



# Notes from the Chair and Artistic Director of Theatre South Carolina



Incoming chair Jim Hunter (left) with outgoing chair Jim O'Connor on the porch of Longstreet Theatre.

It seems very hard to believe that as I write this note we have just opened the last production of our 2003-2004 season, *Love's Labour's Lost*. It has been a terrific season with lots of good work from all areas.

It has also been a very busy year in terms of faculty and staff. Thorne Compton, who many of you know either as chair or as a theatre history professor, has moved to the English department. We have just hired Dawson Nichols from the University of Washington as the visiting professor of theatre history and playwriting. We are also in the final phase of hiring an acting teacher and a directing teacher.

Thirteen of the faculty, including myself, are new in the past seven-and-a-half years; that's a little over one-third.

Next year I return to the faculty on a full-time basis. I've been chair and artistic director for seven-and-a-half years, and I'm look-

ing forward to returning to full-time teaching and directing—it's what I do best and what I like doing most.

It's been a terrific ride, and through the hard work of many, many people we have accomplished a great deal. We now have four acting classrooms/rehearsal halls where we had none in the past; we have a new black box theatre. Our production program has been highly influenced by a steady stream of guest artists. Undergraduates are getting into good graduate programs and the graduates seem to be doing very well when they finish. And it has been very gratifying to see the number of active alumni increase.

Support from the college is great. The university president attends our performances on a very regular basis. Both President Sorensen and his wife, Donna, have been highly supportive of the fund-raising campaign for the renovation and remodeling of Longstreet.

I am very proud of all of this and all the work so many people have done to bring it about. I'm pleased with what we've accomplished and how we are positioned to accomplish even more as Jim Hunter takes over as chair on July 1. [*A short biography of Jim Hunter is elsewhere on this page.*] I'm sure the faculty will be as supportive of him as they were of me, assuring an even better future.

I want to thank all of the readers of *Performances* for their emotional, artistic, and financial support during my time as chair.

Thanks again for all of your help, and please let's stay in contact.

Jim O'Connor  
Chair and Artistic Director

## Jim Hunter Named Chair

Jim Hunter will take over as department chair and artistic director on July 1. Since joining the faculty in 1995, Professor Hunter has served as director of undergraduate Studies, director of graduate studies, and associate chair. His teaching specialties include scenic and lighting design and the use of computing in the design process including three-dimensional modeling and rendering.

Hunter is a member of United Scenic Artist Local 829, the highly selective national union, in both the scenic and lighting design categories. His scene and lighting designs have been seen at professional theatres such as: Theatre Virginia, Florida Rep, Charlotte Rep, Arkansas Rep, Drury Lane Theatre (Chicago), Phoenix Theatre, and Playhouse on the Square (Memphis). He designed the scenery for Clear Channel Entertainment's recent national touring production of *VeggieTales Live!* Prof. Hunter also toured as lighting designer with Wall Street Danceworks, a modern dance company.

As a theatrical consultant, recent clients include The Institute for Outdoor Drama and BB&T National Bank. Prof. Hunter was the 2001 Iben Lecturer in the Arts at The Slane College of Communications and Fine Arts at Bradley University. He invites you to visit his web site at [www.jimhunterdesigns.com](http://www.jimhunterdesigns.com).

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**Erica Tobolski** will coach voice, text and dialects for the Utah Shakespearean Festival's fall season. Erica will also serve as chair of the Voice and Speech Committee for Southeastern Theatre Conference, organizing panels and workshops for upcoming conferences. SETC is the largest and most active regional theatre organization in the country, founded in Chapel Hill, North Carolina, in March 1949.

In February, Erica played Hecuba in *The Trojan Women* for Theatre South Carolina.

**Nic Ularu's** production of Talking Head's *Painted Snake in a Painted Chair*, will be performed at the National Theatre of Bucharest and at the Sibiu Theatre Festival this summer. *Painted Snake*—and Nic—received an Obie award when it was presented last year at LaMaMa in NYC. The International Theatre Festival in Sibiu, Romania, is sponsored by the International Festival and Events Association. In 10 days, the Romanian festival features over 60 theatre and dance performances together with concerts, workshops, play readings and lectures.

