

# Illinois Theatre Association

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## ITA ANNOUNCEMENTS

Please plan to **JOIN US** for a keynote address by Henry Godinez, luncheon and awards ceremony in a prime location in the heart of Chicago's Theater District on Saturday, September 13, 2014. Be sure to follow us on here and on Facebook for updated information, as more details will soon be revealed! Thanks for being an important part of ITA.

**The 2017 Illinois High School Theatre Festival is now accepting submissions for Executive Director!** The deadline for all applications is May 16th. Click here for details.

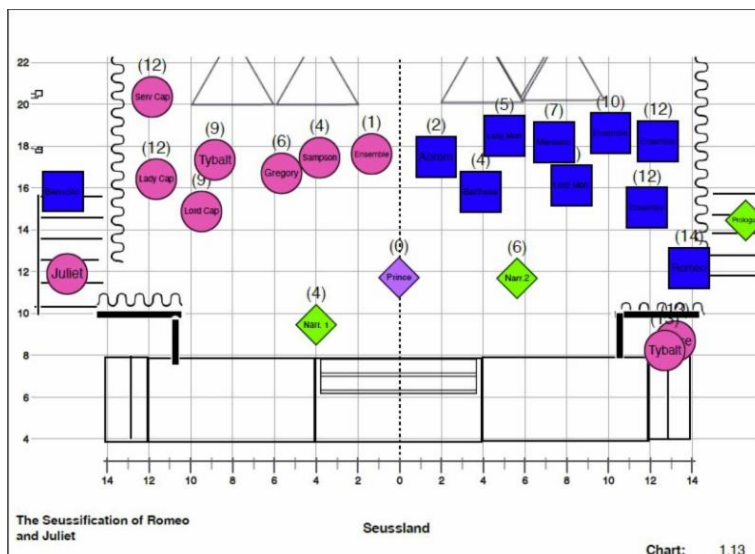
## eFOLLOWSPOT March, 2014

### Stage Write ~ Part 1

By Cyndi Bringer, ITA Theatre for Young Audiences Division Representative

Technology is BIG everywhere. We are headed toward 1:1 devices for our students in my home district. I've been selected as one of four teachers in my building to pilot the iPad this year. I posted out on one of my theatre FB pages to find the best theatre apps to use. I heard about Amazing Improv Generator, Direct It, Critique it, and Stage Write, a \$199 app. I applied for a grant to purchase Stage Write because it never hurts to ask, right? Well, believe it or not, I received the grant. The hardest thing was to download it from the Apple Store: They asked for my password FIVE times before I could buy it. It costs \$199 NOT \$1.99!

The learning curve has been tough. First, I'm just navigating my way through using the iPad, and now I've got to learn this app! It's advertised as being used by Broadway directors and choreographers; what is a midwestern, suburban, middle school drama teacher doing with this app? Can I tell you? Having a WONDERFUL time! It was difficult getting started, and I'm still going back to the how to videos, but the parts I've figured out have been exciting! I've drawn out my stage (time consuming, but then I'll never have to do this again); designed my sets; added my actors; and have blocked the spring play. I've now uploaded them and shared with my cast and crew. And this is just the first week with the program! Below is a picture of my play:



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[An Extraordinary Weekend](#)

By Karen Hall, ITA Secondary School Theatre Division Representative

## TEACHERS, LAST CHANCE TO REGISTER

for *Domain 3*:

*Incorporating Technology into Our Classrooms and Theatres - a Professional Development Opportunity* on March 15, 2014 at Niles West High School in Skokie. Register today. CPDU's available.



From January 9 - 11, over 4,100 participants from 171 schools had the chance to *Explore the Extraordinary* at the 2014 Illinois High School Theatre Festival.

Executive Director, Demetrios Pappageorge, spearheaded the weekend which had many great moments throughout its jam-packed 3-day schedule. In keeping with the theme, many elements of the festival

were changed up starting with our Thursday night performances.

Instead of attending an opening ceremony, Festival participants attended one of five performances/workshops: Anthony Kosar - F/X Make-Up workshop, The Waltzing Mechanics - *El Stories: Holiday Train*, the 2014 All-State - *The Grapes of Wrath*, or The Q Brothers and Improv Mafia.

