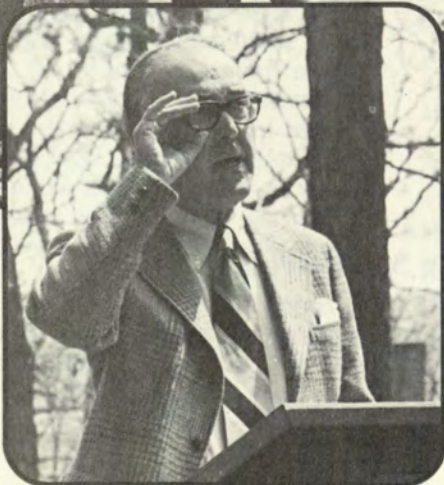
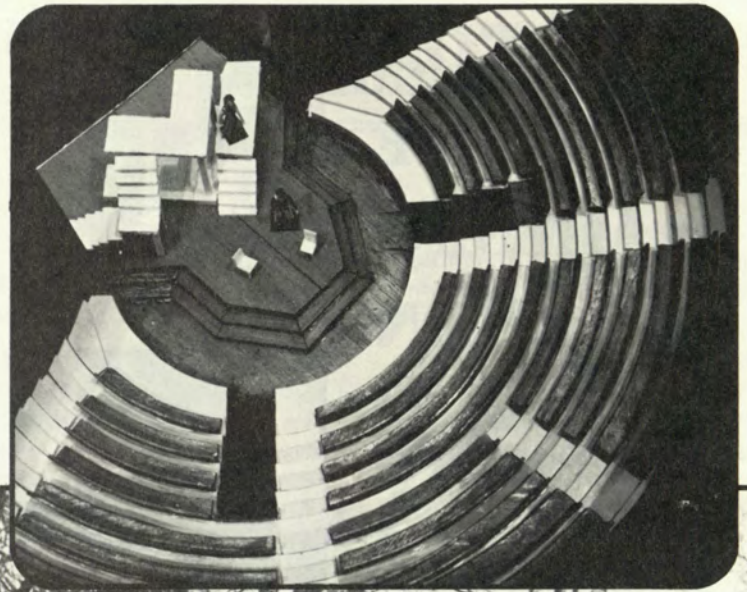


KENYON COLLEGE ALUMNI BULLETIN

APRIL 1977



An open letter to members of the Kenyon College Dramatic Club, Hill Players, actors, crew members, participants, and all friends of the theatre

By the time you read this, the earth will be shoveled, the bulldozers will be dozing, and people on their way to the swimming pool or parking lot will be picking their way through the construction site. During the next eighteen months or so, this corner of the Hill will be inconvenient, messy and noisy, and we couldn't be happier about it.

Naturally, all of us in the Department of Drama are very pleased and excited. Years of dreaming, discussion and planning are finally coming to fruition in a practical and attractive place for us and our students to work. A phase in the history of the theater at Kenyon is ending. But we look on this new facility as an opportunity to strengthen our instructional and production program; so we continue to dream, discuss and plan, not only the equipping and operating of the new building, but also the development of our program in the new space.

We'd like to invite you to stop by Gambier to inspect the site, look over the plans and just visit. We urge you to make plans now to attend the gala opening in the fall of '78. But the real purpose for this open letter is to thank all of you for your hard work and support in the past. Your work and friendship has encouraged us through the years, and we are sure that it will continue to sustain us as we move into this new chapter in the annals of theater at Kenyon. □

Harlene Marley

**for the
Department of Drama**

A Day to Remember



President Philip H. Jordan (above) joins the procession of parents and drama enthusiasts to the groundbreaking site for the new theater. Five shovelers and shovel bearers, representing various groups with great interest in the project, performed the groundbreaking ritual. On the cover of this issue Edgar Davis, chairman of the fund-raising campaign; Richard L. Thomas, College trustee and board representative; Trice Koopman, president of the Kenyon College Dramatic Club and Dr. Jordan dig in together. None executed the task with more gusto than Department of Drama Chairman Thomas S. Turgeon (center). Groundbreaking guests had an opportunity to view a model of the new complex before and after the ceremony.



KENYON

THEATER

a new thrust

by Thomas S. Turgeon

In a brief ceremony held under the trees on the east slope of the Hill, Kenyon officially began construction of a new theater, Saturday, April 16th. For those students, teachers, alumni and officers of the College who had worked long and hard for this moment, the roar of the bulldozers was music to their ears.

It has been clear for many years that a new theater would have to be built if the educational, social and artistic needs of the community were to be met. The comfortable but fraying Hill Theater was designed for a college of 350 men; it could not continue to hold the audiences and theatrical enterprises generated by a college of 1450 students with a major course of study in the field. Now a decade of plans, proposals, feasibility studies and committee reports is coming to a close. We are truly under way.

The new building will be situated to the south of the Shaffer Speech Building and connected to the Hill Theater through a complex of scenery shops and costume shops, dressing rooms and a green room capable of serving both the old and the new stages. The auditorium will hold about 400 spectators seated in a semi-circle around an open stage.



