

DEPARTMENT OF THEATRE AND FILM SPRING 2019 NEWSLETTER



2018-2019 | Vol. 3 No. 2

GREETINGS FROM THE CHAIR



From Sarah DeLappe's award-winning new play *The Wolves* to William Shakespeare's *A Midsummer Night's Dream* to the world premiere of the Studio Experience project, a web series entitled *The Study*, our Spring 2019 mainstage season has run the gamut from the classic to the contemporary, from the live to the digitized. Our production programming doesn't stop with the mainstage; our Elsewhere Season brought us a thought-provoking assortment of student-directed contemporary productions. Film culture is alive and well on campus. Our weekly "Tuesdays at the Gish" film screening series provided the campus and community with the opportunity to see an array of noteworthy independent films that don't make it into the cineplex in this region. Two 48-hour Film Festivals were presented this semester where students work in teams to plan, shoot, and edit films in 48 hours; the results are then judged and presented a few days later. As we do each year, we hosted the Dance Concert at the beginning of the semester. In the fall, a minor in Dance will be added to the department. It's been a long-time coming but we are excited that Dance will now be part of us.

In this semester's newsletter, you'll read about our students' and faculty members' most recent accomplishments, as well as a number of events and guest artists hosted by both the department and our student organizations. We would especially like to extend a welcome to a new student organization, the Film Appreciation Club, which is advised by Film Instructor Dr. Hannah Mueller. We hope you'll also enjoy this semester's featured conversations with Administrative Assistant Jodie Schroeder; Assistant Professor in Film Production Lucas Ostrowski; and PhD students Dan Cullen, Cody Page, and Leesi Patrick.

Be sure to check out our 2019-2020 mainstage season and mark your calendars. We are pleased to announce that our Mainstage season will include on-campus performances by our very popular Theatre for Young Audiences touring group, the Treehouse Troupe.

There is so much wonderful artistic work going on in the department. As you can see, our students are engaged, productive, and wonderfully creative. For those of you who might want to help support the talent scholarships for our students, I urge you to donate to the "Friends of Theatre and Film" foundation account. Those funds will go directly to supporting our students. If you have already given in our recent Giving Day, thank you very much. We all, but mostly our students, appreciate your support.

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

CONTACT

Department of Theatre and Film
Bowling Green State University
212 Wolfe Center for the Arts
Bowling Green, OH 43403
Phone: 419-372-2222

Lesa Lockford
Chair
229 Wolfe Center for the Arts
lockflo@bgsu.edu
419-372-9381

Steven E. Boone
Undergraduate Coordinator
237 Wolfe Center for the Arts
sboone@bgsu.edu
419-372-7178

Jonathan Chambers
Graduate Coordinator
223 Wolfe Center for the Arts
jonathc@bgsu.edu
419-372-9618

Facebook:

[www.facebook.com/
BGTheatreFilm](http://www.facebook.com/BGTheatreFilm)

Twitter:

@BGTheatreFilm

Instagram:

@BGTheatreFilm

Email:

theatrefilm@bgsu.edu

02.15 & 02.16

Broadway Cares

Members of MuTS (Musical Theatre Students) opened their spring cabaret performance series with the theme "Girls Will be Girls." Members and non-members alike gave two performances celebrating the music of woman-identifying lyricists and composers. Together, the performance and associated silent auction raised over \$1250 to benefit Broadway Cares/Equity Fights AIDS.



02.20 & 04.03

48-hour Film Festivals

Film students gathered this semester for two 48-hour film festivals. At each festival, students worked in groups to create films—from initial writing to final cut—in just 48 hours. The finished films screened on February 20th and April 3rd.



02.23

Stage Combat Workshop: Melissa Bennett

BGSU Theatre and Film alum Melissa Bennett returned to campus on Saturday, February 23 to facilitate a workshop in stage combat. Students learned techniques for safely engaging in choreographed violence on stage and in film. The workshop was sponsored jointly by MuTS and Alpha Psi Omega (APO).



