

ALUMNI NEWSLETTER

Annual Newsletter Issue No 4 2009 - 2010

Featured Alum

Alyssa Wilmot performed with dance legend Molissa Fenley & Dancers in September, 2009 at the famed Judson Church in NYC.
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2010-2011 Productions

Won't you join us in the pursuit of theatre and dance that matters and changes lives?
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Faculty Notes

Faculty and staff desire to keep up with majors, alumni, and friends of the department on current and past events. We hope you find this newsletter as a reliable source of alumni news and events.
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2010 Graduates

Read about the comings and goings of our 2010 graduates
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Alumni Updates

We would love to hear from you! Email psmith@wooster.edu and let us know what you're doing!
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In Memory Of

Annetta Louise Gomez-Jefferson
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A Message from our Chair

Last year I wrote to you about change, and the anticipation within the Department of the new paths we would follow in 2009-10. With two visiting faculty and seven innovative Senior Independent Study projects, we were not disappointed!

Visiting Assistant Professor Season Ellison opened our 2009-10 season with a rollicking and colorful production of Shakespeare's *The Comedy of Errors*. The production introduced an impressive number of talented First Year students, which bodes well for the Department. The production was well received by our American College Theatre Festive respondent with Irene Ryan nominations for Malcolm Taylor Campbell and Laura Vandiver, and special commendations for Jody Tidwell, (lighting design) and Dale Seeds (scenic design). The Fall Dance Concert held in Freedlander-in-the-round showcased works by emerging choreographers who again collaborated with student lighting designers, this time from the *Lighting Design* class.



Bread & Puppet Theatre presented their *Dirt Cheap Money Cabaret* on March 31st at The College of Wooster, Shoolroy Theatre

Spring semester marked a fruitful collaboration with the Music Department, presenting Jason Robert Brown's *Songs for a New World* directed by Music faculty member Carrie Culver.

With Shirley Huston-Findley on leave for the year, Visiting Assistant Professor Penny Walrath Cole joined us for the Spring Semester. Penny brought her talents as a director and her expertise in the area of Celtic theatre to produce a kinetic, non-traditional

production of Liz Lochhead's *Mary Queen of Scots Got Her Head Chopped Off*. Freedlander stage, converted to promenade/arena style staging, reverberated with the sounds of the highland pipe, drum, and fiddle. This production was reviewed by an American College Theatre Festival respondent, who named Nina Takacs and Bridget Hillyer as Irene Ryan nominees. The Ensemble received a Certificate of Merit for Excellence; Nathan Comstock received the Certificate of Merit for Excellence in Scene Design (his Senior I.S.) and guest artist Katherine Burke received the Certificate of Merit for Excellence in Dialect Coaching. We are deeply grateful for Penny's many contributions, including a new class on the Celtic Fringe movement in Scotland, Ireland, and Wales.

Our February slate of Independent Study productions featured Laura Vandiver's acting performance of excerpts from the works of Neil LaBute's *Beauty Trilogy* that confront our preconceptions of physical appearances and the body; Alex Paolino-Gibson's staged reading of *waiting* which explored the "gray areas" of the questions surrounding abortion; Marten Dollinger's video mockumentary based on the popular series, *The Office*; and Allison Wadleigh's *Facebook Me*, a

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Chair message from page 2

wildly satiric look at social networking and Facebook. As I mentioned earlier, Nathan Comstock's Senior I.S. focused on his excellent scenic design for *Mary Queen of Scots Got Her Head Chopped Off*. Thesis projects by Amanda Barker and Ian Marty utilized methodologies from performance studies to develop unique investigations. Amanda's *Performing Borders-The Presentations of Identity in Representations of the Mexican American Border* examined the performance of our southern border with Mexico. Ian Marty's *An Ethnographic Study of One High School Director, Starring Val as Val* employed performance studies as a means to understand the roles often adapted by high school drama teachers in the performance of their duties as directors.

The Spring Dance concert directed by Kim Tritt continued its tradition of innovative expression. This year's concert was again highly eclectic, featuring pieces by student choreographers Emily Barth, Kathleen Metcalfe, Kaitlin Yankello, Ellie Lawrence, Brandelle Knights, Annie Woller, and

Lindsey Phillips, plus a visually exciting and humorous revision of *Bedtime Story*, choreographed by Tritt. This year's concert also featured the artistry of Parul Gupta, who performed tradition and contemporary Indian dance forms. Parul's guest residency was an exciting precursor to the Wooster in India program currently under development by Kim Tritt and Shirley Huston-Findley.

