

PARENT EMAILS FOR CURRENT STUDENTS ABOUT PAST PRODUCTIONS

~~~From Sophie Garrigus Mother ~~~

Email dated November 5, 2017

Bravo! Our Town was pure, heart-rending, magic

Nov 11, 2018,  
4:47 PM

**Amanda Garrigus <agarrigus@mac.com>**

Dear Lizi, Gleason, Kharen, Amelia, and Michael,

I wanted to email to congratulate you and to thank you for what was yet another remarkable, transportive and deeply affecting theater experience. I guess that sounds like an overzealous mom gushing, but it's from my heart, and a sentiment that I heard expressed by many, less closely related and invested than I.

I had the privilege of seeing all three performances, and each time found myself falling deeper into the story, extracting more meaning and with every viewing more deeply empathizing with the small but universal stories of each citizen of Grover's Corners. But admittedly, none more so than sweet George. I know my perspective is clouded by the fact that I'm Sophie's mom, but, but... whew... the way she brought that young man to life, his kind heart full of restless and awkward hope, and ultimately loss, well, I can't forget him.

But this letter is mostly to thank you and congratulate each one of you.

Kharen, the costumes!! They were so beautiful in their uniformity. The color palate helped emphasize the unity of the town and each piece reinforced the historical context so beautifully. Tom, Sophie's dad, said it was like watching a sepia tone photograph brought to life. Brilliant! Bravo!

Amelia and Michael, the set, in all its simplicity, had me catching my breath when I first saw it, peopled with the Grover's Corners citizens in those lovely costumes. The effect was hypnotic and ethereal. At first, I thought you had invested in planks of real oak and was amazed! Lol! Even more amazing that you managed to create that impression with paint. The lighting and foley work brilliantly supported the immersive experience. Bravo!

Gleason and Lizi, thank you for once again drawing that group of amazing girls together to create something singularly remarkable. I'd never seen Our Town before, but now, thanks to your combined talents, can say I've seen a fantastic production of the much loved play. And now I'm a fan too. Lizi, I loved your note in the program. I think every one of us needed that opportunity to, as you say, "slow down a bit, to listen and breathe at a different pace."

I also wanted to remark on how relevant the story still felt. James asked that question in the first talk back, and I'm sorry I didn't take the chance to say so then. I know the original piece you had chosen, Anonymous, would have brought another relevant and important story to life. But, much to my complete surprise, hearing a play written almost 100 years ago, and being faced with the shocking reality that, in fact, not much has changed, well, that was a sobering lesson that has our

household reflecting on the universality of this crazy thing we call the human condition. And thinking about how we can do and be better.

My apologies for the long winded email. I just wanted you to know how much we all loved the production and how deeply it affected me, and everyone in our family. It's not an overstatement to say that we are all a little better for it. None more so than Sophie. The theater program at Marlborough continues to be a source of great joy for our daughter. In it she has found a community she loves, and an opportunity to explore and stretch and discover.

Enjoy the rest of your weekend. With gratitude, and, once again, in awe,

Amanda, aka, Sophie's mom

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Dear Priscilla, Sean, Jeanette,

I have already congratulated and thanked Lizi and Gleason, and gushed to various other members of the theater department, but I wanted to reach out to each of you too because I know each of you are integral to the theater program as well. So I want to say thank you! Thank you for providing the girls this tremendous opportunity for growth and self actualization.

Sophie's experience with this production was nothing short of transformative. She LOVED being a part of this amazing journey. Through this process she had the opportunity to stretch and grow in ways that have seen her emerging on the other side of this experience with more confidence and joy than she had at the start. She made new friends and felt the swell of pride that comes from accomplishing something wonderful after great effort, pushing through fear and doubt to follow her potential and take risks. Being a part of the exceptional theatre community at Marlborough has given our amazing daughter new ways of seeing herself and the world and herself in the world. We can't overstate what this has meant to her and us.

The end result of all of this effort, all of the many hours of time devoted (and it bears noting that Sophie never once complained about all those extra hours on campus, but instead looked forward to her rehearsals and came home happy and buoyed by the experience) was nothing short of awe-inspiring. The girls, with the support and guidance of their talented and devoted teachers, pulled off a production filled with heart and ferocity anchored by an amazing level of commitment and professionalism.

So, I'll stop gushing, but only say again, thank you!! Looking forward to supporting and enjoying many more Marlborough productions in the years to come.

Sincerely,

Amanda Garrigus, Sophie '21

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~~~ **Daughter Mira Chaskes is currently in Dance Dimensions** ~~~

On Mon, Mar 20, 2017 at 9:28 PM, Sarah and Michael Chaskes <chaskes@twc.com> wrote:

Dear Ms. Bauer and Mr. Lowry,

We didn't have a chance to speak with Ms. Bauer on Saturday night, and we know Mr. Lowry was unable to be there, but we wanted to take a moment to thank you both for the incredible experiences you've given Natania in the theater program over the past several years. We feel very grateful that Natania had such a fantastic opportunity to work on projects she felt passionate about, develop technical expertise and confidence, bond with her crew mates and the actors, and stretch herself creatively. Clearly it's been one of the most memorable and enjoyable parts of her Marlborough experience.

Moreover, the production of "Steel Magnolias" was stunning. After so many outstanding performances in other shows, the actors still managed to outdo themselves this time — they truly achieved new heights. The tech was also incredibly impressive, including the immersive set and the lighting — and of course we especially appreciated the sound design :-).

Thank you again!

Very best,
Michael & Sarah Chaskes

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**~~~From Mother of Katherine Patinelli '22 ~~~**

On Tue, Nov 8, 2016 at 2:41 PM, Maggie Patinelli <[maggiepatinelli@gmail.com](mailto:maggiepatinelli@gmail.com)> wrote:  
Ms Watt, Ms Gleason,

Your production of the Tempest was so beautiful and immersive and entertaining. Congrats and great job! When Katherine wanted to attend Marlborough we knew it was partly so she could sink her teeth into complex projects like this. Thank you for having her and giving her such an amazing experience.

Hope you get to enjoy a little rest now for a minute,

Maggie Patinelli

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~~~ From the Mother of Fiona Tarses '20 ~~~

Tue, May 23, 2017,
2:18 PM

Dear Lizi and Gleason,

Thank you so much for all of your hard work and creative energy you put into the A Winkle in Time. Fiona had the greatest experience creatively, intellectually, and socially. She loved every minute and I saw her truly grow as an artist AND have a great time. She is loving her theater experience at Marlborough and it's because of you guys and your talented crew. Thank you, thank you.

Katie Tarses

SNIPPETS FROM AND FULL REFLECTION PAPERS FROM CURRENT STUDENTS

