

STAGES

The Annual Donor and Alumni Newsletter | 2021
Department of Theatre, Drama, & Contemporary Dance



features

- 6 message from the Chair
- 7 land and labor acknowledgment
- 8 around the IUB campus
- 12 classroom creativity
- 20 summer highlights

- 21 department updates
- 30 student updates
- 35 class notes
- 36 events

CLASS OF 2021

Ph.D. GRADUATES



GREER GERNI

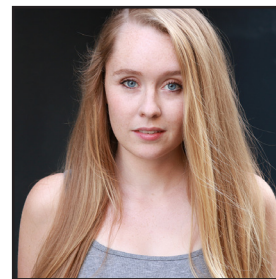
M.F.A. GRADUATES



ERIN BARNETT
Costume Design



CHRISTIN EVE CATO
Playwriting



ANNA DOYLE
Acting



ISABELLE GARDO
Acting



DANIEL MEEKS
Acting



MARIE PIPINICH
Theatre Technology



CHRIS PLONKA
Acting



BEN RAMOS
Theatre Technology



PETER RUIZ
Acting



RACHEL SAYLOR
Costume Design

B.F.A. MUSICAL THEATRE



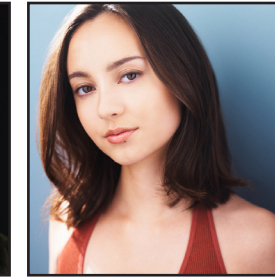
ALLISON DEMERS



BEN DOW



KYLE MASON



MAYA MCQUEEN



GEORGE MULDER



LARKIN REILLY



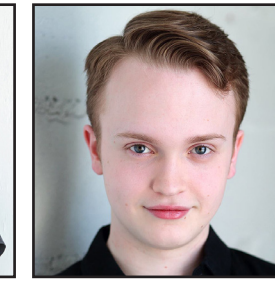
CASSIA SCAGNOLI



JUSTIN SMUSZ



ETHAN ST. GERMAIN



TAYLOR WARD

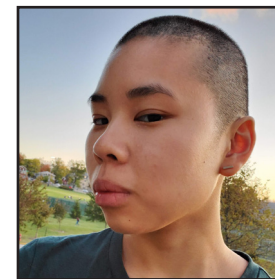


VICTORIA WILEY



COLE WINSTON

B.F.A. DANCE



GRACE BEARD



ALEXA BELANGER



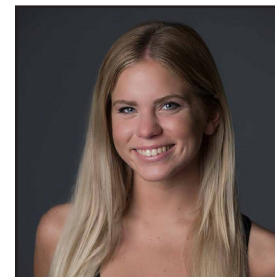
ELEANOR CASALE



RHIANNON FREIMUTH



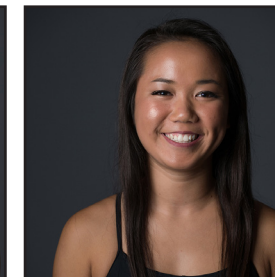
SAVANNA GRADY



FAITH HAGERTY



CORINNE JONES



CHELSEA KUMMETH



SAVANNAH LEWIS



CARLY LIEGEL



CLAIR LONGEST



EMILY OSTDIEK



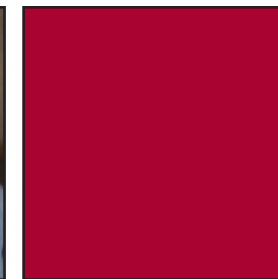
SOPHIA SCHNEIDER



SAMANTHA WINTER



SAMANTHA RAHN



AMY READER



CYNTHIA ROBERTSON



DANIELLE ROBISON



HANNAH SCHULTHISE

B.A. THEATRE & DRAMA



ANGELA ANDRAS



SUBIN BAE



AMANDA BRADTMILLER



ANDREW BRIGGS



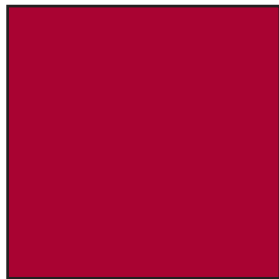
AALIYAH DARLING



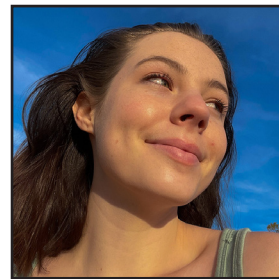
KAILA DAY



ADRIANNE EMBRY



GAGE GRIFFIN



MAYA JENSON



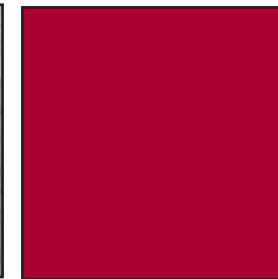
BRYNN JONES



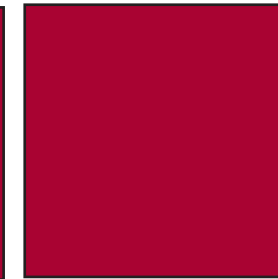
CONNOR STARKS



CAROLINE SOMES



GARRETT THOMPSON



NOELLE TURNEY



TYLER WACHSMAN



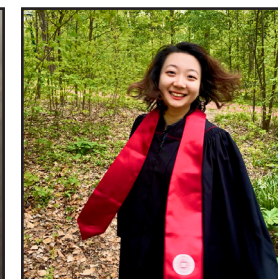
GAVIN WHELAN



EMMA WILLIAMSON



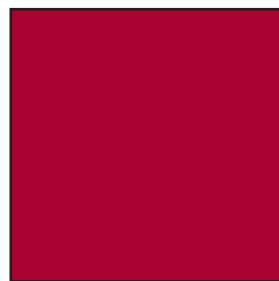
JACQUELINE ZARATE



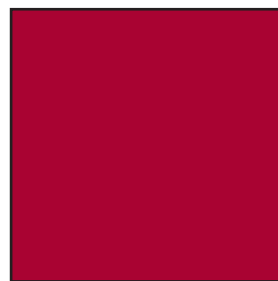
MUJIN ZHANG



CHENGXIN ZHANG



KARTIK KALAKUNTLA



NATALIE KAUFMANN



MACY KLOVILLE



WYATT LEE



ISABEL MAHS



DANIELLE BERGMAN



ALEX KOPNICK



ALEX WOOSLEY



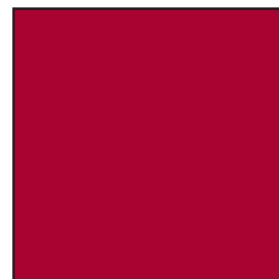
KATIE MALISH



SYDNEY MASTER



TYRAROSE NIBB



ORIANA OGLE



KIERAN POWER

INDIVIDUALIZED MAJOR PROGRAM



As I enjoy some unusually mild weather this late July, I sit on my back deck, listening to the Dave Brubeck Quartet and looking at the sunset through the tall Indiana trees that encircle my home. I reflect on the joy of this day working on my classes that begin in only a few short weeks. As a teacher, this meditative time is invaluable and as humbling as it is rewarding.

This past year it seems many of us have felt disconnected, far from our students, live art, and colleagues. With so much happening in the world that has caused such human devastation, from the pandemic, systemic oppression, the impact of climate change to socio-political discord, our communication with family, friends, and other artists felt difficult. We lost so much meaningful conversation that can only happen face-to-face. But soon we return to in-person classes and performances. Despite some trepidation into the unknown of continued pandemic conditions, I know faculty, staff, and colleagues are eager to get back into the work of teaching, collaborating, and creating performance live and in-person.