A view from the pinrail as Servant of Two Masters by Carlo Goldoni is rehearsed in March, 1968.

The Hill Theater will be spruced up considerably so that it can continue to serve as a proscenium theater, a lecture hall and a movie theater for 195. Those spaces in the Speech Building that are now being used as dressing rooms, the costume shop and the green room will become classrooms for both lectures and seminars in drama.

Now that we can speak with the confidence of hindsight, we are realizing that the years of speculation and appeal made it possible for us to learn exactly what we want the theater here to do, and

what practical forms would allow the building to do it. It is quite easy to describe the goals of a program to the public while those goals are still abstract. When dreams have to be articulated to an architect, however, glowing generalities don't help as much.

During this period of practical planning, we have been greatly helped by letters from alumni, parents, faculty and other members of the Kenyon audience. They told us what the theater had meant to them as members of the Kenyon community, and, in so doing, defined



A scene from Jim Michael's *Rude Awakening* with Jacqueline Everhart, Richard Takas '51, Joan Smith and Paul Newman '49.



Scott Klavan '79, Kate Long '77 and Doug Lotspeich '76 in a scene from Anouilh's *Becket*. Doug's portrayal of Thomas Becket brought him the 1976 Paul Newman Award for the year's best performance by a male actor.

what a new theater building must bring to the College.

In teaching about the theater, the department of Drama has been guided by the principle that if a student is going to come to grips with the essential qualities of this mode of expression, he or she must use it. When we teach theater, we know and use the standard methods of teaching by description and analysis, leading group discussions and lecturing in front of a blackboard. These methods of instruction are essential but, in our case, they are not sufficient. Just as science

students can learn the process of science only by experimenting in the laboratory, we know that students of drama can learn the fundamentals of the theater only by testing the theory, the history and analysis of the art by making works of theater themselves. In practically every class, students are asked to perform one of the many artistic tasks of the theater. In our public performances, students are given the responsibility of professional theater artists, and their work is tested quite rigorously in front of a public of their teachers and peers.

One letter from a recent graduate described how this way of teaching is intended to work:

... I entered Kenyon without any experience or known interest in the theater. The first week of school I met a number of people who were enthusiastic about the drama program and urged me to attend the "monster rally" and try out for *Antigone*. I'd never read a Greek play, nor did I know what a chorus was. However, I attended the rally and the tryouts, obtained a part in the Chorus of Theban Elders, and proceeded to spend my first six weeks at Kenyon learning things I never thought I'd encounter. I learned to sing from my diaphragm and dance with some grace. Most importantly, I learned that liberal arts at Kenyon would help me develop more than my cortex.

The mention of Sophocles' play in this letter suggests a second instructional role that the College asks of its theater. Theater cannot occur without an audience, so the College and surrounding community are invited into our "laboratory," there to see the milestones of dramatic literature brought to life. Among the most profound and lasting insights people have had about the sometimes frightful, sometimes funny human condition are those that have occurred to them while they were watching an exciting tale skillfully enacted upon a stage. The students and faculty of drama try to offer the College as varied a selection of theatrical experiences as they can. Our current season, for example, includes plays by Shakespeare, Shaw, Beckett, Medoff, Boucicault, Pinter, and the premiere of a play by a Kenyon author. Tad Mosel, the Pulitzer Prize-winning playwright, wrote for us about the importance of maintaining such breadth:

... It used to be said that the future of the American theater was to be found in the colleges and universities. Now, with the almost total defection of the commercial/professional theater, the tense must be changed. It is not the future of the American theater that is to be found in the colleges, it is the present — not only in exigency, but because that has been the

development. As the commercial/professional theater in America has narrowed, the educational theater has broadened. The best hit that this year's commercial/professional theater has to offer is a fine, but painfully ingrown look at itself, *A Chorus Line*. Educational theater, and Kenyon is the best example I know, is looking outside itself, seeking to be part of sociology, history, art and politics while at the same time interpreting them and, in the best tradition of show business, offering entertainment. I write from personal knowledge, for it was my experience to work with a Kenyon student on his home ground: an honors student in drama whose major was psychology, who had written a workable,actable drama, using his psychology studies to interpret the assassination of Robert Kennedy — all of which he managed to get onto a stage into a rousing performance for his fellow students.

We're happy to be able to claim that student curiosity about these plays is very high. National surveys show that most college theaters count on selling 20% of their tickets to their own students. At Kenyon the number is 65% or better.

As a teaching facility for the Department of Drama, then, a new theater building for Kenyon would have to be equipped to serve as a laboratory for students of drama and designed to serve as a place where the widest possible range of plays can be brought to life in the most exciting and immediate way for the College audience.

