

The Scarlet Masque

Newsletter of the Wabash College Theater Department

May 29, 1998

Editor: Tony Goodwyn

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A Note from the Department Chair

As you read this newsletter, we are closing the books on the 1997-98 Wabash College Theater season. It has been a season marked by many fine performances. Under the direction of master *farceur* James Fisher, the energetic cast of *Charley's Aunt* ended the year with bows to a grateful Saturday matinee commencement weekend audience. In February, an inspired group of young actors, shaped by the clear directorial vision of Michael Abbott, took control of Eric Bogosian's drama *SubUrbia*. From a late 19th century romp in the rooms and gardens of Oxford to the late 20th century of sex, drugs, and rock and roll at a crossroad near a 7-Eleven, the productions of *Charley's Aunt* and *SubUrbia* presented two vastly different images of youth. At the end of the fall semester, the Studio One-Acts included directing projects by senior theater majors Robert Wilson and Jonathan Foust. Robert's innovative direction of Lucille Fletcher's murder mystery *Sorry, Wrong Number* proved a strong companion piece to Jonathan's original drama, *Standoff*. I opened the season directing a dedicated and talented ensemble in *A View from the Bridge*, one of Arthur Miller's most provocative plays. As different directors, casts, and crews came together to shape the 1997-98 theater season, two members of the theater staff were involved in every production; Laura Conners provided a remarkable assortment of brilliant costumes, and designer/technical director Lonna Wilke treated us to some of her most successful Wabash designs. This is Lonna's last season with us, and as she prepares for her next assignment, we wish her the best. It has been a great year for the theater at Wabash, and we look forward to staging the 1998-99 season. We hope you will join us.

—Dwight Watson, Chair, Wabash College Theater Department

A Word from the Editor

When Dwight asked me to redesign, condense, and basically recreate the newsletter, I couldn't have agreed with him more on how to go about it. We needed more emphasis on what is going on and what went on in the theater department in the last year, as well as continuing our correspondence with alumni. The result is a less-visual, though in my opinion, still aesthetic newsletter that is written from a more personal point of view.

I am a Theater/English major, and an active student of theater, having acted in six of the eight College productions in the past two years and run crew for one of the other two. I begin my junior year this fall, and I am aware that in a couple years I will be placed on the same mailing list as you are for this newsletter. I have grown attached to this theater department, its staff and faculty, and have come to respect and enjoy the company of the rest of the students who share my interest in theater. It is my hope that this new format for the theater department's newsletter, *The Scarlet Masque* as it has now been dubbed, will serve as an adequate contribution to its care and wellness.

I hope you enjoy this year's edition of the newsletter. I've certainly enjoyed writing much of it and putting it together. Let me know what you think once you've read this edition. Until then, enjoy!

Friendly Faces

Mike Abbott, Assistant Professor of Theater... 1997-98 was an eventful year for me. In addition to my regular teaching assignments (including a terrific freshman tutorial), I directed the department's production of Eric Bogosian's *SubUrbia*, and I completed my 4th-year review. This summer I will direct a play at the Red Barn Summer Theater and teach in the L.I.F.E. Partnership program for high school students. I will also complete a chapter for the upcoming *Woody Allen Casebook*, to be published next year. In the fall, I lead off the season with the Steppenwolf stage version of *The Grapes of Wrath*. Sam and I plan to attend at least one Chicago Cubs game this summer, and we will also pay a special visit to the octopus at the Shedd Aquarium.

Laura Conners, Costume Designer... I have had the pleasure of costuming a diverse season this past year. The play selections ranged from the 1890's in *Charley's Aunt* to the fifties in *A View from the Bridge*, right up to the 90's with *SubUrbia*. As most of you know, the directors offer their own diversity as well! This is all to say that I have enjoyed the creative demands of this past season. Our theater has been graced with several newcomers, both young and "older". Professor Suzanne Walker gave beautiful performances in two of our productions. A freshman, George Belmore (fortysomething young) made my job of costuming middle-aged characters easy. Several of our student performers were first-timers, and hopefully will return with their talents again. In the spring, my husband (Doug Calisch) and I exhibited our art work together for the first time. Doug's sculpture and my art quilts were shown at the Richmond Art Museum during March and April '98. The exhibit was the first showing of our work since Split Cedar Studios was founded. Split Cedar Studios is our collaborative business venture to promote our art related projects. Our boys also share in the creative projects, though it's hard to get my teenager away from the basketball court or off the phone! Nolan will turn 14 years old this June, entering high school in the fall at Southmont. Sam is 10 years old and will be a fifth grader at New Market Elementary. It is a sure sign of middle age to have two almost-grown boys... that and the fact that I now wear reading glasses. Do I seem obsessed with aging? I AM! I hope this newsletter finds all of you healthy and happy. Send us your updates; we love hearing from you. There is hardly any reason not to when e-mail makes it so easy. My best.