## ITA EVENTS

**March 15, 2014**

*Domain 3: Incorporating Technology into Our Classrooms and Theatres*

**September 13, 2014** ITA's Annual Meeting and Awards Gala  
Chicago  
(10a-1p)  
Stay Tuned for Info

**October 24-26, 2014**

Illinois Community Theatre Festival  
*Fire on the Prairie*  
Stay Tuned for Info

## OTHER EVENTS OF INTEREST

**March 8, 2014**

Chicago Spotlight Presents  
*LED Lighting for Entertainment Spaces:*  
*"I never thought I'd be blinded by a LED"*  
Norridge

**March 8, 2014**

Chicago Spotlight Presents  
*Theatrical Make-Up:*  
*"Who do you want to be?"*  
Norridge

**March 8, 2014**

AATE Presents  
*Theatre In Our Schools*  
Mini-Conference  
Chicago

Submit an Event!

## JOB POSTINGS

Demetrios' committee brought excellent contributions to the weekend. Twenty full-length and showcase productions were presented, and Festival participants had the opportunity to attend 100+ workshops. Some of the highlights include Playback Theatre, Improv, Freeing Your Voice, Drag Make-up, Creating Believable Villains, and Neverland: Design, Build, Tech. The lobby of the Krannert Center for the Performing Arts at the University of Illinois at Urbana-Champaign was crowded with 65+ exhibitors sharing lots of great information about their schools and products.

The 2014 All-State production was *The Grapes of Wrath*. Director Mark Kaetzer and producer Justin Mayo helmed a production staff of 13 theatre professionals and a company of 57 student performers, technicians, and musicians. Festival participants were mesmerized by this dramatic and engaging production.

The 2014 Festival ended with a closing ceremony. There was a terrific video montage of all of the weekend's events and a special performance by Second City that had the audience rolling in the aisles.

Although the 2014 IHSTF has ended, the 2015 IHSTF committee has already started its plans for next year's Festival. Executive Director, Brian Alexander has chosen the theme *Ignite the Passion Within*. Mark your calendars for **January 8-10, 2015 at the University of Illinois - Champaign, Urbana for the 40th Annual Illinois High School Theatre Festival**.

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## I vs. We: Collaboration is the Key

By Dr. Joan E. Kole, ITA Community Theatre Division Representative

...To paraphrase that familiar Chinese proverb, "We learn best by doing." And in our community theatres we *do* a lot, or put another way, we often find ourselves wearing many hats. Some of those are "planned in advance," and we know at the get go prior to any production that we will be a Box Officer Manager and Props Mistress/Mister. Those key positions as well as all of the other

**Westinghouse College Prep**  
(CPS) Seeks English/Drama Teacher

**St. Joseph Ogden HS**  
Seeks Two English Teachers

**Theatre of Western Springs**  
Seeks Executive Artistic Director

**Adventure Stage Chicago**  
Seeks Managing Director

[Click here for details on all of the above.](#)

**AUDITION ANNOUNCEMENTS**

**Community Playes of Streater** Auditions for *9 to 5 the Musical* on 3/15 and 3/16 at 1p

**Greenman Theatre** Auditions for *Harvey* on 3/16 at 1p and 3/17 at 7p

**Community Players of Streater** Auditions for *Les Miserables* on 4/12 and 4/13 at 1p

[Click here for audition details.](#)

**FEATURED PERFORMANCE**

**Starry Night Repertory Theater**

Presents

*EDUCATING RITA*

March 20-22, 2014  
7:00pm

Horrabin Theatre  
Horrabin Hall

Corner of Western Ave.  
and Riverview Dr.  
Macomb, IL

Tickets: \$10-\$20

key positions are designated - or should be - at the outset of any production. And then something unexpected happens...

The point of this brief article is not to tout the advantages and benefits of advanced planning, but to put into place and emphasize the importance of having decision-making and communication procedures in place from the very start of any theatre's production season so that when the "unplanned, unexpected" does happen - and **when** is the key word here, not **if** - everyone involved knows exactly what "Plan B" - or C or D - is.

When we put together a group of people, even in our own personal and professional interpersonal relationships, differences and conflict will exist. Miscommunication occurs; egos get bruised; ideas remain unheard and unattended to. Then people simply quit. Leave. Don't continue support. Cease participating. In the case of community theaters, both the theater and individuals lose.

Planning ahead for contingencies is an adequate tactic, but not enough. It is not enough to say, "If [insert a name from your own theatre] doesn't meet the deadline for creating a program proof, then someone else will have to pick up the slack and take over." That simply leaves everyone scrambling to find that "someone else." There are better ways to deal with the unexpected.

Create the communication lines and processes at the very beginning. Make clear "who goes to whom about what." More importantly, make clear how and when to ask for help. Make clear that updates are really a community theatre's way of assessing "How are **WE** doing?" Make clear that perspectives that differ are valuable and must be heard. As one of my grad school colleagues frequently reminded us, "Let us celebrate our differences. We'll learn more."