~~~From S. Garrigus, '21 - Theatre I Reflection Paper 2018~~~

All in all, I am so grateful for this year in theatre. I feel I've developed and grown monumentally both as an artist and a person. I've learned how to be a better, more confident, more kind version of myself, but perhaps most importantly of all, I've learned how to take myself seriously and respect and advocate for myself, my artistry, and my experience. I am immensely grateful for how theatre has already helped me to become a more intelligent, inquisitive, confident, aware, and contented person. Thank you, thank you for a truly incredible year.

~~~E. Atlee '21 - Theatre II Reflection Paper ~~~

Theater I, as well as watching Wes Anderson movies, literally changed my life, because I realized that it's OK to fail, or be different. I mean, I knew that whole commentary that educators loved to throw at us about "being different" before Theater I, but I don't think I'd ever actually been completely confident in my individuality as I am now. Every time I was left out of a group, or disagreed with someone, I would change my opinion or demeanor to conform to that of the group or person's. But **now**, I feel fine about being left out every once in awhile, because I feel true to myself...

...That was the main theme of Theater II: I allowed myself to work without criticism, making myself vulnerable to others, but also vulnerable to euphoria, hard work, and new levels of creativity.

~~~ D. Winkler '22 - Theatre I Reflection Paper 2019 ~~~

My year in Theatre is coming to a close, and I am so thankful for all the lessons I have learned in both I and II. I'm still a planner and always will be, but recently I've been less focused on my whole life's plan and adding more emphasis to areas I feel passionately about and hoping that they will lead me to my future life. I may not know exactly where my life is heading, but this class has taught me to enjoy the ride, follow let go of impulses in all sorts of different situations, to have more fun in time I would not normally enjoy, and to take the lessons learned in Theatre and apply them to my everyday life.

~~~ J. Willems '22 - Theatre Reflection Paper 2019 ~~~

Taking Theatre I and II this year was one of the best decisions I've made, and I truly stand by the remark that it has changed me as a performer, artist, and human being. I have come into myself and accepted changes within me. Through this class, I have been able to learn more about myself as well as the connections I can create in my ensemble and beyond. Without the expression I am empowered to feel in this class, I do not know what I would do. Although I may have struggled to share my voice in class discussions and felt internally that I could not advance in mindfulness, I have realized that everything is an experience that allows for me to make breakthroughs (whether I succeed or not), and that growing with those in my ensemble has created a stronger connection between the class and me as a whole.