Jim Fisher, Professor of Theater... I am currently directing *Charley's Aunt* as the closer of our 1997-98 season. Following doing *Angels in America* last year, one of the best things that has come of it is that I have been contracted to do a book on Tony Kushner. It will not only deal with *Angels*, but with all of Kushner's other works. I have to finish the manuscript by January 2000, so keep your fingers crossed for me. Among my other writings, I am completing an article on Dario Fo, have written another on the culture wars (as played out locally during *Angels*), and am completing a research and production sourcebook on Stephen Sondheim for publication by Greenwood Press later this year or early 1999. My Eddie Cantor book, published in early 1997, has received good reviews. This past October I was presented with the Indiana Theater Person of the Year award during the Indiana Theatre Works Conference held at DePauw. My son Daniel is doing well in his freshman year at Denison University, my daughter Anna is a high school junior and appeared in Dwight's production of *A View from the Bridge* and Mike's production of *SubUrbia* this year. Dana has been having much success with her quilt works—quilts were on display in Houston at the international show there, will be on display in Paducah, KY next month, and one of her quilts will be featured in a 1999 desk calendar published by the American Quilters Society. Dana is also working with the SAFE program at Tuttle Middle School. I enjoy hearing from many of you during the year and hope you will all be in touch.

Visit our website! Check out the theater department's homepage, located at <http://www.wabash.edu/depart/theater>

Friendly Faces

Dwight Watson, Chair, Professor of Theater... Hello, my friends. I hope this note finds you healthy and in good spirits. Except for a strange compulsion to develop a genuine jump shot before my knees implode, I seem to be doing okay. Jamie, Matthew, and Evan are as bright and lovely as ever. I've had a busy and rewarding academic year. It started with auditions for the first production (which, as you know, coincides with the first day of class), *A View from the Bridge*, and ended with my attending an informative conference on "Chekhov in Performance" at Northwestern University. The days in between were filled with attempts to lead a C&T section, the introduction of Ibsen to a new seminar class, and, of course teaching acting, directing, and playwriting to the brave. Speaking of playwriting, *Dapple Gray*, a play of mine, that we produced a few years ago, will be published later this year. I continue to write when time allows. Chairing the Visiting Artists Series this year, I became a huge fan of *The Jazz Messengers*. When you receive your Fine Arts Calendar announcing next year's event, call Marge Jackson and make your reservation. As Chair of the Department, I am reminded of the excellence of my department colleagues, and the enormous support offered by Marge Jackson and Doug Boodt (the new facilities manager). Jamie and I wish to thank the class of 1987 for inviting us to their anniversary Homecoming dinner, and, as always, I am very grateful when I receive a word or two from you. Have a productive summer.

Marge Jackson, Secretary, Box Office Manager... Greetings from "Never Never Land" (Never caught up and Never going to be). Most of this year seems to have been taken up with personnel searches. With all the hirings, retirings, and moving ons that have occurred this year, we are starting to resemble an employment agency rather than a college. Now that the school year is coming to an end I am scrambling to get projects finished up and reorganized for next year before I go on my yearly month-of-June sabbatical. I hope this past year has brought each of you many of the good things life has to offer. Until next year -- Be Happy!

What's New Around Here?

New Designer/Technical Director for Next Season—Trading the Atlantic ocean for the cornfields of the Indiana, James Gross arrives this summer as our new scene designer/technical director. James has taught at Coastal Carolina University for the past three years. Receiving his BFA from Longwood College, and the MFA degree from Wayne State University, James has designed for several professional theaters, including the Barter Stage in Virginia, the Attic Theatre and the Hillberry Repertory in Detroit, and the New Harmony Theater in Indiana. We are pleased that James has accepted this appointment and look forward to his valuable contributions to the department.

—Provided by Dwight Watson.