Our theatre art is described as a "collaborative art form." It is. It must be. It is "we." Want a test to see if your community is being true to that collaborative form? Here it is: At your board meetings, production meetings, rehearsals, etc., count the number of times you hear "I, me, my, you." This is what your scoreboard should look like:

Use of Singular Pronouns	Use of Plural Pronouns
I = 0	We = 10
Me - 0	Us = 10
My - 0	Our = 20

Celebrate your differences.

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**Why didn't I get the part?**

By Allen Kimball, ITA University/College Theatre Division Representative

It never fails. Every year, just after we have posted the cast list for whatever show we are doing I will get the following question: "Why didn't I get \_\_\_\_\_?" (fill in the blank with whatever part they thought they were right for).

Over the years I have tried numerous approaches to answering the question: from tactful - "You just weren't exactly what I was

309-255-8570

[www.starrynightrep.org](http://www.starrynightrep.org)

**Want your performance to be featured here?**

Be sure to list your performance on the [ITA Performance Calendar!](#)

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**Join the ITA on Facebook:**

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IHSTF Fan Page

College/University Group Discussion

Community Theatre Group Discussion

Creative Drama Group Discussion

Professional Theatre Group Discussion

Secondary School Theatre Group Discussion

Theatre for Young Audiences Group Discussion

looking for...but you did a nice job." to blunt - "You were NOT good."

Having taught and directed for over 29 years, I have developed a set or responses that I now share with my acting classes as we start our Audition Unit. I have divided them up into four general categories: **Résumé, Selection, Presentation, and "My Gut."**

**The Résumé** - Here are the general impressions I share with my acting students about their Résumés:

- Your format was not correct. It should be 8x10 to match your headshot.
- Speaking of headshots...you didn't have one or it looked like your driver's license photo. Your headshots should be taken professionally.
- "I wanted to cast you, but you forgot your contact information." I can't find you.
- Your organization made no sense. List the most impressive credits first. Don't bury your Broadway credit in the middle of your middle school experience.
- "What do you mean you do not have a résumé?" So many students do not realize the importance of having a current résumé ready for any and all auditions. Also be sure to check with the particular audition for correct number and format of your résumé. Some want the headshot printed on the back, some want it paper clipped to the back, etc. Asking questions in advance will help eliminate many mistakes.



**The Selection**

- Audition piece (song and/or monologue) was not appropriate. If you are not a 50 year old man...why are you doing a monologue for one?
- You have a speech problem. It is important for actors to be aware of any "special" things about their voice and pick material that will work with the issue not against it.
- Poor choice of song... This is Broadway, not Top 40
- You didn't follow directions.
  - Contrasting monologues
  - Song styles - If the audition asks for a particular style...give them a song from that style.
  - Not memorized. Having the audition "down cold" is NOT an extraordinary expectation, just like breathing to live is not an extraordinary expectation. It is just what you do!
  - Didn't know the context of the scene or song. Never come into an audition without having read the ENTIRE work your monologue or song is from. Doing your homework before the audition is essential.



**FOLLOW OUR TWEETS:**

Illinois Theatre Association

IHSTF



The ITA is a network of dedicated theatre artists and educators advocating quality theatre throughout Illinois. Please join us!

123 Mill Pond Dr.  
Glendale Heights, IL  
60139  
312-265-5922 (office)  
800-898-6897 (toll free)  
312-265-6101 (fax)  
[www.illinoistheatre.org](http://www.illinoistheatre.org)

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- Couldn't pronounce the words. Really? In all the time you have been practicing your audition, no one told you were saying the name wrong?
- You wanted the accompanist to transpose. THAT IS A HUGE NO NO!
- You asked for a "do over." You might as well just shoot yourself in the foot. If the audition is going badly...try to pull it out. It is better to carry on and give it your best shot than to start over.