~~~N. O'Brien '22 - Theatre II Reflection Paper ~~~

The mindfulness practice has not just affected my relationship with unpleasant emotions; I have found myself noticing that when I am happy or relaxed, I appreciate it more than I used to. I know that the feeling will pass and come back again, so I do not feel the need to cling to it and ignore my other emotions in doing so. Meditating has provided me with permission to feel okay about feeling less than okay.

~~~B. Cohen '22 - Theatre I Reflection Paper ~~~

Although the scene work was extremely challenging, I found it rewarding as well. Being able to understand what I want from a relationship and being able to advocate for that was a really important message for me to internalize. Overall, I found this year to be both helpful and challenging. I feel as if I have really grown as a performer and human being, and this class has left me very excited for future performing arts opportunities at Marlborough.

~~~ A. Morgan's '20 - MET Reflection Paper ~~~

(Some Context - Ava decided to leave MET after her first year, but for all the best reasons.)

Theatre has helped me find my voice. Any confidence or leadership skills that I now have are all due to my involvement in theatre and the resources I have been given in this community. There is no way that the performing arts at Marlborough have failed me because so much of my identity and presence I owe to my experiences here. I actually care about doing what makes me happy, and I'm willing to take risks to learn more about myself. Both with my mental health and the big changes in my life during this school year, I decided it was time to find out what was really making me happy. I've realized that in the past I often made my health and happiness secondary to my academic and/or artistic success and it became apparent that this year was the time for me to start making some changes in how I saw my life. I think *Lockerbie* really solidified all of what I had been already thinking. I thought about how I could be turning my sadness or hatred into love, or how I could use the changes and challenges that life has presented me with to learn and grow. I thought about what my purpose is, and I thought that even if I don't have to figure it out either now or ever, it's worth spending some time to explore what truly makes me who I am and how I can use whatever it is I bring to the table to benefit others while also taking care of my own needs. Prior to the beginning of the year, I had a conversation with a friend and I asked her whether she thought it was selfish of a person to have a job that makes makes them happy if they have the opportunity to use their assets to change or benefit the entire world. Would it be selfish for someone to choose their happiness over the potential positive change for many? She told me that it depends on what I think our purpose is in the world, and more specifically, what I believe my purpose is. This year I think I found an answer that will work for the time being. If I spend the time finding what makes me happy and doing that, I might find that I'm making an even more positive change to the world. Even if my work doesn't reach a wide audience, the knowledge that I'm making a difference in someone's life is important and can be enough. I may not be able to save the world, but 1) it's worth a try and 2) I might change one person's world, and that's important too. The stories I read when researching the tragedy of Lockerbie about the small but significant ways that seemingly ordinary people changed the world made me remember that conversation I had back in August and really put things in a new light for me. The activism family members immersed themselves in, the support groups they created to provide others with comfort while taking the time to grieve themselves, and of course, the people in Lockerbie and the countless kindnesses they provided to the world served as evidence of the difference the "ordinary" can make. Learning about how the citizens of a small town looked for evidence and