03.04

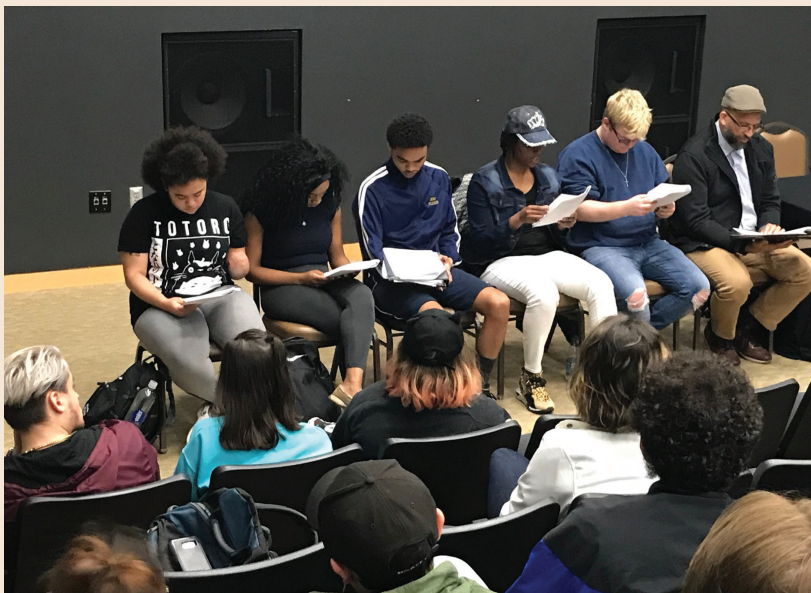
Visiting Scholar: Patrick McKelvey

The Graduate Student Theatre Organization (GuSTO) and the Department of Theatre and Film hosted Dr. Patrick McKelvey, Assistant Professor of Theater and Performance Studies at the University of Pittsburgh, on Monday, March 4th. Dr. McKelvey presented research from his current book project, *Crip Enterprise: Disability Goes to Work in U.S. Performance*.

04.09

Screen-Play

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



04.26-28

Film and Media Festival

BGReel and UFO celebrated more than a decade of the annual Film and Media Festival this year, screening original films submitted by members of the BGSU and local communities. This year's selections were judged by film professionals from Ann Arbor, Kentucky, and New York.



05.10

Web Series Premiere: *The Study*

Students of THFM 4880 The Studio Experience premiered their web series, *The Study* at the end of the term. *The Study* was created, written and directed by students enrolled in THFM 4880 The Studio Experience with Assistant Professor Lucas Ostrowski acting as show runner/producer.

CONGRATULATIONS!

The BGSU cast of Alpha Psi Omega (APO) has been awarded a \$2,500 grant from the national organization. These funds will be used in the 2019-2020 academic year to provide additional education with guest artists in the areas of improvisation and establishing career paths in technical theatre.

Ph.D. candidate Mohamadreza Babae and Ph.D. student Dan Cullen received the Charles E. Shanklin Award for Research Excellence.

Mohamadreza was awarded for his paper, "*Unpacked Refugee Baggage: Performing Middle Eastern Cultural Memory.*" Dan was awarded for his paper, "*Intimacy Directors: A Theatrical Bridge Between Feminist Generations.*" Their papers were selected from among 70 papers representing arts and humanities.

Ph.D. candidate Daniel Ricken was awarded a Katzner Award for Graduate Student Research and Professional Development.

The Katzner Award will support Daniel's dissertation research in New York, NY.



ALUMNI SPOTLIGHT

Cara Kern (Film Production Major, Theatre Minor, 2017) recently found herself working Wardrobe in Detroit for the national tour of Broadway's smash-hit, *Hamilton!* "*Hamilton* is very particular about their repairs – and everything they were looking for, I learned at BGSU," she told BGSU Costume Shop Manager Laurel Daman. Congrats to Cara for finding her way into "the room where it happens!"

PAST EVENTS

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

Jordan Peele's acclaimed debut film stars Daniel Kaluuya as Chris, the new black boyfriend brought home by his white girlfriend (Allison Williams). Socially awkward moments devolve into disturbing and then terrifying experiences.

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

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.

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 directs and stars in this gritty award-winning indie film that follows Korean storeowner Eli's (Chon) friendship with a preteen African American girl against the backdrop of the 1992 Rodney King case.

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

Vegetarian Justine (Garance Marillier) is thrust into an alarming world of traditions and vicious initiation rituals at a reputable veterinary school, where an unprecedented and unquenched craving for raw meat transforms 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

On her way to find work in Alaska with her dog, Lucy, Wendy's car breaks down in a small town and she finds herself stranded and unable to pay for repairs or even food. 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.

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

Department of Theatre and Film Studio Experience productions directed by faculty and produced by student filmmakers were screened and discussed by students and faculty.

Screen-Play

April 9, 7:30 p.m.

BGSU student screenplays, 90 minutes,
Curator: Austin Windau

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

Thoughtful discussions involving the author, the audience, and the performers followed readings of screenplays written by BGSU students. The conversations explored the authors' visions to facilitate revisions that will strengthen story structure, characterizations, tone, dialogue, and the translation into actual production.