Instruction is not the whole story, however. In the past, an active and producing theater has affected the lives of Kenyon students in other, less definable ways. For example, a recent graduate wrote:

The joy of doing drama at Kenyon is that it never ceases to be fun. Drama is no longer fun when it's a chore, something to be gotten through. At Kenyon there is no silliness about actors doing the acting and the techies doing the tech work. I am beginning to see that kind of camaraderie as a rarity. Theater at Kenyon is an ensemble effort, in the truest sense of the word. A lot of learning takes place when everyone is willing to try his hand at something new.

A parent of a Kenyon student sent us this comment:

There is one personal mention I should make of the thankfulness I have for Kenyon theater . . . It gave our son a very necessary extra-curricular activity that we feel was the

difference, really, between a boy who might otherwise have had some very serious social and personality problems at Kenyon. I am sure it will remain for him one of the most important and unforgettable positive phases of his life and development, even if he never pursues an active interest in drama again. But I am sure he will!

In planning for the new theater, we have been convinced that the building had to provide a place for the Kenyon student whose work in the theater is a labor of love. If a play is going to succeed here, all the participants, from the fledgling star who seems to win all the choice roles to the third soldier from the left who came down to the theater on a dare, must commit their time, their intelligence and their skill to a company of their fellows. At Kenyon, there has been a long-standing practice of keeping the theater absolutely open to any student with the talent and the wish to join in. It has been understood that anyone who wins a place in a Kenyon theater company is going to have to put in an amount of time and physical effort that tends to astonish newcomers, simply because that is what it takes to give a play even the first chance of success. In return, however, we have found that many Kenyon students feel they have been able to get as much out of the experience as they have been asked to put into it. Bringing a play to life is a worthwhile thing to do, and most feel proud once they have done it. They do it by working with a group of people they like, and their friendship is based on the fact that they are building something of value together. They win applause and have the satisfaction of knowing that they have earned it. It is essential for Kenyon to offer its students this experience, so the new theater must accommodate a company of students from throughout the College who work for the joy of it.

There is a third way in which Kenyon uses its theater. Going to a play is an important ritual of community life, and again, this function affected the design of the building. A letter from one of the officers of the College described this use for us when he wrote that,

. . . the theater testifies to the College's celebration of something, a tradition that has shaped us and is still a force working us . . . Perhaps the most important thing to consider is just how many of our people see their fellows bringing a work of art to life. Theater isn't like the movies — seeing something that strangers are doing. Its real importance to me is that it is about the only ritual this community has left that gets a hold of everybody . . . the theater still works.

COMMENTS

I am a professional actor, comedian, and writer, and I am happy. I am not sure I would be any of these things without my experience in the Department of Drama at Kenyon College. It was my education at Kenyon which gave me an appreciation of my own talents, a sense of what I could do with them, and the perspective to know what constitutes success and to gauge what an improbable thing it is to attain.

This, as you may imagine, makes me feel somehow ahead of the game here in New York, and it is a feeling confirmed by six years in show business (I have not made a fortune, but I have made a living). This edge of which I speak is not so much the result of personal effort or aptitude as it is the product of a set of values and a way of looking at my craft which were imparted to me at Kenyon. That is what the Department of Drama taught me; it is the very heart of the performing art.

The comedian Phil Foster has often told me, "Look, I can't teach you to be funny, you're already funny. I can't teach you how to be a comedian. Nobody can do that." (I have always assumed, however sanguinely, that he means the subject is incapable of being taught, not that I am incapable of learning). "All I can do," he says, "is save you some steps. I made a lot of mistakes in this business. I can keep you from making the same mistakes." This idea of saving steps is invaluable. Some performers never learn from

So a new theater for Kenyon had to be able to do these jobs: it had to support the instructional offerings of one department and the wider teaching opportunities inherent in the art, it had to house an extra-curricular activity which has proved itself to be of great value to students of whatever theatrical experience or academic interest, and it had to be a

place that invited the community to gather and join in a worthwhile custom of campus life.

Like many theatrical designs, the proposals for the physical form of this project began with a doodle. The genesis of the design was a sketch, made by Professor James Michael of this department, of

a circular building with an acting area at its center. Roughly half of the circle was drawn to represent rows of seats circling a thrust stage, reminiscent of the way the seats surrounded the acting area of the ancient Greek theaters. The other half was "backstage" space, and here Professor Michael drew indications of stage wagons, implying that the back of the circular stage

from an actor



Horwitz playing Bardolph to Robert Altman's ('70) Prince Hal, 1969.



Clowning above and at right with Ringling Brothers and Barnum and Bailey circus.



their mistakes, artistic or commercial. I think I learn from mine. It is such a wonderful feeling to know that the horrendous mistakes I am constantly making are fresh, bright, brand-new mistakes. The ability to learn from my own and others' errors has made me bide my time, try — however futilely — to call my own shots, and not fall into the same routine (almost always a vicious circle) that makes most aspiring young actors aspiring old actors. People who don't have the kind of perspective that I got in college are precisely the kind of people who — however talented — can't learn from such mistakes or be objective about themselves.

