



DEPARTMENT OF THEATRE AND FILM FALL 2018 NEWSLETTER



2018–2019 | Vol. 3 No. 1

GREETINGS FROM THE CHAIR



Once again, the advent of the new academic year has brought a lot of excitement to the BGSU Department of Theatre and Film community! This fall, we opened the new Gish Film Theater, located at the center of campus life in the Bowen-Thompson Student Union and a new screening classroom in Olscamp Hall. Both spaces have been equipped with outstanding new technology to enhance the screening experiences for our students and patrons. We will celebrate the opening of the new Gish Theater with a reception and event in the spring of 2019.

We also welcomed a new member to our film faculty, Hannah Mueller, whom you'll find profiled in the following pages.

Our annual kickoff party included a screening of *The Rocky Horror Picture Show* on the Wolfe Center lawn – complete with props provided to audience members so the audience could participate as a shadow cast! This event was co-organized and supported by all our undergraduate student organizations from film and theatre. We look forward to more collaborations between our film and theatre student organizations.

In addition to our fall mainstage theatre productions of *You Got Older* and *Little Shop of Horrors*, you'll find information in this newsletter about our continuing Tuesdays at the Gish film screenings, a visit from guest artists *No-No Boy*, a workshop on devised theatre, the International Film Series, our Elsewhere productions, recent alumni activities, and more.

As we move into the spring semester, we hope to hear from you. If you're a graduate, please let us know your news! We really want to know what you're up to, so please send us an email. For regular updates on our activities, follow us on Facebook, Twitter, or Instagram – you'll find links to those sites on this page. As always, we're happy to have your support!

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

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RECENT EVENTS



8.30

2018 Annual Kick-Off Party

The Department of Theatre and Film proudly welcomed a promising group of talented new students to the Wolfe Center for 2018-2019.



Lawn Screening: *The Rocky Horror Picture Show*

Student organizations Alpha Psi Omega, BGReel/UFO and MuTS teamed up with the Department of Theatre and Film and Campus Activities to present a screening of *The Rocky Horror Picture Show* on the lawn of the Wolfe Center for the Arts. Audience members enjoyed an interactive experience, complete with props.



9.15

Improv, Collaborate, Create: *The Process of Devising Theatre*

Alpha Psi Omega offered a workshop in devised theatre, led by second year PhD student Cody Page.

9.19/10.31

48-Hour Film Festival

The first 48-Hour Film Festival of the year produced eleven original short films created in 48 hours. All films screened to an enthusiastic audience at the new Gish Film Theater in the Bowen-Thompson Student Union. Students gathered on Oct. 31 to screen 24 submissions for a special "Horror Edition" of the festival, complete with Halloween costumes!



10.2

Screen-Play

Students and faculty gathered for readings of student-written screenplays, followed by thoughtful discussions involving the authors, audience, and performers.

11.28

Guest Artist: *Frannie Shepherd-Bates*

Hosted by the Graduate Student Theatre Organization, founder and director of Detroit Public Theatre's Shakespeare in Prison (SIP) program, Frannie Shepherd-Bates, spoke with students and faculty about her experience with SIP and as a local theatre artist.

FOLK DUO NO-NO BOY PERFORMS CONCERT AT BGSU

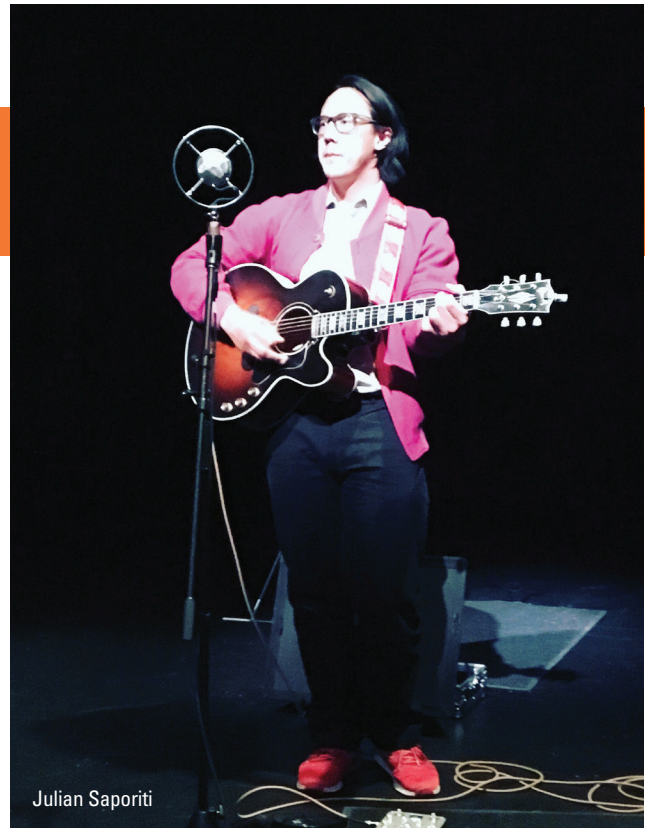
The BGSU Department of Theatre and Film hosted performance artists Julian Saporiti and Erin Aoyama this fall. The duo, known as No-No Boy, was in residence September 27-28 for workshops, discussions, and a performance of a multimedia concert that explores Asian American experiences. Based on Saporiti's doctoral research at Brown University, No-No Boy is inspired in part by interviews with World War II Japanese Incarceration camp survivors and by Saporiti's family history surrounding the Vietnam War. The concert translates these stories and Saporiti's research into a folk music concert to illuminate hidden parts of American history for a wide array of audiences.