This reflection reminded me of this quote by Amiri Baraka, which I recently shared with our faculty and staff: "Thought is more important than art. To revere art and have no understanding of the process that forces it into existence, is finally not even to understand what art is."

This past year did afford us the opportunity to have many guest artists and alumni zoom into classes, online performances, virtual rehearsals, and serve in important artistic roles. We are indebted to our alumni for their continued involvement and interest in our department. We are also thankful to our steadfast donors and patrons who helped us through a year with no box office revenue or additional funding. Their support for our students and our work was beyond compare! Our students still had remarkable opportunities to attend and present at conferences, work with guest artists, earn national certifications, compete and exhibit nationally, and audition/interview for jobs and further training.

In this edition of *Stages*, our marvelous team (thank you Laura, Madison, and Carolyn!) have curated a retrospective of our unique year despite the pandemic. I take this time to express my appreciation for the brilliant students we have here, but also my gratitude for a talented, dedicated, and resilient faculty and staff in the department of theatre and dance.

May you find good health, personal peace, true joy, and rewarding projects this year!

All my best,
Linda Pisano

This year, the IU Theatre & Dance Committee on Departmental Equity (CODE) worked with the IU First Nations Educational and Cultural Center to develop a department-specific Land and Labor Acknowledgement. We'd like to share with our readers here the intention behind this department-specific version, as well as the text of the acknowledgement, which you will start to see in our programs and on our website this year as we move towards more actionable steps.

The IU Department of Theatre & Dance acknowledges and honors the Indigenous communities native to this region, and recognizes that Indiana University Bloomington is built on Indigenous homelands and resources. We recognize the [myaamiaki](#), [Lënape](#), [Bodwéwadmik](#), and [saawanwa](#) people as past, present, and future caretakers of this land. We also acknowledge that this University would not exist if it wasn't for the free, enslaved labor of Black people. We honor the legacy of the African diaspora and Black life, knowledge, and skills, stolen due to violence and white supremacy.

We are dedicated to amplifying historically marginalized and underrepresented voices and perspectives, improving community relationships, moving towards correcting the narrative to reflect the voices of those who have been removed from the narrative, and making the IU Department of Theatre, Drama, and Contemporary Dance a more supportive and inclusive place for Native and Indigenous, Black, Asian, Latino/a/e, Middle Eastern, Pacific Islander, and Multi-Racial students, artists, faculty, and staff. This year we are producing *Sueño*, translated and adapted by José Rivera from the play by Pedro Calderón de la Barca, and *JUMP* by Charly Evon Simpson and hosting Chika Ike, director; Jerrilyn Lannier, costume designer. IU Theatre & Dance invites you to be a part of our season, to experience the work of these artists, and to acknowledge and honor the living contributions of these artists and makers to the art forms of theatre and dance.