**Sarah Barker** was awarded a \$6000 grant from the USC Research Foundation for a production of *The Bacchae* in 2005. This experimental performance based on the creative investigations of Sarah Barker and Erica Tobolski in performing Greek Tragedy will involve several other faculty members including Jim Hunter, Nic Ularu and Jim O'Connor. She was also honored to be nominated for the Mungo Graduate Teaching award and was given a special citation for her "outstanding teaching record" by Associate Dean Don Griener.

Sarah was elected president of the Association of Theatre Movement Educators and will serve for two-and-a-half years. In early May Sarah will attend a workshop on Shakespeare's text at Shakespeare and Company. The trip is funded by the Provost Teaching Development Grant awarded her last year. In Fall 2003, Sarah played the role of Amanda in a Theatre South Carolina production of *The Glass Menagerie*.

**Jim O'Connor** has been engaged to direct *Mother Courage* for the Connecticut Repertory Theatre. Connecticut Repertory Theatre is the producing arm of the University of Connecticut's Department of Dramatic Arts. CRT offers a subscription series of six plays and musicals during the academic year, four in the 493-seat Harriet S. Jorgensen Theatre and two in the 116-seat Studio Theatre.

The **USC Dance Company** will perform their own concert at Piccolo Spoleto on June 2 in the *Dance at Noon* series and also at the Dance Marathon on June 4. They hosted the SC Dance Association Festival, a three-day festival of master dance classes and performance. USC Dance Company was selected to perform for the festival's gala performance; selected work was

performed, including "Spanish Rhapsody" choreographed by **Miriam Barbosa**.

**Jim Hunter** designed the scenery for *Amy's View* at Florida Repertory Theatre in March. This production, starring Carol Lawrence, was helmed by LA director Michael Michetti with lighting by Ann Marie Dugan. The Florida Repertory Theatre is a professional ensemble-based company performing in the historic Arcade Theatre in downtown Fort Myers, FL.

**Terry Smith** is presenting a paper at the International Federation for Theatre Research's World Congress in St. Petersburg, Russia. The paper deals with the Builder's Associations production of *Alladeen* at the Brooklyn Academy of Music. The *Alladeen* project encompasses three collaborative works: a web project ([www.alladeen.com](http://www.alladeen.com)), a cross-media stage performance, and a music video. The *Alladeen* project explores how we all function as "global souls" caught up in circuits of technology, how our voices and images travel from one culture to another, and the ways in which these cultures continually reinterpret each other's signs and stories.

Terry is also a recipient of the Michael J. Mungo Undergraduate teaching award for this year. Up to five awards are presented annually to undergraduate faculty. Selection criteria emphasize the candidate's record in the area of teaching, active scholarship, and university citizenship. The award includes a \$2,000 honorarium.

**Elbin Cleveland** had a very productive summer. He began as an invited lecturer at the Spoleto Festival presenting "Is it life, or is it theatre?" He left the next day for Prague where he spent ten days assisting the chair of the International Scenography Commission organize and produce the business meetings and the banquet meeting for the Prague Quadrennial. "Lots of work," Elbin says, "But a little sightseeing to compensate." Then off to Seoul, South Korea, where he spent the next five-and-a-half weeks working as a consultant for a major television and film production company. For an international museum exhibition, he provided technical drawings for a reconstruction of an ancient Greek ship used by Odysseus. He also developed a three-year plan for technical improvements to the facility and for an on-going health and safety program.

While in Korea, Cleveland also worked on plans for a new theme park for children, developing assorted rides and entertainments. He also provided practical and safety assessments for a new professional children's theatre, a new design school black box theatre, and the plans for a new university scenic studio.

## FACULTY NEWS



A production photo from the Builder's Associations' *Alladeen*. Terry Smith will be presenting a paper about this multi-media production at the International Federation for Theatre Research's World Congress in St. Petersburg. Photos by Simone Lynn.

