

DEPARTMENT OF THEATRE AND FILM FALL 2017 NEWSLETTER



2017–2018 | Vol. 2 No. 1

GREETINGS FROM THE CHAIR



It has been an active spring and fall semester, including another intriguing slate of films at our “Tuesdays at the Gish” film series and a challenging array of contemporary and classical theatre productions. The creative work and scholarship of our faculty and students is reaching audiences locally, nationally, and internationally. I’m also happy to share that two new faculty members have joined us this fall. Stephen Crompton (MFA) is our newest instructor in film production, and Heidi Nees (PhD) is an assistant professor of theatre.

Well Born, a film written and directed by assistant professor Lucas Ostrowski and created through our “Studio Experience” course, enjoyed a well-attended premiere in the Donnell Theatre in May. This year, film production major Brianna Smith’s screenplay, *Family Ties*, is being produced through The Studio Experience and will screen in the spring 2018 semester. In August, BGSU alums Jay and Chrissy Ellison, co-founders of Shadowcast Pictures, generously donated an ARRI Alexa camera to our film program. This remarkable donation enables our students to be trained on this industry-standard camera, setting our program apart from many other university film programs. To celebrate the donation, Jay, Chrissy, and other film program alums came to campus to share their expertise in a two-day event in August that we called the ARRI Alexa Summit.

This past spring we brought internationally acclaimed performance artist and activist Tim Miller to campus. His visit, which included class visits and a master class, was capped with a solo performance in the Eva Marie Saint Theatre. We closed our 2016–2017 season with a rousing production of Shakespeare’s *Twelfth Night*. This fall we staged Pulitzer Prize-nominee Jordan Harrison’s *Amazons and Their Men*, a dark comedy loosely inspired by the life of propaganda filmmaker Leni Riefenstahl, and Cicely Hamilton’s newly rediscovered 1908 play, *Diana of Dobson’s*. Our outreach program, The Treehouse Troupe, continued its tradition of bringing theatre for youth to schools throughout the region with Dennis Foon’s play, *New Kid*, which was very well received.

I hope you will enjoy reading the interviews with students and faculty and learning about the variety of creative and scholarly works we are presenting. If you are going to be in the area on April 7, I hope you will join us for our annual Bravo! BGSU event to support scholarships for students in the arts. Guests are invited to experience the music, art, dance, creative writing theatre, and film created by our faculty and students. For more information, visit www.bgsu.edu/bravo. It’s a night to remember!

Sincerely,
Dr. Lesa Lockford, Chair
Department of Theatre & Film

IN THE SPOTLIGHT: HONORS AND AWARDS



Cynthia Baron, PhD

BGSU Professor of Research Excellence

Cynthia Baron was named Professor of Research Excellence for the national and international recognition her work has received. In the past three years, Dr. Baron published three books, three refereed journal articles, three refereed book chapters, and a comprehensive bibliographic entry on screen acting. She is the founding editor of the Palgrave Studies in Screen Industries and Performance series, as well as editor of *The Projector: A Journal on Film, Media, and Culture*. Dr. Baron is co-chair of the Society for Cinema and Media Studies Women's Caucus. She currently has a book under contract and additional chapters to be published in upcoming anthologies. Dr. Baron will hold the Professor of Research Excellence title for three years.



Sara Chambers, MFA

BGSU Center for Leadership Woman of Distinction

Sara Chambers was honored as a 2017 Woman of Distinction by the BGSU Center for Leadership. The six women selected for this honor represent a variety of backgrounds, personal characters, and life experiences, and are awarded for serving as lifelong advocates of promoting equity for women and girls everywhere. Chambers was nominated for her commitment to increasing representation for women playwrights and performers in theatre production.



Eileen Cherry-Chandler, PhD

NUBAA Legacy Award

In February 2017, Eileen Cherry-Chandler received the Legacy Award for personifying the mission and principles of the Northwestern University Black Alumni Association at the third annual NUBAA Summit and Salute to Excellence gala. Dr. Cherry-Chandler was honored for founding two 40-year-old performance organizations that had major impact on the lives of black university students: the African-American Theatre and the Northwestern Community Ensemble (black sacred music choir). Other recipients of the Legacy Award included the preeminent scholar of African-American culture, P. Sterling Stuckey, PhD, professor emeritus, University of California; and founder of Northwestern University's department of African American Studies, Attica Locke, writer and producer of the television series, "Empire." The event was hosted by Dr. Cherry-Chandler's former student, TV actor Sharif Atkins ("ER") and attended by university trustees and President, Dr. Morton Shapiro.



Recent Events

4/1

Bravo! BGSU

Faculty, alumni, and community members enjoyed student performances at Bravo! BGSU on April 1, which raised approximately \$85,000 in scholarships for students in the arts.

4/13

Artist in Residence: Tim Miller

Internationally-acclaimed solo performer Tim Miller performed excerpts from his work in the Eva Marie Saint Theatre. Miller was in residence at BGSU April 12–14.

4/28

Well Born Premiere

On April 28, the Department of Theatre and Film held the premiere screening of *Well Born*, a short film written and directed by faculty member Lucas Ostrowski and crewed by students in the department's 2017–2018 film classes.

8/24

2017 Annual Kickoff Party

THFM proudly welcomed a promising group of talented new students to the Wolfe Center on August 24 for the school year.

9/8

Falcon Family Weekend Arts Showcase

BGSU students welcomed their parents and others for Family Weekend on September 8, where Theatre and Film students provided entertainment.

12/3

Arts X

Students from Theatre and Film, Art, Music, and Creative Writing celebrated the arts at BGSU on December 2 by offering performances, installations, and other events for the community's enjoyment.



PRODUCTIONS

FALL 2017

Film/Tuesdays at the Gish

Lion

Directed by Garth Davis (2016)
Introduction by Kathleen Kollman, doctoral student in American Culture Studies

A coming-of-age tale based on the true story of Saroo Brierly (Dev Patel), who searches for his family in India after being separated from them at age five. September 5.

The Virgin Suicides

Directed by Sofia Coppola (1999)
Introduction by Kathleen Kollman, doctoral student in American Culture Studies

Kirsten Dunst and Josh Hartnett star in this story about five sisters and the group of boys who become fascinated by their troubled lives. September 12.

Stagecoach

Directed by John Ford (1939)
Introduction by Anna McKibben, curator of film/politics/culture blog *Start Focus End*

The first of John Ford's signature westerns set in Monument Valley, starring sultry, award-winning actress Claire Trevor and American icon John Wayne. September 19.

Screen-Play

Curated and moderated by Stephen Seiber, film production major and Honors College student

Staged readings of two student screenplays followed by thoughtful discussions involving the author, the audience, and the performers designed to strengthen student work. September 26.