Dr. Angela K. Ahlgren, Assistant Professor in the Department of Theatre and Film, first encountered No-No Boy when the duo was in residency at the University of Michigan. "I thought that Julian's dissertation project would be an interesting overlap with my Research Methods course, but I also knew their performance would be exciting to many units at BGSU," Ahlgren said.

While at BGSU, Saporiti and Aoyama engaged in a variety of activities. Their visit began with a brown bag lunch with a group of undergraduate students, hosted by the BGSU Office of Multicultural Affairs. Following the lunch, the artists were guest speakers in MUCT 1020, a College of Musical Arts course in global popular music, before visiting with Theatre and Film graduate students in their course on research methods. On the evening of September 27, students and faculty attended the No-No Boy concert, which was followed by a post-show discussion. On Friday, September 28, Saporiti and Aoyama enjoyed lunch with more than two dozen students and faculty from the Asian Studies Program before hosting a workshop with twelve theatre and film students and faculty.

PhD students Dan Cullen and Leesi Patrick found the concert and post-show discussion particularly useful in the ways they showcased innovative of weaving together research and presentation. "The performance was a reminder that what we do in academia can influence practice in a meaningful way," Cullen remarked. "To see how they have taken archival and ethnographic research to create something that is alive was inspiring." Patrick agreed, saying she appreciated the reminder that "we need to begin to think outside the box about ways that we choose to disseminate findings from our research so we can reach a wider audience."

Undergraduate student Talisa Lemke found additional value in the September 28 workshop, which focused on the intersection of historical research and personal identity exploration. "It was



Julian Saporiti

interesting to learn about ways to address difficult topics of identity, ethnicity, and race in art and so make other people aware of it," Lemke said. "We not only talked about the present; we also approached the past and the ways it affects us as people and as artists, and the ways it affects our performances."

Ahlgren, who secured partial funding for the visit from the BGSU College of Arts and Sciences' Ethnic Cultural Arts Program, summarized Saporiti's and Aoyama's visit:

"Their performance operates on a kind of generosity, both toward the subjects of the songs (many of whom history has forgotten) and toward the audience, in that it raises questions that the audience might answer in their own ways."

The Department of Theatre and Film is committed to enhancing students' professional development by hosting guest artists like Saporiti and Aoyama each year. Such visits, says Department Chair Lesa Lockford, "spur students' creative and intellectual abilities and their work," both within and outside the University.

EVENTS

FALL 2018

Film/Tuesdays at the Gish

The Glass Castle

(2017) U.S., 127 minutes,

Director: Destin Daniel Cretton

Hosted by UFO/BGReel

Introduction by Maria Spirina, doctoral student in American Culture Studies

The story follows Jeannette (Brie Larson) and her wildly eccentric parents (Woody Harrelson and Naomi Watts). Based on journalist Jeanette Wall's bestselling memoir, the film intertwines events from the unpredictable nomadic childhood that Jeannette and her siblings experienced with scenes of Jeannette as a young writer who comes to terms with her parents. Destin Daniel Cretton, an independent director known for his award-winning film *Short Term 12*, directs this compelling coming-of-age film.

The Florida Project

(2017) U.S., 115 minutes, Director: Sean Baker

September 18, 7:30 p.m.

Introduction by Britt Rhuart, doctoral student in American Culture Studies

This independent film starring Willem Dafoe as a caring motel manager introduces Brooklynn Prince as a six-year-old girl who lives with her brash young mother (Bria Vinaite) in a cheap motel near Disney World. We follow the girl's adventures and misadventures with her ragtag band of friends throughout a summer. Noted for its performances, the film offers a sensitive portrayal of people whose lives do not reflect the wonders of the Magic Kingdom.

Cineposium

BGSU student films, 90 minutes,

Curator: Lucas Ostrowski

September 25, 7:30 p.m.

Moderated by Lucas Ostrowski, Assistant Professor, Department of Theatre and Film

Cineposium is an event for screening and critiquing student films created in courses such as Cinematography, Editing-Image-Sound, Sync-Sound Production, Applied Aesthetics for the Moving Image, and Capstone Projects in Film. The event is enlivened by the opportunity for the filmmakers, the audience, and members of the faculty members to engage in a dialogue about students' projects.



