Lecture and Performance, both organized by Professor Jenna Tamimi.

Needless to say, I am overflowing with gratitude for the community that we continue to build at Fir Acres and we hope that you will join us in the Spring for new performances and opportunities to connect through artistic expression and collaboration.

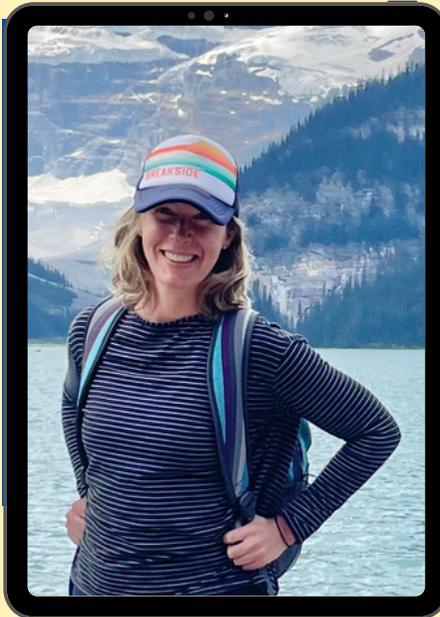
Rebecca Lingafelter
Chair, Department of Theatre



THEATRE/DANCE FACULTY & STAFF



Jenny Ampersand
Costume Shop Manager/Instructor



Chelsea Bushnell
Administrative Coordinator



Susan Davis
Senior Lecturer in Theatre/
Program Head of Dance



Miranda Hardy
Adjunct Instructor - Design

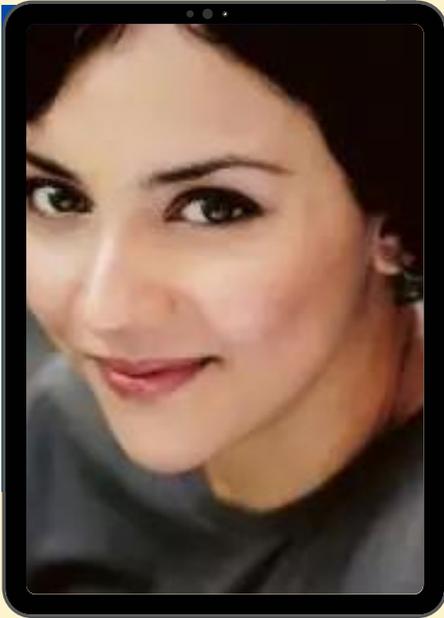


Nick Jurica
Adjunct Instructor - Dance



Rebecca Lingafelter
Associate Professor of Theatre/
Department Chair

THEATRE/DANCE FACULTY & STAFF



Christina Miles
Adjunct Instructor - Theatre



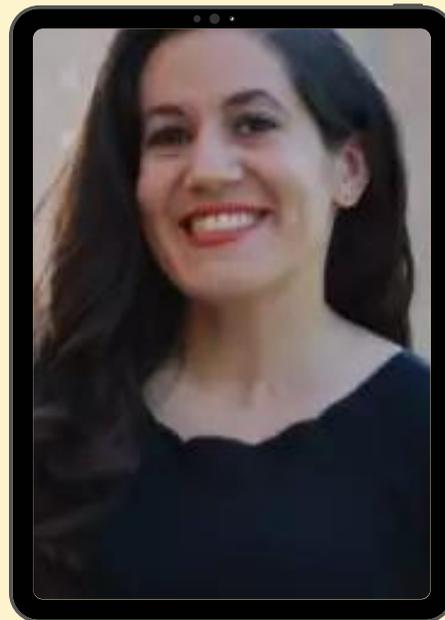
Eric Nordstrom
Visiting Instructor - Dance



Matthew Robins
Technical Director/Lighting Designer/
Instructor



Štěpán Šimek
Professor of Theatre



Jenna Tamimi
Adjunct Professor of Theatre

LEWIS & CLARK COLLEGE THEATRE DEPARTMENT 2022 PRESENTS



UN-BEAR-ABLE

FIR ACRES THEATRE
BLACK BOX

SEPTEMBER 29, 30,
& OCTOBER 1 AT 7:30PM



THE GREAT CONFLUENCE
BY JOHNNY NIETERS, DIRECTED BY NATHAN DESTIGTER

SURPRISE
BY MARK HARVEY LEVINE, DIRECTED BY NATHANIEL PANITCH-DAUGHTON

SMOKEY BEAR'S WORST NIGHTMARE
BY WY DESHONG, DIRECTED BY SKYLAR VAYDA

ONE ACT FESTIVAL UN "BEAR" ABLE

Written, Directed, and Acted by Students

Smokey Bear's Worst Nightmare

by Wy DeShong

Directed by Skylar Vayda

"The story of a family caught between disasters that threaten them from two sides."