Resources for correct pronunciation can be found at <https://firstnations.indiana.edu/land-acknowledgement/index.html>

This acknowledgement was crafted in consultation with Nicky Belle, Director, First Nations Educational & Cultural Center



INDIANA UNIVERSITY BLOOMINGTON
SITS ON THE ANCESTRAL
HOMELANDS OF THE
MYAAMIKI, LËNAPE,
BODWÉWADMIK & SAAWANWA PEOPLE

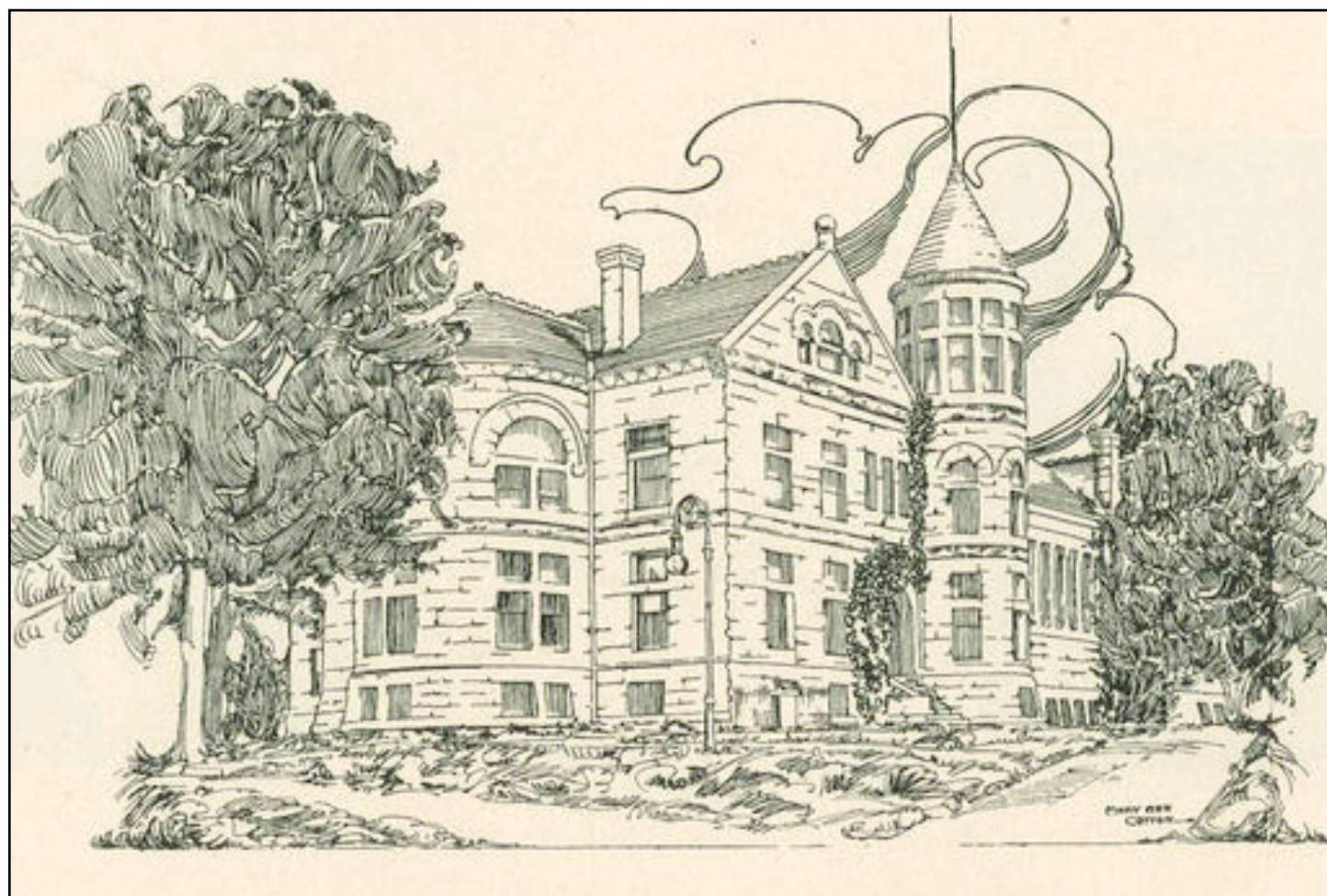


FIRST NATIONS EDUCATIONAL & CULTURAL CENTER

OUT OF THE OLD COMES THE NEW

The Gayle Karch Cook Center for Public Arts and Humanities in Maxwell Hall was formally dedicated and unveiled in April 2021. A multidisciplinary hub for research and creative activity at IU Bloomington, the Cook Center is a welcoming campus space for art exhibitions, performances, conferences, community engagement, and so much more. The Cook Center will serve as a bridge between the campus arts and humanities community and downtown Bloomington's vibrant arts and culture scene. It will bring several of the campus's public-facing arts and humanities centers into the same building for the first time, allowing for greater collaboration and impact. The center includes space for the Arts and Humanities Council, College Arts and Humanities Institute, Center for Rural Engagement, IU Corps, Traditional Arts Indiana, Platform: An Arts and Humanities Research Laboratory, and the Book Lab, a new center dedicated to exploring the history of the book and contemporary bookmaking.

In 2020-21, Maxwell Hall was renovated as the home of the new Cook Center thanks to the generous support of Mrs. Cook and a Challenge Grant from the National Endowment for the Humanities. You can view a history of Maxwell hall [here](#).



LEGACY AND IDENTITY THROUGH FASHION: A PORTRAIT OF THE FIRST LADIES OF INDIANA UNIVERSITY

IU Theatre & Dance Faculty members Linda Pisano and Heather Milam, in collaboration with graduate students Madi Bell, Meaghan E. Carlo, and Ellis Greer, created *Legacy and Identity through Fashion: A Portrait of the First Ladies of Indiana University* for the 2021 Indiana Symposium, *Style of the State*.