PREMIER

The Study

May 10 (8 pm)

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 was 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 pm)

March 2, 3, 9 (2 pm)

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 pm)

May 4, 5 (2 pm)

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 pm)

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 Leesi Akubue

February 21 (7 pm)

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 join us in the future for a production talkback, and to hold a writing workshop.

Elsewhere: *Dog Sees God*

by Bert Royal
Directed by Cody Page

April 12-13 (8 pm)

Eva Marie Saint Theatre

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

2019-2020 THEATRE SEASON

Main Stage: *The Drunken City*

by Adam Bock

Directed by Dennis Sloan

October 17-19, 24-26 (8pm)

October 19, 20, 26 (2pm)

Eva Marie Saint Theatre, Wolfe Center

Off on the bar crawl to end all crawls, three twenty-something brides-to-be find their lives going topsy-turvy when one of them begins to question her future after a chance encounter with a recently jilted handsome stranger.

The Drunken City is a wildly theatrical take on the mystique of marriage and the ever-shifting nature of love and identity in a city that never sleeps.

Main Stage Treehouse Troupe:

When She Had Wings

By Susan Zeder

Directed by Cynthia Stroud

November 7 (7pm)

November 9 (2pm)

9-year-old B – just plain B, like the letter – and a mysterious stranger who may just be Amelia Earhart must help each other remember how to fly...both literally and metaphorically.

Mainstage:

Mr. Burns: A Post Electric Play

By Anne Washburn

Directed by Jonathan Chambers

November 21-23 (8pm)

November 23, 24 (2pm)

Thomas B. and Kathleen M. Donnell Theatre

After the collapse of civilization nearly a century in the future, a group of survivors begins to piece together the plot of an episode of *The Simpsons* from memory. Moving seven and then seventy-five years later, *Mr. Burns* explores how the pop culture of one era might evolve into the mythology of another.

Mainstage: *Collective Rage*

By Jen Silverman

Directed by Sara Chambers

February 20-23, 27-29 (8pm)

February 22, 23, 29 (2pm)

Eva Marie Saint Theatre

Betty is rich; Betty is lonely; Betty's busy working on her truck; Betty wants to talk about love, but Betty needs to hit something. And Betty keeps using a small hand mirror to stare into parts of herself she's never examined. Five different women named Betty collide at the intersection of anger, sex, and the "Thea-Tah."

Elsewhere: *Pippin*

Music and Lyrics by Stephen Schwartz

Book by Roger O. Hirson

Directed by Michael Ellison

April 30 & May 1, 2 (8pm)

May 2, 3 (2pm)

Thomas B. and Kathleen M. Donnell Theatre

Recently revived on Broadway to great acclaim, *Pippin* uses the premise of a mysterious performance troupe to tell the story of Pippin, a young prince on a search for meaning and significance. Drawing its fictional characters from two real-life individuals of the early Middle Ages, *Pippin* is a story of the magic of self-discovery.



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

STUDENT ORGANIZATIONS



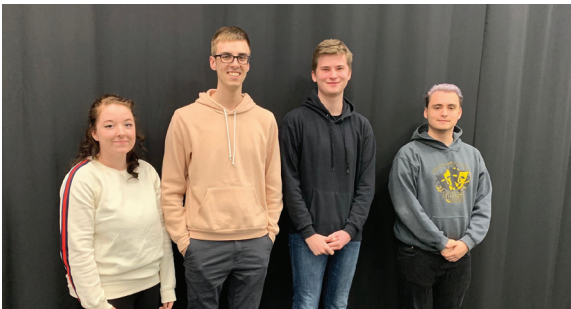
Alpha Psi Omega (APO)

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. Alpha Psi Omega is advised by Sara Chambers.



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. BGReel is advised by Jose Cardenas. UFO is advised by Thomas Castillo.



Film Appreciation Club

The purpose of the Film Appreciation Club is to introduce films to film enthusiasts that they may not have seen otherwise. The club also gives the opportunity for viewers to fully experience films that are not screened anywhere else. Topics of discussion that have been covered so far include horror subgenres, film noir, animation, mind-bending films, color palettes, neo-noir, Black directors, Oscars best picture winners, Russian film, Women directors, Giallo, and New German Cinema. Film Appreciation Club also hosts the annual Oscars Watch Party. The Film Appreciation Club is advised by Hannah Mueller.



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. GuSTO is advised by Jonathan Chambers.