**Preparation**

- You sang a cappella. Unless you are encouraged to do so, I never like a cappella auditions.
- No expression in your monologue or song. You are playing a moment from the life of this character. What is he/she feeling, thinking, wanting, etc? Show us.
- You had expression, but LOUD is not the only way to go.
- Accent??? Bad one...Why use one at all? Typically I do not encourage monologues that rely heavily on accents. Everyone has an opinion on what a "good one" sounds like. It really isn't worth the risk.
- You didn't adapt to your situation. If you have been practicing in your hotel room and you find yourself suddenly on a large stage, you will need to make some adjustments.
- No flair or style. Make choices and go with them. You didn't do anything. You just sort of said it. Bring it to life.
- You never looked at me. Take the moment to make that connection. Use the moment you have in your slating to make that connection.
- Speaking of slating - you should practice that "first impression" so you are as at ease with it as you are with your audition pieces.
- Energy!!!!
- You are not realistic about your own abilities. "If you can't hit that high G...why did you pick this song?" "You are 6'6" and weigh 275 pounds. Do you really thing Jack from *Into the Woods* is your "perfect" audition piece?" I have my students spend time making out a list of their "qualities" and the types of characters they are realistically right for.



**"My Gut"**

- You do not fit the character. You did a great audition, but again you are 6'6" and weigh 275 pounds. You are not what I was looking for in Jack.
- This is an educational program. It is hard for many of my students to realize that I have to pass roles around. We are, first and foremost, an education program. I need to give different students time to shine and see if they have the chops to hold a show together.
- Remember...in a small setting, auditioning is an ongoing process. I tell my students that every audition is an audition for the next show as well. We do several shows a year and what I see here may influence decisions I will make 2 or 3 shows down the line.



The Illinois Theatre Association is partially supported by a grant from the Illinois Arts Council, a state agency.

- I worked with you before...enough said! I am not a big fan of Divas! If you were a pain in my @#@\$#% during the last show, why on God's green earth would I want to put myself (and another cast) through that again. **Being a nice person can sometimes go a long way!**
- You shot yourself in the foot. Without fail, at least one student will come into the audition room and tell me, before he/she starts, "This is going to suck. I really don't know this." WOW! What does that say about how seriously you are taking this opportunity and the profession you claim to want to pursue?

I am currently preparing to hold auditions for our production of *Brigadoon*. I wonder who will be first to ask me, "Why didn't I get the part?"

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### **ITA Member Spotlight: Diane Rawlinson**

Submitted by Judy Klingner, ITA Second Vice President



#### **What is your name?**

Diane Rawlinson (Diane Smagatz-Rawlinson for the publications)

#### **What is your background/education in the performing arts?**

Started dancing at 4 and never stopped; my parents got me into dance because at the time they didn't know what to do with my energy. Was a scholarship student at the University of Akron Dance Institute as a child (home of the Ohio Ballet). Was one of the only people from my high school to pursue a

degree in the arts back in the late 1970s. Earned AA Arts in Dance from Butler University 1981, a BS in Dance Education from Ohio State University 1983, and an MFA in Performance and Choreography from UW- Madison 1989.

#### **Please tell us about your career path.**

Served on the Dance Faculties at Northwestern University, UW-Stevens Point and University of Akron before starting my job as the dance educator at Wheeling High School in 1991. Danced professionally with Kanopy Dance Theatre and Cleveland Dancers Repertory Company. Have been writer/contributing editor/advisory board member for *Dance Spirit* and *Dance Teacher* magazines NYC since 1997 with over 100 articles/columns published. In many cases, I happened to be in the right place at the right time and said YES to a challenge.

My career path has always followed dance in some way, and I feel blessed to have worked in so many situations...from studio, college and high school to residencies through the Very Special Arts Program, a movement specialist in nursing homes, and creating programs for Easter Seals. No matter what the journey, my goal and vision has always been to create opportunities for others through dance. Since 1988 I've been heavily involved in InterPlay (based in Oakland, CA) and credit the work and philosophy for enabling me to follow the path of inclusion and non-judgemental approaches to dance - believing in what people

are capable of doing instead of trying to "fix" or correct what they can't do (the polar opposite of my ballet training).

### **What is the biggest challenge you face related to your work in the performing arts?**

No matter what your background, credential, training, or expertise... When dealing with teens, they are still influenced by the latest "trend" and haven't reached the maturity to value opportunities. With more and more focus on competition, am finding an alarming lack of creativity and willingness to step out of comfort zones to try something new. Kids seem to want to know how to do what you are expecting of them (ie., What do I need to do for a grade?) instead of asking what they are expecting of themselves. They value being better than someone else instead of working together so that all can succeed. Does that make sense?

### **Of what artistic accomplishment are you most proud?**

Yikes...there are so many things I am so proud of and as I reflect on that; it really is about what others have achieved.

- I am proud of the paths so many of my alumni have taken in not only the arts, but other areas, and I am thrilled that many are still willing to call me 2, 10, or 20 years after graduating for advice or mentoring.