What's Happened

Wabash College Theater Production Season-in-Review, 1997-98

--Tony Goodwyn*

Wabash College Theater once again put forth a productive and stellar year with its four seasonal productions. Altogether, five plays were performed, with a wide range of talented participants in the casts and crews for all of them. Some familiar faces were well-complemented by a talented group of newcomers this year; the results were some very dynamic shows, as well as some equally powerful performances!

The first production was *A View from the Bridge* by Arthur Miller. Though not one of the renowned playwright's more popular plays, it was an intriguing story nonetheless, a more contemporary 'tragedy for the common man' masterfully put together by Professor Dwight Watson and his cast and crew. Strong performances were turned in by the entire cast, most notably freshman George Belmore as Eddie Carbone, Professor Suzanne Walker as Beatrice, Anna Fisher as Eddie's niece Catherine, and Jonathan Foust in his final performance on the Wabash stage as the narrator, Alfieri. The play's contemporary relevance lay in its presentation of such issues as immigration—very relevant on a national level—as well as pride and manhood, both issues of a more personal nature that we encounter fairly often at Wabash. *A View from the Bridge* was a wonderfully done play.

Next on the seasonal lineup was the Wabash Studio One-Acts, the series of plays written, acted, and/or directed by the students, usually theater majors and minors. Two plays came of this endeavor, *Sorry, Wrong Number* by Lucille Fletcher, directed by senior theater major Robb Wilson; and *Standoff*, written and directed by another senior theater major, Jon Foust. *Sorry, Wrong Number* was a creepy little story about a paranoid (not to mention paralyzed) man whose tendency to hop on the phone lands him in a situation where he is eavesdropping on a plot to murder someone. A series of phone calls to various operators (each with a different dialect or accent, a humorous touch) lead him to discover that it's *him* that's about to be murdered. The realization comes slightly too late for him, and he is murdered by a dark man just as he is calling the police. Freshman Lanny Warkentien turned in a good performance as the doomed Mr. Stevenson, as did the rest of the cast, particularly the various operators of different dialects. *Standoff* was a gripping tale about a young man whose life has taken a turn for the worst since his father's death. Seeing no real reason to go on living, he goes to a grocery store and takes several of the workers hostage, among them a girl he knew from high school, Stacy. A series of stories told to her and several relevant situations from his standoff with the police will trace the path of his life from before his birth all the way to the inexorable tragedy that is his destiny. Solid leading performances are given by freshman Steve Nelson as well as Anna Fisher. The story itself will strike a chord with anyone who has lost a beloved family member.

The onset of 1998 brought us Eric Bogosian's *SubUrbia*, directed this time by Professor Mike Abbott. *SubUrbia*, set in the 90's, is the story of the lives of several kids who are visited by an old high school 'friend' who has since gone on to become the front man for a semi-popular band. The reunion ignites sparks as jealousies flare, old relationships die, and new ones are created. In the end some of their lives are made better, while others are left where they are to bear witness to a horrible tragedy that really hits home. Notable features for the show included the on-stage seating that brought audiences closer to the story and the charged themes of racism and pessimism that are presented. The ensemble cast of nine (the smallest of the season) was strong throughout, and memorable acting was highlighted by freshmen Adam Mueller and Brian Confer as well as seniors Mat Boudreaux and Bill Chambers.

The final show of the season was *Charley's Aunt*, a classic farce by Brandon Thomas that was directed by Professor Jim Fisher. The cast experienced a brief bout of anxiety as an injury to one of their leading men (junior Trevor Fanning) called forth the need for a replacement. Nevertheless, one was soon found, and the show went on as scheduled and was met with overwhelmingly positive reaction. The entire cast put forth solid performances, highlighted by freshman Nick Ohmer's vital filling in as Jack and complementing freshman Kevin Benson as Charley, as well as other unforgettable antics by sophomore Christ Short and junior Dave Hankin. This wonderful show was an excellent cap to the theater department's stellar season of plays.

*Editors note: WARNING, this article is biased due to the author's involvement in all of the productions! Oh, wait, never mind, I'M the author as well as the editor! sorry...