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. Beginning with this spring's production of *A Midsummer Night's Dream*, MuTS has joined the Broadway Cares/Equity Fights AIDS Red Bucket Initiative, inviting patrons to contribute at one performance each weekend of every mainstage production. Look for their red buckets next season to contribute to this worthy cause! Members try to take at least one group trip to a professional touring show per year. MuTS is advised by Heidi L. Nees.

DIALOGUE WITH...



JODI SCHROEDER

ADMINISTRATIVE
ASSISTANT

How long have you worked in the Department of Theatre and Film? What were you doing before you joined us?

After the completion of my undergraduate graduation, I joined Taylor Nelson Sofres (formerly NFO Research) in Northwood, Ohio and began my professional journey within the market research field. There I worked with panel sample data distributions daily. Through experience, I ended up being a primary point of contact for one of their market research methodologies commonly known as "river sampling." I joined the BGSU community first within the Department of Chemistry in February 2012, then became the senior secretary for the Department of Theatre and Film, as well as the School of Art. With that role here at BGSU, I was responsible for providing administrative support to those departments while assisting various projects for marketing and communications, University advancement, and the College of Arts and Sciences. In April 2015, I transitioned into my current position, administrative assistant for the Department of Theatre and Film.

What are your overall duties? What does a typical day look like for you?

I handle budgetary items, execute schedule development processes, maintain departmental records, including National Association of Theatre Schools, enrollment records, and facilities audit reports to name a few. Throughout the day, I can be doing a myriad of tasks such as budget transfers, trouble-shooting issues with colleagues, or scheduling room reservations for our students. One of my most memorable days within the Department was giving a tour to a group of prospective students; at the conclusion, the group broke out into a thank you song. It was so sweet, I shed a tear because of their thoughtfulness.

You recently completed a master's degree. What did you study?

Yes, one of the most rewarding experiences to date was the recent completion of my Master of Education, Workforce Education and Development. I chose this path because of my experience within the business industry combined with my Bachelor of Science in Business Administration (B.S.B.A.). My coursework included curriculum in and around educational psychology, communication in conflict, teaching and learning strategies for adult learners, and leadership theory and practice. I actually completed my culminating thesis project under the guidance of Dr. Cynthia Baron within the Department and the Mid-Major Portfolio Review course and students.

How has it changed your work in the Department of Theatre and Film?

This degree helped me better understand the challenges facing educators today. The education landscape is ever-evolving and it is very rewarding to have an increased appreciation for the direction in which higher education is moving. Achieving my advanced degree really enabled me to increase my leadership skills, become a clearer communicator, and be more empathetic toward the challenges facing students as they work toward their educational goals. Being in a similar situation is just a nice reminder of the wide variety of obstacles that students encounter.

You have a family at home. Tell us about them and their interests.

My husband Nick and I were high school sweethearts, both BGSU alumni! Nick has a B.S.B.A. majoring in management information systems and a Master of Business Administration from the University of Findlay. He is currently employed at Cooper Tire and Rubber Company as a business and information services manager. I am a proud mother of two children, Calvin (age 11) and Blaire (age 8). Calvin is a fifth-grader at Patrick Henry Middle School where he is being academically challenged in fractions, adages, persuasive paragraph writing, cursive handwriting, and spelling. Most recently he dabbled in playing a musical instrument – a trumpet! He also enjoys a multitude of athletics – tackle football, basketball, baseball, and golf. Blaire is a second-grader at Patrick Henry Elementary School where she is actively engaging in accelerated reading and reading comprehension, addition and subtraction, math facts, and phonics. She recently hit a major milestone celebrating the fact that she could pick out her own books to read rather than the teacher picking out her books. She is also involved in athletics, including basketball, softball, and golf.

What do you like best about working in the Department of Theatre and Film?

I enjoy the collaboration and exposure to a variety of learning experiences with each task. For example, I was able to help streamline the film internship paperwork to an online option. One of the things I love the most about my job is that no day is the same. I like to tackle problems and issues and strive to do my best each and every day. It has always been my goal in life to go above and beyond in my professional and personal life. BGSU has afforded me that ability to challenge myself each and every day. In addition, my colleagues are fabulous to work with! They are inspiring by the hard work and determination in all that they do and empower me to never give up.



MAKE A GIFT

Please consider making a donation to the Department of Theatre and Film Talent Scholarships. Your support helps fund undergraduate and graduate awards and scholarships, ensuring the development of future theatre and film professionals.