Little Shop of Horrors

Screen-Play

October 2, 7:30 p.m.

BGSU student screenplays, 90 minutes,

Curator: Austin Windau

Moderated by Austin Windau, film production major and Honors College student

This event features staged readings of two student screenplays. Thoughtful discussions involving the author, the audience, and the performers follow each reading. The conversations will explore the authors' inspirations and visions. They will also facilitate revisions that will strengthen story structure, characterizations, tone, dialogue, and the translation into actual production.

Nighthawks

(1981) U.S., 99 minutes,

Director: Bruce Malmuth

October 9, 7:30 p.m.

Introduction by Lucas Ostrowski, Assistant Professor, Department of Theatre and Film

New York City is gripped in fear due to the exploits of an international terrorist (Rutger Hauer). Only two NYC cops (Sylvester Stallone and Billy Dee Williams) can stop his citywide siege. Filled with plenty of 1980s action and intrigue, the terror of *Nighthawks* seems more prescient in a post-9/11 world. Join us for part one of our cult tribute to Sylvester Stallone and be on the lookout for his truly head-turning performance.

Over the Top

(1987) U.S., 93 minutes,

Director: Menahem Golan

October 16, 7:30 p.m.

Introduction by Stephen Crompton, Instructor, Department of Theatre and Film

Sylvester Stallone is a down-on-his-luck truck driver and competitive arm wrestler, looking to bond with his estranged son as they drive across the country while pursued by his son's evil and powerful grandfather (Robert Loggia). Their destination: the World Arm Wrestling

Championship in Las Vegas. The prize at stake: a new truck. Co-written by Stallone, *Over the Top* is a film that captures the ambitions of the notorious but now defunct exploitation studio, Cannon Films.

Pulse

(2001) Japan, 119 minutes,

Director: Kiyoski Kurosawa

October 23, 7:30 p.m.

Introduction by Adam Cohen, doctoral student in American Culture Studies

This prophetic horror film, said to have predicted the rise of internet isolation, tells two parallel storylines in which the souls of the deceased invade millennial Tokyo via the internet. Unlike low budget or franchise-driven Hollywood movies, Kiyoski Kurosawa's *Pulse* avoids the conventional gimmicks and overused clichés found throughout the horror genre. Instead, Kurosawa, recognized internationally for his work in Japanese horror cinema, presents a slow-burning, atmospheric film that fills audiences with existential dread.

International Film Series

Paradise Now

(2005) Palestine, 90 minutes,

Directors: Hany Abu-Assad

October 18, 7:30 p.m.

Introduction by Mohamadreza Babaei, doctoral student in the Department of Theatre and Film

An Academy Award nominee for Best Foreign Film, *Paradise Now* tells the story of two lifelong Palestinian friends who believe their freedom from the oppression of the Israeli government can only come from sacrificing themselves in a suicide bombing. International critics have praised the film as a breathless suspense thriller that portrays the suicide bombers not as fanatics, but as human beings who seek to escape the black and white claws of toxic politics.

Lemon Tree

(2008) Israel, 106 minutes,

Director: Eran Riklis

October 25, 7:30 p.m.

Introduction by Dennis Sloan, doctoral student in Theatre

A feminist and political allegory, *The Lemon Tree* tells the story of Salma, a Palestinian widow who earns her living from a grove of lemon trees her family has owned for fifty years. When the Israeli defense minister moves in next door and announces plans to uproot the trees to eliminate a perceived security risk, Salma engages in a legal battle to protect her income and her way of life.

Theatre

Main Stage: You Got Older

By Clare Barron

Winner, Obie Award for Playwriting and Performance

Winner, First Place, 2015 Kilroy's List

Finalist, 2015 Susan Smith Blackburn Prize

Nominee, Four 2015 Drama Desk Awards,

including Best Play

Directed by Sara Chambers

October 18-20, 25-27 (8 p.m.)

October 20, 21, 27 (2 p.m.)

Eva Marie Saint Theatre, Wolfe Center

A tender and darkly comic new play about family, illness, and cowboys – and how to remain standing when everything you know comes crashing down around you.

Main Stage: Little Shop of Horrors

Book and Lyrics by Howard Ashman

Music by Alan Menken

Directed by Michael Ellison

November 15-17 (8 p.m.)

November 17, 18 (2 p.m.)

Thomas B. and Kathleen M. Donnell Theatre, Wolfe Center

A deviously delicious musical tale of a meek floral assistant who stumbles across a new breed of plant that may bring him fame, fortune, and love – if it doesn't cost him everything!

Elsewhere: The How and the Why

by Sarah Treem

Directed by Rebecca K. Hammonds

September 28-29 (8 p.m.)

Eva Marie Saint Theatre, Wolfe Center

On the eve of a prestigious conference, an up-and-coming evolutionary biologist wrestles

for the truth with an established leader in the field. This intimate and keenly perceptive play explores the difficult choices faced by women of every generation.