Throughout history and even in our current climate, political leaders who identify as male have been left a clear unchallenged legacy of their work, while those who identify as female, particularly first ladies, have been mostly remembered for their fashion and style. With this record of inequality in mind, Professors Pisano and Milam with graduate students recreated selected garments worn by Indiana University first ladies as an investigation into how powerful women use garments as vestimentary code to convey their platforms, ideals, and the constituencies that they represent. The resulting exhibit provided a clear identity for women who had a profound impact on the leadership of Indiana University in the past two hundred years, but whose faces are rarely seen, as well as a lasting, tangible engagement about how we have engendered dress and how these Indiana University women, like other women throughout history, have used their style and fashion to amplify their voices and expand their influence.

Style of the State was a culminating display of the ongoing work ranging from architecture, costume design, fashion, painting, photography, printmaking, sound installation and theater, to research and fieldwork in ethnomusicology and environmental humanities, and also included works from IUTD faculty Tanya Palmer and Jonathan Michaelson.



"ART OF THE CHARACTER" EXHIBITION REUNITES IU PROFESSOR WITH GLENN CLOSE COSTUMES SHE HELPED MAKE

By Barbara Brosher, [originally published by the IU Newsroom on April 20, 2021](#)

When Heather Milam walks through the ["Art of the Character" exhibition](#) at Indiana University Bloomington's Sidney and Lois Eskenazi Museum of Art showcasing costumes from some of acclaimed actress Glenn Close's most famous roles, she'll be transported back in time.

Milam, director of graduate studies in the Department of Theatre, Drama and Contemporary Dance and head of the M.F.A. Costume Technology program, had a hand in making some of the costumes when she was working at famed Broadway costume shop Barbara Matera Ltd. in the 1990s. Milam landed her dream internship there when she was a 21-year-old Ithaca College student, leading to a job after graduation.

Milam was early in her career when Matera's was tasked with making the iconic Cruella De Vil costumes Close wore in "101 Dalmatians." She was involved in a variety of projects, lending a hand to whoever needed the most help putting on sequins or feathers.



Milam made prop understructures for some of Close's costumes that will be on display as part of the "Art of the Character" exhibition.

"Those are phenomenal costumes," Milam said. "The costume designer, Anthony Powell, is brilliant. It was an honor to be involved in what was a classic Disney villain construction."

She was involved more intimately when the shop later made costumes for "102 Dalmatians." Working as a first hand, Milam got her hands on the fabric, corrected patterns and helped lead a team of cutters and stitchers working on the pieces. While she remembers the intricate designs and unique fabrics, it's Close's appreciation for costume making that left the biggest impression on Milam. During one final fitting, Close paraded through the shop in costume.

"She walked through in her wig, with her long cigarette holder and the high boots, and went and thanked every single person throughout the shop," Milam said. "Being a mid-20s young person, it was inspiring to know that people cared, that famous people cared about what I did."



Anthony Powell's iconic designs for "101 Dalmatians" and "102 Dalmatians" were made at Broadway costume shop Barbara Matera Ltd., where Heather Milam worked in the 1990s. Photo by James Brosher, Indiana University

Milam's experience is now coming full circle, as she and some of her students help prepare several of Close's costumes for the upcoming "The Art of the Character" exhibition at the Eskenazi Museum. Milam has worked with the curator of the Eskenazi School of Art, Architecture + Design's [Sage Collection](#) to make understructures for some of the costumes that will be displayed. She replicated 18th-century panniers, or side hoops, to go under the dresses Close wore in "Dangerous Liaisons."

One of Milam's students, costume technology M.F.A. candidate Madi Bell, has gotten a rare, up-close look at some of the very costumes Milam helped put together at Matera's. Bell did condition reports for many of the pieces Close donated to IU, cataloging any stains, rips, tears or other imperfections to help with future preservation. It gave her the opportunity to see every detail of a garment, gaining valuable insight into what it takes to construct such intricate designs.

"It was really exciting for me because I am a nerd when it comes to really fine finishings," Bell said. "I've always heard in grad school that you get all of these opportunities, but I was never expecting this grand of an opportunity."

On several occasions, Bell would recount to Milam the details of a costume she had recently cataloged, and Milam would share stories from her time working on the same piece at Matera's. The experience has been deeply meaningful to Bell as she prepares for her future ambitions of working as a draper in the costume industry. Like it was for Milam, being exposed to some of Close's most iconic costumes early in her career has proven pivotal.

"I think just the knowledge of how to care for clothing that I've learned through this process is really helpful, and different ways of treating pieces so that they can last longer is my biggest takeaway," Bell said.

Some of Bell's work will even be showcased during the exhibition, although hidden from view. She made a false collar and false cuffs to go under Close's "Guardians of the Galaxy" costume for display purposes. The pieces help protect the costume, one of the many ways IU is ensuring Close's collection will be preserved for decades to come. Bell said she's excited to see all of the costumes she's examined on display together when the exhibition opens at the Eskenazi Museum on May 6.

"To know I had a hand in it will be satisfying," she said.

["A Close look at 'The Art of the Character'"](#) is a feature series that explores how IU Bloomington students, staff, faculty and students have helped prepare Glenn Close's costumes for their first on-campus exhibition.