You can also contribute to our general fund to help bring in speakers and artists who provide unique learning opportunities to our students and help foster innovations in our educational programming. To make a gift, visit our website (www.bgsu.edu/theatre/film) and click on "Give," or contact Kristina M. Devine at 419-372-9213.

DIALOGUE WITH...



LUCAS OSTROWSKI
ASSISTANT PROFESSOR

This semester, you premiered a web series entitled *The Study*. Tell us what the project is about and how it came into being?

The Study is a short web series about university students participating in a competitive research study that offers a full tuition and fee waiver to the “winner”; however, this seemingly “harmless” competition reveals a sinister intention.

It originated from an unproduced concept developed by me and Professor Thomas Castillo. But, the produced version of *The Study* (written, directed, and edited by BGSU students) is completely different from the original idea. As a class, we wanted to make a project that comments on current economic and social issues.

Ultimately, our students are the reason why this project made it through all stages of production so smoothly.

You serve as producer/show runner for *The Study*, with a number of THFM students. Which students worked on the project and what did their work entail?

The Study was created through our multi-semester THFM 4880 Studio Experience class. Spring 2018 was conceptual development, writing, creative (director/DP) training, and early pre-production. Fall 2018 had us finish pre-production and complete principal photography (over the course of five weekends,) while Spring 2019 was devoted to post-production.



DAN CULLEN
PH.D. STUDENT

You had an opportunity in December to complete an intensive Viewpoints workshop with director Anne Bogart and her SITI company in New York. How did you come upon this opportunity?

I was on the SITI company website looking for photos and saw a listing for a masterclass with Bogart that was in the application phase. It was too good to pass up, so I applied.

Did you find any kind of preparation necessary before attending the workshop?

I did. We were told that the masterclass would be very physical and that we would need to be in fairly good shape, so I made an effort to keep a regular yoga practice. We also were given some text to memorize before we arrived. We had to learn one of five monologues and both parts of a short dialogue.

Tell us about the work you did while you were in New York.

It started off very similar to a lot of other work I had done with the Viewpoints. There were about 20 of us, and we spent some time developing a collective focus – becoming aware of the ensemble and the space, starting and stopping movement as one. It was amazing to see how quickly this group of total strangers was able to bond and become an ensemble where each member was comfortable trusting the group.

The second day began with exercises rooted in kinesthetic recall. We were asked to create sequences of gestures in small groups, commit them to memory, and execute them in rapid succession. We then began working with the texts, and with sound more generally. Eventually, we combined ideas from the kinesthetic recall portion of the day with the text work to create short solo performances that could interweave with each other.

The third day was occupied with some choric speaking exercises. In small groups, we recited our texts in short bursts ensuring that no more than one person was speaking at a time. Once each person had gotten through their entire monologue we moved into open Viewpoints. It reminded me that open Viewpoints is most useful when a group takes the time to build toward it rather than trying to start with it.

How do you find working on a web series different from working on a film?

A web series is a more arduous process than a short film production. For a standard short narrative film production, we are looking at 2-3 weekends of production. For *The Study*, we were in five full weekends of production. Additionally, we had to make sure the story moved from episode to episode smoothly and kept the overall narrative and character arcs consistent throughout the series. Also, we had to keep our hard-working student crew focused and well fed throughout the production process.

What kind of future do you see for *The Study* beyond its premiere this semester?

After the premiere, I will be submitting *The Study* to different film festivals in addition to broadcasting it online.

What other projects do you have coming up?

I always have multiple projects in various stages of production. Currently, I am working on a documentary about a singer-songwriter in River Rouge, Michigan. Additionally, I have a few short films ready for production in the summer, and am hoping to jump back into feature-length filmmaking soon.

What were the most valuable things you took away from your weekend with the SITI Company?

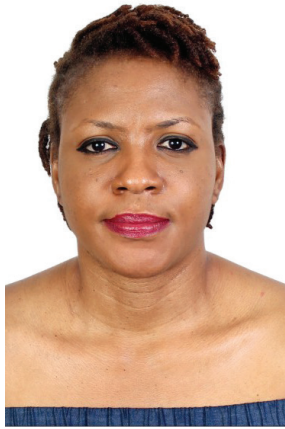
This work definitely made me broaden my ideas of what Viewpoints work can be. It is often tempting to think of it purely as ensemble-building work, and it certainly is good for that, but a solo performer can use them too. I also had very little experience with the vocal aspects of Viewpoints, and it was really exciting to spend time working with those. On a more tangible level, I came away with a Google doc full of notes, a reading list, and Anne Bogart's iTunes playlist.