Elsewhere: The Sleeper

by Catherine Butterfield

Directed by Dennis Sloan

November 2-3 (8 pm)

Eva Marie Saint Theatre, Wolfe Center

A hauntingly comic tale of fear and betrayal that poses questions about the dangerous absurdity of assumptions in a post-9/11 world.

SPRING 2019

Film/Tuesdays at the Gish

Get Out

(2017) U.S., 103 minutes,

Director: Jordan Peele

February 19, 7:30 p.m.

Introduction by R. Monk, Master's student in Popular Culture

Don't miss Jordan Peele's acclaimed debut film, which is both a jump-scare thriller and a masterpiece of social analysis. Daniel Kaluuya is Chris, the new black boyfriend brought by his white girlfriend (Allison Williams) to meet her family and spend the weekend at their estate. Socially awkward moments devolve into disturbing and then terrifying experiences as Chris's buddy back home (Lil Rey Howery) becomes a source of comic relief, incisive commentary, and Chris's only lifeline.

Marshall

(2017) U.S., 118 minutes,

Director: Reginald Hudlin

February 26, 7:30 p.m.

Introduction by Jacqueline Hudson, doctoral student in American Culture Studies

Directed by Reginald Hudlin and starring Chadwick Boseman, *Marshall* is about Thurgood Marshall, the leading NAACP lawyer from 1938-1961 whose victories include the landmark *Brown vs. Board of Education of Topeka* decision, and who became the first African American Supreme Court justice in 1967. To illuminate Marshall as a person, the film concentrates on a case early in his legal career when he represented a black man accused of rape by his white female employer.

Gook

(2015) U.S., 94 minutes,

Director: Justin Chon

March 5, 7:30 p.m.

Introduction by Tyler Wertsch, doctoral student in American Culture Studies

Justin Chon, a YouTube personality and star known for portraying Eric in the *Twilight* films, directs and stars in this gritty award-winning indie film. Set in 1992 South Central Los Angeles at the time of the Rodney King case, the story follows Korean storeowners Eli (Chon) and his brother, and Eli's brotherly friendship with a preteen African American girl, whose family, like everyone in the neighbor, see the Koreans as part of the racist system.



EVENTS

SPRING 2019

Tuesdays at the Gish

Continued

Raw

(2016) France, 98 minutes,

Director: Julia Ducournau

March 12, 7:30 p.m.

Introduction by Anna McKibben,

curator of the film/politics/culture blog Start

Focus End

Raised as a vegetarian, freshman Justine (Garance Marillier) is sent to a reputable veterinary school where her older sister is studying. There, Justine is suddenly thrust into an alarming world of traditions and vicious initiation rituals. Before long, she is forced to ruminate over her devout herbivorous beliefs. Descending deep into uncharted animalistic tendencies, an unprecedented and unquenched craving for raw meat will replace her revulsion, transforming Justine into a monstrous carnivore.

Wendy and Lucy

(2015) U.S., 80 minutes,

Director: Kelly Reichardt

March 26, 7:30 p.m.

Introduction by Elizabeth Collins, doctoral student in American Culture Studies

This award-winning film is an intimate character study of a young woman, Wendy, and her dog Lucy. On her way to find work in Alaska, Wendy's car breaks down in a small town and she finds herself stranded and unable to pay for repairs or even food. Directed by Kelly Reichardt and starring Michelle Williams, this American drama is a simple yet beautifully told narrative of uncertainty and hope in the face of hardship.

Faculty Cineposium

April 2, 7:30 p.m.

BGSU faculty and Studio Experience films,

90 minutes, Curator: Lucas Ostrowski

Moderated by Lucas Ostrowski, Assistant Professor, Department of Theatre and Film

Faculty Cineposium is an event for screening and discussing Department of Theatre and Film Studio Experience productions directed by faculty and produced by student filmmakers.

It is an opportunity to see films that have premiered on campus and gone on to festival screenings. It is also a chance to talk with student and faculty filmmakers about the pre-production, production, post-production, and distribution process.

Screen-Play

April 9, 7:30 p.m.

BGSU student screenplays, 90 minutes,

Curator: Austin Windau

Moderated by Austin Windau, undergraduate film production major and Honors College Student

This event features staged readings of two student screenplays. Thoughtful discussions involving the author, the audience, and the performers follow each reading. The conversations will explore the authors' visions to facilitate revisions that will strengthen story structure, characterizations, tone, dialogue, and the translation into actual production.

Premiere

The Study

May 10 (8 p.m.)

Thomas B. and Kathleen M. Donnell Theatre, Wolfe Center

The Study is a bleakly satirical web series about students participating in a research study for a competitive scholarship. It is written and directed by students enrolled in THFM 4880 The Studio Experience with Assistant Professor Lucas Ostrowski acting as show runner/producer.