- I am proud that Wheeling Orchesis is

the only public non-magnet school in the country selected for mainstage performances at the National HS Dance Festival for four consecutive festivals (2008, 2010, 2012, 2014). With 85% of my students who START dancing at Wheeling, and being up against the top fine arts and magnet schools in the US, Canada, and Australia, it's quite a feat and an experience of a lifetime for them. Talk about a life lesson in proving you are capable of something no one believes you should be able to achieve.

- I am proud to be a resource to many in the performing arts as they develop partnerships with the schools.

- I am proud of creating a climate at Wheeling where the students thrive on giving back through our 20 year involvement in Dance for Life and hosting/producing Dance for Life's Next Generation. The kids have really learned that it's about more than their appearance onstage, it's about what they can do for others in the process.

- I am proud of my work with *Dance Spirit* and *Dance Teacher* magazines over the years and finding the writing skills I never knew I had, telling stories of the great things others are doing around the country.

- I am proud of my work within the InterPlay community and the amazing people who are part of that journey.

- I guess you could say I'm proud of so many aspects of my career, but deep down, I'm proud I've been able to say I've been in dance and made my career in dance as my passion and job. But the reality is that I couldn't have done any of this without the support and encouragement of my husband/ high school sweetheart Craig (as cheesy as that is)...a geologist of all things, and my sons Brent (24) and Kyle (20) who have graciously shared their mom with so many others for their entire life.

### **What advice would you give to young artists?**

Stay creative, be responsible, and remain willing to accept a challenge, even if you don't know you'll succeed. Every step in the process gives you a chance to grow and learn. I always tell my graduating seniors that in the long run, I don't care how high their leg is or how many turns they can do; if they have learned to be respectful and supportive of one another's dreams and create a support network for themselves, then I've done my job.

### **Why did you become an ITA member?**

I began bringing dance students to the Illinois HS theatre Festival in the mid 90s and really value the Festival and ITA for it's inclusiveness. My students have gotten so much from the experience over the years, and I too have gotten much from being part of this community. As my program and process is about inclusiveness, exposing my students to all aspects of the arts was always part of the goal. ITA welcomed this "dancer" with open arms, and I value the friendships and relationships developed over the years. Too often the arts can become almost a bubble of the same people. ITA (and actually my InterPlay community) has always been a way to find new perspective, approach, and inspiration.

### **Share details about a theatrical project/production with which you are currently involved.**



Wheeling Orchesis just hosted its main concert at the end of February. Dancers not only choreograph, perform, work with guests, and design costumes, but they are involved in all aspects of the production. They create the poster image, type the program, design and

construct sets and visual elements, design their lighting, call lighting cues for one another, change gels backstage, etc.

They then take those skills to produce Dance for Life's Next Generation, a student produced concert benefiting Dance for Life and the Children's Place Association. This is our 20th Anniversary year!!! The concert brings together over 130 dancers from 10-12 youth dance companies. Since 1995 the benefit has raised over \$172,000. Almost 2,000 dancers representing 62 youth companies have graced Wheeling High School's stage.

### **Where can we find information about this year's event?**

Join us on March 9, 2014 for the 20th anniversary concert. Tickets are \$12. For ticket information, contact [diane.rawlinson@d214.org](mailto:diane.rawlinson@d214.org). A special dinner/theatre package is available for \$50 with reserved seats and catered post concert dinner by Bucca di Beppo. <http://www.youtube.com/watch?v=CJBshpB3RLE>

### **Congratulations on your recent selection to receive the 2014 Ruth Page Award. Can you tell us about the selection process?**

I was honored to even be nominated for the award as they had not considered a full-time educator before. This year the committee was focusing on education and educational programming. After being nominated, I had to submit a vita and vision statement; then the committee selected from that point. As this is not a self-nominated award, the fact that someone felt my work made a significant impact to Chicago's professional dance



community was honestly overwhelming to grasp. I've been to a number of the award ceremonies and honestly, I never thought it would be someone like me, in the schools full time, considered for such an honor. When I met with committee members and they told me WHY I was selected, it was humbling and affirming at the same time. The fact that the foundation recognizes the impact educators have on the professional arts community beyond training dancers speaks to all educators.

Of course it's also been surprising to see what blogs, papers, etc. have picked up the news:

<http://www.broadwayworld.com/bwwdance/article/Ruth-Page-Honors-Diane-Rawlinson-with-2014-Ruth-Page-Award-20140212>

The Ruth Page Award honoree is selected through the Ruth Page Award Selection Committee, composed of members from the Chicago dance community, former Ruth Page Award winners, and Ruth Page Foundation staff. The award also continues the tradition of honoring those whose contributions to dance share Ms. Page's passion, artistry, and vision.