Cineposium

Curated and moderated by Daniel Williams, associate professor, Department of Theatre and Film

Screenings of student films created in BGSU film courses followed by a lively dialogue about individual and group projects. October 3.

The Babadook

Directed by Jennifer Kent
Introduction by Mohamadreza Babaei, doctoral student in Theatre

A suspenseful journey into the lives of a single mother and her young son as they each contend with their inner demons. October 24.

What We Do in the Shadows

Directed by Jermaine Clement and Taika Waititi
Introduction by Michail Markodimitrakis, doctoral student in American Culture Studies

A splat-stick mockumentary about vampire housemates in New Zealand. What could go wrong in a household of eccentric vampires trying to get by in the modern world? October 31.

Theatre

Main Stage: Amazons and Their Men

by Jordan Harrison
Directed by Sara Chambers
October 19–21 and 26–27 (8pm)
October 21, 22, 28 (2pm)
Eva Marie Saint Theatre, Wolfe Center

"The Frau" used to make beautiful films for a fascist government. Now she wants to make a film that's simply beautiful, but telegrams from the Minister of Propaganda make it difficult to ignore the real war outside her sound stage.

Main Stage: Diana of Dobson's

by Cicely Hamilton
Directed by Jonathan Chambers
November 16–18 (8pm)
November 18–19 (2pm)
Thomas B. and Kathleen M. Donnell Theatre

When a London department store worker unexpectedly inherits a sum of money, she poses as a wealthy widow abroad and must avoid being taken advantage of by an unscrupulous suitor.

Elsewhere: Next Fall

by Geoffrey Nauffts
Directed by Daniel Ricken
September 22–24 (8pm)
Eva Marie Saint Theatre, Wolfe Center

Adam and Luke have been together for five years when a critical accident forces them and their families to face their substantial differences.

Elsewhere: Agnes

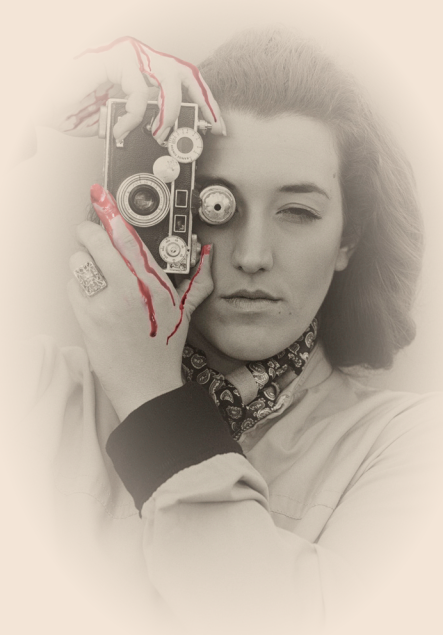
A public reading of an original play
by Harmon R. Andrews
Directed by Macey Bradam
October 6 (7pm)
Conrad Choral Room, Wolfe Center

When struggling musician Donnie meets waitress Agnes, he thinks his life is finally turning around. But when things begin to spiral out of control, Donnie is forced to make some hard decisions for the woman he loves.

Elsewhere: Scab

by Sheila Callaghan
Directed by Jabri Johnson
November 3–5 (8pm)
Eva Marie Saint Theatre, Wolfe Center

When opposite roommates Anima and Christa find common ground to build a deep friendship, tragedy may be on the way in this darkly comic fantasy.



PRODUCTIONS

SPRING 2018

Film/Tuesdays at the Gish

Creed

Directed by Ryan Coogler (2015)

Introduction by Robert Joseph, doctoral student in American Culture Studies

This sequel to the *Rocky* franchise sees an aging Rocky Balboa (Sylvester Stallone) mentoring the estranged son of his longtime friend and rival.

February 6.

Moonlight

Directed by Barry Jenkins (2016)

Introduction by Dennis Sloan, doctoral student in Theatre

An Oscar-winning film that follows a young man as he navigates complex relationships through childhood, adolescence, and young adulthood.

February 13.

The Fits

Directed by Anna Rose Holmer (2015)

Introduction by Eileen Cherry-Chandler, associate professor, Department of Theatre and Film

A sometimes-surreal coming-of-age story inspired by accounts of dancing mania in medieval Europe and inspired by videos of the Cincinnati-based Q Kids Dance Team.

February 20.

Short Term 12

Directed by Destin Denial Cretton (2013)

Introduction by Cynthia Baron, professor, Department of Theatre and Film

A counselor in a short-term county group home finds that her traumatic childhood gives her unique insights into the experiences of the teens in her care. February 27.

Carol

Directed by Todd Haynes (2015)

Introduction by Mark Hain, instructor, Department of Theatre and Film

Therese, an aspiring photographer, and Carol, a glamorous woman coping with a strained marriage, fall in love in 1950s New York.

March 13.



A Thousand Times Good Night

Directed by Erik Poppe (2013)

Introduction by Taylor Johnson, double major in Film and Computer Science

An acclaimed war photographer returns home after being seriously injured in Afghanistan and must face the toll her dangerous assignments take on her family. March 20.

Screen-Play

Moderated by Brianna Smith, Film Production major and author of this year's Studio Experience production, *Family Ties*.

Staged readings of two student screenplays followed by thoughtful discussions involving the author, the audience, and the performers designed to strengthen student work.

March 27.

Theatre

Main Stage: The Language Archive

by Julia Cho

Directed by Sara Chambers

February 15–17 and 22–24 (8pm)

February 17, 18, 24 (2pm)

Eva Marie Saint Theatre, Wolfe Center

A brilliant linguist tries to preserve a dying language whose last living speakers are a bickering elderly couple. Meanwhile, he must navigate his own communication issues with his estranged wife and an assistant whose crush renders her hardly able to speak to him.

Main Stage: The Threepenny Opera

by Bertolt Brecht and Kurt Weill

Directed by Jonathan Chambers

April 19–21 (8pm)

April 21–22 (2pm)

Thomas B. and Kathleen M. Donnell Theatre

Beggars, thieves, and whores! In a bitter tale of the Victorian underworld, Mack the Knife

fighters to survive marriage, prison, and betrayal in one of the landmark musicals of the twentieth century.

Elsewhere: The Bird [and] The Bee

by Al Smith and Matt Hartley

Directed by Seung-A (Liz) Lee and Alesia McGregor

January 26–28 (8pm)

Eva Marie Saint Theatre, Wolfe Center

Star-crossed lovers in search of human connection establish a surprising relationship online across two plays that explore questions regarding identity and truth, mourning and surviving, and death and social media.