You've also been doing some research lately tied to the recent attention given to the need for professionals who are trained to choreograph scenes of intimacy on stage and film. Are there ways in which Viewpoints might prove useful in that work?

Absolutely. Tonia Sina, who is one of the leaders in the field of intimacy choreography, bases a good bit of her work in contact improv, which is an integral part of Viewpoints work. I also think that the Viewpoints help us develop trust, spatial awareness, give-and-take, and physical facility that are all vital to staging intimacy.

What advice do you have for anyone considering a SITI workshop?

I'd highly recommend it to anyone who is interested in physical acting. Get there early for each session to clear your mind and loosen up your body. Bogart likes to hit the ground running. Get to know your classmates; these workshops draw some pretty incredible artists, and there is plenty to learn from them. The biggest thing for me is that notetaking is not possible in the studio. Use your breaks to write down everything you can. My class created a collaborative Google doc to share everything we could recall. Already I find myself consulting it regularly.



LEESI PATRICK
PH.D. STUDENT

Leesi, you directed a reading of Kester E. Oshioreame's *Kolossian's Kolony* in February; Cody, you directed a production of Bert V. Royal's *Dog Sees God*, which performed in April. Both performed as part of the Department of Theatre and Film's Elsewhere season. How did you first come across these scripts, and in what ways did they speak to you?

LP: I have been looking into the role of pidgin English on the American stage for some time. My overarching goal is to understand the possibility of attracting people of the lower class into theatre through the use of pidgin English since it is regarded as a language for the lower class. The playwright Kester Oshioreame is one of my mentors. I performed in *Kolossian's Kolony* when the Theatre Arts Department at the University of Port Harcourt entered it in the Nigerian Universities Theatre Arts Festival (NUTAF) during my undergraduate studies. NUTAF is a competition aimed at showcasing culture and arts from Nigerian universities. I also thought people could draw similarities and parallels with the theme of sycophancy in the script and events taking place in the politics of America today and I am glad the audience actually caught that theme as stated during the talkback session.

CP: I first came across this script as an undergraduate, through a recommendation from one of my friends. He told me about this play that used classic comic characters to tell a story about growing up and finding yourself. I had the chance to audition for the show in my senior year and played CB. One of the biggest ways it speaks to me is taking the nostalgia for a classic comic strip and subverting it for a new story. Audiences come to the show with a certain communal understanding of character and topic, and they get to see how those characters have come undone with time. I think it speaks to a human element in all of us—that no matter how much we feel we know something, time is an equalizer that can change anything. As a gay man, the script also speaks to me because I can remember the times in high school when I was searching for my own identity. I also know the feelings of shame or fear that come with trying to articulate sexuality that differs from the heteronormative. Those moments in the script speak to me specifically, but I also think they can speak to many people for different reasons. Even though the show might deal primarily with LGBTQ identity, there are lessons that are transferable to many situations.

Why did you feel these plays were right for the Elsewhere season and the BGSU/Bowling Green communities?

LP: The Elsewhere season is all about giving students the opportunity to develop their skills and providing an avenue for workshoping specific projects. Since it was my first time introducing the use of pidgin within productions, it was the perfect opportunity for developing and honing these skills to understand how such projects might work on a larger scale. This was one of the main reasons why I decided to begin with a reading of the script rather than directing the entire play.

CP: When thinking of the Elsewhere season, there are considerations that should be addressed: shows that give opportunities for students, scripts that are easily producible within the confines of how the Elsewhere season works, and something that you feel can speak to your audience. *Dog Sees God* is an ensemble piece and an opportunity for a group of eight students to work together to tell a story. Second,

the show is set up in a series of short vignettes; the scenes change rapidly and in a fluid movement. Due to how the scenes operate, I knew the piece would be served by limited set or props. Finally, the themes within *Dog Sees God* speak to issues I believe are still ongoing today. While the LGBTQ community has rallied support and understanding since the original staging of the show in 2004, there are still hate crimes, bullying, and misunderstandings that occur daily. While I think we would like to believe we have moved past the types of behavior audiences see in *Dog Sees God*, I think the script draws attention to the fact that these situations do still occur.

How do these plays fit into your research as Ph.D. students?

LP: My main research area is musical theatre in Nigeria and a lot of these musicals employ the use of pidgin English as part of their performances. Research and statistics have shown that in Nigeria, the use of pidgin English, especially in the entertainment industry, has assisted in bridging the gap between upper and lower class citizens. This play as part of a larger project will investigate the possibility of also bridging the class gap in theatre in America, with the aid of pidgin English.