clean clothes and welcomed grieving families restored my faith that love will triumph, even in the darkest of times. I now feel more grounded in myself and my beliefs, and I can now confidently stand by what I believe. I actually feel like I can make a difference in the world, which is something I've always dreamed of, but which often seemed just that: a dream. I feel comfortable to stand alone, but I can also rally the support of others. Deciding to move on has been one of the hardest decisions I've had to make. The only reason I'm willing to risk routine, community, admission to college, etc, etc, is because I have learned how important it is to love what you do with all of your being and the moment you feel disconnected to your work and yourself, it is time to evaluate what's different. I thought it was worth exploring what else there could be out there for me, and how I can make that difference in the world. I'll never leave behind what theatre has taught me, and theatre is the only reason I'm even brave enough to take time for myself to find out who I really am. Saturday was met with immense sadness, but Sunday I found myself excited for all that the future holds. It was a sort of catharsis for me. I never thought that I would leave before senior year, but I believe that everything happens for a reason and there is some reason I feel that the way I do, even if I don't fully understand it now.

~~~N. O'Brien's full Reflection Paper from Theatre I ~~~

Neve O'Brien
C Period
12/9/18

The Importance of Challenge and Release

Through reflecting on my experiences in this class and my experiences so far this year, I have come to realize that the two things that have stood out to me seem to void each other. The most important elements of performing, for me, are consistent challenge and release.

Challenge is crucial to growth and performance. I went through a period last year where I was completely comfortable in my life and sure of my abilities. I was doing a performance that I loved and am eternally grateful to have been a part of, but the role came easily to me, and I didn't have to stretch my boundaries in order to achieve success. Since I was not challenged, my perception of my own strength began to fade. Going into this year, I had forgotten that I had the ability to not only apply myself, but to overcome challenges. I was incredibly nervous before the *kata* each class, because I kept wondering if I would be able to give my full effort all the way through and continue to do so all year. I was unsure of my capabilities in general, mostly pertaining to how much stress I could handle, whether it was in school, in theater class, with time management, with athletics, or a number of other things. I braced myself for being constantly unprepared, which resulted in my overthinking the work so much that I was unable to do it for fear of my inadequacies. The idea of having to stretch myself, which was constantly nagging me in my mind, was scary because it felt unknown. I did not know what my limitations were and wondered if I had signed myself up for something that would break past them and consequently harm me. Again, I was not thinking about all of the challenges I had overcome in the past, feeling as if I was starting out with a blank slate of weakness. Being truly challenged, both in this class and elsewhere, for the first time in a while, has made me aware again of what I am capable of. This is important for me as a performer because it enables me to stretch my boundaries and limitations, explore new material, and ask questions about my artistic choices without being so afraid of what the outcome will be. Fully diving into the *kata*, for example, has become a way for me to prove and reaffirm to myself that I am, in fact, capable of putting in the work and effort. I will admit that every day is not ideal. I still feel the anxiety often and am sometimes in too poor of an emotional or physical state to feel those benefits, even if I do push myself. Overall, however, the

kata has made me more confident now than I was when we started doing it. The idea that we explore in class of “pushing something to its extremes” is no longer something I need to *brace* myself for but something I can *embrace* as a way to find new material and learn about myself. Challenge is no longer something that I am afraid of, but something that helps me to find my strength and grow.

Release and kinesthetic response have opened new doors for me in theater and acting. I wrote in my journal that “I think animals are really cool to observe in terms of kinesthetic response because they react to everything based on their instincts, whereas humans react less in general and let thought intercept our instincts more often.” Kinesthetic response is possibly my favorite viewpoint to work with because it combats the part of my mind that tends to overthink. When the only instruction is to let myself react, mental exertion is forced to step back. I begin to break out of my habits, listen, and observe or repeat others’ movements without judging myself. I do things that I do not expect and cannot predict. My intentions become less about obtaining attention or approval, too. An absence of perfectionism and regulation makes it easier to point out what works for me and what does not, because I can let things spark my interest naturally. Release has also influenced other areas of artistic expression and creation in my life. When I was writing this essay, I began with a free-write. I typed out any thought that came to mind so that I could glean from it what was interesting, helpful, and coherent, and then used those thoughts to formulate my thesis. When I draw, I’ve started to get into the habit of filling a page with doodles and sketches to warm up. Learning to release into any kind of project or assignment and letting my thoughts spill out before confining myself to structure is something incredibly helpful that I have taken away from this class.

Challenge and release have become crucial points of reference for me in performance. I have also come to realize that they are not so different from each other. Giving into challenge is a form of release, and releasing entirely is a challenge. It is important to find a balance between the two, but I do not think that they are total opposites, and are both necessary elements of art.