The Great Confluence

by Johnny Nieters

Directed by Nathan DeStigter

"Not all camping trips are as eventful as others."

Surprise

by Mark Harvey Lavine

Directed by Nathaniel Panitch-Daughton

"A comedy about relationships, hatred, precognition, and why we all need a little surprise in our lives."



Lewis & Clark College
Theatre Department
2022 Presents

RENT

BY JONATHAN LARSON

FIR ACRES THEATRE MAIN STAGE
OCTOBER 28 & 29 @ 7:30PM
OCTOBER 30 @ 2PM
NOVEMBER 3, 4, & 5 @ 7:30PM



RENT: DIRECTORS NOTE

Director Rebecca Lingafelter



Photos by Owen Carey

"In these dangerous times, where it seems the world is ripping apart at the seams, we can all learn how to survive from those who stare death squarely in the face every day, and we should reach out to each other and bond as a community, rather than hide from the terrors of life at the end of the millennium."

~ Jonathan Larson

When Jonathan Larson started writing *Rent* in 1990, 50 people a day were dying of AIDS in the United States. When the show premiered in 1996 at The New York Theatre Workshop, that number had nearly doubled. The houseless crisis in New York City was exploding, tripling the number of people without shelter from the early 80s. Nirvana's "Nevermind" was on the radio, and Rodney King was beaten by police on the streets of LA. It is into this world, "ripping apart at the seams", that Larson imagines the story of *Rent*. A story of young artists and activists grappling with living at the end of the millennium, and finding in each other and their work, the possibility of connection, love, solidarity and community.

One of the most compelling aspects of *Rent* for me is the way in which Larson attempted to capture the life that was happening around him and put it onstage. At a time when Broadway was overwhelmed by big British musicals such as *Les Miserables* and *Phantom of the Opera*, Larson was attempting to write a musical that would not only speak to his community, but to the emerging American moment. He was also representing stories of LGBTQ+ and BIPOC characters that were completely absent from the mainstream theatre. *Rent* was a radical reimagining of what musical theatre could be, and who it could represent.

I have been thinking of our production as a period piece, trying to detach it from some of the iconic choices of the original production, and ground it in a feeling of a very particular time and place. We have a mural inspired by the Jaffa Cafe, we have





subway platforms and art posters and 90s fashion. In our research we watched documentaries about the moving and courageous work of members of the AIDS activist group, Act Up, we studied the downtown New York artists of the period, like Laurie Anderson and Karen Finley, and we studied the AIDS and houselessness epidemics at the time.

And yet, even as we made choices that grounded the play in history, its connection to the present moment became even more alive. We are once again in the vice-grip of a pandemic that is exposing the deep inequities in our system. We are faced daily with the crisis of houselessness and lack of social safety net and support for the most vulnerable in our communities. And young people are looking to find community and solidarity in a culture of competition and isolation. I hope that by

excavating and honoring the past, we might arrive at clearer understanding of our present and hear the echoes of Larson's lyrics "No day but today", "Here's to being an us for once, instead of a them", and "Measure your life in love" as ways of moving through our current challenges, learning from a community that courageously "stared death in the face every day" and building upon a legacy that values the impact of collective action and beloved community.



LEWIS & CLARK COLLEGE THEATRE DEPARTMENT PRESENTS

DANCE EXTRAVAGANZA 2022



DECEMBER 2ND AND 3RD
7:30PM AND 10:30PM
FIR ACRES THEATRE MAIN STAGE

DANCE EXTRAVAGANZA

Dance Extravaganza, commonly referred to as Dance X, offers students the opportunity to have their choreography fully staged for large audiences. The Lewis & Clark Dance Program believes in empowering students to create and produce dance at the highest possible level. Faculty adviser, Susan Davis.



refractile

Choreographed by Teresa Sera

Performers emulate the dynamics of chain links in movement, zooming into the elemental characteristics which make individuals bound to each other. The light which one reflects, impacts the whole.