We are happy to welcome back Season Ellison and Shirley Huston-Findley for 2010-2011. Season returns this fall for her second year as Visiting Assistant Professor of Theatre and Dance, when she will be directing Ellen McLaughlin's *Iphigenia and Other Daughters*. The play is a contemporary retelling of three Greek dramas: *Iphigenia at Tauris* and *Iphigenia at Aulis* by Euripides and *Electra* by Sophocles. McLaughlin's adaptation focuses on the stories of the women of the House of Atreus and quietly poetically parallels these mythological tales with present-day women's experiences.

Shirley rejoins us after her 2009-2010 sabbatical with Fall semester staged reading of her new play, *Past*

Missing. She will also direct *The Glass Menagerie* in the Spring.

With Kim Tritt on leave next year, we would also like to officially welcome Visiting Assistant Professor Alyssa Lee Wilmot. Alyssa is a Wooster dance alum who received her MFA from Mills College and founded her own company, groupAdance. She will be co-teaching *The Physical Text* with Season Ellison, teaching various dance courses and will be directing our fall and spring dance concerts. We eagerly anticipate the infusion of Alyssa's creativity into our program! More about Alyssa can be found in this newsletter.

The department of Theatre and Dance continues to participate in the Entrepreneurship and the Arts program with James Levin, and will contribute to this fall's *Ingenuity Festival*, the Cleveland Festival of Art and Technology.

It is with sadness we note the passing of our colleague Annetta Gomez-Jefferson. Her legacy as an educator, theatre artist, poet and author is long

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2010 Theatre and Dance Graduates

Amanda Barker and Alex Paolino-Gibson



Amanda - Following a summer working as a Stage Management Intern at Wolf Trap Opera Company in Washington, D.C., Amanda is moving to Chicago in the fall to continue her career in stage management.

Alex is working as a freelance stage manager in Chicago and will be stage managing Redmoon Theatre's J.O.E. Festival this fall. He works as a stage manager and assistant stage manager in the summer months at the Hangar Theatre in Ithaca, NY.

Nathan Comstock



Waiting to hear back from City Year Rhode Island, a service-program where I'd be working with at-risk middle-schoolers as a writing tutor. Hoping to apply for graduate programs next year in scenic design, playwriting, or a possibly womens/gender studies.

Marten Dollinger



I've applied to the Arden Professional apprenticeship program for the fall; it's a sort of well-rounded program where I'll be working in all aspects of theatre for 10 months. Just seemed like the logical next step after a liberal arts education in theatre.

Allison Wadleigh



After working at a theatre summer camp in Oberlin, I plan on coming back to Wooster to re-direct my Senior I.S. production at the college for the purpose of showing it at Ingenuity Festival in Cleveland. As of now I intend to work for AmeriCorps for a year in the field of Arts and Community. In the distant future I would love to look at graduate schools for Dramatherapy. Of course in between all these plans I imagine working on a few organic farms, continuing my interest in the organic movement.

Laura Vandiver



As a reward for working so hard in college, Laura will spend the summer blowing her parents money on clothes & trinkets. In the fall she will move to New York or Los Angeles to pursue a career in film & stage acting.

Ian Marty



Currently I am directing/ producing two one-act shows written by Wooster alum Mikael Page '08 and having them performed spontaneously in parks around Lorain County. This Fall I return to Marion L. Steele HS to help with their fall production while preparing for graduate school.

Scholarship Weekend
February 11 - 12, 2011
For deadlines and application visit us at www.wooster.edu/Academics/Areas-of-Study/Theatre-and-Dance

On February 11 -14, 2010 in Shoolroy Theatre students presented their works in partial fulfillment of the requirements for Senior Independent Study: *A Good Face*, performance by Laura Vandiver; *Wait/ing*, a new play by Alex Paolino-Gibson; *Editors*, mockumentary by Marten Dollinger; *Facebook Me*, devised performance by Allison Wadleigh.

ALUMNI UPDATES

David Ward '82 - I am an opera singer, a basso-buffo, and have been singing professionally for the past 25 years. I was a Religious Studies major at Wooster, with a Poli Sci minor, but I ended up in opera. I just returned from a gig in China - I sang Don Magnifico in *Rossini's La Cenerentola* for the opening night of the World Expo in Shanghai, China. It was an amazing experience. I have lived in NYC for the past 25 years.