Madi Bell is a costume technology MFA candidate at IU Bloomington who has worked with Close's costumes since they were donated to the Sage Collection

TALLEY BEATTY'S *MOURNER'S BENCH*: A CONVERSATION

As part of a year long process with the B.F.A. dance majors in their Dance Practices courses, I, II, III & IV they have learned Talley Beatty's *Mourner's Bench*, an iconic work from mid-century American modern dance. The solo is renowned as a protest work in response to anti-Black violence and is an emblem of the historic struggle for racial justice in the US.

Dr. John Perpener, the preeminent Scholar on Talley Beatty, and Black Dance in the US, was a guest for Contemporary Dance, joining a webinar on Monday, April 19, 2021, for Dance Practices IV, VI, & VIII, that was moderated by IU dance faculty, Baba Stafford C. Berry, Jr. and joined by guest artist Clarence Brooks, who taught our students the work, and is dance faculty at Florida Atlantic University.

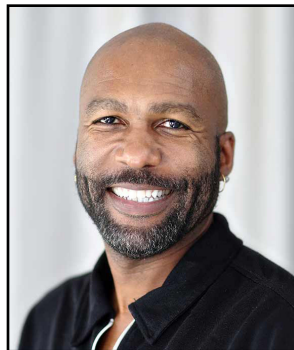
Dr. Perpener spoke about Talley Beatty, and specifically *Mourner's Bench*, responded to pre-curated questions from some of the dance B.F.A. majors who performed the solo for *New Moves*, and responded to questions from the public and engaged in a dialogue with Berry and Brooks.



Dr. John Perpener



Professor Clarence Brooks



Baba Stafford C. Berry, Jr.



It's been a great year in the scenic studio, and we've learned a lot. Take a tour through some of the photos and projects created by the students in our spring 2021 Lab Modules! In spring of 2021, the students' lab time this was divided into 3 modules that consisted of about 4 weeks each. Each module then took a deep dive into that particular area to learn as much as we could about the technique or machine.

Module 1: Epoxy and Fiberglass Workshop: In this Lab, the students got a chance to learn about laying fiberglass cloth with epoxy resin into a mold to make shell footlights. They learned how to use fillers to smooth the coating and how to use a vacuum pump to put pressure on the cloth as it cures.



We also coated some of the CNC carvings with epoxy resin to prep them for the next lab dealing with vacuforming.

Module 2: Vacuforming: An exploration into the world of creating duplicates for lightweight props, scenery and armor through the use of heat forming plastics. Students learned about our shop built vacuform machine and how it works to take plastic sheets to form around objects. This allowed them to see how a producing one part can easily be made into a tool to produce multiple parts.

To the right, the students are preparing to lower the plastic onto the buck below.



On the left, a student has just applied the vacuum to the plastic and formed the sheet around the buck. A duplication has been made out of plastic.

The vacuform machine heats a sheet of plastic which (when pliable) is lowered onto a prepared buck on the forming table (located just below the heating box). When the plastic is lowered on the

buck a vacuum suction is applied to pull the plastic around the buck on the forming table causing it to take on the shape of the buck and a duplication in plastic is made.

The pictures below are some examples of the student's final duplications in plastic.



To the right are some formed plastic sheets from bucks the students prepared. These can now be applied to scenery and props to recreate durable and lightweight architectural ornamentation.



Module 3: Upholstery: This module took a broken, run-down piece of furniture and gave it a new life. Students stripped the old upholstery, broke down the entire piece of furniture, re-made parts, re-glued every joint, added support structures to stabilize the sofa, faux painted the wood, and finally re-upholstered the entire piece.

In the upholstery part of the project the students learned how to pattern, drape and button tuft. They made 71 covered buttons, created welting, and hand stitched seams.

Stained, torn, and missing a back leg this sofa had seen better days. Uncovering the hard disintegrating foam inside made for messy days, but the students slowly began tearing the old covering away.



Every tack, spring, and piece of foam was removed in preparation of further cleaning and dismantling.

The sofa finally was taken apart and every piece was cleaned and prepped to re-glue. Some pieces were re-made at this time as they were too badly damaged to be re-used.

Students cleaned the glue from the joints and inserted a steel support beam in the center bottom of the sofa to help it retain its shape and make it stronger for theatrical abuse.



The entire frame was faux painted to make all the new and old woods match. So to begin with we started with a bright underpainting and then layered wood tones on top to make a deep mahogany wood in the end.



To the left you can see some of the mahogany wood painted on the legs. The students are slowly tufting each button as they drape the fabric over the sofa. This is a long a tedious process to drape, fold, and pleat each tuft by hand. 71 buttons in all were tufted and each pleat was hand sewn to make sure it stays in place during its theatrical use.

Below: Ready for stage.



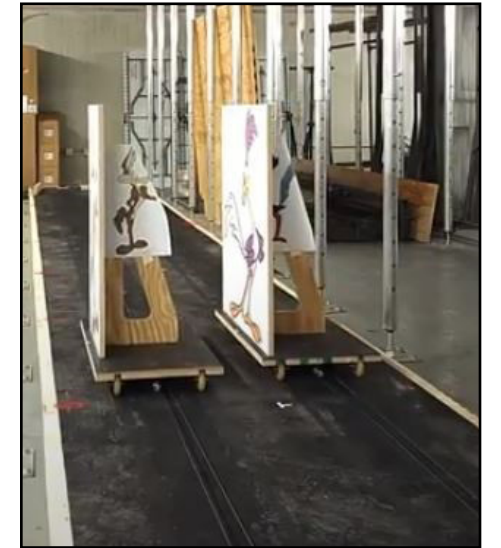
While the scenic design students were learning upholstery the technical direction students were learning all about lift operation and hydraulics.