Theatre

Main Stage: *The Wolves*

By Sarah DeLappe

Finalist, 2017 Pulitzer Prize for Drama

Winner, 2015 Relentless Award for Playwriting

Directed by Emily Aguilar

April 28-March 2, March 7-9 (8 p.m.)

March 2, 3, 9 (2 p.m.)

Eva Marie Saint Theatre, Wolfe Center

A girls' indoor soccer team in the suburbs grapples with big questions in this portrait of life, liberty and the pursuit of happiness suburban America.

Main Stage: *A Midsummer Night's Dream*

by William Shakespeare

Directed by Heidi L. Nees

May 2-4 (8 p.m.)

May 4, 5 (2 p.m.)

Thomas B. and Kathleen M. Donnell Theatre, Wolfe Center

In Shakespeare's most beloved comedy, four young lovers get mismatched by magic when they encounter feuding fairies and a band of amateur play-makers in the dark woods.

Elsewhere: *I Didn't Want a Mastodon*

by Halley Feiffer

Directed by Missy Snyder

February 1-2 (8 p.m.)

Conrad Choral Room, Wolfe Center

A comic reminder that the only way to truly connect with one another is to stop and listen.

Elsewhere: *Kolossians Kolony*

by Kester E. Oshioreame

A Public Reading

Directed by Leesie Akubue

February 21 (7 p.m.)

Conrad Choral Room, Wolfe Center

A political satire that captures a season in Nigeria's history as a "Kountry Kolonized" by Kolossians (a mentally unstable military regime) and an altercation over oil wealth which led to the eventual execution of the "Ogoni Nine." Playwright Kester E. Oshioreame has been invited to participate in a production talkback, and to hold a writing workshop – more details to come!

Elsewhere: *Dog Sees God*

by Bert Royal

Directed by Cody Page

April 12-13 (8 p.m.)

Eva Marie Saint Theatre

A revised perspective on high school versions of some favorite comic characters, The Peanuts. What happens when everything we thought we knew about this childhood classic changes as these individuals come of age in our current society?

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.



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.



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.



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.



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

DIALOGUE WITH...



HANNAH MUELLER
NEW FACULTY MEMBER

You went to Cornell to receive your PhD. Please tell us about your experiences there.

The slogan of Ithaca, NY is: “10 square miles, surrounded by reality.” Which gives you a bit of an idea of what it’s like to go to graduate school at Cornell. It’s a bubble of vegan organic local food and micro-breweries and Marxist theory and queer dance parties surrounded by beautiful nature and economically depressed industrial towns in upstate New York. There is not all that much to distract you from your work and you are constantly surrounded by university folks which is good in the sense that it fosters a really intense intellectual environment.

What drew you to come and work at BGSU? Where did you work between your doctoral graduation and now?

I taught at NYU, Hunter College (CUNY), and Drew University in New Jersey. I also worked remotely for the Digital Scholarship Department at Cornell University Library. I was excited to come to BGSU for a number of reasons, but just to name a few: First, I am very invested in inter- and transdisciplinary scholarship, in research and teaching collaborations across departmental or disciplinary boundaries, and BGSU seemed like a place that would welcome such an exchange of ideas. I also was thrilled to find a professional home at a public university because I believe that education should be accessible and affordable to everyone. I admit that I like the slower pace of BG after my time in NYC, which is exciting and amazing in many ways but can also quite frankly wear you out.

What are you currently teaching at BGSU? What classes might you want to teach in the future?

Right now I am teaching “Introduction to Film” and “History to Film.” It’s nice to really focus on the foundations of our discipline, to teach and simultaneously question the canon, and to offer incoming students the tools they will need to progress in the field. In the spring semester, I am also going to guest-lecture for a class on “Gender and Communication” in the Department of Communication. In coming years I might also teach genre- or topic-specific courses, and I have a few ideas for courses that could be really interesting. There’s a class on politics in fairy tale film adaptations that I would love to teach, or a seminar on fictional and documentary takes on the prison-industrial complex in US cinema, just to name a couple of ideas.

What is the main focus of your research?

Broadly speaking, my research focuses on popular media and popular audiences. I am currently working on a book manuscript on social and political activism in fan communities; my other current major project focuses on representations of prisons and incarcerated people in popular culture. I have also been doing work on representations of nudity and sex

in different popular media. One of the things I look at, for example, is the way in which naked bodies are depicted in cinema and television depending on the character’s gender, sexual orientation, race/ethnicity, age, and body type. I am also very interested in discourses around media consumption and social class - what media, what genres, and which texts are considered “low brow” or “highbrow” and what factors influence these categories.

What does your teaching experience bring to your students at BGSU? What do you hope they get out of the program?

I want them to be able to look at films with different eyes, without losing their love for cinema in the process. Although I am an instructor of film studies, I also have training in literary studies and media studies; I have taught in those fields and I often draw connections between different art forms and media. So you might say that I can offer them a perspective on film as it functions as part of a broader media landscape. My approach to teaching is shaped by the opportunities I have had to teach students from very different backgrounds and in extremely different learning environments. I suppose I have learned to see past the degree and the grades on a transcript, and to focus instead on the student’s potential and the dedication they bring to their work. I also know that being a student is tough when you work a full-time job and/or take care of a family, and I have the greatest respect for those who pursue a degree despite dealing with such difficult circumstances.