Whitney Huss - I am now working for QED International (District 9, W) in international film sales and distribution here in Los Angeles.

Sarah (Krushinski) McGraw - I am happy to report that my studio (Wexford Acting Studio) has just completed audition for *Joseph and The Amazing Technicolor Dreamcoat* and we are in the process of casting it now. We will begin rehearsals for the show in earnest, come August. It will have 6 performances on the last weekend of October and the first weekend of November in the fall. I have wanted to direct *Joseph* for a long time so I am greatly looking forward to this production! Maybe we can get Donny Osmond to drop by and catch a show on night. We just registered all the students for the studio which starts up our fall schedule after Labor Day and it looks like we're going to have another great year!!

The spring musical at North Allegheny High School went beautifully. Our production of *CATS*, which I directed, sold out every single performance in March! That amounts to about 9000 audience members who saw our cast of 61 felines perform the musical. It is such a privilege to direct at one of the Pittsburgh area's largest schools that values the arts so highly.

So...lots of directing and teaching in my future. I hope to be performing again soon as well, since my son is now a first grader!!!! Speaking of kids, my ten-year-old daughter, Helen, is playing the title role in *Peter and The Wolf* for Wexford Dance Academy's production this coming weekend. What a fabulous way to end the school year for my 4th grader!!

Robin (York) Laubenthal '06 - I am coming into the last year of my Master's in Counseling and Guidance at the University of Missouri-Kansas City. In the Fall, I will begin my internship at the Counseling Center at the University. I will graduate next May and will then have two years of supervision before I can be licensed as a Professional Counselor/Marriage and Family Therapist.

My husband and I (we will be celebrating our 4th anniversary this month) are currently considering where we would like to move once I am finished with school. Although Kansas City is lovely, we would like to move back East to be nearer to friends and family (and Wooster, of course!). It's a little early to make any decisions, but Indianapolis and Columbus are options.

Stephen Alexander '91 - lives in Helena, MT. Received his MFA in Directing from Illinois State University. Stephen is the Artistic Director of Grandstreet Theatre in Helena.

Lora (Koenig) Heller '92 - Just wanted to let folks know that I direct summer youth theater in the Berkshires at an overnight camp where my children are campers. We produce 6 musicals in 8 weeks. This summer they will include *Snoopy*, *Alice in Wonderland*, *Oklahoma*, *The Music Man*, *Across the Universe*, and *13*. It's a great summer gig - busy, challenging, and lots of fun.

During the year I'm practicing music therapy and running Baby Fingers, teaching sign language and music. And of course, I'm mommy to two boys, now 11 & 9 years.

Lara Tellis '05 - I spent a year interning with the Ohio Light Opera, learning about arts administration. In the fall of 2006, I played the lead in a community production of *All's Well that Ends Well*, one of Shakespeare's lesser known plays. Since the fall of 2007, I have been at Clemson University pursuing a master of arts in professional communication. At Clemson, I participated in a production of the *Vagina Monologues*. I was also on the forensics (speech) team for a year, competing in prose and dramatic interpretation. I qualified for a national competition which was held in Akron. We drove right by Wooster on the way!

As for the future, I hope to continue performing in community theater, but I will have a day job as well.

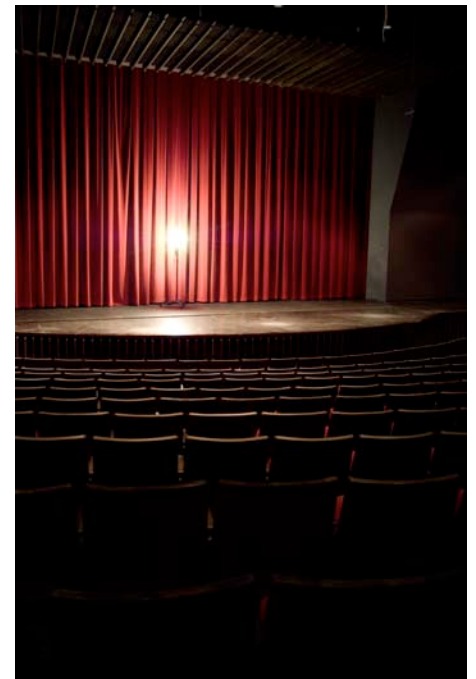
Kristen Cooperkline - I just finished my first year as a M.F.A. student in Stage Management at the University of Illinois at Urbana-Champaign. I moved to Illinois for this program and I'm excited to be a part of it.