Chris Berg and a student were able to get an old scissor lift's hydraulics re-plumbed and pressurized. This will now be able to be installed into the Wells Metz Theatre for future shows that need scenery or people to rise and lower from the floor.

Students also were able to program a winch system to control moving platforms (named road runner and coyote) to study stage mechanics. With this new set-up our students used computer software to run

a motor-driven winch to pull cables attached to wheeled platforms. With this software they were able to program multiple cues that made the platforms chase one another in a dance worthy of a Warner Brothers cartoon.



Finally, this semester wrapped up with Dan Tracy building two new workstations for the prop shop. Both identical, but each serving a different purpose (one for sewing and one for electronics). A much needed improvement has finally been realized.



MUSICAL MERRIMENT IN THE SOPHOMORE BROADWAY CABARET CLASSROOM

IU Theatre & Dance's Musical Theatre program got creative during the Spring 2021 semester, bringing up-and-coming Broadway composers into the classroom through the virtual platform Zoom. Broadway Cabaret is a course all Sophomore B.F.A. Musical Theatre majors take during their time at IU. For the 2020–2021 calendar year, the course was taught by Professors DJ Gray and Lauren Haughton-Gillis. Much of the course normally focuses on ensemble work, which was challenging during a year of singing in masks with socially distanced dancing. After a fall semester of staging production numbers like “Mein Herr” from *Cabaret* and “One” from *A Chorus Line* in a hybrid format (with some students in person and some



Cynthia Kauffman

students on Zoom) Gray and Haughton-Gillis rethought the format for the spring semester.

In the world of musical theatre, shows like *Hamilton* and *Wicked* take years to develop before they see an opening night. Before Broadway, creative teams develop their musicals through readings, workshops, labs, concerts, and/or out-of-town auditions. Today, actors pursuing musical theatre need to learn skills that allow them to succeed when hired in these types of developmental projects. Gray and Haughton-Gillis thought a unit that focused on the development of new musicals in Broadway Cabaret would be beneficial to the IUMT students.

Since Gray and Haughton-Gillis were connected with NYC talents Douglas Lyons and Matte O'Brien. Lyons is a multi-hyphenate artist, having performed on Broadway although he is currently working on writing/composing projects for theatre, television, and film. O'Brien, who went to undergrad with Haughton-Gillis, started his career as an actor but later became a fulltime writer/



Hannah Zeldin

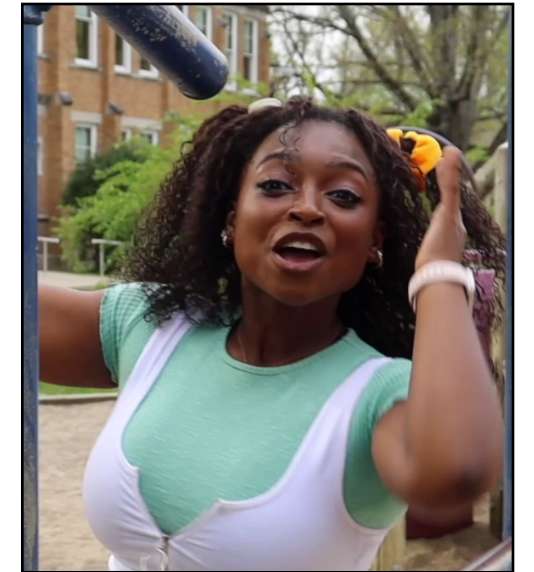


Kabir Gandhi

composer.

The professors and creatives collaborated on the curriculum for the unit together. It was decided that each student would get a song from either Lyons or O'Brien's repertoire. The students would also be given the libretto (script) of the musical so they could do a proper character analysis and work on scene work. Lyons and O'Brien attended two classes on Zoom. The first was in February, where the students had the opportunity to audition. The creatives then hand-selected each student's song. Lyons and O'Brien returned to class on Zoom in April after the students studied their songs, characters, and librettos. The writers gave notes, critiques, shared words of encouragement, and further insight about their material. The final project for the class was a concert featuring these songs. Each student was filmed individually so the students didn't have to wear masks. Gray is also a film and editing artist who could support this opportunity without bringing in outside staffing. In filming the project, students learned how to adjust their performances from a theatrical approach to a more intimate performance.

The songs studied were from five different musicals. The Lyons musicals studied: *Polkadots*, *Beau*, and *Pete(her)Pan*. The O'Brien musicals studied: *Anne of Green Gables* and *Peter and I*. All of these contemporary scores challenged the students stylistically and allowed them to explore musical theatre that often sounds more like pop, rock, and folk music (a noticeable trend on Broadway).



Tiana Williams



Kate Glaser

IUST 2021

This summer's IUST presented an exciting transition for our students, faculty and staff, and beloved audiences. In addition to presenting a digital on-demand fully staged and filmed musical, IUST partnered with local radio station WFIU to present two fully produced audio plays which broadcast in July: *Waycross*, a new comedy by Jayne Deely and *Twisted Tales of Poe*, by Philip Grecian from the stories and poems of Edgar Allan Poe.