How is this unique? I don't know that it is, and I don't think it has to be unique to be good. It is enough to know that people will keep coming to Kenyon College; that should make all of us concerned see to it that this sort of instruction stays alive there. It will, after all, stand students in much better stead than courses in a few technical aspects of theater will. An education which enables one (as mine has enabled me) to work as a Ringling Brothers and Barnum and Bailey Circus clown for three years, as a stand-up comedian, a radio comedian, a radio newsman, and a not-so-starving actor doing a rather literary one-man show in cabarets, theaters, and thousand-seat auditoriums (and all with some degree of success) is some education indeed. □

By Murray L. Horwitz '70

would hold a variety of scenic constructions, adaptable to the particular needs of various plays.

In time, these first drawings were developed under the direction of Professor Dan Parr, scene designer and technical director for the Hill Theater, until we had accumulated an awesome stack of plans, models and written specifications. We have installed two separate mock-up stages in the Hill Theater and tested them over the repertory of three theatrical seasons. The general theory suggested by Mr. Michael's first sketch has now passed through a number of trial-and-error examinations, and it has been refined and corrected at each step of the way.

The thrust stage theater is not original with Kenyon. It is based directly on the architectural experiments of the British director, Sir Tyrone Guthrie and his remarkable stage designer, Tanya Moiseiwitsch. Working together at the Shakespeare Festival in Stratford, Ontario, and at the Tyrone Guthrie Theater in Minneapolis, they

developed a model for stage architecture that has proved to be one of the most versatile and influential theatrical ideas of this century. The Chichester Festival Theatre in England, the Long Wharf Theatre in New Haven, the Cincinnati Playhouse, the Actors' Theatre in Louisville, and the Vivian Beaumont Theater in New York are only a few of the stages that are the direct descendants of their work.

Guthrie and Moiseiwitsch, as a director and a designer whose careers had been spent staging the repertory of classic plays, found that the assumptions guiding the theater architecture they had to work in were at odds with the artistic needs of the scripts they were assigned to stage. The theatrical literature with which they were regularly working spanned 2,500 years; the "picture frame" theaters they were given to work in were the descendants of buildings designed to house a particularly lavish theatrical fashion of the 17th and 18th centuries, the Italian Opera. One of the aesthetic peculiarities of this form was that people went to

the theater expecting to be fooled by the illusions of the scene designer; hence the picture frame. The proscenium arch was invented to hide the ponderous machinery that the opera scene designer needed to work his wonders. And they were wonders indeed. Working behind the architectural device of the picture frame, the 18th century stage carpenter could arrange convincing chariots drawn through the clouds by dragons, tombs lit by iridescent moonlight, or a shipwreck upon the sea — whatever the composer asked for. When this kind of theatrical production grew to be accepted as the norm for drama as well as for the opera, the stage carpenter felt obliged to give the stage play-goer as much as he had built for the opera-lover. If King Lear was going to put up a fuss about "hurricanes," By Gad, Sir, there would be HURRICANES!!

Yet for the greater part of theatrical history, people weren't concerned with having their eyes fooled by elaborate scenery. From the time of Aeschylus through to the period of the Restoration, (cont.)



The 1970 production of Peter Weiss' *The Persecution and Assassination of Marat* as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade.

COMMENTS from



an author



Doctorow receiving his honorary degree from the College in 1976.



A 1950 publicity photo for Clifford Odets' *Golden Boy* with Doctorow and Betty Cropper.

I went to Kenyon from New York City at the age of seventeen. I found the life of the mind in Central Ohio decorated with collegiate customs and traditions from which I instinctively withdrew. For instance, we were asked to wear a ridiculous, demeaning little purple and white hat called a beanie. I threw mine in the garbage. A small enough act, but one which a seer might have recorded as a modest anticipation of the Free Speech Movement in Berkeley, the growth of long hair, and war resistance in the Sixties. For my entire four years at Kenyon one tradition or another was to suggest to me I didn't belong there. I went around in a dirty raincoat and smoked a lot of cigarettes. The first of the countervailing centrifugal forces that kept me in place were my teachers — John Crowe Ransom, Philip Blair Rice, and Charles Coffin. The second was a strange unfranchised fraternity of Jews, World War II veterans, Blacks, poets, farm boys, boys with severe cases of acne, and a homosexual or two, known as Middle Kenyon. Middle