# Acting Class of 2007 Coming Soon to a Theatre Department Near You

Every two years, a new MFA class arrives at Longstreet. Both students and professors feel the excitement of new beginnings. Here are some brief introductions to the new class of MFA acting candidates, due in August.

After more than ten years as a professional actor, **Tom Angland** is eagerly anticipating joining the MFA Acting program at SC. Tom lives in Tennessee where he has been a company member at the Cumberland County Playhouse for the past five years. He has also appeared frequently with The Tennessee Repertory Theater, The Nashville Shakespeare Festival, Mockingbird Public Theater, and in numerous local film projects. Tom has also been a guest artist at major regional theaters across the country. Favorite roles include Brick in *Cat on a Hot Tin Roof*, Lord Evelyn Oakleigh in *Anything Goes*, Woody (First Young Man) in *Woody Guthrie's American Song*, Owen in *The Foreigner*, Haemon in *Antigone*, Stanley in *Smoke On The Mountain*, Don Pedro in *Much Ado About Nothing*, Hyde in *The Wonderful O*, Antonio in *The Tempest*, and all seven male roles in *Idols of the King*.

**David Britt** is very pleased to be joining the MFA program. He is from Raleigh, NC, a graduate of Campbell University. Past productions include: Theatre In The Park's *Of Mice and Men*, *Spinning Into Butter*, *Pageant* (Assistant Director) and *Steel Magnolias* (Director); Raleigh City Stage's *Beyond Therapy*, *Sylvia* and *Tartuffe*; Raleigh Ensemble Players' *The Most Fabulous Story Ever Told*, *Bent*, *Lilies*, *Sisters Rosenszweig* and *Jeffrey*. Commercial work includes spots for John Deere, Coke, History Channel and Cartoon Network. David studied during the summer of 2002 at The New Actors Workshop in New York City and completed the Shakespeare Intensive at Shakespeare and Company in Lenox Massachusetts during the spring of 2003.

**Jennifer Fine** is thrilled to be joining the company of MFA candidates in South Carolina this fall! Recent credits include: John of Lancaster in *Henry IV* parts 1 and 2 in reper-

tory with York Shakespeare, Tiny Tim in the European Tour of *A Christmas Carol*, and Chava in *Fiddler on the Roof* at the Carousel Dinner Theatre. Regionally she has worked with such companies as the Illinois Shakespeare Festival, Maine Shakespeare, and the Penobscot Theatre. Currently, she can be seen in the off-Broadway production of *A Stoop On Orchard Street*, and working with the sixth grade class at PS 75 in conjunction with a Shakespeare Outreach Program based in the Bronx. She holds a BA in Theatre from Penn State University.

**Bethany Ford** was raised in Eugene, OR, where she has worked in amateur and professional theatre companies. B.A. (English) University of Oregon. Also completed the British American Dramatic Academy's Midsummer at Oxford program, where she studied Shakespearean performance. Favorite credits include: *Twelfth Night*, *I Hate Hamlet*, *Moon Over Buffalo*, *A Midsummer Night's Dream*, and *The Bakkhai*. She is thrilled to be coming to study at USC.

**DeRante Parker** first began acting in 1997 at Idaho State University where his first major role was Hysterium in *A Funny Thing Happened on the Way to the Forum*. He also played Ed Devery in *Born Yesterday*, and the Jester in *Once Upon a Mattress*. DeRante is most proud of Tranio in *Taming of the Shrew* and Tom Robinson in *To Kill a Mocking Bird*. He received his Bachelor of Fine Arts Degree in spring of 2004 and now looks forward to training at the University of South Carolina.