Elsewhere: In Retrospect

A public reading of an original play

by Trey Eikleberry

Directed by Harmon R. Andrews

February 8 (7pm)

Conrad Choral Room, Wolfe Center

During an evaluation for his parole hearing, inmate Jason must come to terms with the decisions in his life and confront the reality that is set before him.

Elsewhere: Master Harold and the Boys

by Athol Fugard

Directed by Leesi Akubue

March 16–18 (8pm)

Eva Marie Saint Theatre, Wolfe Center

In 1950s South Africa, two black men and a white boy bond to defy the brutalities of Apartheid until a catastrophic phone call reveals the profound personal consequences of oppression.

PRODUCTIONS

SPRING 2018



SPECIAL BGSU FILM PRODUCTION

Family Ties

Screenplay by Brianna Smith, Film Production major

Directed by Thomas Castillo, assistant professor, Department of Theatre and Film

The short film *Family Ties* tells the story of Amber, an aspiring artist preparing to graduate from high school. She struggles to decide whether she will pursue her dreams by attending a university in New York, or stay home to care for her younger sister and fill the void of the mother they've lost. Smith wrote her screenplay in BGSU's screenwriting course (THFM 4420). It will be produced by Professor Castillo and crewed by BGSU's Studio Experience (THFM 4880) students. The crew of *Family Ties* will consist entirely of BGSU students and the film will go into production in November. Post-production will begin in January, and *Family Ties* will premiere in the Spring 2018 semester.



SHARE

We want to hear from our alumni! We love to keep in touch, and we love to celebrate you! We want to know where you're living, what you're doing, and where you're working. Please email your news and updates to theatrefilm@bgsu.edu

Acclaimed Performance Artist TIM MILLER VISITS BGSU

The BGSU Department of Theatre and Film hosted internationally-acclaimed solo performer Tim Miller on campus in spring 2017. In residence April 12–14, Miller gave guest lectures in acting and theatre history classes, and offered master class workshops designed to help students free themselves from inhibitions and learn to use their bodies and experiences in the composition of creative work. Miller also attended a brown bag lunch with students associated with the Office of Multicultural Affairs and Vision, BGSU's undergraduate LGBTQIA+ organization. On April 13, he performed excerpts from his work in the Eva Marie Saint Theatre and spoke about the role performance plays in constellating identity.

Known for his charged performance work which takes up some of the most challenging social issues and texts of our time, Miller offers fierce and funny performance materials, and speaks about how performance can be used to embolden communities and connect people with one another. Hailed for his humor and passion, he has tackled these challenges in performances all over North America, Australia, and Europe in such prestigious venues as Yale Repertory Theatre, the Institute of Contemporary Art (London), the Walker Art Center (Minneapolis), and the Brooklyn Academy of Music. He is the author of the books *Shirts & Skins*, *Body Blows*, and *1001 Beds*, which won the 2007 Lambda Literary Award for best book in Drama-Theatre. Among other grants, Miller was awarded a National Endowment for the Arts Solo Performer Fellowship, which was overturned under political pressure from the George H.W. Bush White House because of the gay themes of Miller's work. He and three other artists, the so-called "NEA 4," successfully sued the federal government with the help of



the ACLU for violation of their First Amendment rights. Though the Supreme Court of the United States decided to overturn part of Miller's case in 1998, he vows to "continue fighting for fierce diverse voices."



Department Chair Lesa Lockford says Miller was invited to BGSU to "help unleash students' creative capacities. He literally and figuratively puts his body on the line in his performance work and as an activist." Theatre students who attended the workshops found Miller's work highly effective.

"Tim Miller helped me get into the body and mindset of another person. This is so valuable to me as a student actor learning to take on character roles," said Cameron Endly, sophomore Musical Theatre major.

Sophomore Libby Zamiska was grateful for the opportunity to try new approaches to creating characters. "The workshops allowed me to explore performance techniques in a way that I never had before, and it showed me that there are many different ways to get myself into a performance mindset."

Miller's three-day visit was a highlight of the spring semester for students and faculty alike. The Department of Theatre and Film was proud to have the opportunity to host him at the Wolfe Center.

BGSU Film Alumni Give Back at ARRI ALEXA SUMMIT

Jay Ellison, BGSU Film Studies alumnus and president of Shadowcast Pictures in Van Nuys, CA, returned to Bowling Green in August for the ARRI Alexa Summit at the Wolfe Center for the Arts. While on campus, he and his Shadowcast colleagues facilitated workshops, hosted an event for women in film, and presented a state-of-the-art ARRI Alexa camera as a gift to the Department of Theatre and Film.

Ellison graduated from BGSU with a BA in Film Studies in 2004. At Service Vision USA in Los Angeles, he worked on films that included *Herbie: Fully Loaded*, *Mr. and Mrs. Smith* and *Rush Hour 3*, as well as television shows like *Criminal Minds* and *Community*. In 2008, he started Shadowcast Pictures, a production company that helps filmmakers' visions come to life. Shadowcast serves as a motion picture rental house, with a 2,500-square-foot facility and three full camera prep bays. With over 25 cameras in stock and an extensive variety of lenses and support, the company rents to commercials, television shows, feature films, documentaries, and branded content shorts. Among Shadowcast's five full-time and two part-time employees are BGSU alumni Chrissy Ellison, Kate Krassowski, Ryan Malehorn, and Jon D. Wagner.

The ARRI Alexa is known for producing exceptional image quality with the organic look and feel of film. It features the best digital viewfinder on the market and works with most existing and future film and digital accessories. It is currently the longest lasting digital cinema camera still in use on major productions. The ARRI Alexa has been used to shoot Academy Award-winning films such as *LaLa Land*, *12 Years a Slave*, and *The King's Speech*, as well as television shows including *Game of Thrones*, *Homeland*, and *Orange is the New Black*.



Dr. Cynthia Baron expressed gratitude for both the donation, which she said "makes the BGSU film program competitive with programs across the country," and the two workshops the Shadowcast professionals offered to teach students how to use the camera. "Jay believes that integrating the camera into our courses and productions will make students better prepared for work in the film and media industry when they graduate," said Dr. Baron.

Ellison and his colleagues also spoke on a panel about the ARRI Alexa and about working in the film industry. In addition, Chrissy Ellison and Kate Krassowski offered a valuable question-and-answer session about women working in the film industry. In all, the summit provided an excellent opportunity for students, faculty, and alumni to connect and learn. "The entire two-day summit was infused with a spirit of collegiality," said Dr. Baron. The Department of Theatre and Film would like to once again express its thanks to Jay and to Shadowcast for their generosity.