Photos by Rocco Weyer

External

Choreographed by
Gila Winefield

In an art form typically confined by the physicality of what we can do with just our bodies, I explore using clothing and fabric as additional instruments of movement - a way to inhabit three-dimensional space outside of the body.



DANCE EXTRAVAGANZA



Elusive Tranquility

Choreographed by
Marzieh Ghaderi

There is tranquility in the city while all the lights on the street begin to gleam. There hides the brightest of us who buried their voices under the snowy silence and we shall never forget the annihilation of the light. This piece explores tranquility and chaos in a group of dancers demonstrated as stances of "ideologies" rather than "bodies."

Que Caiga con Fuerza (Let them Fall with Force)

Choreographed by
Cassidy Floyd-Driscoll & Molly Gibbons

Power, strength, imperfection, feminine connection. A collaboration between choreographers and dancers exploring our relationships with feminism, womanhood, individuality, and unity.

*"non possunt fugare" - "they cannot flee"
"Nos resurgemus" - "we will rise again"*



DANCE EXTRAVAGANZA



The Glade

Choreographed by
Emma Greenberg

Here in the clearing we meet. I bring my joy, my sorrows, my love. The Glade is a collection of private moments shared during a gathering of friends - away from prying eyes, they are free to express effusively.

Murmurations

Choreographed by
Gillian Leugers

*Time's way with you and me
Is our way, In that we are out of Time
And out of tune with Time.
-from the poem "Merlin" by Edwin
Arlington Robinson*



FEATURE: STUDENT WORK

For the final project in Contact Improvisation, Rose Zuckermann researched how literary arts and movement can inform each other. The below poem, reflecting on the class this term, was written as part of their research. This showcases the effect of TH 201 for students and the benefit of working with multiple disciplines in our classes.

Tumbling

By Rosalie Zuckermann

*We tumbled into the blackness of this box inflated with summer air
still weighted by "handle with care" stickers for our blown-glass fingertips
We weren't expecting the resounding echo of barriers breaking
that strummed our nerves like violin strings
that bathed our bodies in the primordial water of a new beginning
Somewhere in the haze of a September smoke, October rain
we built an ocean, we became the waves
And sometime after I had forgotten why my body felt so heavy before
after I had thanked the ground for holding up so much, so much of me
I finally let the choreographed marionette of my body have its strings cut
so I could melt into the liquid of uninhibited wholeness
And we tumble out of this room with technicolored eyesight
knowing we are tied to the ground, to the air, to the weight of each other
and yet freer than ever.*

STUDENT REFLECTION: As both a writer and a dancer, I was intrigued about the intersection of poetry with dance as a final project topic. In many movement classes poetic and descriptive language is used to prompt choreography. Yet the interdisciplinary influences of these forms are much more far-reaching than that. In my research I learned about poetry that is written in response to a dance, choreographers that work in collaboration with poets, festivals and contests that showcase performances of dancing to spoken word poetry, and even the way that spacing and punctuation act as choreography in the visual representation of a poem. Despite being so differently grounded in abstraction versus physicality, poetry and dance together can deepen the art of storytelling as well as help us as artists in making sense of how we make meaning. In my poem, I use language to process my transformative experience in Contact Improvisation. This class goes beyond dance; it is a critical examination of the nature of human physical interaction and of spontaneous, nonverbal creative processes.

FEATURE: TH104 - Stage Makeup



Students of TH104 learned principles and techniques of stage makeup, based on play and character analysis. Exercises to develop and refine the skill for actor, director, or makeup designer. Daily assignments, short paper critiquing the makeup skill of an off-campus production.



OTHER EVENTS

PAUSE: Once Upon a Weekend

October 15, 7:30pm

Each semester, the campus community packs the Black Box for rough-and-ready theatre in which original plays are cast, rehearsed, and performed in just 24 hours. This year was no exception with record turnout.



STUDENT PRODUCED WORK

The SSAC: Student Script Advisory Committee reviewed and selected work this Fall for the Student Produced SLOT. This year's work was produced by Percival Walters & Paige Cabral!