What's Happening

Wabash College Theater Production Season, 1998-99

The Grapes of Wrath

adapted by Frank Galati from the novel by John Steinbeck; directed by Michael Abbott

Renowned first as a novel, and then as a prize-winning motion picture, the story of the Joad family and their flight from the dust bowl of Oklahoma is familiar to all. Desperately proud, but reduced to poverty by the loss of their farm, the Joads pile their few possessions on a battered old truck and head west for California, hoping to find work and a better life. Led by the indomitable Ma Joad, who is determined to keep the family together at any cost, and by the volatile young Tom Joad, an ex-convict who grows increasingly impatient with the intolerance and exploitation which they encounter on their trek, the Joads must deal with death and terrible deprivation before reaching their destination—where their waning hopes are dealt a final blow by the stark realities of the Great Depression. And yet, despite the anguish and suffering which it depicts, the play becomes in the final essence a soaring and deeply moving affirmation of the indomitability of the human spirit, and of the essential goodness and strength which—then as now—reside in the hearts and minds of the “common man,” both in this country and throughout the world.

Studio One-Acts (TBA)

Faculty supervisor: Michael Abbott

An evening of theater projects written, acted, directed and/or designed by advanced theater majors and minors. Supervised by Assistant Professor Michael Abbott, the bill provides an opportunity for students to exhibit their skills. These projects emphasize the importance of the collaborative creative process and demonstrate the Wabash College Theater Department's belief that powerful and imaginative theater can thrive in productions of limited scale.

The Notebook of Trigorin

by Tennessee Williams; A free adaptation of Anton Chekhov's *The Sea Gull*; directed by James Fisher

Tennessee Williams, often acclaimed as America's greatest dramatist, dominated the Broadway stage with memorable dramas like *The Glass Menagerie*, *A Streetcar Named Desire*, *The Rose Tattoo*, *Cat on a Hot Tin Roof*, *Night of the Iguana* from the mid-1940s until his death in 1983. Williams's journey from first reading Anton Chekhov's *The Sea Gull* to his adaptation of that towering play as *The Notebook of Trigorin* mirrored his own creative life. Williams first thought of directing *The Sea Gull*, and over the years, his empathy gradually shifting from Constantine to Trigorin. Near the end of his life, Williams realized his dream to interpret *The Sea Gull* when the University of British Columbia sponsored a production of *The Notebook of Trigorin* at the Vancouver Playhouse in 1981. This first production did not meet Williams's expectations and he was still making revisions to the play at the time of his death. In 1996, in celebration of the 100th anniversary of *The Sea Gull*'s first performance, the Cincinnati Playhouse staged *The Notebook of Trigorin* as Williams had envisioned it.

The Boys Next Door

by Tom Griffin; directed by Dwight Watson

The place is a communal residence in a New England city, where four mentally handicapped men live under the supervision of an earnest, but increasingly “burned out” young social worker named Jack. Norman, who works in a doughnut shop and is unable to resist the lure of the sweet pastries, takes great pride in the bundle of keys which dangles from his waist; Lucien P. Smith has the mind of a five-year old, but imagines that he is able to read and comprehend the weighty books which he lugs about; Arnold, the ringleader of the group, is a hyperactive, compulsive chatterer, who suffers from deep-seated insecurities and a persecution complex; while Barry, a brilliant schizophrenic who is devastated by the unfeeling rejection of his brutal father, fantasizes that he is a golf pro. Mingled with scenes from the daily lives of these four, where “little things” sometimes become momentous (and often very funny), are moments of great poignancy.

Alumni News

Alumnus Feature: Marc Doshi '97

—Tony Goodwyn

Wabash men have gone on to do a great number of things after they graduate from the College. Some immediately enter the work force, armed with their diplomas, and begin carving out lives for themselves; others attend graduate school immediately afterwards to even further advance their Wabash education. Marc Doshi '97 chose to attend Yale's School of Technical Design, an institution that has proven to be even more demanding for him than Wabash.

A theater major/ art minor, he took a profound interest in scenic design while at Wabash, and has taken that interest to where it can be most fully developed. He designed a good many of the sets and lighting for and along with Lonna Wilke during his time at Wabash. The endeavors were obviously worthy attempts, as Doshi won the Kenneth Kloth Award for Technical Design twice, as well as the Phi Beta Kappa Prize for his set design on the Spring 1997 production of *The Visit*.

In a phone interview, Marc talked to me about his experience at Yale since graduation. When I called, he had just finished his first year on the preceding day. "It was the hardest year of my life," he admitted, obviously relieved to be done, "but it was also one of the best experiences I've had."

Only as the interview progressed did I come to realize how seriously he meant that statement.