Rehearsed and recorded in person while adhering to COVID-19 safety guidelines, IUST was delighted to present *Maltby and Shire's Closer Than Ever*, a musical revue which was video-streamed in July.

A play about finding heroes where you least expect them, *Waycross* was originally developed and produced for the 2021 At First Sight Festival of New Plays and was directed by Jenny McKnight. The broadcast featured an interview with McKnight; Jayne Deely, the playwright; Carolynn Stouder, alumna, actor, and Fight Choreographer; and Madison Colquette, dramaturg.

Twisted Tales of Poe is based on four works by Edgar Allan Poe: "The Black Cat," "The Cask of Amontillado," "The Tell-Tale Heart," and "The Raven." These chilling stories converged into an evening's sampling of Poe, one of America's most enduring and misunderstood literary giants. In partnership with the Lilly Library, the broadcast featured conversations about IU's Lilly Library Edgar Allan Poe collection with Rebecca Baumann, Head of the Lilly's Public Services, and Christoph Irmischer, Professor of English.

Additionally, Linda Pisano and musical theatre student Caroline Santiago Turner voiced a selection of correspondence between Poe and his fiancé Sarah Helen Whitman.

We're excited that our dear collaborators and neighbors on the Showalter Fountain Plaza will be reopening after an extensive renovation. The Lilly Library Building will reopen the second week of September. Learn more about the Lilly's renovation and re-opening [here](#).



Cast of Closer Than Ever from left to right: Caroline Santiago Turner, Noah Marcus, Robbie Russo, Cassia Scagnoli, Jacob Jackson, Jessie Bittner.



FACULTY PROMOTIONS

Please join us in congratulating the following faculty members for their recent promotions!



ASSISTANT PROFESSOR ERIC MAYER-GARCÍA has been promoted from lecturer to tenure track faculty line



ASSOCIATE PROFESSOR REUBEN LUCAS has achieved tenure and promotion to the rank of associate professor



ASSISTANT PROFESSOR HEATHER MILAM has been promoted from professor of practice to tenure track faculty line



PROFESSOR RAY FELLMAN has achieved promotion to the rank of full professor



ASSOCIATE PROFESSOR ALLEN HAHN has achieved tenure and promotion to the rank of associate professor



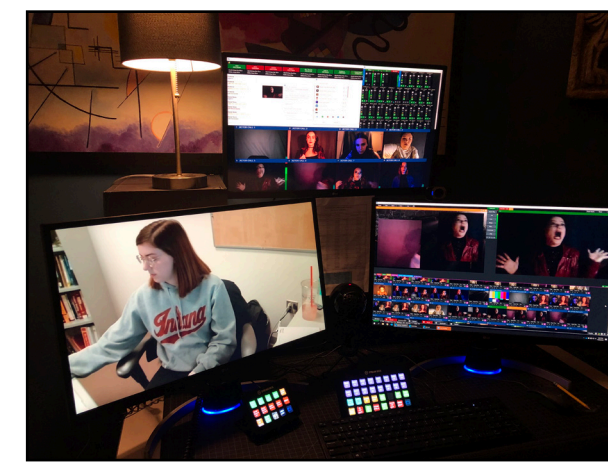
PROFESSOR ELIZABETH SHEA has achieved promotion to the rank of full professor

PANDEMIC IN PRACTICE

These photos represent a few of the creative experiences our students had over the course of the 2020/2021 academic year.



"Backstage" cuing console for digital lighting, sound, and scenic design elements throughout the digital season.



"Backstage" cuing console in action. Left screen: stage manager running the production. Top screen: audio inputs and levels. Right screen: video layout and "blocking."

NEW FACULTY & STAFF | 2021/2022



JEFF BALDWIN
VISITING ASSISTANT PROFESSOR, TECHNICAL DIRECTION

Jeff (he/him/his) has served as the technical director on numerous productions, for both indoor and outdoor venues, including Tent Theatre, Indiana Festival Theatre and the Lyceum Theatre. Most recently he served as the Technical Director for the University of Oklahoma, University Theatre. There he taught courses in Technical Production and Advanced Materials. He received a B.S.ed. in Speech and Theatre Education from Missouri State University and an M.F.A. in Theatre Technology from Indiana University. Prior to starting his career in the arts,

Jeff served in the United State Marine Corps as part of an infantry boat unit. Over the past 15+ years, he worked his way up through the ranks holding various roles such as master carpenter, assistant technical director, welder, and scenery automation tech. His research interests are motion control systems and scenery automation. Jeff is excited to be joining the faculty here at IU.



ROBERT F. BURDEN, JR.
VISITING ASSISTANT PROFESSOR, CONTEMPORARY DANCE

Robert Burden is a native Philadelphian. He received his B.F.A. in jazz dance from the University of the Arts in 1988 having studied with LaVaughn Robinson and Germaine Ingram two of Philadelphia's tap masters. Mr. Burden has been mentored by Mr. Robinson since 1983 and continued to receive advice from him until his passing in 2008. Mr. Burden is currently the Artistic Director of Tap Team Two & Company, Inc. The company is based in Philadelphia and tours the country for Young Audiences. Through Young Audiences Tap Team Two has

traveled nationally, working for fourteen of the thirty-two Young Audiences organizations. In 2000, Tap Team Two and Company was awarded The Artist of The Year, the highest honor in the Young Audiences organization. With the company Mr. Burden has created 7 shows "Cyndi-Ella", "With or Without Shoes", "An Evening of Tap", "The Fifth Anniversary Concert", "Steppin Through the Strings" (a collaboration with John Blake Jr.), "Winter Rhythms" (a company collaborative) and "Feet Talk".