**Emily Phenix** is delighted to be joining the University of South Carolina's Department of Theatre and Dance. Emily is currently appearing as Louise Maske in the Purple Rose Theatre Company's production of *The Underpants*. Earlier this season, Em-



Angland



Britt



Fine



Ford



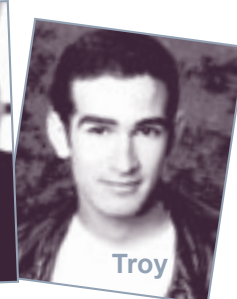
Parker



Phenix



Remedios



Troy

ily appeared as Erin in the Performance Network of Ann Arbor's production of *The Home Team*. Other Michigan credits include *The Importance of Being Earnest* (Gwendolyn), *Man of La Mancha* (Maria), *Carousel* (Julie Jordan), *The Lucky Spot* (Sue Jack), *1776* (Abigail Adams) and *Light Up the Sky* (Irene). New York credits include *The Colors of Love* (NYC Fringe Festival), *Take It Easy* (Judith Anderson Theater), and, with the Village Light Opera Company, *The Merry Widow*, *Princess Ida* and *The New Moon*.

**Rich Remedios** appeared on Broadway in *An Inspector Calls* and *Love! Valour! Compassion!* Other New York credits include *Bearclaw* (with Aaron Eckhart), *Only You*, *A Poster of the Cosmos*, *At Home*, *Sweet Eros*, and *Balm in Gilead*. In February 2004, he completed a run as Danny in *Danny and the Deep Blue Sea* at the Grand Central Theatre, Santa Ana, CA. His film credits include *Forgotten Minority* and *Plato Told Him*; he played minor recurring roles in the daytime dramas *All My Children* and *As the World Turns*. Rich received in BA in Theatre from California State University, Fullerton, completed a two-year Meisner program at the William Esper Studio and is an alumnus of The Public Theatre's Shakespeare Lab. Rich is excited to be returning to the theatre after a four-years as a graphic and web designer.

**Demetrios Troy** is from Chicago and will be graduating from DePaul University with a BA in Theatre Arts. He will be making his debut at Stage Left theatre this spring in *The Vow*, a new play by Tom Patrick. Demetrios has appeared at Shakespeare on the Green in *Othello* and the *Tempest*. He has appeared in numerous productions at DePaul University including *Schadenfreude* as Bernhard Forester, *The Dumbwaiter* as Gus, *Angels in America* as the Rabbi, Henry, Martin, and Prior, *The Crucible* as Rev. Parris, *J.B* as Mr. Nickles, and *Mad Forest* as Gabriel. Demetrios is honored to be working with the dedicated faculty at University of South Carolina and would like to extend his congratulations to his fellow classmates.

*Continued from page 1*

## Designers Chosen

in area. The stage opening is 65 feet high and 29 feet wide. There are four movable platforms that each can carry a weight of 15 tons. The stage can be lit by 1000 spotlights with 250 automatic color scrollers and 900 dimmer lights.

Futamura is a rising young designer who has worked in England and, mostly, in his native Japan.

USITT was established in 1960 and has grown from its modest beginnings in New York City to an international organization, dedicated to the professional development of men and women who are an integral part of the performing arts community.



Another picture from Theatre South Carolina's production of *Polaroid Stories*, featuring Zach Hanks (above) and undergraduate E. G. Heard and designed by Selena Kong, Kimi Maeda and Robert Eubanks.

## Acting Internships Spread Among Five Regional Theatres

Five MFA acting candidates will be interning at Theatre South Carolina partner theatres: the Milwaukee Rep and the Alliance Theatre in Atlanta. Others will be working with the Utah Shakespearean Festival, the Shakespeare Theatre of New Jersey, and the American Player's Theatre in Spring Green, WI.

Directing students, class of 2004, have already been at their internships: Craig Miller at the New Jersey Shakespeare Theatre and Jerry Winters at Actors' Theatre of Louisville.

## Collaboration with DHEC Playing for Children; Teaching Healthy Lifestyle Choices

The Department of Theatre and Dance and the Department of Health and Environmental Control are making theatre together. The touring play they've produced promoting healthy life styles has played to thousands of children in elementary schools around the state.