Yale is obviously a tough place to attend. Marc said that even the application process was very rigorous, from the sending of the application, letter of recommendation, resume, transcripts, and a statement of purpose to the applicant's resulting (hopefully) interview based on that material. "It was pretty intense," Marc stated. "During the interview, you show them a portfolio of your work, and they look over it and grill you about the decisions you made in your designs. They make final acceptance or rejection based on the result. I left that interview convinced that I had not gotten in to the program!"

As it turned out, Marc actually did get in. So began another discovery of just how hard a place Yale is. "There were a lot of things to adapt to at this place that were very different from Wabash," he said with a trace of humor. "First of all, there was co-education!" (*What's that?*) It seems that at an all-male school, one tends to forget some of the things he does will not be quite as appropriate in the outside world! There was also apparently the need to be more self-sufficient. "As a fraternity man," Marc stated, "I was getting used to some things, like having pledges wake me up in the morning. That just does not happen here. You *have* to get it in gear and take care of yourself." Other adjustments he had to make included the high daily participation level in classes that simply had to be met, as well as adapting to a more focused curriculum than what he had been used to from the liberal arts.

Needless to say, Marc had a challenging year. He has made it through, however, and does appreciate the effort it took to make it as far as he has. He credits his education at Wabash and the help of his professors with enabling him to cope with the rigors of Yale. "There is no way I would be able to cope here if I hadn't had the preparation I had at Wabash," he said. "I'm very grateful for having to work as hard as I did to get through Wabash. Mike, Jim, Dwight, Lonna, Laura, and Doug would give me a well-placed kick in the butt when I needed it, and that's a big part of why I even got to Yale."

Nonetheless, Marc likes being at Yale. "I'm studying under the best in the field," he said truthfully. "The involved faculty are very, very good and they do a lot of professional work in their field. It's about collaborating with other artists and intuiting from them. It's about seeing more than just what you're doing. It's challenging. Simply put, this is one hell of a program!"

Marc says he is looking forward to his next year at Yale, and recommends graduate school to anyone thinking about it. "It's difficult, and you can't ever forget that," he stated, "but it *is* also worth it!"

Theater Alumni

Jim Amidon continues his excellent work as the Wabash Director of Public Affairs.

Patrick Beidelman has completed his studies at St. Meinrad School of Theology and will become an ordained priest on June 6. His first solemn mass will be the following day at the Holy Spirit Church in Indianapolis.

Matthew Boudreaux recently graduated with a double major in theater and speech.

Christopher Doerr will begin his "vicar" (third) year at Wisconsin Lutheran Seminary. He will also be getting married this August 9th.

Jonathan Foust recently graduated with a major in theater, and was also married May 9th.

Jeff Frederick is working with Who's Paul Macke Productions in Minnesota on producing *Don't Worry About the Government!*, a TV/radio talk show.

Rick Haffner wrote the book for *The Great Toy Conspiracy*, which has been made into a holiday musical play. He has also appeared in a Chevy commercial (among others), making him a full-fledged member of SAG.

Phil Hoagland continues teaching theater and English at Seneca High School in Louisville, KY.

Dan Jacoby finished another marathon, and continues his acting career in New York City.

Brian Jones, Professor of Theater Design at Indiana University in PA, has been recently blessed with a daughter. Congratulations Brian and Lynne.

Kaizaad Kotwal is finishing the Ph.D. at Ohio State University, and working as adjunct faculty at Columbus State Community College, where he teaches courses in theater and film. He is also working on producing a multi-media and cybertech concert series with the Columbus Symphony Orchestra.

Heikki Larsen completed his first year as a Wabash Admissions counselor and provided great assistance during the Fine Arts Scholarship weekend.

Steve Martin received his MA in Playwriting from Missouri State University at the beginning of this year. His play *Song of Norma* was produced at SMSU short play festival.

Micah McDonough continues on his national tour. A recent copy of his headshot refutes the idea that we all grow old!

Roy Sexton, Wabash College Assistant Director of Alumni Affairs, appeared in the Vanity Theater's production of *The Fantasticks*. His review of *Theatre in the Third Reich, the Prewar Years: Essays on Theatre in Nazi Germany* recently appeared in Theater Studies.

Abbott Smith is on the Computer Animation Faculty at the Art Institute of Seattle.

Jason Strasser is now married and works as a Project Manager for an Industrial and Electrical Catalog Publisher. He writes, "I saw that a Fine Arts Scholarship went to a kid in Logansport... we just keep breeding talent!"