~~~C. Reynolds ‘21 - Theatre II Reflection Paper ~~~

The Effects of Mindfulness

None of my classes of the 2017-2018 school year at Marlborough have quite affected me like Theatre I and II have. Since my goal in life has, for many years, been, for many years, to become a successful working actress, I knew that I needed to start training. Coming into these classes, I assumed it would not be your conventional here-take-this-script-read-these-lines-and-put-on-a-realistic-face-great-now-you’re-an-actor -type of course. However, I was also unaware that after leaving class each day I would have an open mind, a new sense of myself, and a general sense of gratitude towards the world and everyone around me. Every aspect of these classes has had some effect on me, whether it be the work ethic I have obtained from performing the *Kata*, the experimentation with the use of containers with *End Game*, or taking time out of my day to write to my journal about what I cannot say to someone else’s face. Of course, many of these benefits are useful to me outside of class. However, I have gotten the most benefit from the mindful meditation practice that all of my peers and I do at the beginning of each period, which helps me to do my best work in theatre class. This mindfulness practice has helped me to focus my body on what it needs as opposed to what it wants and has allowed me to find truthfulness in my emotions in class.

Mindfulness practice has guided me to focus on giving my body what it needs instead of what it wants by allowing me to send my energy and attention entirely to my body without

movement or distraction. As humans, we are constantly aware of our surroundings, analyzing each stare and each phrase. We don't spend enough time looking inwards. Mindfulness gave me an escape from this constant state of analyzation because it was a time during which I was *allowed* to focus all of my energy into my own body. Often times, I would come into theatre class tired from dancing, waking up early, or simply a long day. I would convince myself that what I needed was to lie down in a ball at the edge of the room and ignore my thoughts and observations. However, it always came time for mindfulness practice, and I would have to sit up and place my body in its SLATEM position. The days when my anchor was the sensations in my body and my intention to was focus my energy on them were when I was able to tune into what my body needed the most. By taking the time to devote my energy to focusing on my body without the need to keep it active, I was able to decipher that most of the time, what I thought my body needed was only what it wanted. For example, I may have been tired after a tough ballet class and convinced my body that it wanted to curl up and crash. However, after spending time noticing what was really going on in my body, I discovered that the best thing for it would really be to take the time to relax my muscles and give them the space they needed to develop their muscle memory. Of course, it would not be a good idea to start running around the room as fast as I could, but to lose everything that I had built up in my body from that dance class would not be beneficial to me. Without mindfulness practice, I never would have thought about differentiating what my brain told me I needed from what my body did.

Mindfulness practice has also helped me to find truth within my emotions by providing me with the space to be honest with myself. I know myself to be a very sensitive and emotional person. My emotional state is usually very high, whether that is due to happiness, sadness, stress, embarrassment, or other contributing factors. Sometimes, however, I find that I convince myself to feel one way when I really feel differently. Mindfulness practice has allowed me to recognize when I am telling myself to give in to an emotion that is preventing me from being honest with myself. Even just the five minutes of sitting in silence allows me to take inventory of myself and process how I am feeling. Let's say that one day I receive an A on my paper, my friend gives me a present, someone gives me a compliment, and someone else points at me and whispers to her friend. Even if I am generally elated throughout the whole day and only a little bit hurt by the pointing and whispering, I may put on a face of utter sadness. So, I walk into theatre class slouching and pouting. This is not at all to say that my feeling of hurt is not valid and worth exploring, but I find myself putting on the face of an emotion like this deep sadness to make myself more expressive or interesting. This act of pretending is not just for the interest of others, either; it is often to allow myself to feel as though I have more emotion to outwardly portray than I really want to. However, having the time to get in touch with my inner being has helped me throughout the rest of the class periods (and in my work) in understanding my current emotional states and being true to myself in my actions of expressing them.

Mindfulness is a practice that I would very much like to keep up in my daily life. It benefits my work in class in many ways, but it also allows me to keep in touch with myself throughout the rest of the day. However, in Theatre I and II, mindfulness practice allowed me to get my inner self in touch with my body and outward being. Thanks to this wonderful practice, I have learned how to give my body what it needs and be true to myself in expressing my emotions. I am going to greatly miss all of the journeys that I've been on in Theatre I and II, but I know that I will take with me the effects of mindfulness wherever I go.

~~~Thank you note from F. Tarses, '20~~~

Thank you for an amazing first year of MET. You have taught me so much about being an actor, of course, but also about just being a better human. The plays we read this year covered topics that forced me to think and act. The many conversations held in class led me to learn about and empathize with my peers, and to learn much more about myself. And, of course, your sage advice through all of it left me with lessons I will remember and carry with me for the rest of my life. You have helped to shape me into who I am today and I for that I am so grateful.

QUOTES FROM ALUM

~~~J-E Irons, '19 (MET student) - now in his first year at Cornell~~~

With your guidance and support, I've seen myself move more meaningfully toward my passions, into my potential, and away from distrust.

~~~A. Dill-Mackey, '19 (Theatre II) - now in her first year at Princeton studying engineering~~~

Thank you so much for changing my life forever. You helped me grow into the confident, independent, and passionate person I am today. Never a day goes by that I don't think about how grateful I am to have taken drama at Marlborough with you (I even wrote my personal statement about it!). Even though I had to temporarily cease acting to pursue other interests, I will definitely come back to it in college. You've taught me how to understand myself, and others, and for that, I could never be more grateful.