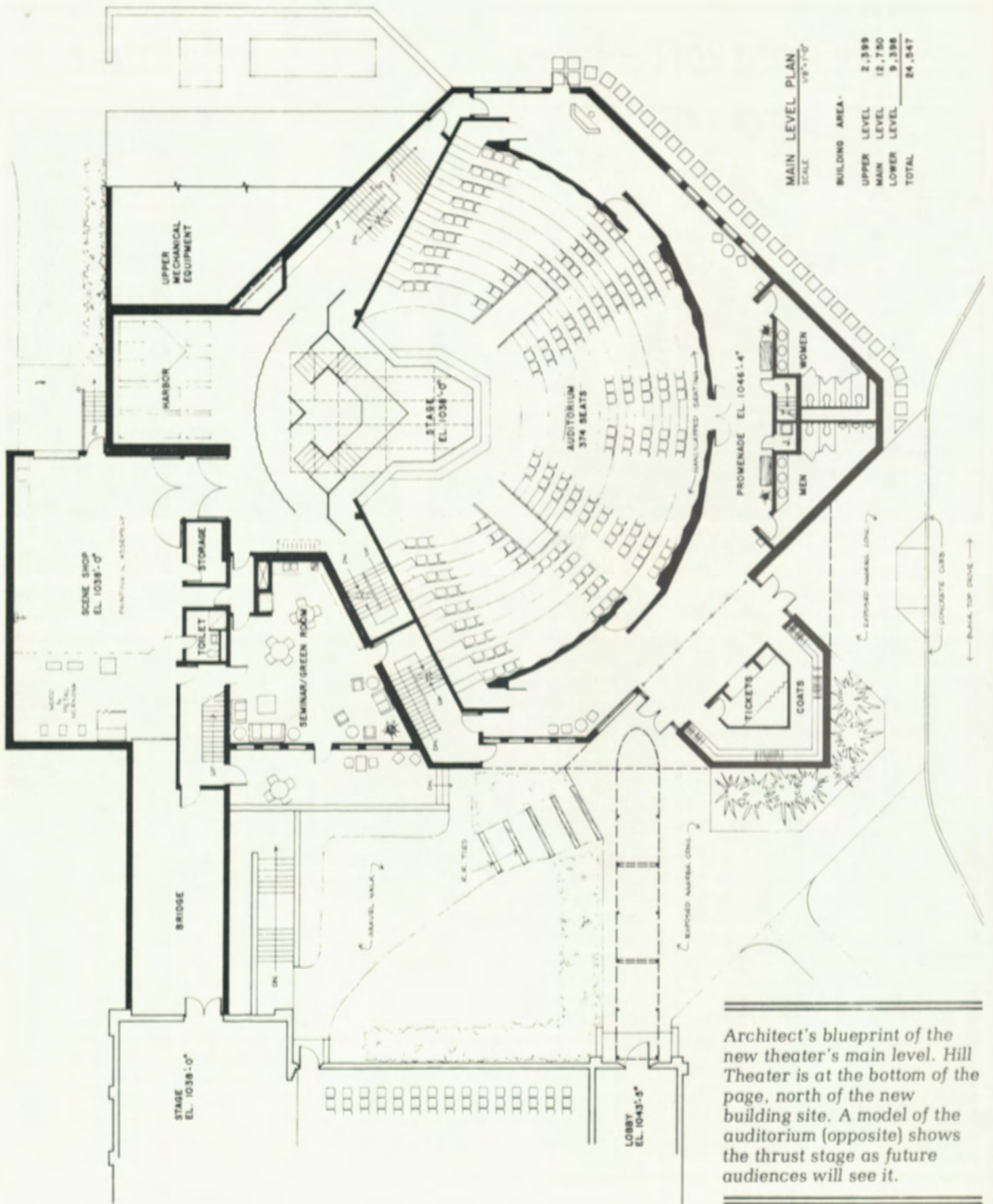
Kenyon thrived on just the sort of alienation I nourished within myself. Its relationship to the overall college was a parable of the artist in American society — outside looking in, but as central and interior as its soul (I remember Philip Rice once told me that what made teaching at Kenyon interesting was Middle Kenyon). The third force of my personal trinity I found just off the edge of the hill in the Speech and Drama Department building, where at night in the rehearsal of plays, all my instincts for self-dramatization, all my torments and diffuse longings became social and useful. One needed to perform, to have a stage for one's voice. What an incredible discovery that was. And so I gave myself to those great and exciting times of hard-working rehearsals and ecstatic (to the cast) performances of *King Lear*, *Golden Boy*, and *Playboy of the Western World*, under the patient, not to say saintly, direction of James E. Michael.

We all know that the theater began in religion, from which it has long been technically separated. But in the sense that it becomes the

occasion around which a community can organize itself and perceive its own definitions, the theater is still a kind of worship, even in its most vulgar and tawdry manifestations. I think I learned on Kenyon's small wooden stage something of the paradox of socialized art, of self-expression as group expression. That's a holy lesson.

In the past ten years, all over our country, American theater has begun to flourish. It is dying on Broadway and springing up everywhere else. So must it be cultivated to spring forth in Gambier. Fortunately, the theater faculty and the administration of Kenyon know this. They know how crucial it is that there be a physical theater appropriate to the expanding needs of the Kenyon community. I can't think of any college fulfilling its holy obligations that does not have a generous theater to excite and socialize and awe the tormented youths who may wander through in their dirty raincoats. □

By E. L. Doctorow '52, H'76



Architect's blueprint of the new theater's main level. Hill Theater is at the bottom of the page, north of the new building site. A model of the auditorium (opposite) shows the thrust stage as future audiences will see it.