### **What are your plans for the future?**

Well...I turn 53 in a few months, and if you'd have told me at 30 or even 40 that I'd still be teaching dance into my 50's, I'd have laughed. But I still love what I do and really do like working with teens, so as long as I can continue, I will. Even when I do eventually retire, I can't quite picture myself stepping out of my connections to the arts. Maybe they'll transform at that time. I would love to continue to mentor young teachers though in some way and definitely travel. There are so many places to see, people to meet, experiences to have in this world that I hope to embrace as many as I can with the people I love. I feel very lucky to have a good relationship with my sons, my husband, my parents (at 81 and almost 83, they're still active), and siblings. I want to definitely maintain that priority in my life. I really believe the journey unfolds as we approach each bend in the road.



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### **A Tribute to ITA Lifetime Member CAROLE BRANDT: 1937 - 2014**



Quoting modern dance *grande dame* Martha Graham, Dean Carole Brandt finished each Meadows School of the Arts Diploma Ceremony with, "There is a vitality, a force, a quickening, that is translated through you into action, and because there is only one you in all time, this expression is unique. And if you block it, it will never exist through any

medium and be lost. The world will not have it."The first woman ever appointed to an academic deanship at SMU, Dr. Brandt embraced the action of faculty, students, staff, and friends of the

university and the arts, often invoking Emile Zola, "To be an artist is to live out loud."

A leader throughout a 50-year career, she served her profession in myriad roles: Director of the School of Drama at Illinois Wesleyan, Chair of the Department of Theatre at the University of Florida, and Head of the Department of Theatre at The Pennsylvania State University where she was also Executive Producer and Artistic Director of Pennsylvania Centre Stage. Nationally, she served as Chair of the Kennedy Center American College Theater Festival, President of the Association for Theatre in Higher Education, Dean of The College of Fellows of the American Theatre, President of the National Association of Schools of Theatre, and President of the National Theatre Conference. Throughout her career she directed approximately 200 professional and academic productions and was invited into membership by the Society of Directors and Choreographers.

Among a number of award-winning productions, her *Dancing at Lughnasa* was performed at the Kennedy Center in Washington, D.C.

During Dr. Brandt's term as Dean, over \$100 million was raised for the Meadows School and Museum. The MSA endowment was increased by another hundred million dollars. She oversaw the planning, fundraising, construction, and opening of a new \$30 million Meadows Museum in 2001, and in 2006, was instrumental in the acquisition of a new \$33 million Meadows Foundation grant, the largest in the history of SMU at the time. She helped SMU acquire a number of significant works of art including El Greco's painting, *St. Francis Kneeling in Meditation*, and she commissioned Santiago Calatrava's monumental moving sculpture *Wave* which serves as the signature piece at the entrance of the university. When she retired in 2006, the Meadows School Advisory Board and SMU designated a *Brandt Garden* in front of the Owen Arts Center where Dean Brandt had celebrated diploma ceremonies and beach parties with students, faculty, and staff for twelve years.

In 2002, the Spanish government awarded Dean Brandt the *Ecomienda de la Orden de Isabel La Catolica*, the highest distinction granted non-Spaniards who promote good relations between Spain and America, thus designating her Commander of the Order; in the same year, the Dallas Historical Society presented her with the Award for Excellence in Creative Arts. Throughout her long career, Dr. Brandt was the only academic in the country who earned four Kennedy Center Medallions for Excellence and an Exxon Gold Medallion for Contribution to Theatre in Higher Education. She was also named Theatre Educator of the Year in Florida and Pennsylvania.

A former student writes: "Dr. Brandt taught me all about theatre, but more importantly, she opened my eyes to the possibilities of life-the adventure of it all-and the joy one can experience living life." Another former student who grew up to become a Meadows staff member wrote on the occasion of Dr. Brandt's retirement, "Thank you for giving your heart, soul, mind, and body to SMU for so many years in such unique ways, that I will forever remember your legacy-'As the elegant, smart, sophisticated lady who fiercely fought for what was right; all the while maintaining her dignity, composure, and most of all, her love for others'." A colleague from another university wrote after Dean Brandt met with theatre faculty as a program consultant for several days, "We have been in a shambles for so long and you reminded us of our potential, our power, and our ability to make the dragons love us (as I was saying good-bye I said something about killing the dragons and

walking away I heard 'or make them love you'). It imprinted itself on my heart with power-you are a great great teacher and this student thanks you."