CP: My research as a Ph.D. student involves historiographic adaptation of LGBTQ history, and the LGBTQ community is a major theme of the piece. This is something I tend to look for in my creative and academic work—finding opportunities and pieces that give voice to the LGBTQ population. Additionally, the works that I tend to examine with LGBTQ identity frequently involve memory, trauma, and shame. These emotions certainly permeate *Dog Sees God*. One interesting aspect of directing this show has been considering how to combine theory into practice. How can I take the theories and research I have analyzed regarding memory, trauma, or shame and work those into physical bodies and make theory readable to audiences?

What did you learn from working on these plays for the Elsewhere season?

LP: The research is still ongoing, but so far, this project has helped me gain a better understanding of ways that an all-white audience can be invited into this world of pidgin English. For example, during the talk-back session, some audience members said the summaries included in the program were very helpful. I also intend to carry out a survey with some of the audience members once all approvals have been made as part of the process to continue this research.

CP: I continue to learn the power of community through artistic expression. That when working on our projects there are many people who are there for support, guidance, and encouragement. Even if it is something as simple as asking how the show is going or offering a kind smile and statement of excitement to be in the audience, those exchanges mean the world. Furthermore, this show reminded me of the power of ensemble. The cast and production team have solidified my belief of ensemble being the heart of production.

ACCOMPLISHMENTS & ACTIVITIES

FACULTY

Emily Aguilar, MFA

Award: Community-At-Large Award, Latino/a/x Issues Conference, BGSU, March 2019.

Co-Champion; Latinx Theatre Commons Theatre for Young Audiences Sin Fronteras Festival and Convening, Austin, TX, January 2019.

Angela K. Ahlgren, Ph.D.

Invited Talk: "Practicing Ambivalence: White Women, Taiko, and Asian American Performance," Book Talk, Department of Theatre Arts, University of Pittsburgh, April 2019.

Conference Presentation: "GAGA for 'gaku: Karole Armitage, Post-Modernism, and the Work of Re-invention," Mid-America Theatre Conference Theatre History Symposium, Cleveland, OH, March 2019.

Invited Talk: "Taiko Scenarios: Performing Asian America in the Land of 10,000 Lakes," Book Talk, Department of Dance, Ohio State University, February 2019.

Macaela Carder, Ph.D.

Production: Physical Comedy Choreographer; *A Flea in Her Ear* by Georges Feydeau, adapted by David Ives, Toledo Repertoire Theatre, April 2019.

Service: Grant Approval Panelist, Ohio Arts Council, Columbus, OH, April 2019.

Conference Workshop/Presentation: "Power and Agency: Playing Aggressor/Victim/Partner," Mid-America Theatre Conference Practice/Production Symposium, Cleveland, OH, March 2019.

Stephen Crompton, MFA

Screening: *Sweet Love*, Movieate Underground Film Festival, Harrisburg, PA, May 2019.

Screening: *Highway Semiotics*, Athens International Film and Video Festival, Athens, OH, April 2019.

Screenings: *Highway Semiotics* and *Sweet Love*, Central Michigan International Film Festival, Mount Pleasant, MI, February 2019.

Screening: *Highway Semiotics*, Festival of Cinematic Audio and Visual Experimentation (CAVE), Minneapolis, MN, January 2019.

Thomas Castillo, MFA

Award: Outstanding Faculty Award, Latino/a/x Issues Conference, BGSU, March 2019.

Jonathan Chambers, Ph.D.

Publication: Co-authored with Eero Laine, K. Frances Lieder, Diana Looser, Heather S. Nathans, Elizabeth A. Osborne, Danielle Rosvally, and Kristen Wright; "What Comes Next?" Graduate Education and Contingent Labor in Theatre and Performance Studies," Theatre Topics, Forthcoming.

Publication: Performance Review, Pussy Riot in Detroit, MI, Theatre Journal, Forthcoming

Service: Panel Chair, "Reassessing the Absurd: Young Jean Lee and Samuel Beckett," Mid-America Theatre Conference Theatre History Symposium, Cleveland, OH, March 2019.

Service: Chair; Betty Jean Jones Award Committee, American Theatre and Drama Society.

Service: Member, Outstanding Book Award Committee, Association for Theatre in Higher Education.

Sara Lipinski Chambers, MFA

Certificate of Merit for Excellence in Direction for *The Language Archive*, The Kennedy Center American College Theatre Festival.

Brad Clark, MFA

Exhibition Curator and Designer: *The World of Puppets: From Stage to Screen*, Cleveland Public Library, March-November 2019.