dramatists wrote in simpler and bolder theatrical forms. The Greeks, the Commedia actors of the Italian Renaissance, the Elizabethans and the Spaniards of the *Siglo de Oro* all knew that actors were perfectly capable of creating exciting theater without stage illusions if they were given an exciting action to perform, a well designed costume to wear, the right prop to hold, and splendid words to say. Guthrie and Moiseiwitsch wanted to build a stage where the clear and obvious fact that a work of theater is a work of imaginative fiction was declared and celebrated. Then, they reasoned, modern productions of the classics might appear in ways analogous to the original perceptions of the play rather than through the obstacles of theatrical convention foreign to the playwright. Therefore, following the example of the ancient Greeks and the Elizabethans, their basic design, like the doodle that has guided our speculations here at Kenyon, builds a theater around a central acting area, seats the audience on three sides of the stage, and closes off the fourth side with a permanent architectural scenic unit capable of representing all the locations of classical dramatic literature with only the simplest changes of decoration and light. Like the Greek *Skene* or the Elizabethan Tiring House, an arrangement of a balcony, some steps, doors and pillars can change from the Palace at Thebes to the Forest of Arden with the entrance of an actor properly costumed and lit.

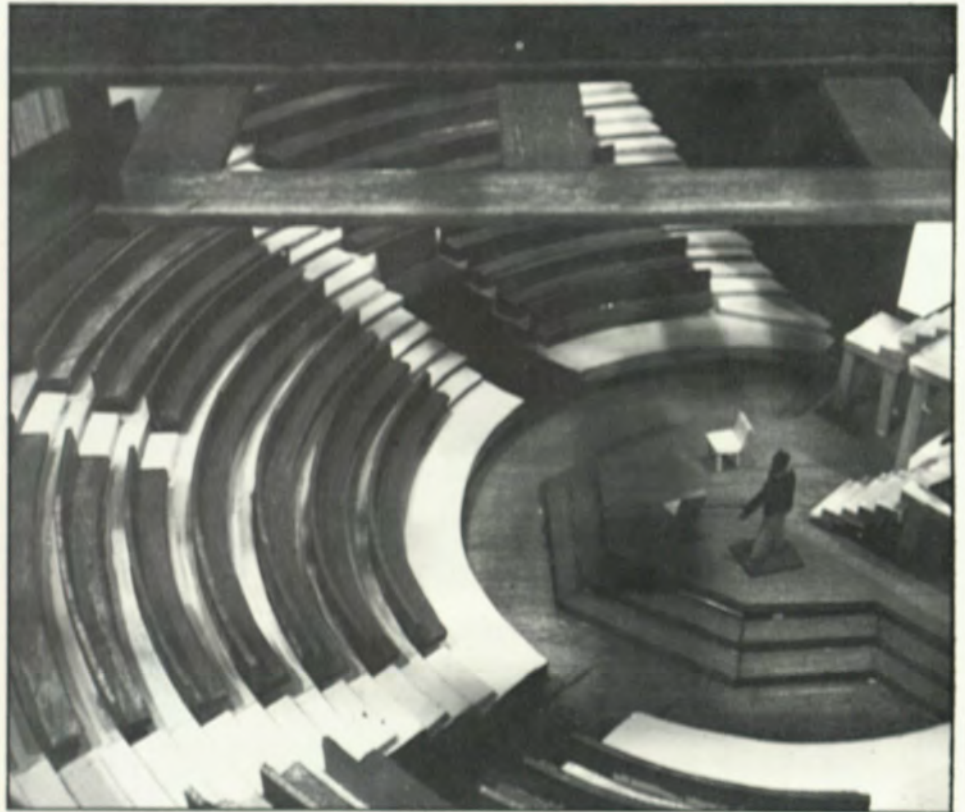
This stage is particularly suited to a number of Kenyon's needs. First, it is extremely flexible, capable of adapting to a very wide range of theatrical literature. Guthrie's devotion to the classics is no greater than our own, and as an academic theater, we have a particular obligation to stage the great and influential plays of the past. We need a stage designed and proven effective for this job.

Secondly, we are a liberal arts college, not a theater conservatory. We try to educate our students

rather than train them. The architecture of the opera house requires highly trained performers before an audience can even begin to see and hear a play, simply because the audience must sit farther back from the stage for the scenic illusions to work. The thrust stage, with the audience wrapped around the actor, brings each spectator much closer to the action. If he is standing on a thrust stage, the beginning actor can make himself heard even with his untrained voice. Therefore, he can spend a greater proportion of his

was written for the kind of theater that grew out of the opera craze, including the plays of Moliere, Sheridan, Shaw, Ibsen, Chekhov, O'Neill and Williams. The thrust stage had to be adapted to suit Kenyon's needs; we had to change it so that it could accept both the non-proscenium and the proscenium play script.

Our solution to this problem grew out of the movable stage wagons in Professor Michael's doodle and developed into the adaptable stage house in the final design. Here at Kenyon, the



rehearsal time exploring the content of a theatrical role. The architectural design we have chosen frees the novice to face the larger issues of the theater as the proscenium theater cannot.