The children theatre production teaches elementary children the importance of exercise and a healthy diet. The interactive play encourages young children to begin to accept personal responsibility for making healthy choices about their nutrition and physical activity. Professor Richard Jennings put the grant together with Sandra Spann of DHEC.

The play is entitled "Taking Charge in Meadowland or Hugo finds his way, Chloe saves the day, and Miguel has his say." This is the adventure of two mice, Hugo and Chloe, as told by the storyteller, Miguel. Growing up in Meadowland, Chloe and Hugo have many great times playing, laughing, and going to school together. One day, Chloe notices that Hugo doesn't want to play and that he has no energy. Chloe is worried about her best friend. She decides she must do everything she can to help Hugo see that he has to take charge of his health.

The play was conceived and directed by Jennings who has been involved over the years in the use of theater as a means to raise social awareness in audiences. The actors in the touring production are second year MFA



From left: Hugo, Miguel and Chloe...er, I mean, Brian Schilb, Fábio Pires and Kay Almand with costume pieces for "Taking Charge in Meadowland."

acting candidates. Brian Schilb plays the character of Hugo; Hugo's loyal friend Chloe is played by Kay Almand; the narrator is played by Fábio Pires. The actors also helped write much of the script based on materials gathered by Jennings and Spann.

The play uses problem solving, audience interaction, music, juggling, and a puppet show to help kids understand that eating healthy foods and being active can be fun. A few weeks before the performance, the school receives posters about the play, as well as activities about food, nutrition and physical activity that can be used in the classroom.

*Open Heart*, a new musical penned by film star Robby Benson, was presented off-Broadway in March 2004 by the Cherry Lane Theatre. Benson starred, along with his wife Karla DeVito and USC alum, **Stan Brown** (MFA 1989).

The piece is described as "an irreverent, comic look at love and life seen through the eyes of a man during a one-minute trauma that changes him...forever." Benson, who made his Broadway debut at age 12 in *Zelda*, has also appeared in *The Rothschilds* and *The Pirates of Penzance*. Also a film actor, Benson provided the voice of the Beast for Disney's *Beauty and the Beast*. Karla DeVito has appeared on Broadway in *The Pirates of Penzance* and *Big River* and was the lone female in Meatloaf's "Out of This World" tour.

Stan Brown is an Associate Professor of Theatre Arts at the University of Nebraska. Some of his credits include featured roles on NBC's *Homicide Life in the Streets*, recurring roles on *In the Heat of the Night* and the critically acclaimed *I'll Fly Away*. In film, Stan appeared in Robby Benson's *Modern Love* and in Doug Liman's directorial debut, *Getting In*.



The ad for *Open Heart* in the New York Times featured blurbs from the AP and Daily Post reviews: "A truly dazzling performance by Brown" and "Brown brings a showbiz razzmatazz to everything."

**Tyler Marchant** (MFA 2000) continues to work with Primary Stages, which has just moved into a brand new theatre complex this spring east of Central Park on East 59th Street. Primary Stages opened the theatre with a world premiere production of Terrence McNally's play *The Stendhal Syndrome* starring Isabella Rossellini and Richard Thomas. Tyler's duties include directing the Writer's Group (a group of seven new writers creating new plays for the American theatre), vice-president for the Association of Not-for-Profit Theatre Companies in New York, directing workshops/readings/development projects, and producing/directing productions.

**Dan Roach** (BA 1999) just completed a very successful six-week run of a new play called *Styrofoam* by up-and-coming playwright Kevin Doyle, at the Trilogy Theatre on 44th St. *Styrofoam* received positive reviews from *The New York Times*, *The Village Voice*, NYtheatrewire.com, NYtheatre.com, *Backstage*, *American Theatre Journal*, and *Time-Out*. *The Village Voice* wrote, "As the loathsome upper-east-side power couple, Keri Meoni and Dan Roach assume their whipping-post duties with gusto."

