Fall 11-10-2005

Tartuffe the Imposter

Department of Theatre, Florida International University
Coming Soon: BALM IN GILEAD April 6 - 16
LETTER FROM THE ARTISTIC DIRECTOR

With genuine regret that he is leaving and sincere gratitude for a job well-done we say goodbye to our Chair and friend, Leroy Clark who retired from his career as an educator in January. Leroy’s leadership over the past 6 years has brought the department to a new level of excellence. Although I am just beginning to grasp the enormity of the tasks ahead of me as I try to follow in his footsteps, I happily accept the challenges as we head into the new year. Please enjoy the results of Leroy’s final directing assignment for FIU Theatre: Tartuffe the Imposter. The production is filled with examples of his wry sense of humor and witty intelligence. Leroy, we will miss you!

Coming in April, Wayne E. Robinson, Jr. will be at the helm of Lanford Wilson’s searing Balm In Gilead, a fast-paced exploration of lost innocence and the search for healing in the dangerous streets of New York. I thank you for your continued support of FIU Theatre.

Lesley-Ann Timlick, Artistic Director FIU Theatre and Interim Chair, Department of Theatre Speech and Dance

MISSION STATEMENT

The goal of our program is to provide intensive theatre training through classes and productions conducted with professional theatre discipline and the highest possible aesthetic standards.

THE PHILOSOPHY OF OUR PROGRAM

Theatre is a discipline that one cannot master just by taking classes. It must be practiced as well as studied. The faculty regards department productions as teaching laboratories. Therefore, we place equal importance on course work and on production experience. Just acting in productions is not enough; every Theatre Major must also participate in some technical aspect of putting a show together. Our goal as a faculty is to train and educate students to become future professionals. We believe that this can best be done by balancing what we teach in the classroom with what can be learned through the actual practice of and participation in creating theatre.

COMING SOON

APRIL 6 – 16 - Written By Lanford Wilson and directed by Wayne E. Robinson, Jr. In the midst of the junkies, hookers and crazies whizzing in and out of the Upper Broadway diner, a world of strung-out mayhem explodes in "Balm in Gilead." The broken heart of Balm in Gilead bleeds into focus with a character named Fick. He's murmuring through an all-night nod, slumped on a stool in an all-night diner. At one end of the diner's grimy counter is the skeletal specter of a woman who is all bones and eye sockets, frantically swatting at invisible bugs. In a vinyl booth, a quartet of punk kids twitch and jabber in varying degrees of DTs. Fick ponders what it would be like to have friends. But Fick, like the rest of the damaged souls, has no such companions or any chance of ever finding any. He'll feel alone and cold until his next fix. When it wears off, he'll be alone and cold again. The razor wire of truth that runs through Balm in Gilead is universal: Loneliness is common as dust. The desire for companionship is primal.
Acting , Brooklyn College ; MA Voice , Indiana University. Two national tours : English , Southern Illinois University ; FACULTY and PROFESSIONAL STAFF

FACULTY and PROFESSIONAL STAFF

Leroy Clark
Theatre Professor and Chair of the Department of Theatre, Dance and Speech earned his BA from the University of Maine, his MFA from the University of Oklahoma, and his PhD from the University of Georgia. He has directed over 90 productions. Four shows have been presented at Regional American College Theatre Festivals. He teaches playwriting and has written over 25 plays; 15 have been produced in 19 professional, community, and university theatres. Awards include the Tennessee Williams/New Orleans Literary Award, the Jack Morrison Playwriting Fellowship, a Kennedy Center Fellowship, a Shubert Playwriting Fellowship, and the Kansas Arts Commission Playwriting Award from Kent State play. Current projects: Outburst will be produced in Vancouver later this year. He is the author of Writing for the Stage and has just completed a novel called The Leading Role in Murder.

Phillip M. Church
(Community Projects Coordinator, teaches Directing, Acting) is a graduate of the London Academy of Music and Dramatic Art and earned his MFA in Directing from the University of California at Irvine. He has extensive professional experience in acting and directing in England, South Africa and America. He is presently working on establishing an exchange program in performance between the FIU Department of Theatre and the Southampton Institute and Southampton University in England. Mr. Church directs regular off-campus performances of Shakespeare at Barnes & Noble or the Deerin Estate, and most recently The Taming of the Shrew at Vizcaya. George Orwell's Animal Farm and Ayn Rand's Anthem are part of a series of short novels that he has adapted for the stage in conjunction with a high school dual enrolment course that is offered by the department during the summer months at FIU. In 2004 his production of Romeo and Juliet: The East-West Project was selected as a semi-finalist for the Kennedy Center American College Theatre Festival.