"The entire two-day summit was infused with a spirit of collegiality"

— Dr. Cynthia Baron



BGSU Celebrates the Arts at BRAVO! BGSU 2017

Each year, Bowling Green State University brings together students, faculty, and alumni to celebrate the University's commitment to the arts. "At Bowling Green State University," President Mary Ellen Mazey says, "we are proud of our rich tradition of incorporating the arts in our academic mission as well as our outreach to the community." On Saturday, April 1, 2017, BGSU fine and performing arts students came together in the Wolfe Center for the Arts to showcase their talents for 285 guests. The event, which was sponsored in large part by PNC Bank, raised an estimated \$85,000 in scholarships for students in the arts.

Students and faculty from the Department of Theatre and Film were instrumental to the evening's success. Dr. Geoffrey Stephenson, lecturer, served as the Master of Ceremonies. Along with graduate student Devin Bader and Honors College dean Dr. Simon Morgan-Russell, undergraduates Kelly Dunn, Heather Hill, and Justin Roth performed a scene from *Twelfth Night* directed by Dr. Jonathan Chambers. Later, students from the BGSU Broadway Cares/Equity Fights AIDS Ensemble performed a selection of numbers from musicals including *Mamma Mia!*, *The Color Purple*, *Waitress*, and *Pippin*. Both the costume shop and the scene shop held open houses for attendees throughout the night, and guests enjoyed backstage tours of the Thomas B. and Kathleen M. Donnell Theatre. The evening featured work from students in all of the arts programs at BGSU: Theatre and Film, Creative Writing, the School of Art, and the College of Musical Arts.



Film faculty and students provided a number of exciting events, including a film-editing demonstration and a preview of assistant professor Lucas Ostrowski's short film, *Well-Born*. Aside from their work on Ostrowski's film, students were able to showcase original works. Undergraduate students Brandon Beining, David Bratnick, Allie Grayson, Diane Hoffman, Keisha Martin, Anthony Silvis, and Megan Stahl screened films they created in BGSU film courses.

The evening concluded with a performance of "Toledo Surprise" from the cast of BGSU's spring production of *The Drowsy Chaperone* directed by Dr. Michael Ellison. In all, more than 30 students, faculty, and staff from the Department of Theatre and Film took part in reminding administrators and guests of the fantastic work our programs are doing.



DIALOGUE WITH...



STEPHEN CROMPTON
NEW FACULTY MEMBER

Q: Can you tell us a little about yourself?

A: I am originally from the Preston area of North-West England. I received my BA in Film and Television Studies from Aberystwyth University in the UK. I earned an MFA in Film and Video Production and an MFA in Studio Art, with a concentration in Photography, both from the University of Iowa. I have spent the past five years in Florida teaching film production and digital photography classes at the University of Tampa. My first introduction to Bowling Green came many years ago as an undergraduate participant in the one-year study abroad exchange program that BGSU still has with Aberystwyth University. With enduring connections to the region and tremendous respect for the university, I was incredibly excited to accept the opportunity to return to BGSU in a faculty role.

Q: What are your research interests?

A: While my interests are many, I'm primarily concerned with documentary film and photography. My films and images explore peculiarities of the American landscape. My graduate theses looked at the changing faces of shopping malls through the Midwest, and my ongoing film projects concern life in Florida's sprawling retirement cities.

Q: What are your teaching interests?

A: I teach film and video production. I'm interested in teaching narrative and experimental film, but I particularly enjoy teaching documentary filmmaking. As a keen editor myself, I frequently teach post-production, including editing, as well as fundamental visual effects/image manipulation, and color grading. I'm very much looking forward to teaching with 16mm film here in the near future. Working hands-on with actual film is a rare and wonderful opportunity that students (and faculty) have in this program, and it's just one of the things that set this program apart from others.

Q: What project(s) are you currently working on?

A: I am currently about to begin editing a documentary, provisionally titled *The Villagers*, about the residents of America's fastest growing community. The Villages is a master-planned

retirement development, with 120,000+ residents over the age of 55, located in the heart of Florida. I have been working on the film off and on for the last few years, and will be piecing it together over the next year.

Q: What are you teaching at BGSU this year?

A: Over the course of the year, I'll be teaching THFM 1610 REC Introduction to Film and THFM 2720 Mid-Major Portfolio Review and THFM 1710 Applied Aesthetics

Q: Are you active in any other organizations/institutions?

A: I am an active member of the Society for Photographic Education (SPE) and am sometimes involved with the University Film and Video Association (UFVA).

Q: Do you have any projects that you'd like to develop in the near future?

A: I keep thinking about possibly developing a film about Recreational Vehicles (RVs): an American icon, and a lifestyle too.

Q: What aspects of the Department of Theatre and Film excite you the most?

A: What has struck me the most, in the very short time that I've been here, is how active the department is. The students, the faculty, and the staff. Everybody is always busy working on something, whether for the betterment of their education, their research, the department, or university. The students I have encountered are engaged, creative, and passionate about their work.

DIALOGUE WITH...



CHRISSY ELLISON
VICE PRESIDENT,
SHADOWCAST PICTURES

Q: What are your responsibilities as Vice President of Shadowcast Pictures?

A: I primarily take care of the accounting and human resources needs. I am also involved in client relations.

Q: Why do you feel Shadowcast has been so successful?

A: Although we have grown tremendously over the years and continue to grow, I still like to think of us as a smaller company. I think that draws clients in and keeps them loyal to Shadowcast. We are able to give them our undivided attention on each job, which is something that some larger rental houses may not be able to provide. I also believe that our Midwestern values create a pleasant environment for our clients and employees. With all that said, I really do have to give credit where credit is due. Jay [Ellison] has worked so hard for the past ten years to grow Shadowcast to what it is today. He is constantly working to provide state-of-the-art equipment and excellent service.

Q: What inspired Shadowcast to donate the ARRI Alexa to the BGSU Department of Theatre and Film? How do you hope it will benefit our film students?

A: Honestly, we found that most of the BGSU interns that came to Shadowcast were afraid to touch the ARRI Alexa. Many of them had never seen a camera of that caliber in person. Our hope is that the students will be better prepared to enter the industry with the unique hands-on experience the ARRI Alexa will provide.

Q: What are Shadowcast's most recent projects?

A: We recently provided cameras for a new TBS comedy called *The Dress Up Gang*, which will air in November. Recent feature credits include *The Glass Castle*, *Jackals*, and *This Strange Rock*. Believe it or not, we have done quite a few BW3 commercials lately.

Q: How do you feel the climate is (or isn't) changing for women working in film?

A: I feel the climate is changing, but very slowly. The current allegations against Harvey Weinstein are a perfect example. Unfortunately, women are not taken as seriously as men in this business. As more and more women stand together, though, the climate will start to change even more. I think the time of complacency is coming to an end.