"It has really catapulted my career here to a new level!" says Dan. "Besides that I've just been

auditioning, and living the New York life. I'm slated to work on Kevin Doyle's next production *The Position* in May, so I'm looking to do a show in between now and then. I'll be heading out to LA on March 16th for a week. I'm hoping to see Ben Fitch, Alyson King, Drew Bates, Sterling Rush, and all the other SC Alums who've migrated out there."

**Kevin Shaw** (MFA 1997) designed the lighting for the 2002 summer season at The Cherry County Playhouse, working with Broadway stars from the original productions of *Rent* and *A Chorus Line*. That Summer he finally had the chance to light one of his "dream shows," *Jesus Christ Superstar*. In Fall 2002 he became the resident lighting designer and assistant technical director at The Tennessee Williams Fine Art Center in Key West. After a season in paradise creating lighting for Cuban jazz artists, The Key West Symphony, The Key West Pops, and Island Opera productions as well as a myriad of other artists both local and national Kevin says he "felt the pull of the big city again." In the Summer of 2003 Kevin returned to Chicago to pick up where he left off working in the thriving Chicago theatre scene. In addition Kevin recently accepted a full-time position at SCS Productions Inc. and has started working as a lighting designer of corporate theatre, fashion shows, and summer festival rock concerts. He is currently working on a production of *Never The Sinner*, the Leopold and Loeb story, with the Chicago Historical Society.

**Guy Molnar** (MFA 2001) is teaching voice, speech, and acting at Webster University's Conservatory of Theatre Arts in the spring semester of 2004, subbing for Professor Bill Lynch who is on sabbatical. He just performed in a series of fifth-grader-written one-acts at the Repertory Theatre of Saint Louis as part of the Rep's "Wise Write" education program. He writes, "I had great fun playing a twelve-year-old boy, a piece of chalk, and—best of all—a big toe."

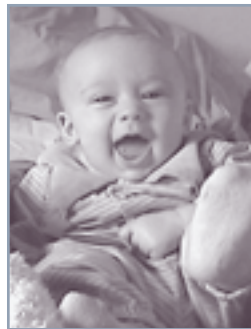
**Danny Hoskins** (MFA 2003) writes from Atlanta that things are okay: "Lots of auditions and teaching here and there and waiting tables... an actors nightmare! Ugh! I'm waiting to hear on a couple projects and have been asked to understudy at a couple theatres, including the Alliance. I've done a few local commercials and an episode of *Good Eats* (a Food Network TV show) and am working on a short film in January."

**Ann Courtney** (MFA 1999), **Owen Collins** (MFA 1998) and big sister McKelvey announce the birth of their new little girl, Arden Mary Courtney Collins on January 6th.

**Stephen Cone**, (BA 2002) in the latter part of 2003, assistant directed and acted in the York Shakespeare Company's production of *Richard of York*, a world premiere adaptation of Shakespeare's *Henry VI, Part III* and *Richard III*.

In addition to a couple of other NYC acting gigs in 2003, he has fallen into playwrighting, which is now his primary focus. His play "The November Boy" was produced in Chicago and Austin last year (opening to great reviews in the *Austin American Statesman* and the *Chicago Reader*) and is getting a reading and production at Charleston's Pure Theatre in 2004. In addition, it is (as of press time) a finalist for the Ensemble Studio Theatre Marathon of One-Act Plays. His full-length play *Henry Hettinger* is a finalist for the Abingdon Theatre Company Reading Series in NYC and will be receiving a staged reading at The Side Project in Chicago later this year. After some changes based on his living preferences, he is currently writing like mad in Charleston before relocating to Chicago this summer to pursue playwrighting, filmmaking, and, still, acting.

**Jack Baker Ripple** (MFA 2001) writes: "Gabriel Matthew Ripple arrived on Friday, November 28 at 4:03 in the afternoon. We had him at the Bay Area Midwifery Center after 12 hours of labor—no drugs, no surgical procedures... We were



Gabriel Matthew Ripple

home by 9 p.m.! He weighed 8 lbs. 8 oz. and is 21 inches long. He has blond hair and I think his eyes will be brown. He nurses like a champ and we are on a very crazy sleep schedule. Happy as can be, but very tired. I am working towards Linklater Designation and continue to act when I can."