What are some of your favorite movies and why? Are there any movies or types of film or media you usually don’t like?

That’s a tough question. There are so many films I love and enjoy for very different reasons. Then there are films that I can appreciate intellectually but am kind of bored by on a personal level . . . I admit that I am not a horror fan, though I am fascinated by the genre and its history and conventions. And I don’t like war movies very much. A few films that I can watch over and over without ever getting tired of them: *Lilo & Stitch* (Disney’s most underrated film); Matthew Warchus’ *Pride* (Gay rights and workers’ movement and 1980s pop music and Andrew Scott and Wales. What more do you need?); *Little Miss Sunshine* (I know this film has gotten some flak for being too demonstratively indie, but there is something about this kind of road movie-slash-complicated dysfunctional family story with an excellent ensemble cast that just gets me).

Tell us one thing that would surprise us about you.

Not sure if it’s a surprise to anyone, but I know how to shoot a compound bow and kind of really like it. Just for target practice though, and to be prepared for when the zombies come – I have been a vegetarian forever, so please don’t invite me to go hunting!

DIALOGUE WITH...



BESSIE D. SMITH
ALUMNA, MUSICAL
THEATRE (2016)

After graduation, you spent two seasons performing at Cedar Point. Tell us about the work you did there, and what lessons you'll take from it as you move forward in your career.

During the two seasons I worked at Cedar Point, I performed in four shows (two being the same show with major revisions). My first summer, our cast did just under 400 performances, which is not uncommon for amusement park entertainment. I performed the same shows for crowds of one and crowds of thousands. Through the sweat and fears, I learned about consistency and stamina, two key skills that separate novice performers from professional artists. I fondly refer to my time at Cedar Point as the second part of my "higher education."

You have been in New York City for roughly a year now. What projects have you worked on in that time?

Since moving to New York in December 2017, I have been in four productions, two staged workshops, and a handful of cabarets. I celebrated my off-Broadway debut with *Sistas: The Musical in June*.

You've also started a blog and you're co-hosting a podcast. How do those factor into and feed your work as a performer?

I started my blog after the umpteenth conversation I had with a friend about being young and broke in NYC. What began as a cathartic way to release the stress of the hustle continues to be a practice of my writing skills, which directly feeds into my secret dream of one day writing a book (or several). The podcast fell into my lap. I'd been wanting to start one for a while and David Andrew Laws, who had just hired me to be his personal assistant, invited me to co-host. Both projects are training wheels for me, yielding skills I've been dying to hone and flex.

Can you talk a bit about the intricacies and the importance of networking? How do you navigate that process?

Being young and admittedly green in the business, there are few limitations that I have put on myself as far as when and with whom I network. Everybody is a somebody, and everybody knows somebody. I heavily apply the Golden Rule; just be nice to everyone, schmooze and be schmoozed. Form your tribe of peers and industry pals who have varying skill sets and

create work that can only come from collaboration. Networking is a foolproof career-building strategy, and it begins the moment you become your own brand ambassador. You will always be your #1 handler. When you hustle for you, others see that you are worth hustling for.

How did your time in BGSU's Department of Theatre and Film prepare you for the work you've been doing since you graduated?

Tenacity. "Downtime" did not exist, and that's not because I was always cast. I was always working on something, whether that be with the Theatre Department, The Vocal Jazz Ensemble, The Gospel Choir, the Not Yet Perfect a cappella group, and so on. This still rings true; between projects, I am always researching one for the future. Famed Jazz Choreographer Luigi Faccuito said it best: "Never Stop Moving." That has stuck with me since sophomore year Jazz class with Traci Wilson, and it encourages me to continue existing within the craft in multiple capacities.

What's next on the horizon for you?

At the end of October, I will be making a temporary move to Thailand with a family I work with in New York. While there, I will continue to build my career through networking and creating new content. As stated before, there is no such thing as downtime. I'm very excited to see what artistic gains await in Bangkok!

What advice do you have for Theatre and Film students as they graduate and embark on their post-university careers?

Take a little something from every project you do. Whether it be a lesson, a new skill, or the next job opportunity, there is always something to be gained. Seek a life that is not just useful to you, but a life that builds up others and connects different worlds. Surround yourself with people and environments that encourage you to Hustle, Grind, and Rally for your Art. Most importantly, always *always* be grateful. Never forget how blessed we are to do what we love.

Read Bessie's blog at
<http://besstonabudget.blogspot.com/>

Hear Bessie's podcast at
<https://www.davidandrewlaws.com/podcasting>

DIALOGUE WITH...