Insiyah Kirloskar - I run a Speech and Drama Academy in the name of "Expression & Freedom". I train kids of the age group of 5-14 years.

Kate Anderson '05 - completed her MA in English Literature at Case Western in the spring of 2008. Working under the auspices of both English and Drama departments, Kate settled very happily into her research. Her thesis examined the playwriting career of poet Edna St. Vincent Millay, with special investigative help from Millay's estate in New York and Vassar College. This fall, she heads across the Atlantic to begin a PhD course in the School of Literature & Creative Writing at the University of East Anglia Norwich, UK. Kate's dissertation will extend the focus of her MA work by including the whole family of modernist poets who wrote plays. UEA is offering Kate valuable opportunities to use the guidance and resources of their top-ranked performing arts community. While living in Chicago for the past several years, Kate has been working as a private tutor and, before she leaves the city, is set to appear as an extra (a waitress) in Ron Howard's current film project! She sends her very best wishes to all fellow alumni.

Chris Matsos '00 - graduated from The Ohio State University with a PhD in Theatre.

Ada Smith - I just moved to NYC mid April and am engaging myself in theatre and film, learning how my design skills translate across the industry. I love being here, I love the energy of the city and I love my community. I am interested in meeting up with other Woosterites in the city.



Featured Alum: Alyssa Lee Wilmot

"It's wonderful that so many of the Wooster dancers have continued to hone their craft to a professional level, Alyssa being one of them."

— Professor Kim Tritt

Interview: Alyssa Lee Wilmot to Alyssa Lee Wilmot – me to me!

Tell us about your Wooster experience? Was 2010 your 10 year reunion?

Yes, I just attended my 10 year Wooster reunion this summer. It was so fun to be back on campus and pretend to be a student again! 10 years goes by fast...I graduated from The College of Wooster in 2000 with a major in Philosophy and a double minor in Political Science and Theatre/Dance. As most Wooster alums would agree, memories of Wooster are very dear to the heart! Interestingly enough, ten years later I find myself on the other side of things - as a temporary visiting professor for one year in the Theatre/Dance Department, filling in for Kim Tritt while she is on sabbatical for the 2010-2011 academic year. I am more than honored to be a member of the Wooster faculty for one year!

What did you do after Wooster?

After I graduated from Wooster I immediately moved to Oakland, California to attend Mills College, where I earned my MFA in dance choreography and performance. At Mills I made wonderful connections with faculty members and peers who were and still are important in shaping and defining my views on art.

When did you start dancing?

I honestly can't remember a time in my life when I wasn't dancing or thinking about moving. When I was two years old my mom's friend had a dance studio where I started my dance training in ballet and tap. I then went on to study ballet, tap, jazz, hip

hop, and lyrical dance. It was in college that I studied modern dance. After graduate school I studied African, Middle Eastern, and Latin dance forms. I also have received my Pilates certification and enjoy studying Pilates, Yoga, and other movement forms.

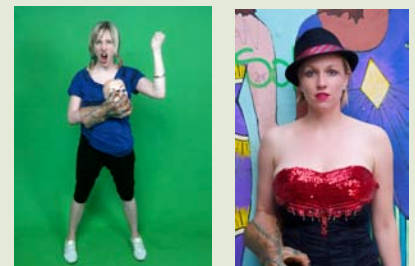
In addition to my dance training growing up I was also very active in acting, clarinet lessons, youth orchestras, writing, and basketball. Over the years many people say to me: "You are so busy! You have so much energy! How do you do all of these different things?" My answer is that I have always been active and have never liked sitting still very much. As a child and young adult my parents drove me around to lesson after lesson, rehearsal after rehearsal. I have always had many interests and never wanted to limit myself to one specific thing. Interestingly enough, my interests don't feel disparate at all – I see all elements defining and influencing my artistic choices and preferences.

How did your time at Wooster affect your views on choreography/art?

My academic courses and my friendships at Wooster were huge influences and contributors to my artistic development. At Wooster I learned choreography "officially" in my dance classes. Kim Tritt had her students research choreographers' processes and finished products to understand the art form from various angles. There was also a focus on postmodern dance in these classes. At the

same time, I was also reading numerous philosophical texts and working on my I.S. in philosophy, and consequently embodied philosophical ideas in my choreography. All of my academic experiences at Wooster opened up new avenues of thought. Wooster was a safe place for me to explore unknown ideas. I luckily had a welcoming outlet for these explorations in the Theatre/Dance department's spring and fall dance concerts, where students were (and still are!) allowed and encouraged to create and present original work.