Photos by Rocco Weyer

"Hamlet"

November 11 & 12, 7:30pm



OTHER EVENTS

DIRECTING SCENES

December 11, 6:30pm

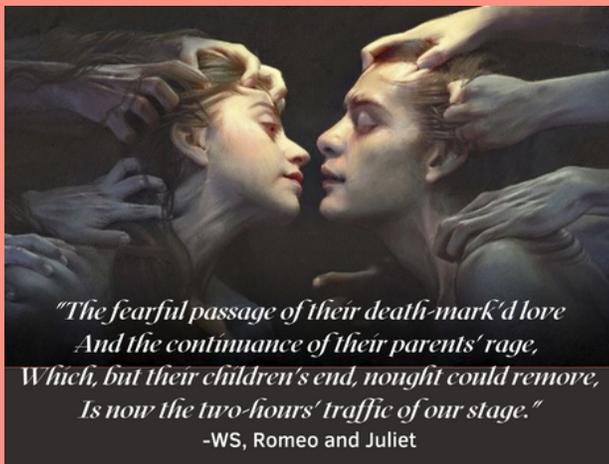
TH301 Final presentations included scenes from:

- The Important of Being Ernest
- Beer Girl
- Waiting for Godot
- Blessed are the Dead at the Department of Life and Longevity
- Cuddles
- Spring Awakening
- Stop Kiss
- Metamorphoses
- Alcestis
- Escaped Alone



Photo by Isaac L. Babus

ACTING III presents: *Romeo & Juliet*



December 11, 2pm

The students of Acting III present *Romeo & Juliet*. Featuring the work of stage makeup students.

Romeo & Juliet

presented and performed by students of Acting III
featuring the work of Stage Makeup students.

SUNDAY, DECEMBER 11

2-4PM

Fir Acres Black Box

OTHER HAPPENINGS IN THE DEPARTMENT

Arts@LC & Watzek present First Friday: an arts series

October 14, 2022 - Watzek Library Atrium

The cast of RENT kicked off the 2022-2023 First Friday series performing *Seasons of Love* followed by a quick serenade to LukeWarm the giant puppet.



Shay Kuebler with Radical System Art Master Class

November 16, 2022 - Black Box Theatre

Local performing arts non-profit, White bird dance brought Director, Choreographer and Dancer, Shay Kuebler with *Radical Systems Art* to Fir Acres Black Box for a movement master class. The workshop focused on Technique/Structure/Athleticism while moving within Instinct/Chaos/Artistry.



Photo of Radical System Art's Artistic Director, Shay Kuebler teaching a workshop in the Black Box. Photo Courtesy of White Bird.

OTHER HAPPENINGS IN THE DEPARTMENT

Rosetta Project - Musical in Development Workshop



November 19 & 20, 2022 - Black Box Theatre

The folk-rock musical the *Rosetta Project*, created by award winning, nationally touring singer/songwriter Jenn Grinels, draws its inspiration from historical figure Sarah Rosetta Wakeman who presented as male in order to fight for the Union during the Civil War. Students workshoped a number of songs and new scenes and experienced being a part of the process of creating a new musical!

Ray Warren Symposium Performance: "Jordan's Wisdom"

November 11, 2022 - Black Box Theatre

Written by Josie Seid, directed by Sanaa Green '23, and produced by Negasi Brown '23.

Organized in collaboration with the Students for Cultural Inclusion in the Theatre (SCIT)



A chance encounter brings together three people who spend the night in a raw conversation about the masks we wear, the stories we tell about our lives, and our sense of who we truly are.

DRAG: A fabulous Workshop

December 4, 2022 - Black Box Theatre

Pepper Pepper and Isaiah Esquire led a special one-of-a-kind workshop combining a lecture about Portland's drag history and theory, a scintillating all-levels dance warm-up, and performances that culminated in a group drag number where everyone got to shine.



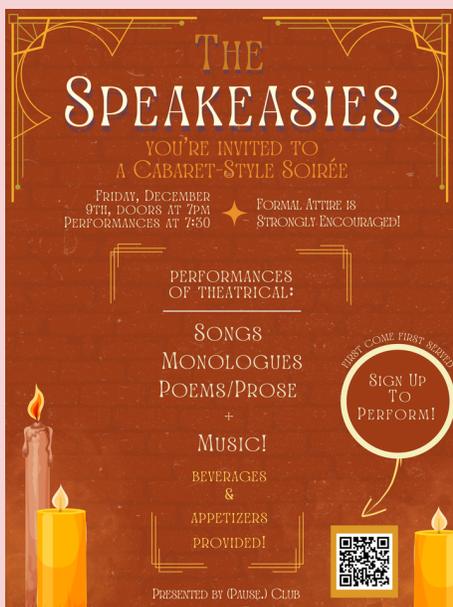
PAUSE - Speakeasie

A Cabaret-Style Soiree

December 9, 2022

Black Box Theatre

An evening of theatrical monologues, songs, poetry/prose, and music.