On the other hand, this stage design posed some real problems for us. The Guthrie-Moiseiwitsch stages were built for Shakespeare Festivals, and for companies dedicated to performing plays written before 1700. At Kenyon, we cannot be so specialized. A great deal of the drama that interests us

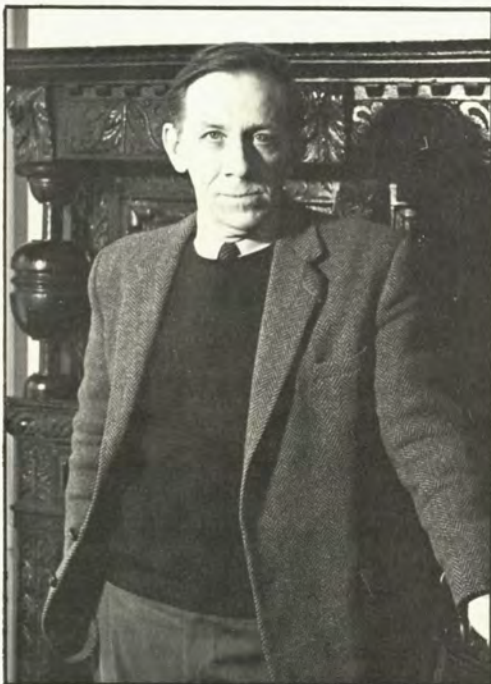
"permanent" stage house will be built in separate and movable pieces. All of the pieces may be used, or some of them, or none at all. The pieces will be able to fit together in a number of scenic configurations, rather like a Chinese puzzle. They can serve as scenery by themselves, they can support and complement other pieces of scenery specifically built for the occasion, or they can disappear and leave the back of the thrust stage open to be filled with an entirely new stage setting. We will be able to do

Waiting for Godot with the stage bare, the stage house removed, so that the audience can see the back wall of the theater. We can do Hamlet with the full stage house in place, transformed into the Throne Room at Elsinore with the addition of a studded leather chair. We can do

The School for Scandal by choosing parts of the stage house and filling them with bookcases and leather-bound books, adding an oriental rug to the floor, a chandelier over the stage, a Chippendale chair or two and a painted screen. Or we can do Ten Nights in a Barroom with a full

setting and a barbershop quartet singing Instructive Musical Embellishments in front of a painted olio drop that advertises liniment and livery stables. As far as we know, we will be inventing something new here at Kenyon with this adaptable stage house at the

COMMENTS from a playwright



One of America's most prominent short story writers, Peter Taylor '40 has also achieved critical acclaim for his plays, three of which had their world premiere in the Hill Theater. Below, Judith Goodhand, Jim Michael and James Patterson appear in "Two Images" from the 1971 premiere of Taylor's Three Ghost Plays. Tennessee Day in St. Louis (1959) was the first of Taylor's plays staged in the Hill Theater, followed in 1968 by A Stand in the Mountains. Taylor is teaching creative writing at the University of Virginia where he has been Commonwealth Professor of English since 1967.



I want to write just a few lines about the value the Kenyon theatre has had for me and the value I believe it can have for aspiring playwrights in the future. The main point is that growing up in the great hinterland, as I did, a writer generally has no opportunity to try his hand at writing for the theatre. Poets and fiction writers don't share this problem since they have only to send off their manuscripts to magazines and receive the acceptance or the criticism that they deserve (or don't deserve, as the case may be). But the playwright must have practical experience with a professional theatre. And in a country as big as ours that may be very difficult to achieve. Usually his best chance is in some regional theatre. Since nearly all other regional theatres must be self-supporting, the university and college theatre is the place where original new work is most likely to find encouragement and the place where the aspiring playwright is most apt to find useful instruction. And what I should like to proclaim here is that the only worthwhile instruction I have received, in my efforts to understand and practice the art of playwriting, was in the production of my plays at the Hill Theatre. Having proclaimed that, I hardly need add that it seems of tremendous importance to me that the opportunities afforded me should be made available to other playwrights in the enlarged theatre and the enlarged program at Kenyon. □