Dr. Brandt was heard to say more than once that she "flunked" retirement, continuing to consult for college and university theatre programs across the country, serving as chair of numerous accreditation teams, and presenting panels or speeches at conferences. She had particular fun working on a memoir entitled, Braless in Retirement with chapters listed as Adventures that include hot cars, exuberant dogs, and pitched peas. In addition, she became a film and play script reader for projects in LA and NYC. Locally, she was active on the Booker T. Washington High School for the Performing and Visual Arts Board of Trustees, the Dallas Center for Architecture, AFI-Dallas, Charter 100, and Big Thought.

Carole Brandt was the first born daughter of Clifton Perry and Mary Helen Mitchell Brandt who have been deceased since the 1970's. She is survived by sister Linda Henderson of Normal, Illinois and was preceded in death by sister Rita Kuhne of Champaign, Illinois. She took great pleasure playing Auntie Mame to nieces Kristin Kuhne, Allison Kuhne Butcher, Ryan Henderson Bradstock; nephews Heath and Hutch Henderson; six grandnieces and nephews. Throughout her lifetime, she was a lover of people, animals, books, and the fine arts. She lived to learn and serve and play. In her book, she wrote: "I have wanted a life of Doing. As the leading character in The Play of Brandt, I have chosen millions of actions and non-actions in the billions of moments of my life."

#### I HAVE WANTED:

- Space;
- French tulips;
- To know;
- To allow my inner child out to play;
- To laugh;
- To cry;
- To win occasionally.

#### I HAVE KNOWN:

- Less everyday;
- Adventuring on water as sublime;
- Everything is beautiful at the ballet;
- Wisdom expects wit;
- Only I can reveal my truth;
- Michelle Obama is the most exciting First Lady of my lifetime;
- Good and bad, unfettered joy and sorrow, yin and yang.

#### I HAVE TAKEN:

- Risks;

- Pleasure in the Company of painters and writers and ballerinas and clowns;
- My time once in a while;
- Not making do for granted;
- Umbrage with incivility;
- Bicycle rickshaws in New York.

#### I HAVE FEARED:

- The dumbing down of our culture;
- Seeming foolish;
- Mediocrity;
- Righteousness;
- Any dentist's office;
- Political incompetence and impotence;
- Loss of independence;
- Loss of dignity.

#### I HAVE DONE:

- Windows and floors;
- Too much;
- Too little;
- Everything;
- Something;
- What I can;
- Sometimes what I can't.

#### I HAVE THOUGHT:

- It's rarely a puddle-wonderful world;
- I hate Hate Speech;
- Being in love does mean having to say you're sorry;
- In general, men want to win, women want to resolve;
- Falling paint box colored leaves are God's gift to me;
- As are the Cirque du Soleil and butterflies;
- It's more often than not a puddle-wonderful world.

#### I HAVE LOVED:

- The idea but not the taste of cotton candy;
- Winona, Katie and Kathleen, Shirley and Sandy and Suzanne, Mildred and Mina and Myra, Dolores and Jeanne, Rosemary and Rosie, Bev and Barbara and Becky, Helen and Helene, Peg and Phyl and Petina,



Andrea and Anne, Cindy and Carolyn and Carol, and, of course, Frankie;

- Elegance;
- Spanish painters Sorolla and Zapata;
- Sea Turtles and Coi;
- Pandas and penguins, koalas and kangaroos, gazelles and giraffes;
- Family.

I HAVE BEEN:

- Tenacious;
- A phantom in someone's opera;
- Tempted;
- Scared;
- Excited;
- At this moment, content;
- Curious;
- Happy;
- Here.

At the request of Dr. Brandt, there will be no services. Rather, family and friends are asked to do something nice for someone else and fun for themselves.

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### **A Timeless Character**

By Stacy Deemar, ITA Creative Drama Division Representative



My favorite character is invisible. I know she is just a fantasy figure, but I have great memories of her from my childhood. I imagined her to be similar to Glinda, the Good Witch of the North, from the *Wizard of Oz*. In my mind, she was beautiful, graceful, intelligent, generous and kind to children. Her role was to visit me while I was sleeping and replace my baby tooth that sat underneath my pillow with a gift. I always

wondered if she was equally generous with every child, or if she was selectively frugal with those who were more fortunate than I.

I do not recall when I learned who the tooth fairy really was, but she made a great impression on me. Continuing the tradition of this folklore with my own children is very special. The excitement of receiving a gift without it being associated with a birthday or holiday is unprecedented for a child. The anticipation of receiving, imagining what will be given and the curiosity of what is to occur make happy childhood memories. We hope as parents that the tooth fairy is unforgettable and that the custom will continue into the next generation.