Ansley Valentine is attending IU as a student of the MFA directing program. He recently appeared as the Stage Manager for IU's production of *Our Town*. He also directed a production of *The Swan*, will direct *Flyin' West* next semester.

Steve Vierk is the company manager for the off-Broadway production of Paula Vogel's Pulitzer Prize-winning play, *How I Learned to Drive*. He writes, "It's been quite an experience. I am learning a lot and getting to know some amazing people."

Robb Wilson recently graduated with a double major in physics and theater. He will be attending graduate school at Ball State University.

Back Page!

The Wabash College Theater Department would like to acknowledge the time and effort of those who participated in this season's plays. Thank you for your dedication!

A View from the Bridge: cast—Matthew Boudreaux, Kevin Benson, Jonathan Foust, George Belmore, Anna Fisher, Suzanne Walker, Luttrell Levingston, Tom Lustina, Chad Seib, Robert Wilson III, Ryan Soard, Benjamin Johnson, Bethany Moore, Juan Paredes, Tony Goodwyn.

crew—Dwight Watson, Lonna Wilke, Laura Conners, Lanny Warkentien, Shawn Clawson, Travis Kirkman, Dave Zobrist, Mike Haas, Dave Hankin, Cleo Sutherland, Martin Choo, Jeremy Hopkins, Ryan Soard, Jon Foust, Shane Cottom, Kevin Benson, B.J. Whetstine, Valentin Petenko, Evan West, Marge Jackson, Nick Barneclo, Doug Boodt, Dr. John Zimmerman.

Wabash Studio One-Acts: cast—Lanny Warkentien, Matthew Boudreaux, B.J. Whetstine, Tony Goodwyn, Katy Gentry, Dante Pryor, Travis Kirkman, David Hirt, Jenn Willis, Shawn Whistler, Julie Cerny, Dianne Hatfield Combs, Anna Fisher, Steve Nelson, Eric Dieter, Mark Cevallos, Zach Hoover, John O'Neil, Alan Williams, Alex Fletcher, Joel Denton, Brad Glass, Carrie Sosbie, Chad Seib, Jason Cerny, Shawn Gramby, Jonathan Conkright, Benjamin Bass, William Strain, Jason Bennett.

crew—Jonathan Foust, Robb Wilson, Martin Choo, Lonna Wilke, Lanny Warkentien, David Hankin, Cleo Sutherland, Jeremy Hopkinson, Mike Abbott, Mike Haas, Dave Zobrist, Ryan Soard, Shane Cottom, Kevin Benson, Travis Kirkman, B.J. Whetstine, Valentin Petenko, Evan West, Marge Jackson, Nick Barneclo, Doug Boodt, Dr. John Zimmerman.

SubUrbia: cast—Bill Chambers, Brian Confer, Adam Mueller, Joe George, Tony Goodwyn, Danielle Alfrey, Anna Fisher, Matthew Boudreaux, Chelsea Barker-Switzer.

crew—Mike Abbott, Lonna Wilke, Laura Conners, Kevin Benson, Jason Harvey, B.J. Whetstine, Rob Summers, Tom Lustina, Mike Haas, Brent McCarty, Shane Cottom, Jeremy Hopkins, Wes Hunt, Chad Seib, Christ Short, Ryan Soard, Dave Zobrist, Jon Foust, Lanny Warkentien, Nick Barneclo, Dr. John Zimmerman.

Charley's Aunt: cast—Nick Ohmer, Dan Bartnicki, Kevin Benson, David Hankin, Chelsea Barker-Switzer, Katy Gentry, George Belmore, Christ Short, Suzanne Walker, Danielle Alfrey.

crew—James Fisher, Lonna Wilke, Laura Conners, Robb Wilson, David Hirt, Mike Haas, Ryan Soard, Wesley Hunt, Christ Short, Deborah Robinson, Tyler Bush, Patrick McGinley, Donnie Owens, Tony Goodwyn, Nathaniel Quinn, Dr. John Zimmerman, Chad Seib, David Zobrist, Jeremy Hopkins, Brian Confer, Jon Foust, Lanny Warkentien, Misha Kricht-Chatyi, Caryl Hancock, Marjorie Jackson, Nick Barneclo, Doug Boodt.

Congratulations to the following 1998 theater award winners!

George Belmore—Theater Performance Prize

Kevin Benson—Erminie C. Leonardis Theater History Award