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WILMOT, FEATURED ALUM FROM PAGE 4

In addition to my studies, artistic friends that I met in the Theatre/Dance department at Wooster were extremely inspiring to me. I am still dear friends and artistic collaborators with them today. At Wooster, we created dances and performance pieces in and out of the classroom and theatre that inspired each other. We were choreographers in a truly unknowing, kamikaze sort of way. The work that we created during this time is some of the best choreography I have yet to see in an academic setting. We were not self-conscious – instead, we were risk takers. We were artist rebels without realizing we were being rebels.

What did you do after Mills?

During and after my time at Mills I started teaching at a number of colleges, universities, private dance studios, and Pilates studios in the Bay Area. I taught various lecture courses in music and dance and also taught a variety of dance classes, movement courses, and physical education classes. I was a visiting artist in the Dance Department at Mills College for three years and created the first hip hop course ever offered at the college. As an adjunct faculty member at various institutions I taught culturally diverse groups of students and a wide range of subjects. These experiences have been fulfilling to me as I have expanded my teaching repertoire and have made lasting connections.

Besides teaching, do you create your own work?

Yes, I started teaching dance when I was 16 - it is a natural extension of my being. However, I primarily define myself as an artist – a conceptual choreographer and action artist (performance artist). I also take photographs, play the clarinet, write music, draw, create collages, and write poetry and short stories. In my world, there are no distinctions between art and life - everything I experience is my art and influences/inspires me to create art. Each day I engage in art making – for example: capturing an image, writing down a thought, dancing around my kitchen, creating a poem, having a rehearsal, or thinking up a new idea for a piece in my head. I carry a notebook with me and a camera at all times to record my artistic adventures. All of the work I create I promote under a project named group A (www.groupAdance.com).

What is group A?

group A is a project I formally created in 2003. group A is committed to exploring the meaning of dance and action art by joining it with other art forms through collaborations with multiple artists in a variety of disciplines. My work with group A has been shown in various venues in California, Ohio, Pennsylvania, Arizona, Florida, New York city, Lithuania, Germany, and Spain. The work I create with and for group A is very versatile – each piece I make is completely different from the next. I often organize my work in terms of dances and action art, though the definitions of both of these flow into the other. I would argue that one consistent element in all of my work is that it stems from a conceptual place.

How would you describe your work?

My work is hard to place into any specific category. I create formal dances, informal dances, performance installations, interactive art installations, happenings, video dances, and more. I have pieces that are very humorous and could be viewed as social commentaries, while I also have pieces that are very serious and abstract. I also have pieces that are simultaneously both. My dances are moving geometric sculptures – I focus on spatial and temporal angles and lines, whereas in my

performance art/action art I explore angles and lines of personas and situations.

My work has been called “philosophical,” “brainy,” and has been compared to Yoko Ono’s works. I have been labeled a “formalist” by critics and a “post-postmodernist” – though I don’t rely on these definitions. Historically the work I create can in part be traced to postmodern dance, Fluxus, Dada, and anarchism. I am also interested in guiding people to see dance and action art as a non-narrative, visual art – leading people away from the notion that dance or art must inherently always “mean something” or “tell a story.” I create narratives that are non-narrative. I enjoy creating space in my



pieces – temporal space, conceptual space, translation space, understanding space. I like abstractions, over saturation and blur, but I often find the innate desire toward clean, minimal, full-emptiness, and clarity. I’m interested in and dedicated to causing thoughtful trouble and being a conscious rebel artist.

How do you create work?

In my process of creating art I usually fabricate and follow structures and rules. I make charts and scores for my dances. In my rehearsals my dancers’ faces are often buried in papers containing graphic movement scores I create. I often employ patterns and repetition. I see my pieces in my head – I often choreograph without dancing or moving – I see it visually. Sometimes when I teach my dancers the material it is the first time I am actually physically doing the movements outside of my mind. I enjoy using materials and objects in my pieces. Some items that consistently show up in my work are: duct tape, chairs, TV’s, telephones, fans, plastic wrap, video, various forms of tape, plastic bags, and paper, among others.