Rob Eastman-Mullins
(Assistant Professor Design) received his MFA in scenic design from the North Carolina School of the Arts and a BLS in theatre and theatre management from Mary Washington College. Prior to joining the faculty at FIU, he worked as a freelance scenic and lighting designer for such venues as the Fletcher Opera Institute, the Turner House Festival, Fredericksburg Theatre Company, and served as art director for the PBS feature film China. Rob also worked as the resident designer for the BoarsHead Professional Theater where he designed the set and lights for the North American Premiere of Jeff Barnett's Mother's Day and received the almost-covetted LJS Thespis Award for his lighting of 3 Days of Rain. His work has been seen on a national tour of Turkey and exhibited in Toronto, Prague, and Winston-Salem.

Geordan Gottlieb
(Assistant Technical Director), worked as a Technical Director for several NY theaters including MCC Theater and TADA! Theatre. His productions include the premieres of The Grey Zone, Nixon's Nixon, and Good as New. At the NY Public Theater, he worked on Sam Shepard's Simpatico, and the Tempest (Patrick Stuart), among others. Geordan also owned Vision Scenic Studio, whose scenic cliental includes: MTV, Parker Brothers, Court TV, Jim Henson Prod., and Nike. In six years as the Shop Forman, and TD at the Coconut Grove Playhouse, Geordan engineered and build over sixty productions, including the Broadway productions of I'm Not Rappaport, Urban Cowboy, and Six Dance Lessons in Six Weeks.

Tracey Moore
(Head of Voice and Movement, teaches Acting, Voice, Speech, Movement, Musical Theatre) MFA - Acting, Brooklyn College; MA - English, Southern Illinois University; BM - Voice, Indiana University. Two national tours: Carneol with Richard Harris, and the role of Emma Goldman in Ragtime, three Off-Broadway productions including Señor Discretion by Frank Loesser (produced posthumously). Performances include a world premiere at the Metropolitan Opera, a U.S. premiere at New Jersey State Opera, and leading roles at St. Louis MUNY, Kansas City Starlight, Lyric Theatre of Oklahoma, Hilton Head Playhouse, and North Shore Music Theatre. She is proud to have helped develop new works at the BMI Musical Theatre workshop, the NYU Musical Theatre Writing program, and New Dramatists. Editor for several theatre and film books for SIU Press, current member AEA, AGMA, VASTA, NATS, and ATHE. Her CD, Workshop Volume I, is available through the Original Cast Records label. Visit www.traceymoore.com for more information.

Stephen Neal
(Business Manager, teaches Acting, Directing, and Management.) holds an MFA in Directing from Florida State University. He is a member of Actors' Equity Association, Screen Actors Guild and is a founding member of the Theatre League of South Florida. He has appeared on screen in Miami Vice and Wise Guys and several commercials and industrial films. He has directed, designed and/or performed in nearly a hundred plays in academic and professional regional theatre. Favorite roles include the Stage Manager in Our Town, Ross in The Goat, the title character in Tom Walker and Malvolio in Twelfth Night. He just completed his third year as a company member of New Theatre's Shakespeare Project: where he played Capulet in Romeo and Juliet and Morocco, Aragon, Tubal and the Duke in The Merchant of Venice, and Banquo. Directing favorites include The Taming of the Shrew, The Mikado, The Sound of Music, Fiddler on the Roof, Oklahoma! A Midsummer Night's Dream and most recently, Affluenza!

Celso Peruyera
(Technical Director) received his BA from the University of Miami in Design and Technology. Celso's theatrical credits include working at the Coconut Grove Playhouse and Florida Grand Opera as well as working for nine years as a Technical Director designing special effects for two professional magicians at Beyond Illusion. His other credits include working for HBO and Comcast corporations as well as filming documentaries abroad in Thailand and Cambodia with his own Productions Company OD 25 Productions.

Wayne E. Robinson, Jr.
(Head of Recruitment, teaches Acting, Movement) is a graduate of Northwestern University, The National Theatre Conservatory, and has studied with the American Conservatory Theatre. He is an Associate Professor of Theatre. Wayne's theatre career, which includes acting or directing in more than 50 productions, has taken him to Chicago, Denver, San Francisco, Los Angeles, and now Miami. At FIU, he has directed Eleemosynary, The Rose Tattoo, All in the Timing, Talking With , . . . , Sylvia, 5th of July, The House of Blue Leaves, Glengarry Glen Ross, The Hot L Baltimore, As You Like It, and the musicals Company, Gypsy and Hair. Locally professional projects include directing Line, All in the Timing and frag, as well as acting in Betrayal, Talley's Folly, King Lear, Never the Sinner, The House of Seven Gables, Electra, Wil, The Weir, Hamlet, Othello, and Twelfth Night.
FACULTY and PROFESSIONAL STAFF

Marilyn R. Skow
(Academic Advisor and Costume Design/Theatre History) received BA degrees in English, Speech and Education from University of Northern Iowa, an MA in Theatre Arts from Schiller College in Berlin, Germany, and an MPH from Columbia University. Prior to coming to FIU in 1982, she worked as a designer in NYC (New York Baroque Dance Company, Omega Dance Company, etc.) and as a draper in the New York Shakespeare Festival costume shop, working on such shows as Chorus Line, Shakespeare in the Park productions and ballet costumes for the Eliot Feld Ballet Company. She also taught at Barnard College, the University of Pennsylvania and Columbia College. Prior to her living in New York, she was the resident costume designer and costumer at Vassar College for five years. In Miami she has designed numerous pieces for Momentum Dance Company. Her costumes for the South Florida Shakespeare Festival Company's rotating productions of Hamlet and Rosencrantz and Guildenstern Are Dead received a Carbonell nomination. She is also a certified makeup artist. She designs from two to four shows a year for the department in addition to teaching in the areas of theatre history, dramatic literature, costume history and design, script analysis and stage makeup. She advises BFA senior projects and BA thesis papers.