The tooth fairy in my house is atypical because I have fraternal seven-year-old twin boys. Having the tooth fairy give to one child and not the other would create a drama that no one, including myself, would want to watch. How could I adapt the traditional tooth fairy to suit my twin boys?

Like most parents, I introduced the tooth fairy to my boys the first time one of them lost a tooth. Of course, my son Andrew did not lose one tooth the first time he lost a tooth, but rather two teeth. What would the tooth fairy bring if two teeth fell out? Would the tooth fairy also bring "something" for my son Ethan who did not lose any teeth? How could the tooth fairy make it fair for both boys? I did not have much time to ponder this thought because when a tooth or in this case teeth fall out, you must be ready. When I thought about how the word "fair" is in the word "fairy", there was no question that the tooth fairy was bringing gifts for both boys.



We went through the ritual of putting the tooth underneath the pillow and we discussed the reasons for following this procedure. Then came the questions. And there were a lot of questions. What does the tooth fairy look like? Where does the tooth fairy come from? How does the tooth fairy know that there is a tooth under the pillow? When does the tooth fairy come? Where does the tooth fairy live? How will the tooth fairy get into the room? How will the tooth fairy get to the house?

With a sparkle in my eye and a smile on my face, I relished my sons' beautiful innocence. With their eyes wide open sitting up in bed, they waiting eagerly for the answers. I took one question at a time and found great delight in improvising each answer. I marveled at how intrigued they were by my responses. Of course, how could I not take the tooth fairy and make her into a great character? After all, I am an actor and any time I am afforded the opportunity to play and hone my improvisational skills, I take advantage of it.

My boys learned that the tooth fairy is so small, she comes through the crack between the window and the frame. I have never seen her and she only makes a visit when children are sleeping. Because of her diminutive stature, the gifts magically appear when she arrives. Finally, the tooth fairy learns that a child's tooth fell out from her GPS tracking system.

Ethan, whose baby teeth were all intact, was relentless about learning his destiny. After all, being a twin brother means that you are entitled to everything your other half has or great drama ensues. So I asked him if he thought he was a good boy. He proudly boasted that he was very good. I assured him then that the tooth fairy recognizes good behavior and she would leave him presents, too.

My sons were so excited that the tooth fairy was going to pay them a visit; they talked for an hour after I put them to bed. Listening to how their imaginations wondered was beautiful. They spoke about how the tooth fairy looked, when she was going to arrive, and all of the possible gifts she might bring them. They were passionate about what they wanted and why they deserved

it. I was in awe of their ability to use their imaginations, speak assertively and engage in persuasive dialogue for an hour.



The first time the tooth fairy paid us a visit, she brought two perfectly wrapped gifts for each boy with their names on them. The gifts were placed precisely next to each boy's bed. The next morning, the boys woke up an hour earlier than usual, overjoyed by the tooth fairy's gifts. They stormed into my bedroom to show me the trains and cars the generous tooth fairy brought them. Their excitement and innocence just

melted my heart.

About three months later, Andrew lost another tooth while we were on vacation. He was so worried that the tooth fairy would not be able to locate us in such a remote town that he and his brother decided they had to write a letter and draw a map for the tooth fairy. Thus, for the second tooth fairy visit, not only were the boys engaged in creative play, but they were also writing and drawing.

Finally, another three months passed, and Ethan lost his first tooth. He had been wiggling and pulling at his teeth for the last six months in hopes that he would lose a tooth, too. I usually keep special tooth fairy wrapping paper hidden in the house, but this time I was out. I did my traditional gift-wrapping with wrapping paper that I use for birthday gifts. Sure enough, the next morning, Andrew commented about how we have the same wrapping paper as the tooth fairy. I started to panic. Was the secret out? Did I ruin the surprise so soon?

After that wrapping paper incident, I found myself in another bind. It was late one night and I ran out of wrapping paper altogether. I thought I would be clever and use a brown paper grocery bag to wrap the gifts. I turned my Whole Food bags inside out and wrapped the gifts. Sure



enough, Andrew recognized the Whole Food bag and acknowledged that the tooth fairy shops at Whole Foods too. Yikes. Did I make the same mistake twice? Surely I was going to be caught this time, but luckily I was spared.

Eventually, I am going to get caught. It happens to the best of us. I don't know when my time will come, but I do know it's in the near future. In the meantime, I am going to relish playing with my twin boys and my favorite timeless character now.

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