You mention that you are interested in collaboration. Why are you drawn to collaboration?

The collaborative process is interesting to me in that I enjoy conversations and philosophizing about work and its potentiality with others. I feel collaboration is usually necessary in order for me to have my entire vision executed. It is amazing to me what I can come up with on my own, and how other opinions/feedback can push that idea into an even further state of being.

In general, I enjoy working with groups of people. I rarely create solos, and if I do a solo, it is usually in some context a collaborative work. I prefer to not perform my work on proscenium stages. I enjoy unconventional venues for my work, such as parties, art galleries, museums, nightclubs, outdoor spaces, and public places.



Do you have any other artistic projects?

Yes. I co-founded, curate, produce, and direct the San Francisco based POW! ACTION Art Festival, this year in its third year as POW!POW!POW!, with one of my dear friends and collaborators gal*in_dog AKA Guillermo Galindo. We are now working on this project with the amazing artist Guillermo Gomez Peña. This international festival is an invitation for artists to play and experiment new and controversial ideas in front of an audience, and encourages and supports action artists to do whatever they want. POW! is a grassroots, non-funded, open-ended

festival run by artists and for artists themselves. We believe in radical and FREE expression and experimentation with no particular aesthetic, moral, political or social limitations.

In addition, I have danced professionally with a variety of dance companies in the Bay Area, and I have also performed with Molissa Fenley and Dancers, a New York based company, on and off for eight years. I met Molissa Fenley at Mills College (she is a visiting artist/professor there for half the academic year), but ironically was first introduced to



Molissa’s work in my Dance History class at Wooster. Last year I received an artist residency at the Atlantic Center for the Arts in New Smyrna Beach, Florida and studied and worked there on my own projects and with Molissa Fenley.

How would you say your time at Wooster prepared you for the life you are living now?

I am interested in asking questions and not finding answers, or finding answers in the uncertainty, or in the questions themselves. Fundamentally, I am committed to pushing ideas of what dance and action art is and is not. Skills I discovered and developed at Wooster continue to aid me in this life-long journey...



Spring Concert 2010
 Dancers: Jacquie Narnor and
 Nana Boahmah-Acheampong
 Photo by Hayet Rida



Season Ellison, Visiting Assistant Professor

Season is looking forward to a second year at Wooster and directing *Iphigenia and Other Daughters* by Ellen McLaughlin in the Fall. During the 2009-2010 school year she served as a coordinator for two national/regional conferences (Mid-American Theatre Conference and The Association of Theatre in Higher Education), and she ushered a small but successful group of students to Region II, American College Theatre Festival. Season has an article entitled "Performance is ... Freedom" that will be published in the October 2010 issue of *The International Review and Qualitative Research*. Finally, over the past year, Season developed Actor's Lab, a venue for students to further their training as actors. She looks forward to continuing the project in the 2010-2011 academic year.

Charlene Gross, Resident Costume Designer and Adjunct Professor

I have a great new crop of students in the costume shop and interested in design after the completion of this academic year. I look forward to seeing their work grow and expand throughout their Wooster experience. Alum, please feel free to drop by and introduce yourselves while on campus. Network, network, network..

In the fall, I designed costumes for Cleveland Playhouse's production of *Inherit the Wind*, directed by Seth Gordon. The show received rave reviews and was great regional theatre exposure for our students. The department and I had the great pleasure to welcome back Rachael Feola '08 for 2 weeks to run the costume shop while I was in dress rehearsals in Cleveland. Thank you Rachael!

This February, I was honored to work on a new dance piece with GroundWorks Dance in Cleveland. The company brought in renowned choreographer Dianne McIntyre to work with the company to bring to life the new piece *Just Yesterday*. The choreographer crafted the piece by interviewing the GroundWorks dancers about their families. *Just Yesterday* gives equal voice to each of the cast members as tales they experienced or heard decades after the fact are related through dance and vocals. McIntyre weaved the stories together with the help of Olu Dara, composer, and the live musicians on stage at Breen Center for the Arts.

And yet again, I will be found working throughout the summer in the basement of Freedlander with



Ohio Light Opera as Resident Costume Designer. This summer designs include *Kismet*, *Count of Luxembourg*, *El Capitan*, *Patience*, and the remounting of *Iolanthe*. I am proud to have on staff and stage Emma Schmitt '10 (costume shop manager), Alexa Roggenkamp '10 (box office), Andrew LeVan '10 (performer), and Jackie Komos '10 (performer). I am continuing to also be the Production Manager for the company, so please feel free to contact me if you are interested in working as part of the production staff in the fall and early winter!