Q: So many of your colleagues at Shadowcast are graduates of BGSU. How has the program uniquely prepared them for these roles?

A: The program provides a great base for students who are first starting out in this business. The incredible professors, along with the curriculum, are giving students the knowledge and skills to get started. I also feel that the opportunities for student involvement through organizations like BG Reel/UFO provide important outlets for creativity.

Q: What is your best advice for BGSU film students as they begin their professional careers?

A: Don't give up! Things will be tough. You will be the low man on the totem pole just starting out in this business. The work that comes with those positions is not glamorous at all. With every job you do, you are making connections that could lead to new opportunities. Stay positive and always take initiative.

DIALOGUE WITH...



JONATHAN CHAMBERS
PROFESSOR

Q: What research projects are you currently working on?

A: At present, I am working on two book projects. The first is a collaboration with Stephannie Gearhart of the BGSU Department of English, and is entitled *Reversing the Cult of Speed in Higher Education: The Slow Movement in the Arts and Humanities*. This is a collection of essays written by arts and humanities scholars that argues that higher education has been compromised by its uncritical acceptance of our culture's standards of productivity, busyness, and speed. The project is inspired by the Slow Movement and Carlo Petrini's Slow Food Movement, which expresses concerns about the quality of life in a fast world. Our book explains how and why university culture has come to value productivity over contemplation—or, put a different way, rapidity over slowness—analyzes the ramifications of this shift, and proposes some possible solutions to our current predicament.

I am also in the midst of editing one volume of an eight-volume series entitled "Great North American Stage Directors," which will be published by Bloomsbury Methuen in 2020. I am editing Volume II: *The Director in the Company*, which will offer focused considerations of Harold Clurman, Orson Welles, and Margo Jones. I have drawn together nine scholars working at the forefront of American theatre history to offer overviews of the life, work, and influence of each director, as well as new insights into their achievements. The larger goal of the series is to provide a history of the art form in North America.

Q: Tell us about your current collaborators.

A: In terms of scholarship, my primary collaborator is Stephannie Gearhart, who is associate professor of English at BGSU. We have been working on our "slow project" for about five years now. It has, indeed, been a slow process. While Stephannie is the person I am working with most closely right now, I have had the very good fortune of working with a lot of amazing people, working in higher education all over the world, over the course of my career.

There are a number of people I work with time and again on theatre production, both within the department, and outside as well. Regarding the former, pretty much every year I work with Margaret McCubbin (costume designer) and Kelly Mangan (scene designer). I find my collaborations with both very rewarding. Outside of the university, I am producer of a small independent theatre company, Broken Spectacle Productions. This is a company I run with Sara Lipinski Chambers (she serves as Artistic Director), senior lecturer in the Department

of Theatre and Film (and my partner). There are a number of folks who I frequently collaborate with on Broken Spectacle work, including BGSU faculty and alumni. But really, as sappy as it might sound, Sara is the most important collaborator in my life. We attend rehearsals for each other, talk about plays and teaching, and just generally seek out each other's advice on whatever we are working on.

Q: Tell us about the research processes for your current projects.

A: Some of the folks I have been working with over the course of the last few years at ATHE and ASTR (a loose group of about 6 or 7 scholars) have been focusing a lot on issues of craft. In light of the conversations I've been having with them, I can see how most of my scholarly projects have a multidimensional concern for craft. Most obviously, I frequently seek to uncover and understand the objects (i.e., scripts, performances, approaches to pedagogy or practice) under consideration in terms of how they have been made, including the process of their making; that is, I have sought to understand how the object that is there emerges from craft. I also believe I have been well served by viewing the work I do—in the classroom, rehearsal hall, or working alone at my desk—as craft and work. I'm really interested in doing work that demystifies the theatre-making process; it's not magic, it's work. I often tell my students that as theatre artists and scholars, we are well served when we can find the opportunity to remind others that there is a discipline to the discipline of theatre.

Q: What do you hope these projects will contribute to the field?

A: Most of my efforts are connected to my career-long endeavor to explore the fundamental relation between the text (literary or other) and context. My research has and continues to be guided by the belief in the importance of a thorough consideration of the context in which the text was written/produced as well as read/consumed. That's probably a fancy way of saying, I'm interested in how theatre functions in the world.

Theatre making is also an arena where my interest in the relation between text and context is evident. Though it is difficult to summarize my artistic goals as a theatre artist, I think recurring thoughts regarding what I am attempting to do are to expose the unseen though present, to connect myself and the audience to the material, and to compel some change of thought or habit with story.



DANIEL WILLIAMS
ASSOCIATE PROFESSOR

Q: You are currently working on two films: *Kinloch: The Town that Disappeared* and *Autumn Blue*. Can you tell us a little bit about each project?

A: *Kinloch: The Town That Disappeared* is basically a tribute to the small town in St. Louis County where most of the relatives on my mother's side of the family lived. Kinloch was the first incorporated, all-Black city in Missouri. It has a rich history that, visually, is nowhere to be seen because almost all of the houses, the businesses, and the people are no longer there. It's important for people to document their history and that's what I'm trying to do with the film.

Autumn Blue is a short version of a feature length story and screenplay that I've been developing for a number of years about an older African-American man named Paul, his relationship with his three grown daughters, and his growing concern for their well-being if something happens to him.

Q: *Kinloch: The Town that Disappeared* relies on both the testimony of former residents and visual representations of the town at different points in time. How do you hope to structure the film?

A: Most nonfiction or documentary films come together or find their structure in the editing room, and that's exactly where I am now. Trying to find the structure. One of the major narrative threads of the film are the sequences where my mother drives me around the city of Kinloch and she talks about the people and the places. She has a tremendous memory and seems to remember or know which person lived in which house and what business was on what corner, etc. The sad part of this journey is that none of the people and very few of the buildings are still standing, but the film will come back to these segments as it moves through the testimonies and interviews of other former residents and some city officials.

Q: What, if anything, do you hope *Kinloch: The Town that Disappeared* might illuminate about our national history?

A: As I said, I'm a firm believer in telling your history. I think young filmmakers spend an inordinate amount of time developing stories that they are distantly removed from, when the reality is that we all have amazing stories in our personal histories. This country doesn't have just one history or one story. It's often the people with less power or the people who are systemically disenfranchised who have their stories told by others. Those others are usually people who are part of the power system and their interests and objectives may not be in line with the people whose story they are telling. So we have to tell our own

story. And we have to understand that everyone's story is valid, has meaning, has a truth, and its telling is not designed to oppress someone else.

Q: You shot *Autumn Blue* on film rather than digitally. What led you to make that choice for this particular project?