KEISHA MARTIN
ALUMNA, FILM PRODUCTION (2018)

Since you finished your degree at BGSU, you've started classes at Ohio University. Tell us what you're working on.

I am in my first year of three in working towards an MFA in Film Production. This year I am working on a no-dialogue 16mm short, a documentary, and a 10-minute short.

How is your program structured, and when do you anticipate completing it?

My program is structured in a three-year format. The first year is commonly called "boot camp." We make three films and learn a strong foundation in all things film-related. The second year is much less structured and allows students to take more specialized classes in fields they desire. Along with that, one short film is typically made during this year as students create a portfolio of work. The third year is thesis year, during which you work with the chair and a committee to create an advanced piece of work.

How did you hear about your current program, and what was the admissions process like?

I heard about this program through Professor Lucas Ostrowski, who is an alumnus of OU. The admissions process was fairly straightforward. It required an initial application that included a portfolio, written work, and other creative and academic materials. That was followed by an interview.

What have you found to be the biggest challenge at Ohio so far?

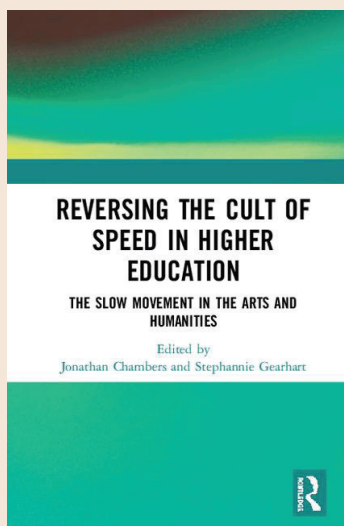
The biggest challenge I have encountered at OU so far would be finding time to really take in the natural beauty that surrounds the college. It is located right next to the Hocking River and very close to the Wayne National Forest, and it's just a picturesque landscape.

How did your time at BGSU prepare you for your current experience?

My experience and time at BGSU helped prepare me for my time at OU by providing me with a well-rounded education in film production. Additionally, BGSU gave me multiple opportunities to create and collaborate with multiple artists, which gave me a leg up in working with a diverse group of fellow creators at OU.

What is your ultimate goal in film?

My ultimate goal in film would be to tell stories that normally would not get told. I want to help make these stories come to life and I want to work creatively and collaboratively with many different types of people.



This fall, Routledge published *Reversing the Cult of Speed in Higher Education: The Slow Movement in the Arts and Humanities*, edited by BGSU Theatre Professor Dr. Jonathan Chambers and Dr. Stephanie Gearhart, Associate Professor of English.

A collection of essays written by arts and humanities scholars across disciplines, the book argues that higher education has been compromised by its uncritical acceptance of our culture's standards of productivity, busyness, and speed. Inspired by the Slow Movement, contributors explain how and why university culture has come to value productivity over contemplation and rapidity over slowness. Chapter authors argue that the arts and humanities offer a cogent critique of fast culture in higher education, and reframe the discussion of the value of their fields by emphasizing the dialectic between speed and slowness.

ACCOMPLISHMENTS & ACTIVITIES

FACULTY

Angela K. Ahlgren, PhD

Conference Presentation: "Bodies as Graphic Design: Southeast Asia and Alwin Nikolais' *Totem* (1960); Modernist Studies Association; November 2018.

Conference Presentation: "Entangled Limbs and Hybrid Aesthetics: Arousal and Sublimation in the Balanchine Archive"; "Archived Arousal?" Working Group; American Society for Theatre Research; November 2018.

Jonathan Chambers, PhD

Publication: Co-edited with Stephannie Gearheart. *Reversing the Cult of Speed in Higher Education: The Slow Movement in the Arts and Humanities*. Routledge, November 2018.

Conference Presentation: "Misremembering *Indecent*"; "Archived Arousal?" Working Group; American Society for Theatre Research; November 2018.

Stephen Crompton, MFA

Publication: Co-authored with Amanda Firestone (with featured photograph). "Where the (Moving) Sidewalk Ends: Images of Wasted Americana in the Pre-apocalyptic World." *Ruin Porn and the Obsession with Decay*. Ed. Siobhan Lyons. Palgrave Macmillan, 2018. 103-118.

Screening: *Sweet Love*. That One Film Festival; Muncie, Indiana; April 2018.

Screening: *Sweet Love*. San Francisco Documentary Film Festival; San Francisco, CA; June 2018.

Screening: *Sweet Love*. docLAHOMA; Oklahoma City, OK; July 2018.

Screening: *Highway Semiotics*. University Film and Video Association; "Works-in-Progress Screening"; Las Cruces, NM; July 2018.

Screening: *Sweet Love*. Urban Institute of Contemporary Art; "Open Projector Night"; Grand Rapids, MI; August 2018.

Screening: *Sweet Love*. Sidewalk Film Festival; Birmingham, AL; August 2018.

Production: Director of Photography; *The Man from Sky River* (working title); University of Tampa Department of Communication; June-July 2018.

