

Excellence in Teaching

Ted deChatelet Theatre

Ted deChatelet is a busy man. He teaches a wide variety of courses in Theatre at Western Oregon University. He is the co-Artistic Director of the Salem Repertory Theatre (a position he has held since its inception in February 2004). He runs his own consulting and stage combat business, Revenge Arts (which offers classes and workshops on fight choreography). He acts (he had a starring role in the Salem Rep's recent production of Noel Coward's *Private Lives*). He directs (in fall he directed *Too Much Light Makes the Baby Go Blind*). And he has a family (his oft-mentioned daughter Dolan will turn 2 this summer).

In his second year at WOU, Ted has already taught a wide variety of courses, including:

- TA 110: Introduction to Theatre Arts
- TA: 205, Stage Speech I
- TA: 240 Creative Drama
- TA: 251 Elements of Acting
- TA 265: Acting I
- TA: 271 Acting II
- TA: 261 Physical Studio II: Movement and Voice
- TA: 360: Contemporary Audition Techniques
- TA: 433 Acting Styles II

In the fall he taught "Culture and Capitalism", as part of the Freshman



production that will be revived in 2006.



Academy. This interdisciplinary course looked at how the bottom line affects the arts. This spring he is teaching the Art of Protest, a course focusing on 20th century American politics, through film music and theatre, and TA 368: Physical Studio IV: Advanced Movement, which focuses on stage combat, sword play and fight choreography. Ted enjoys the variety of classes he has been able to teach at Western.

In addition to teaching, Ted has directed three productions since coming to WOU, with a fourth one coming. These include Shakespeare's *Twelfth Night* (set in Hawaii in the 1940s), Douglas Carter Beane's *As Bees in Honey Drown* and the NeoFuture's *Too Much Light Makes the Baby Go Blind* (excerpts of which were performed in the library on Founder's Day). His upcoming production is Neil LaButte's *The Distance from Here*. He also adapted and directed the critically acclaimed *A Christmas Carol* for Salem Rep, a



Ted has a Masters in Acting from the University of Illinois. He worked in theatre in New York for five years as well, performing and focusing on educational outreach at the Symphony Space, and Manhattan Theatre Club. Prior to coming to Western Ted taught at Linfield College, Willamette University and the University of Portland.



Ted enjoys teaching Creative Drama for elementary teachers and using alternative teaching techniques in the classroom. He explains the joy of "being creative gets kids learning in different ways. There are benefits for everyone, especially in our multicultural and bilingual world. Drama opens different ways for students to learn and increases comprehension."

Ted likes "edgy" theatre and the ability of drama to awaken the audience to new possibilities and to look at the world in new ways. He likes the sense in which the arts push the envelope and awaken us to new possibilities.



THEATER REVIEW

Acting shines in simply staged 'Christmas Carol'

By Ron Cowan

It's easy to get blasé about Charles Dickens' "A Christmas Carol," which has been staged, acted and assumed in countless variations, but rest assured, a new production by Salem Repertory Theatre rediscovered the essence of this timeless gem. The sheer joy of Dickens' storytelling, as related by the actors who share the narrative, propels this lively, funny and often dramatic production. You could close your eyes and listen and still have a good time, but the cast of five, four of whom fill multiple roles at various ages and play both acts, will keep your eyes wide open. Director Ted deChatelet, who adapted the story with the collaboration of his talented cast, has somehow stripped "A Christmas Carol" down to its essence.

'A Christmas Carol'

WHEN: 8 and 7:30 p.m. today, Sunday and Dec. 17-18 and 7:30 p.m. Thursday and Friday, 2 p.m. Dec. 17 show is sold out.
WHERE: Cynus Reed Ballroom, Reed Opera House, State and Commercial streets NE, Salem
AGE: 12, 16 ages 62 and older and \$10 students
CALL: (503) 302-8907

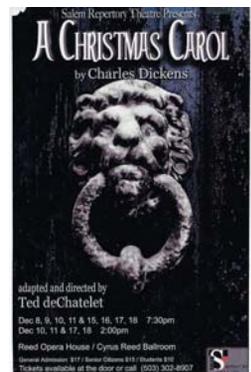
It's a work of storytelling, a sometimes harrowing ghost story and a revealing tale of one man's redemption. DeChatelet has his cast in understated outfits, sometimes accented with hats, scarves and the like, performing with a couple of benches as props and the musical narrative assistance of acoustic guitarist Josiah Blish.

The actors are on stage at all times, moving seamlessly in and out of the action, with only David Janovial, as Scrooge, focusing on one character, without any distracting age masking. As simple as the physical set-up, the acting is detailed and evocative, such as Baisan Fleming as the tormented ghost of Marley who rasps her delivery, then blossoms into fiery warnings of potential doom. Tommy Cunningham, who was such a delight in "The Complete Works of Shakespeare Underclassmen," brings the same warmth of personality to his characters such as Scrooge's nephew and the Ghost of Christmas Present. Patricia Ferguson and Tim Janger, also playing multiple characters, showcase their physical and verbal versatility as

well, bringing old women, young women, middle-aged men, boys and ghosts to believable life. Janovial brings intensity to the terrified, sometimes-truthful Scrooge but also finds the troubled young boy in the man and the transformal, re-humanized man who has learned from the visions he experiences in one night. The play is set on Christmas Eve, as miserly, mono-spirited Scrooge is visited by the ghost of his old business partner Marley, and warned against his course in life. Through the night, Scrooge is visited by the ghosts of Christmas past, present and future, presenting visions of what was, what is and what might be if he doesn't change the error of his ways. What is remarkable about this show is how it brings to reality

all the highs and lows, darks and lights of the original work. There is the joy of simple family life, friendship and young love; the darkness of ghostly apparitions and the noxiousness of the fate of Bob Cratchit and his son Tiny Tim; and the transporting magic of Dickens' timeless words. Staged in the intimate setting of the Reed Opera House, the actors surrounded on three sides by 50 seats on risers, this "A Christmas Carol" achieves the exact kind of intimacy it needs to work and is produced with a spare but effective sense of stagecraft. DeChatelet obviously knows that the genius here is Dickens, and you just have to serve it well.

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