A: As much as I am embracing digital technology as an image capture system and have used various formats (ARRI Alexa for my short film *Hacked*, consumer digital or video for documentaries), digital still doesn't have an archival format that I'm comfortable with or can afford. It's great if you are doing long projects and have to compile lots of footage – for instance, if you're making a feature-length documentary. The economics, in that case, don't make a lot of sense for independent filmmakers. But for short narrative that I want to preserve, for me, film or celluloid is the only choice. I also like the process of working with film. Having to load the film, handle it in total darkness, and not really seeing the results until you have the film processed. There's a mystery to it that can be maddening and full of anxiety, but there's also the anticipation of seeing your images. And after working with film so long, I'm pretty confident about the results I'm going to get. I also like the nice surprises you get from working with film.

Q: You also worked with your Studio Experience students to do some work for the department's production of the play *Amazons and Their Men*. Tell us what kind of work that entailed and what your students learned from it.

A: The students in my section of THFM 4880 Studio Experience worked on producing the images that were used to illustrate the imaginary film that the main character in the play, the Frau, is making. We had to think about the time period, view some of Leni Riefenstahl's films, and think conceptually about what this film that she never completed might look like. Of course, you can never know, but that was our approach to the material. We got to do what the students love to do: shoot and edit. The students learned a lot about collaboration, meeting deadlines, the importance of following instructions and communication.

Q: What are your upcoming plans for these and other projects?

A: To continue working on them and to finish them. Hopefully before I die.

DIALOGUE WITH...



JABRI JOHNSON
UNDERGRADUATE STUDENT

Q: What are you majoring in at BGSU?

A: I am majoring in Theatre with a specialization in Musical Theatre.

Q: You worked as an acting apprentice this summer at The Barn Theatre School for Advanced Theatre Training in Augusta, Michigan. What roles did you play there?

A: I was a featured gypsy dancer and a member of the chorus in Disney's *The Hunchback of Notre Dame*; an Apollo Singer and Clearlake Chorus member in *Buddy: The Buddy Holly Story*; in the chorus for Queen's *We Will Rock You*; I played Geoffrey in *The Lion in Winter*, and I played the role of Specs and was a featured dancer in Disney's *Newsies*.

Q: Did you have any duties besides performing?

A: I worked in the scene shop and was heavily involved in building every set for every show. I helped build the *Rent* set even though I could not stay to perform in it. Whenever I wasn't rehearsing for the next show, I was in the shop building the next set.

Q: What did a typical day at The Barn Theatre School look like?

A: We were called at 9:30 a.m. every morning. We worked/rehearsed until lunch, which was from 12:30–1:30 p.m. During lunch time we also rehearsed for the late night cabaret show. Then we worked/rehearsed again from 1:30–4:30 p.m. 4:30–5:00 p.m. was clean-up time. 7:00 p.m. and onwards, we prepared for and performed both the mainstage and late night cabaret shows. Most nights ended as late as 12:30 or 1:00 a.m.

Q: What was the most important thing you learned? How will you use this experience moving forward?

A: I learned to test my limits as a performer. They pushed us hard. It was incredibly hard work. It made me realize just how much I was capable of when pushed to the test. I will take forward the importance of preparation, and not procrastinating. I was able to memorize entire shows in 3 days because I had to. I was also reminded of the value of trying new things. There's so much to theatre besides acting on stage. You never know what different facets you'll enjoy. The more you know how to do, the more marketable you are and the more jobs are available to you.



MAKE A GIFT

Please consider making a donation to the Department of Theatre and Film. Your support helps fund undergraduate and graduate awards and scholarships, it helps bring in speakers and artists who can help develop our students to become theatre and film professionals, and it helps to foster other innovations in our educational programming. To make a gift, visit our website (www.bgsu.edu/theatrefilm) and click on "Give."

ACCOMPLISHMENTS & ACTIVITIES

FACULTY

Emily Aguilar, MFA

Production: Dramaturg; *The Last Barnstorm* by Luis Vega; Austin Latino New Play Festival; Teatro Vivo; Austin, TX

Angela Ahlgren, PhD

Publication: "Futari Tomo: A Queer Duet for Taiko." *Queer Dance: Meanings and Makings*. Edited by Clare Croft. (Oxford University Press, 2017), 229–242.

Presentation: "Taiko Scenarios: Drumming Asian America in the Land of 10,000 Lakes" Music Colloquium, Bowling Green State University, March 2017.

Publication: "Disciplinary Problems: Hearing Orientalism in Alwin Nikolais' *Imago*"; Theatre History Symposium; Mid-America Theater Conference (MATC); Houston, TX; March 2017.

Cynthia Baron, PhD

Presentation: "Food Documentaries: Beyond the Nature/Culture Divide"; University Film and Video Association Annual Conference; Los Angeles, CA; August 2017

Presentation: "The Strasberg-Adler Clash in 1934: A Window into the History of Acting"; Society for Cinema and Media Studies Annual Conference; Chicago, IL; March 2017.

Thomas Castillo, MFA

Screening and Workshop: "*Vida Muertos*: Critical Genre Practice," Allied Media Conference, Detroit, MI, June 2017

Invited Workshop: Directing, Chicago Latino Film Festival Student Showcase, April 2017

Screenings and Awards: *Vida Muertos* (Writer, Director, Cinematographer, Sound Designer)

Winner – *Best Produced Screenplay*: Glass City Film Festival; Toledo, OH

Winner – *Action/Sci-Fi/Fantasy category*: Canton Film Festival; Canton, OH

Unreal Film Festival; Memphis, TN

Jerome Indie Film and Musical Festival; Jerome, AZ

Global Revolution Film Festival; Long Island, NY

Middle Coast Film Festival; Bloomington, IN

Roxbury International Film Festival; Boston, MA

Chicago Latino Film Festival; Chicago, IL

L.A. Neo Noir Novel, Film, and Script Festival; Los Angeles, CA

Screening: *The Island of Lost Things* (Writer, Director, Post-Production Sound), Big Muddy Film Festival; Carbondale, IL

Award: Building Strength Small Research Project Award, *Black Dog* (16mm short film)

Award: Faculty Development Grant, *Independent Film Week*

Jonathan Chambers, PhD

Presentation: "Against 'the whirligig of time': *Twelfth Night*, the Dramaturgical Sensibility, and 21st Century Educational Theatre," Ohio Valley Shakespeare Conference, Cleveland, Ohio, October 2017

Presentation: "Craftsperson, Artist, Historian," Association for Theatre in Higher Education; Las Vegas, NV; August 2017

Publication: "Ulysses' Violent Homecoming: *Highway Ulysses* at the American Repertory Theatre." *New England Theatre Journal* 28 (2017).