**Peter Taylor '40, Hon '71
(Faculty 1952-57)**

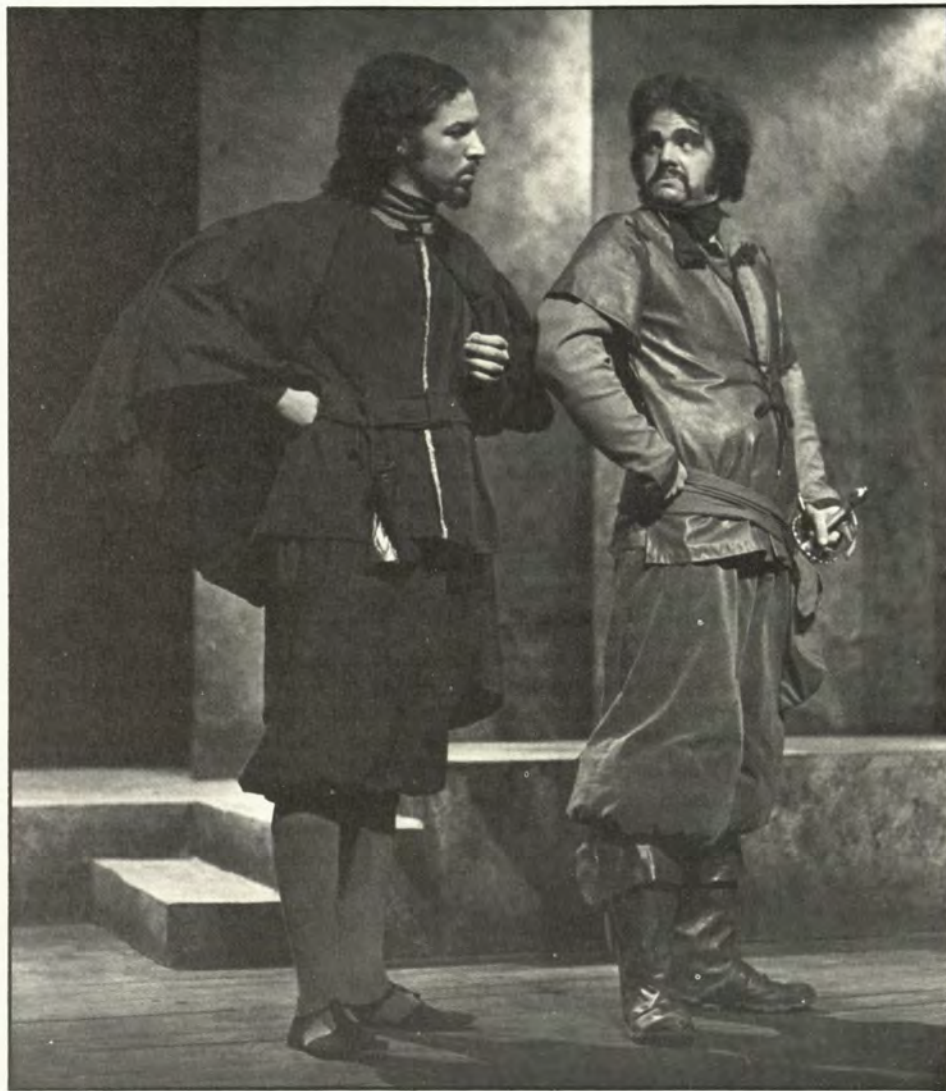
back of our thrust stage, and it's an invention that we are confident can give us an extremely effective way of staging the widest possible range of dramatic material.

Other adaptations were needed to modify the thrust stage conception to meet the particular requirements of the College. It had to be a theater without gadgets. If a piece of scenery must be moved, people, not winches, will move it. Lights will be focused, scenery built, ropes pulled and racks pushed by willing hands or not at all. The building should have facilities for workers: a comfortable green room, showers for actors covered with make-up or painters splattered with paint, bright and warm dressing rooms, and costume and scene shops with good light and fresh air. The building should be comfortable to work in, but the students must know that the work done there will be theirs.

Finally, Kenyon's theater had to be designed to be a center for campus and community life. When it is completed, the lobby will be spacious and open. The area between the old and new theaters can become an inviting courtyard for meeting friends or entertaining an audience. The green room will be placed so that parents and friends can easily come backstage and join the company after a play. The building's exterior appearance will respect its location on the Hill, complementing the architecture and ambience of the ceremonial end of the campus.

After all this time and study, then, the College has come to know the specific needs of its students, faculty and audiences. With a decade of trial, error, thought and speculation, we are confident that we have come to know the architectural shapes and devices uniquely appropriate to our particular programs as well.

Our confidence was strengthened when we brought our mass of lists, sketches and models to the architects. Robert Fairfield of Toronto earned his international reputation as an architect of theaters with his design for the very



James Price as the player and David Jaffe as Rosencrantz and Guildenstern are Dead by Tom Stoppard.

theater that was our first inspiration, the Festival Theater in Stratford, Ontario. This is, simply, one of the most successful pieces of theater architecture in the world, and Mr. Fairfield is serving Kenyon as Consulting Architect for our building. Richard Eschliman and Associates of Columbus are the architects for the project, taking Fairfield's conceptions and our plans and giving them final and practical form.

The partnership between the College and the architects has been a model one. Compared to the lavish Performing Arts Centers that many colleges have put up in recent years, Kenyon's theater will be modest in size and cost. We can now say,

however, that few of them have been as carefully as or imaginatively designed. It will be a theater the College can be proud of, and one of the finest theatrical spaces for an academic community of our sort anywhere in the nation.

The theater will take about 16 months to build. We plan to open it with the world premiere of a new play, still to be chosen. Paul Newman of the Class of 1949 has agreed to return to the Hill to direct this opening production. Let the world take note! □

About the Author — Thomas S. Turgeon is chairman of the Department of Drama.