Lesa Lockford, PhD

Publication: With Ronald J. Pelias and Tami Spry, "A Collaboration: Connected to, Constituted by, and Comfort in the Other," *International Review of Qualitative Research*, Forthcoming.

Conference Presentation: With Ronald J. Pelias; "A Collaboration: Connected to, Constituted by, and Comfort in the Other"; International Congress of Qualitative Inquiry; Urbana, IL; May 2018.

Conference Presentation: "Losing the Pleasure of Having an Effect on the World: The Performativity of Age and the Fundamental Game of Life"; National Communication Association; Salt Lake City, UT; November 2018.

Performance: Audiobook Narrator, *The Collapse of Western Civilization: A View from the Future* by Naomi Oreskes and Eric M. Conway, Dreamscape Audio Books, July 2018.

Performance: Audiobook Narrator and "Mrs. Budwing," *Jumanji* by Chris Van Allsburg, Dreamscape Audio Books, July 2018.

Hannah Mueller, PhD

Conference Panel Chair: "Transcultural Storytelling in Netflix's *Sense8*"; Console-ing Passions International Conference on Television, Video, Audio, New Media, and Feminism; Bournemouth, UK; July 2018.

Conference Presentation: "A Dangerous Pervert Demon: Cultural Hierarchies of Gender and Sexuality in *Sense8*'s Globalized Narrative Universe"; Console-ing Passions International Conference on Television, Video, Audio, New Media, and Feminism; Bournemouth, UK; July 2018.

Heidi Nees, PhD

Conference Presentation: "(Present)ing the Past: Immediacy and Impact in the Theatre History Classroom"; "The Pedagogy of Extraordinary Bodies" Working Group; American Society for Theatre Research Forum; November 2018.

Geoffrey Stephenson, PhD

Production: Vocal Coach and Associate Director; Musical Theatre Camp; BGSU College of Musical Arts Summer Music Institute; Bowling Green, OH; June 2018.

Performance: "Colonel Mustard"; *Clue: The Musical*; Paul Bunyan Playhouse; Bemidji, MN; July 2018.

Performance: "Edna Turnblad"; *Hairspray: The Musical*; Paul Bunyan Playhouse; Bemidji, MN; August 2018.

Performance: Voice Faculty Recital; BGSU College of Musical Arts Faculty Artist Series; Bowling Green, OH; August 2018.

Production: Director; *The Most Happy Fella*, BGSU College of Musical Arts Opera Theatre; Bowling Green, OH; November 2018.

ACCOMPLISHMENTS & ACTIVITIES

GRADUATE STUDENTS

Mohamadreza Babae

Award: Thomas Marshall Graduate Student Award. American Society for Theatre Research; San Diego, CA; November 2018.

Conference Presentation: "Unpacked: Performing Racial Mobility"; "Moving San Diego: Sites, Senses, and Bodies" Working Group; American Society for Theatre Research Forum; San Diego, CA; November 2018.

Patrick Felton

Conference Presentation: "50 Shades of Kate: Changing Contexts in Theatrical Performance of Spanking"; Pacific Ancient and Modern Language Association; Bellingham, WA; November 2018.

Rebecca K. Hammonds

Award: 3rd Place, Research Presentation Awards; "Nettie: A Bookish Woman in *The Color Purple*"; Charles E. Shanklin Research Colloquium; Bowling Green, OH; April 2018.

Conference Presentation: "Nettie: A Bookish Woman in *The Color Purple*"; Charles E. Shanklin Research Colloquium; Bowling Green, OH; April 2018.

Seung-A (Liz) Lee

Conference Presentation: "Margaret of Anjou's Space of Desire in *The Hollow Crown* 'Henry VI (Part One)"; Literature and Film Association; New Orleans, LA; November 2018.

Cody Page

Conference Presentation: "*The Captive*: Recovering Queer Voices in the Theatre History Canon"; Association for Theatre in Higher Education; Boston, MA; August 2018.

Conference Presentation: "But Are They?: Queer Baits/Straight Dates"; Mid-Atlantic Popular Culture Association; Baltimore, MD; November 2018.

Daniel M. Ricken

Conference Presentation: "An Indecent Match: Staging the Jew in Contemporary American Theatre"; Charles E. Shanklin Research Colloquium; Bowling Green, OH; April 2018.

Conference Presentation: "Let's Hear it for the Boys: Examining the Creation of the Non-traditional Couple in *Footloose*"; Midwest Popular Culture Association; Indianapolis, IN; October 2018.

Service: Graduate Student Subcommittee Representative; Professional Development Focus Group; Association for Theatre in Higher Education; 2018-2020.

Dennis Sloan

Conference Presentation: "Do I *Sabe* Yet? Living/Performing in the Mixed Race Liminal Space"; "Blurring the Lines in the Sand: Border Actions and Investigations" Working Group; American Society for Theatre Research Forum; San Diego, CA; November 2018.



The Threepenny Opera

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