Lesla Lockford, Ph.D.

Performance: Audiobook Narrator, *Unschooling: Raising Curious, Well-Educated Children Outside the Conventional Classroom* by Kerry McDonald, Dreamscape Audiobooks, March 2019.

Performance: Audiobook Narrator, "Policewoman," *Thank You, Omu* by Oge Mora, Dreamscape Audio, March 2019.

Conference Presentation: "A Collaborative Dialogue on the Dialogic Influence of Art Bochner and Carolyn Ellis" (with Ronald J. Pelias), Symposium on Autoethnography and Narrative Inquiry, St. Petersburg, FL, January 2019.

Kelly Mangan, MFA

Honoree: Faculty Recognition Breakfast, BGSU, March 2019.

Adjudicator: Professional portfolio reviews in Scenic Design, Props, Scenic Art, and Stage Management; USITT National Conference, Louisville, KY, March 2019.

Conference Presentation: Workshop: "Rocks and Things – Using Styrofoam in Your Shop," Ohio State Thespian Conference, Akron, OH, March 2019.

Conference Presentation: Workshop: "Stage Managing Dos and Don'ts," North Area Thespian Conference, Elyria, OH, January 2019.

Conference Presentation: Workshop: "Props: It's More Than Just the List," North Area Thespian Conference, Elyria, OH, January 2019.

Hannah Mueller, Ph.D.

Conference Presentation: "'What we lost in the fire...' Black Masculinity, Violence, and Sexuality in Fuqua's *The Magnificent Seven* and Tarantino's *The Hateful Eight*," Wayne State University Pop Culture Conference, Detroit, MI, March 2019.

Heidi Nees, Ph.D.

Service: Co-Chair; Mid-America Theatre Conference Theatre History Symposium, Cleveland, OH, March 2019.

ACCOMPLISHMENTS & ACTIVITIES

GRADUATE STUDENTS

Mohamadreza Babae

Award: Charles E. Shanklin Award for Research Excellence, "*Unpacked Refugee Baggage: Performing Middle Eastern Cultural Memory*," Bowling Green State University, April 2019.

Conference Presentation (with Dennis Sloan): "Defamiliarizing Color-Consciousness: Casting Catherine Butterfield's *The Sleeper*," Mid-America Theatre Conference Practice/Production Symposium, Cleveland, OH, March 2019.

Dan Cullen

Award: Charles E. Shanklin Award for Research Excellence, "*Intimacy Directors: A Theatrical Bridge Between Feminist Generations*," Bowling Green State University, April 2019.

Conference Presentation: "'We Other Victorians': The Repressive Hypothesis in the Information Age," Mid-America Theatre Conference Theatre History Symposium, Cleveland, OH, March 2019.

Patrick Felton

Conference Presentation: "Rear Projects: Spanking, Cinema, and the Male Gaze in American Theatrical Comedy," Mid-America Theatre Conference Theatre History Symposium, Cleveland OH, March 2019.

Rebecca Hammonds

Visiting Scholar, Liberty University School of Visual & Performing Arts, January 2019.

Cody Page

Workshop Facilitator: "Building the Ensemble: Explorations in Collective Creation," Maryland Thespian Festival, Towson, MD, January 2019.

Workshop Facilitator: "What's in a fairy tale? Beginning the Devised Theatre Process," Maryland Thespian Festival, Towson, MD, January 2019.

Service: Musical Theatre Individual Events Adjudicator, Maryland Thespian Festival, Towson, MD, January 2019.

Leesi Patrick

Conference Presentation: "Mourning Ekama: A Personal Narrative About the Death of One of My Best Friends," International Congress of Qualitative Inquiry, Champaign, IL, May 2019.

Conference Presentation: "Pidgin English as a Tool for Bridging the Class Gap Within Theatre in America," Mid-America Theatre Conference Practice/Production Symposium, March 2019.



Daniel M. Ricken

Award: Katzner Award for Graduate Student Research and Professional Development, Bowling Green State University, April 2019.

Conference Presentation: "Matchmaking in the Rain: Exploring Representation of Female Sexuality on the Contemporary Jewish Stage," Mid-America Theatre Conference Theatre History Symposium, Cleveland, OH, March 2019.

Dennis Sloan

Conference Presentation (with Mohamadreza Babae): "Defamiliarizing Color-Consciousness: Casting Catherine Butterfield's *The Sleeper*," Mid-America Theatre Conference Practice/Production Symposium, Cleveland, OH, March 2019.