FACULTY UPDATES

Rebecca Lingafelter:

What are you working on?

I am working on a new piece of devised performance, directed by faculty member Cristi Miles, and produced by our theatre company, PETE. The piece is called *The Americans*, and explores the complexity of the American experience through the lens of late 1950s counter-culture. The work will premier in January at the Historic Alberta House.

Semester highlights?

A few highlights from the semester include directing *Rent* on the MainStage! An epic undertaking with an incredible group of students and professional collaborators. The other highlight was being in the audience for the INCREDIBLE student produced performance of *Hamlet*!! It was the real deal.

Miranda Hardy:

What are you working on?

This fall was gloriously filled with scenic and lighting designs for *RENT* at LC. I am the lighting designer for *American Fast* by Kareem Fahmy at Artists Repertory Theater with Abby Jacquin (LC 22 alum) assisting. Also over the winter break I will be lighting Portland Experimental Theater Ensemble's *The Americans*, an original work performed at The Alberta House and in February I will be the lighting designer for *What I Learned In Paris* at the Portland Playhouse. Next summer the Portland Experimental Theater Ensemble is making a *Goth Cabaret* that I plan to pour all my heart and dark soul into.

Semester highlights?

RENT! The experience of making *RENT* with this group of student's insights was so inspiring. It was a great example of what a design and production process and conversation should be: making connections and shifting things to make choices more specific and connected not only to an idea of a text but to how a story gets translated to an audience through production. Brava!

Cristina Miles:

What are you working on?

I will be directing PETE's *THE AMERICANS* a co-production with the Historic Alberta House. We are looking back to the silent generation, and the counterculture of 1959, in order to better understand our present moment. This conversation through dance is anchored by the photographs of Robert Frank in his seminal work, "*The Americans*". We are engaging a diverse team of artists to steal from the past, drag it out and dust it off, in order to see ourselves anew.

Semester highlights?

I LOVED *RENT*!!! I was singing along with them as they rocked the house!

FACULTY UPDATES

Eric Nordstrom:

What are you working on?

This fall, BodyVox invited me to guest teach a Dance on Film class for their Junior Artist Generator program. Introducing these students to dance on film then helping them create their own, was an informative way to reconnect with filmmaking as part of my creative process. BodyVox also hired me to film and edit their evening-length performance "Pearl Dive."

My work continues with the Portland Dance Archives. This archive originated as a collaboration between myself and Portland State University, with the goal of preserving footage from my documentary film "Moving history: Portland contemporary dance past and present." I'm currently working with Portland State to expand the archive's website beyond video by adding two-dimensional documentations of Portland dance history. This addition expands the scope of the archive by allowing public access to photos, programs, posters, and dance projects that exist as a collaboration with visual arts.

Attending the fall 2022 Dance Studies Association conference in Vancouver, B.C., informed my scholarship. The only global academic conference dedicated to dance studies, it's an amazing opportunity to engage with dance scholars from around the world and stay current with research and new publications.

To further integrate disability studies within the course Dance in Context (TH 214), I have been working with disability and dance consultant Nicole Malinoff. Additionally, I have been working with Nicole to teach studio dance classes more effectively to students of all abilities and body types. This work with Nicole was made possible by a TEP grant.

Over winter break, I am offering a Contact Improvisation workshop with Carolyn Stuart. There are spaces available to current Lewis and Clark students for FREE—contact Eric Nordstrom for more info.

Semester highlights?

Fall semester brought so many highlights. Working with Oregon Ballet Theater, I facilitated 63 Lewis and Clark students seeing "A Midsummer Night's Dream." In preparation for the performance, dance historian Brook Manning and company dancer Juliette Ochoa spoke with students on campus to provide background and behind-the-scenes perspectives.

Portland dance presenter White Bird graciously partnered with the department to host a workshop for theater and dance students with Radical System Art's Artistic Director, Shay Kuebler. After the workshop, students attended the performance of Canadian-based company Radical System Art. I was invited by White Bird to moderate the post-show conversation.

UP NEXT...

PAUSE - Once Upon a Weekend

February 18th, 2023

2023 Main Stage Production: *The Imaginary Invalid* by Molière

Directed by Štěpán Šimek
March 3-5, 9-11, 2023

Student Produced Slot: TBD

March 23-24, 2023

Theater Thesis Festival

April 19-22, 2023

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