Publication: Book review: *How to Read a Play: Script Analysis for Directors*, by Damon Kiely, *Theatre Topics*, Fall 2017

Publication: Performance review: *Lizzie* by Steven Cheslik-DeMeyer, Tim Maner, and Alan Stevens Hewitt. Greenwich Theatre, London. 5 March 2017. *Theatre Journal* 68:3 (September 2017).

Production: Director, *The Christians* by Lucas Hnath, Broken Spectacle Productions; Bowling Green, OH; January 2017

Sara Lipinski Chambers, MFA

Award: BGSU Women of Distinction Award, 2017

Workshop: Instructor, "Directing Fundamentals: Creating Motivated Blocking." PIX Theatre; Lapeer, MI; May 2017

Workshop: Instructor, "Acting for Adults: Developing and Strengthening the Actor's Toolkit," PIX Theatre; Lapeer, MI; May 2017

Production: Director, *Every Brilliant Thing* by Duncan Macmillan and Jonny Donahoe, Broken Spectacle Productions; Bowling Green, OH; May 2017

Workshop: Instructor, "Principles of Script Analysis," Ohio Educational Theatre Association State Thespian Conference, March 2017

Service: Respondent, *A Streetcar Named Desire*, Cleveland State University, American College Theatre Festival, April 2017

Stephen Crompton, MFA

Screenings: *Sweet Love*

Athens International Film and Video Festival; Athens, OH

Indie Grits; Columbia, SC

Sarasota Film Festival; Sarasota, FL

Award: Arts Council of Hillsborough County Individual Artist Grant, *The Villagers* documentary film project

Michael Ellison, PhD

Workshop: Instructor, "Making a Spectacle of Ourselves: Practical Exercises for Musical Theatre," Association for Theatre in Higher Education; Las Vegas, NV; August 2017

Production: Coordinating Choreographer/Dancer, "Dichotomies of the Body," Association for Theatre in Higher Education; Las Vegas, NV; August 2017

ACCOMPLISHMENTS & ACTIVITIES

Workshop: Instructor, "Acting Tools for Songs and Monologues," American Association of Community Theatre Region III AACTFest; Champaign, IL; April 2017

Workshop: Instructor, "Stillness and Movement for Actors and Singers," American College Theatre Festival; Montclair, NJ; January 2017

Lesia Lockford, PhD

Presentation: "Too Much and Too Little"; National Communication Association; Dallas, TX; November 2017

Presentation: "Jeremy: A Story that Haunts"; National Communication Association; Dallas, TX; November 2017

Publication: "Welcome to the Neoliberal University," *Cultural Studies ↔ Critical Methodologies*, 17:4 (2017): 361-363.

Publication: "Now is the Time for Autoethnography," *International Review of Qualitative Research*, 10:1 (2017):29-32.

Presentation: "On Inadequacy and the Inability to Heal Wounds in the Public Sphere"; International Congress of Qualitative Inquiry; Urbana-Champaign, IL; May 2017.

Performance: Audiobook Narrator, *Kassie's Cowboy* by Lindsay McKenna, in *Christmas with my Cowboy*, Dreamscape Audio Books, August 2017.

Performance: Intro/Outro, Headings and Footnotes Audio Book Narrator, *The Putin Interviews: Oliver Stone Interviews Vladimir Putin*, Dreamscape Audio Books, June 2017.

Kelly Wiegant Mangan, MFA

Workshop: Instructor, "Woodworking," Girl Scouts of Western Ohio, Bowling Green, April 2017

Service: Adjudicator of Student Work; US Institute for Theatre Technology Conference; St. Louis, MO; March 2017

Workshop: Instructor, "Foam Carving"; Ohio State Thespian Conference; Dublin, OH; March 2017

Workshop: Instructor, "Properties and Scenery"; Toledo School for the Arts; February 2017

Workshop: Instructor, "Scenic Art Techniques," "Styrofoam Carving for Theatre Props and Scenery"; Northeast Area Ohio Thespian Conference; Akron, OH; January 2017

Workshop: Instructor, "Scenic Art Techniques," "Styrofoam Carving," "Basic Scenic Construction Methods and Materials"; Ohio Community Theatre Association Annual Conference; Independence, OH

Workshop: Instructor, "Scenic Art Techniques," "Styrofoam Carving for Theatre Props and Scenery"; North Area Ohio Thespian Conference; Elyria, OH

Heidi L. Nees, MFA

Presentation: "A Generative *Crucible*: Problematizing Past and Present through Historiographic Approach"; Mid-America Theatre Conference; Houston, TX; March 2017

Presentation: "In the (Class)Room Where it Happens: Pedagogic Strategies for Using *Hamilton* to Engage Students"; Mid-America Theatre Conference; Houston, TX; March 2017

Lucas Ostrowski, MFA

Screening: *Well Born*; Director/Writer/Producer; 2017 UFVA Conference; Los Angeles, CA; July/August 2017

Screening: *Jelly Beans*; Director/Editor/DP; 2017 Cutting Room Floor Festival; Summer 2017

Geoff Stephenson, PhD

Production: Director, *How to Reform a Drunkard* by Christoph Willibald Gluck, BGSU College of Musical Arts, Fall 2017

Production: Director, *The Four Note Opera* by Tom Johnson, BGSU College of Musical Arts, Fall 2017

Performance: Voice Faculty Recital, BGSU, August 2017

Instruction: Vocal Coach & Instructor, Summer Music Institute: Musical Theatre Camp *Summer Music Institute Campers' Revue*; BGSU College of Musical Arts, July 2017

Daniel Williams, MFA

Exhibition: Curator, *William Greaves Retrospective*, BGSU Gish Film Theatre, February 2017

Moderator: Q&A with Louise Greaves, Owner of William Greaves Productions BGSU Gish Film theatre, February 2017

Workshop: Instructor, Filmmaking, Luxor African Film Festival; Luxor, Egypt; 2017

Award: BGSU Faculty Speed Grant, *William Greaves Retrospective*, 2017

STAFF

Jodi Schroeder

Degree: Master of Education, BGSU, August 2017

GRADUATE STUDENTS

Mohamadreza Babae

Presentation: "Tehran to Miami – The (Queer) Performance of Migration"; American Society for Theatre Research Conference; Atlanta, GA; November 2017

Professional Development: "Improvisation, Narrative, and Beauty" Intensive; Northwestern Summer Institute in Performance Studies; Chicago, IL; June 2017

Presentation: "Tehran – Miami: Disclosedness of Immigration," Charles E. Shanklin Colloquium, BGSU, April 2017

Presentation: "Child's Play: Specatorship in Semiotics, Reader-response Theory, and Cognitive Science"; Ray Browne Conference on Cultural and Critical Studies; BGSU; March 2017