Geoffrey Tangeman
(Head of Directing) holds his MFA in Directing and is an associate member of the Society of Stage Directors and Choreographers. He has experience in artistic consultation, marketing, public relations, new play development and season selection in the Off and Off-off Broadway, regional, as well as university and conservatory arenas. He is the former Producing Artistic Director of Black Box Productions in New York City as well as a freelance casting director. New York and regional theatre credits include: the premiere productions of Escape From Bondage and Untitled, winner of the Source Theatre's Best Production Award. Other credits: The Mikado, Never the Sinner: The Leopold and Loeb Story, Tartuffe, Lycie Breeze, Sweet Charity, The Taming of the Shrew, Lend Me a Tenor, Rapid Fire and Boys in the Backroom. He teaches acting, directing, theatre history, and script analysis. He is also currently writing a Theatre History textbook.

Lesley-Ann Timlick
(Head of Performance/Associate Chair) earned her MFA in Acting from the University of California Davis, and completed her post-graduate study in Theatre Voice Coaching at the National Theatre Conservatory and is a certified Feldenkrais Practitioner. She has studied with top voice specialists such as Bonnie Raphael, Patsy Rodenburg, Arthur Lessac, Cicely Berry, Kristin Linklater, Andrew Wade and Katherine Fitzmaurice. She has presented workshops on her unique approach to physical and vocal training at regional and national conferences. She has coached for such companies as Colorado Shakespeare Festival, Florida Shakespeare, Denver Center Theatre Company and the American Repertory Theatre. She has won several awards for teaching. She is currently researching the work of Michael Chekhov & its application to text. She is also working on a book titled Feldenkrais for Actors.

Craig A. Young
(Scenic and Lighting Design) received his MFA in Lighting Design and Scenography from Virginia Tech University and his BA in Theatre from Lock Haven University. Prior to coming to FIU he taught and served as the designer at the University of Buffalo and Juniata College and served as the Resident Designer at the Baltimore Theatre Project. He has also designed professionally at the Independent Eye and Touchstone Theatre, Atlantic Theatre Company, LaMama, Hackmatack Playhouse, the New York Theatre Workshop, and for the Edinburgh Festival in Scotland. His recent credits include Festival Sucrentino Internacional De Danza '04 in Venezuela and the V Festival Internacional De Danza Contemporanea in Merida, Mexico with the Isadora Duncan Dance Ensemble and Crazy for You at Scera Theatre in Utah.

MARINA PAREJA
(Costumer) a native of Peru, Marina has worked on the field of costuming in theatre and film for many years. With a strong background in fashion design, she completed her BFA in Costume Design at Florida International University and served as Costumer and Designer for FIU Theatre, while working professionally for New Theatre, South Miami Elementary School and the Mount Holyoke Summer Theatre. She has worked as a designer in shows such as Gypsy, The Mystery of Irma Vep, Pygmalion and Marat/Sade. Marina completed her MFA at Queen Margaret University College in Edinburgh. Prior to returning to Miami, she worked in Peru as the costume production supervisor for the Documentary The Lord of the Strand.

SPECIAL THANKS

To the hardworking members of Stagecraft and Tech Lab 1.

To Elizabeth Ferrer, Karen Ogliastri, Andrea Bovino, Greg Contreras and Morgan Hollan-Cook

AND TO THIS MONTH'S FEATURED CREW . . .

Under the direction of Marina Pareja

COSTUME CONSTRUCTION AND PREPARATION

For Tartuffe the Imposter

Jade Goodridge  Danabelle Eve Dennis  Danabelle Denis  Barbie Perez
Maritxell Carrero  Christine Marie Pla  Marquita Adrian  Amy L. Gonzalez
Cyrina Fiallo  Asha Loring  Virginia Canizales  Monica Palacio
Veronica Gonzalez  Carinita Quintero  V. Emma Savian  Amanda Healy
Virginia Canizales  Jackie Martinez  Phillip Edie

This crew is just a small part of the hard working backstage team that makes it seem like magic.

CAROLYN

Follow your dreams...we are100% behind you!!!

Love always,

Mom, Dad and Adrienne

To all the cast and crew of Tartuffe the Imposter

Under the direction of Mr. Leroy Clark

Congratulations....and....Break a leg!!!!!!! - The Zeller's
The production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2006.

Last year more than 1,400 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.