Shirley Huston-Findley, Associate Professor

As many of you know, I spent this last year on leave and tried not to waste a moment of the precious time. My primary goal was to complete a play that's been floating around in my brain since completing my last work, *In Memory of Me*. I conducted research in the fall by immersing myself in the culture of the east coast, most specifically The Boston/Cape Cod area. I was extremely fortunate (thanks to a very generous alum and her family) to live in a magnificent cottage on the water where I could focus on writing and reading, thinking and processing. I learned about the people, the unique language characteristics, and the ebb and flow of life in and around Quincy, Mass where my play is set. To my surprise, *Past Missing*, turned into a murder mystery, and I look forward to the staged reading we have planned for early October. I also look forward to my next work. Three characters have now taken up residence in my mind—a father with dementia, a son who's a dirty cop, and another son obsessed with Spiderman. Who know where they'll lead me!

During my travels I also had the pleasure of reconnecting with several alumni—Jack Pitney, Lizzie Smith, Whitney Huss, Erin O'Toole—and catching up on their lives and accomplishments. In November I experienced the joyful union of Erisn Koster and Marlon Hurt, and reunited with more alumni: Shawn Sweeney, Clair Long, Sarah Edwards, Doug Buchanan, Kelly Gesch Buchanan and many others. What fun!

In addition to playwriting, I also used my time to move forward on the planning and implementation of *Wooster in India: Exploring India at Home and Abroad*, a new course to be team-taught with Kim Tritt in the fall of 2011-12. The course includes a three-week field experience in southern India over winter break. Kim and I will travel to India (Chennai and Kerala) to set up the program in December and January thanks to a



GLCA grant we received, and I am spending the month of July in Hawaii attending the Institute on Infusing South Asian Studies in the Undergraduate Curriculum sponsored by the East/West Center. Maybe I'll even learn how to surf while I'm there!

In between all of that I co-authored an article entitled, "Undergraduate Research in the Fine Arts at The College of Wooster," which will be published in *Mentoring Undergraduate Research, Scholarship, and Creative Activities in the Arts and Humanities*. I developed a book chapter, *Creativity Matters*, for publication that emerged out of a Five Colleges of Ohio Teagle study to assess creative and critical thinking. And I'm working on my FYS for the fall: *Theatre and Film: East and West*.

Needless to say, I've had a fabulous year. I'm truly excited about returning to campus and sharing my experiences with my playwriting class and FYS students, presenting my play and directing *The Glass Menagerie* in honor of our beloved Annetta Jefferson. I invite all of you, whether or not you knew Annetta, to join us for the production in March and share in the joy that is theatre and dance at The College of Wooster.

Kim Tritt, Professor

During the 2010-11 academic year Kim will be on leave. She will spend much of her time pursuing dance projects in NYC, Seattle, Washington, India, and Hawaii.

Jody LS Tidwell, Technical Director, Scene Shop Supervisor, and Lighting Designer

Last year we were excited and challenged by our new ETC Ion Light Board for Freedlander Theatre and happy that so many students could have the opportunity to work with the latest technology. Jody broke in the new Ion Light Board designing for *Comedy of Errors* in the fall and the Dance Concert in the spring. The student workers also helped to reorganize many of the technical theatre areas and we will continue with that process "in our spare time." Jody enjoys watching/researching unique productions during the summer and was able to tour backstage while *Dreamgirls* was in Cincinnati, witnessed the 2010 Rock, Total Rewards Rockband Competition in Atlantic City, and saw Cirque de Soleil's *Dreams Jungle Fantasy*. These incredible shows reinforce the idea of how different events actually do relate to theatre and all its technical elements.

Annetta L. Gomez-Jefferson

December, 1927 - December, 2009



Annetta Louise Gomez-Jefferson, born in Detroit, Michigan on December 5, 1927, to Hazel Thompson Gomez and the Rev. Joseph Gomez, bishop of the African Methodist Episcopal Church, died at her home in Wooster on December 16, 2009.