ACCOMPLISHMENTS & ACTIVITIES

Rebecca Hammonds

Presentation: "Naughty and Wicked: Embodying Bad Femininity in *Matilda* and *Wicked*," American Society for Theatre Research Conference; Atlanta, GA; November 2017

Presentation: "Evangelical Feminism: Christianity + Feminism"; BGSU Women's, Gender, and Sexuality Studies Symposium; March 2017

Seung-A (Liz) Lee

Presentation: "Anon, Good Nurse!" The Essence of Betrayal and the Queer Body/Time/Space in *Romeo and Juliet* Films"; American Society for Theatre Research Conference; Atlanta, GA; November 2017

Presentation: "Defying Stereotypical Otherness as the Alienated Self"; International Congress of Qualitative Inquiry; Urbana-Champaign, IL; May 2017

Service: Co-Coordinator, Charles E. Shanklin Colloquium, BGSU, April 2017

Alesa McGregor

Presentation: "The Witch and *The Woodsman*: Embodied Monstrosity through Puppets"; American Society for Theatre Research Conference; Atlanta, GA; November 2017

Presentation: "When Memory Performs: Public Narratives of Private Histories"; International Congress of Qualitative Inquiry; Urbana-Champaign, IL; May 2017

Performance: Reader/Respondent, Jane Chambers Playwriting Award, Association for Theatre in Higher Education, Spring 2017

Daniel Ricken

Service: Vice President, BGSU Graduate Student Senate, 2017-2018

Production: Associate Director, Katharine Pettit Creative Dance Showcase, Detroit Dance City Festival, August 2017

Award: Senator of the Year, 2016-2017, BGSU Graduate Student Senate Awards, April 2017

Performance: Master of Ceremonies, Charles E. Shanklin Awards, BGSU, April 2017

Service: Co-Coordinator, Charles E. Shanklin Colloquium; BGSU; April 2017

Rebekah Sinewe

Presentation: "The Act of Cooking as a Social Performance of Identity, Community, and 'Other'"; Charles E. Shanklin Colloquium, BGSU, April 2017

Dennis Sloan

Service: Graduate Student Ambassador, BGSU Graduate College, 2017-2018

Presentation: "I Will Open My Body: Post-colonialism and the Mixed-Race Body in Michael John LaChiusa's *Marie Christine*"; American Society for Theatre Research Conference; Atlanta, GA; November 2017

Presentation: "Acting in Color: Approaching a History of Training for Actors of Color"; Association for Theatre in Higher Education Conference; Las Vegas, NV; August 2017

Award: "Beyond Julie Jordan: Queering the Racial Other in Rodgers and Hammerstein," Charles E. Shanklin Award for Research Excellence, BGSU, April 2017

Presentation: "Beyond Julie Jordan: Queering the Racial Other in Rodgers and Hammerstein," Charles E. Shanklin Colloquium, BGSU, April 2017

Presentation: "A Way Back to Paradise? Michael John LaChiusa's Post-colonial *Marie Christine*," Ray Browne Conference on Cultural and Critical Studies, BGSU March 2017

Award: 2nd Place, BGSU Women's, Gender, and Sexuality Studies Symposium Essay Contest, March 2017

Presentation: "A Different Kind of Dame: Queering Bloody Mary (and Others) in Rodgers & Hammerstein's *South Pacific*," BGSU Women's, Gender, and Sexuality Studies Symposium; March 2017

Presentation: "'Stick to Your Own Kind:' *West Side Story* and the Doomed Interracial Relationship in the American Musical," BGSU Latin American & Latino/a/x Studies Student Research Conference, March 2017

Tessa Vaschel

Presentation: "Performing Polynormativity: Finding 'Normal' in Polyamorous Relationships" International Congress of Qualitative Inquiry, Urbana-Champaign, IL; May 2017

ACCOMPLISHMENTS & ACTIVITIES

UNDERGRADUATE STUDENTS

Brandon Beining

Internship: ShadowCast Pictures, Los Angeles

Sarah Drummer

Professional Development: Open Jar Summer Institute for Actor Training, New York

Harmon Andrews

Study Abroad: London Academy of Music and Dramatic Arts
Summer Shakespeare School

Jeremy Henneman

Internship: One Stoplight Productions

Justin Jenson

Internship: WBGU, Bowling Green

Jabri Johnson

Acting Apprenticeship: The Barn Theatre School for Advanced Theatre Training; August, MI; Summer 2017

Ashley Kolojek

Internship: Grow Your Business Cleveland Video Series, Cleveland

Tyler Keller

Internship: WBGU, Bowling Green

Carlie Merlo

Internship: White Comet Films, Cincinnati

Madeleine Newman

Internship: Everglow Productions, Bowling Green

Anna Parchem

Performer: Near West Theatre; Cleveland, OH; Summer 2017

Corey Purcell

Internship: Klein Creative Media, Los Angeles

Tamara Smith

Internship: Curtis Visual Communications, Cincinnati

Justin Spainhour-Roth

Acting Apprenticeship: The Barn Theatre School for Advanced Theatre Training; August, MI; Summer 2017

Sydney St. Andre

Internship: The Armory Church, Toledo



STUDENT ORGANIZATIONS

Alpha Psi Omega (APO)

The purpose of Alpha Psi Omega is to promote the development of professional skills during and after the undergraduate experience. APO hopes to provide students with skills that will help them through undergraduate auditions, and to make the most of what the BGSU Department of Theatre and Film has to offer. Throughout the year, APO holds workshops, readings, and discussions. The organization brings in outside artists and hosts lectures and workshops with faculty members.

BGReel/UFO

BGReel and the University Film Organization (UFO) are the university's two student film organizations. They hold weekly meetings, attend presentations on film production and film studies, and host the 48-Hour Film Festivals and the annual Film and Media Festival. The organizations' goals are to provide film-related knowledge, experiences, and connections to help members become successful filmmakers.

Graduate Student Theatre Organization (GuSTO)

The mission of the Graduate Student Theatre Organization is to foster professional and collegial community and development among graduate students in the BGSU Department of Theatre and Film. GuSTO hosts research events, production talkbacks, and potluck lunches for all main stage productions.

Musical Theatre Students (MuTS)

MuTS exists in order to create strong bonds between individuals who are interested in musical theatre, to bring musical theatre to the forefront of events on campus, to entertain the public, and to prepare for our futures in the business of theatre. MuTS holds free, themed cabarets twice per semester with open participation, and hosts the annual Broadway Cares BG charity benefit in January, which benefits Broadway Cares/Equity Fights AIDS. Members try to take at least one group trip to a professional touring show per year.



Join us for an unforgettable evening at Bravo! BGSU, April 7, 2018.

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