"I got married! My name is **Leslie Gravett Dellinger** now. I got married on Jan 24, 2004 to Eric Dellinger who is a First Sargeant for a Basic Training unit at Ft. Jackson, which basically means that right now we don't see each other much! I'm currently Vice President of the South Carolina Theatre Association and drama teacher at Lexington High School."

*Love Arm'd* is 10 years old! **Karen Eterovich** (MFA 1989), the actress and author of *Love Arm'd: Aphra Behn and Her Pen*, celebrated the tenth anniversary of the play with an array of events designed to highlight the literary contributions of Aphra Behn, whose plays are known for their quick wit and parodies of society. *Love Arm'd* by Ms. Eterovich was performed at Bergen Community College on March 4, and Varner Recital Hall at Oakland University, Rochester, Michigan, on March 9. Ms. Eterovich was also the featured speaker for the Brunch & Books Series at Bergen on March 2, before undertaking a workshop entitled "Women in Theatre" at Oakland on March 10, and directing *She Stoops to Conquer* for performances at Bergen running April 16-25.

## You Need Guts to Open a New Theatre Amanda Reyelt Writes about Directing a Special Production

The ground floor of Booker T. Washington auditorium has been transformed over the last five years into a suite of acting and movement classrooms, studios and rehearsal spaces. An experimental performance space, often called a "black box," is the last phase in the renovations. A Showcase production of the historical drama *Gut Girls* by Sarah Daniels inaugurated the new space in October 2003.

A cast of twelve undergraduates was directed by Amanda Reyelt, a senior theatre major who has appeared on the USC mainstage in *Rosencrantz & Guildenstern Are Dead* and worked as assistant director or stage manager on *You Can't Take It With You*, *Rhinoceros* and other shows.

Here are Amanda's remarks about the experience of directing *Gut Girls*.

I proposed the show about six months before its opening. I was on script selection committee, discussing undergraduate projects. I spoke up that I was interested in directing one. Usually it's done by a faculty member, but they offered the slot to me. I talked to Nic Ularu and Terry Smith about a show that would have social commentary that hit upon my interest in women's roles and economics. Both mentors gave me *Gut Girls*.

I fell in love with the script, and cried after the first time I read it. I became united to those women and their journeys.

I had auditions and started rehearsals as soon as we returned for the fall semester 2003. It was a difficult process. There are five women that are working in a gutting shed—slaughtering large cuts of meat—in Victorian England; during the play, they transformed into domestic servants which turns out to cost them so much freedom. The play is about a displaced and disposable society.

There were also challenges that all the language was in dialect of Standard British and Cockney that the actors had to learn.

Margo Regan acted as my academic advisor on the show and she was very helpful, consistent, and supportive of the entire project. I really enjoyed working with her and utilizing her advice.

My responsibilities were really everything across the board. I painted the floor, I helped clean the dressing rooms, hung lights, and moved chairs to fit their configuration. But in truth, *Gut Girls* was a heavily invested process that everyone got fully involved in.

Directing *Gut Girls* was hard work, a reward for hard work, and also a privilege.

After this I directed a production of *The Vagina Monologues* in support of the Violence Prevention Against Women Day and Events. I also directed a late night at the local Trustus Theatre called



A moment from *Gut Girls*, the inaugural production in the Department's new Black Box theatre

"Evening at a British Pub" including Harold Pinter's revue sketches.

Each show was different and had its own essence and product, but with every production my goal is to affect the audience. My job is to create a world the audience can interact with and grasp with a stronger awareness of their own lives.

I have to thank my mentors at USC and in my life that have cultivated my drive in theater and been receptive through it all. My education was a challenge, but I feel that when I graduate this May I will have acquired the skills to be the artist that I am at this point in my life.

*Amanda Reyelt*  
Class of 2004

# Theatre South Carolina Performances



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