From 1974 to her retirement in 1995, Professor Gomez-Jefferson was a member of the faculty at The College of Wooster, where in 1982, she was asked to develop and chair a theatre department. During her years at The College of Wooster, she directed 42 plays, five Black Arts Festivals and as well as the original plays: *In Both Hands*, *My Soul Looks Back In Wonder*, *Drown the Wind* (musical, music by Brian Dykstra), *Amandla*, and *The Fish Monger*. She founded and directed the Stage Right Repertory Company (summers 1982-86).

Her other professional experiences included guest director: at The Humanist Theatre, Karamu House, Cuyahoga Community College, Cleveland; Wooster High School (Black Arts Festival) and at Paul Quinn College, Waco, Texas.

Chair Message continued from page 2

and formidable. She was the guiding force behind what the Department is today. She embraced the idea that we do theatre that mattered, theatre that would change the lives of all those who viewed and participated in it. Clearly, she was drawn to quality dramatic literature with the intent to inspire and challenge students and colleagues alike. *Hamlet* was possible, a junior could play Hedda Gabler, and racial tensions in America and South Africa were placed under her dramatic lens.

Perhaps most importantly, however, she championed honor and integrity through her own example and challenged others to do the same. Sometimes those encounters with Annetta were gentle and sometimes they were confrontational, but they were always sincere. That was how she affected people's lives, and it is those lives, forever changed, that are her truest legacy.

Most fittingly, our spring semester production of Tennessee William's *The Glass Menagerie*, is dedicated to her memory. Williams was one of Annetta's personal favorites and she directed *The Glass Menagerie* in 1984 as part of her *Stage Right Repertory Company* season. We are pleased to report that we are completing arrangements with lighting designer and Wooster alum, Stephen Quandt to return to Wooster once again to create his magic on the Freedlander stage. Stephen, who is currently a professional lighting designer and educator based in New York City, designed the lighting for the 1984 Wooster production. I think Annetta would be immensely pleased to have him included as part of our 2011 team.

We hope you enjoy reading about what's happening at Wooster and with the endeavors of our fellow alumni. Our alumni list is growing and we encourage you to keep us up on the events of your lives and careers. The list of your accomplishments in Theater and Dance continues to grow.

Please visit our website Wooster.edu/theatre to tell us what you're doing. Better yet drop us an email or stop by for a visit if you're in town.

Yours, in the pursuit of theatre and dance that matters and change lives...

Dale

THE COLLEGE OF WOOSTER DEPARTMENT OF THEATRE & DANCE

2010-2011 Performance Season



IPHIGENIA AND OTHER DAUGHTERS
WRITTEN BY ELLEN MCLAUGHLIN

Directed by Season Ellison

October 28, 29 & 30
8:15 PM
Freedlander Theatre



FALL DANCE CONCERT

Directed by Alyssa Lee Wilmot

November 19 & 20
8:15 PM
Freedlander-in-the-Round



PAST MISSING
A STAGED READING OF A NEW WORK BY SHIRLEY HUSTON-FINDLEY

Directed by Mark Seamon

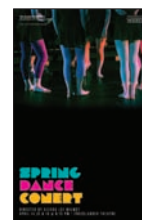
December 3 & 4
8:15 PM
Shoolroy Theatre



THE GLASS MENAGERIE
WRITTEN BY TENNESSEE WILLIAMS

Directed by Shirley Huston-Findley,

March 3, 4 & 5
8:15 PM
Freedlander Theatre



SPRING DANCE CONCERT

Directed by Alyssa Lee Wilmot

April 14, 15 & 16
8:15 PM
Freedlander Theatre

Student Productions

SENIOR IS PERFORMANCES

Original and innovative performance works by Jackie Komos, George Myatt, Lindsay Phillips, Owen Reynolds and Nina Takacs

February 9, 10, 11 & 12
8:15 PM
Shoolroy Theatre

MUCH ADO ABOUT NOTHING

Directed by Ari Zilrumik
Produced by Shakesperiments
October 7, 8 & 9
8:15PM
Shoolroy Theatre

UNREHEARSED STAGED READING OF TWELFTH NIGHT

Directed by Nina Takacs
Produced by Shakesperiments
April 1
8:15PM
Luce Lounge

TEN-MINUTE PLAYS

Produced by Effie's Players
October 1 & 2
8:15 PM
Venue: TBA

SPRING PRODUCTION

Produced by Effie's Players
Director: TBA
April 21, 22 & 23
8:15 PM
Shoolroy Theatre

Contact Info

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SEE WISHART CALL BOARD FOR AUDITION AND CREW NOTICES

Freedlander & Shoolroy Theaters

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