~~~K. Maddox, '19 (MET student) - now in first year at NYU Tisch School of the Arts - Stella Adler Studio~~~

Thank you for giving me a safe space to be myself. Thank you for allowing me the space to speak my dreams and follow them. Thank you for pushing me to be better. Thank you for valuing me as an artist. And thank you for seeing me.

~~~A. Richards, '19 (Theatre II student) - now in first year at W. Virginia - Volleyball athlete~~~

The years I spent under your guidance and with your compassion produced some of the most formative experiences that have come to define my adolescence. Thank you for pushing me, making me take risks knowing I would receive your consistent support. You have been an incredible mentor for me through some turbulent and difficult times in my life, and I will forever appreciate your dedication to nurturing self-confidence, strength and vulnerability.

~~~R. Cowan, '19 (Theatre II) - now in first year at Chapman~~~

I never knew how much of an impact Marlborough's drama department would have on my life and who I am. Because of my amazing experience in the department, I tell everyone they should take a drama class at some point in their life. I not only learned how to be aware of my body and space, or how to be more confident in speaking, but I also learned the incredibly helpful skill of how to check in with myself. I think about my time in drama easily once (or more) per week and I will never be able to thank you enough for helping to make me who I am today.

~~~B. Turner, '19 (MET student)- now in her first year at Harvard~~~

The performing arts department was my safe haven. It was the space on campus where I could be completely vulnerable and unapologetically myself. The theater department became my

surrogate family: constantly checking in with me and providing love and support. Teachers became my allies and biggest cheerleaders. Without the performing arts department, I would not be the confident, outspoken, and proud version of myself that I am today.

~~~S. Pearl, '17 (Drama Ensemble student) - third year at Dartmouth, studying Environmental Science and Physics~~~

Performing Arts was both a beautiful community to be a part of at Marlborough and has left a lasting impression on me, years after graduating. Much of what I learned in theatre classes had to do with holding my own space, becoming aware of my physicality and voice, and interacting with others thoughtfully. These are tools that have helped me navigate the world after high school more confidently and perceptively. The teachers and students in Performing Arts at Marlborough are some of the most genuine and brilliant people I have met and helped me appreciate the power of authentic connection with others.

~~~Rec Letter for me from alum C.L Jones, '13 (Drama Ensemble Student)~~~

I studied under Gleason Bauer for four years at Marlborough School. She was my teacher for eight semesters; my director for over five different productions. Outside the walls of academia, she continues to be an artistic collaborator, a dear friend and my truest and most lauded role model. After graduation in 2013, I spent the summer getting ready for my freshman year at Kenyon College. I was very old, very cynical, and I knew it all. In short, I was seventeen. As much as I thought I knew everything, in reality, I was grappling with an exorbitant amount of teenage angst. One of the biggest crises was, of course, did I pick the right college? Should I have gone to a conservatory? Was I even a good actress? All these worries subsided when I stepped into my first rehearsal. 'Does anyone know what viewpoints are?' My castmates, most of them seniors and older than me, shook their heads no. I was shocked. I learned viewpoints in 9th grade. Viewpointing was my preferred method of warming up. Even as a shy and incredibly anxious freshman, I knew I had this. I studied kata in 9th grade, learned Suzuki in 10th. I had explored the ways in which my body was just a giant tangled mess of emotions and memories that could be tapped into if I just adjusted my hips in a specific way. My physical body was an infinite toolbox and I knew all of this because of Gleason Bauer. I've always thought she was one of the best teachers, and there has never been a day I wasn't thankful. But what I experienced in that first rehearsal at Kenyon College, gave me a deep appreciation for the ways in which she prepared me for what was to come. Gleason is a fully rounded teacher, educator, director, collaborator, advocate, and activist. She has inspired so many of her students on a path of success, not only as actors but as individuals with the passion to fight for what is just and what is important.