In 1992, Mr. Burden completed the work "Cyndi -Ella," a tap ballet of the fairytale Cinderella funded by the IPAP award from the Community Education Center, which received rave reviews, and began the company Tap Team Two & Company, Inc. Mr. Burden has been one of the spearheads for National Tap Dance Day in Philadelphia since 1996. Mr. Burden has performed as a solo artist in the Next Move Concert Series, "Fifteen minutes at the Annenberg Center." His performing and teaching skills have taken him abroad to Istanbul, Turkey, Taipei, Taiwan, Holland, Germany and Prague, Czech Republic. Mr. Burden has had the pleasure of teaching the Czech Tap Champions from Prague and being a fly squad member of Riverdance, for which he studied in the Netherlands with the European Company and performed in Berlin, Germany. All of Mr. Burden's experiences have allowed him to start long term mentoring projects. He has completed a three year project that went from 2001-2004 called The New Orleans/ Philadelphia Cultural Exchange Program, which gave children from New Orleans & children from Philadelphia the opportunity to experience each others' cultures and study with some of the Masters of Tap Dance such as Diane Walker, LaVaughn Robinson, Buster Brown, Jimmy Slyde and many more. This project allows Mr. Burden to achieve his artistic mission of keeping tap dance alive and growing through to the next generation.



SCOTT HOGSED
DIRECTOR OF PATRON RELATIONS AND BOX OFFICE MANAGER

Scott Hogsed is an Atlanta native where his love for performing began. He attended Kennesaw State College, Georgia State University, Oberlin Conservatory, and Indiana University's Jacob School of Music. His educational pursuits have largely been focused on the art of opera singing and performing, and his professional life has been a rich blend of many performative genres. His professional career began in 1994 in the title role of Don Giovanni with The San

Francisco Opera's Western Opera Theatre Tour. In 1995, he made his debut as Wagner in *Faust* for The Atlanta Opera, sparking a long and fruitful relationship with that company.

In 2003, he made his New York City Opera debut as Dancairo in *Carmen*, a role he later reprised for James Robinson's production with Seattle Opera. He was subsequently hired by NYCO as a house singer, a position which lasted for five years and encompassed some twenty-five different roles. One highlight during his time at NYCO was performing the role of Anthony Hope in *Sweeney Todd* starring Elaine Paige as Mrs. Lovett.

His Equity credits include a tour with the Theater of the Star's production of *Camelot* as Lancelot opposite Robert Goulet's King Arthur, and Curly in *Oklahoma!* with the Broadway Series of Charlotte starring Rue McClanahan as Aunt Eller.

In addition to traveling the country performing in opera and musical theatre, Scott also had a rich concert career. One highlight from his concert work includes performing with The Brooklyn Philharmonic under the baton of Robert Spano in the title role of Sibelius' *Kullervo*.

As his interest in teaching began to grow, Scott decided to further his technical training in the field of singing. To that end, he applied to Indiana University and was granted a spot in the voice studio of renowned singer and teacher Costanza Cuccaro. As a graduate student in the Jacob's School of Music, he was heard in the roles of Figaro in *Il barbiere di Siviglia*, Enrico in *Lucia di Lammermoor*, Germont in *La traviata* and Signor Naccarelli in Adam Guettel's *The Light in the Piazza*, as well as the baritone soloist in Benjamin Britten's *War Requiem*, and Simon in Handel's *Judas Maccabaeus*.

While a student at IU, Scott began to work for the Department of Theatre, Drama, and Contemporary Dance as an adjunct voice teacher, and later became in charge of running auditions for the B.F.A. Musical Theatre and Contemporary Dance programs, as well as giving tours to and speaking with prospective students interested in one of the B.F.A. programs.

Stages alumni magazine is published by the Department of Theatre, Drama, and Contemporary Dance with support from the Theatre Circle.

Do you have news that you would like to share with your fellow alumni in the next issue of *Stages*? Send updates to Laura Judson at ljjudson@iu.edu by June 15th, 2022.

Department Chair
LINDA PISANO

Associate Chair
SELENE CARTER

Financial Operations Manager/
Budget Management
Manager of Business Affairs
CINDI SEVERANCE

Dramaturg &
Stages Editor
MADISON COLQUETTE

Project Manager &
Stages Editor
LAURA JUDSON

Copywriter &
Stages Cover Art
CAROLYNN STOUDE

2020/2021 VISITING GUEST ARTISTS

ASHLYNN ABBOTT
PSM for Royal Caribbean
Stage Management Seminar

JAMES T. ALFRED
Solo Artist Mentor
Solo Spotlight Series Workshop

ALEX ALLEN
ASM Off-Broadway
Stage Management Seminar

ELIZABETH ALLEN
Touring Stage Manager
Stage Management Seminar

CARRIE ANDERSON
Instructor
Master Class B.F.A. program
The Mindful Artist Series

WILLIAM CARLOS ANGULO
Instructor
Master Class B.F.A. Musical Theatre

JONATHAN ARANA
Instructor
Broadway Cabaret

JOHN ARMSTRONG
Film Producer
Stage Management Seminar

ART-AIDEM
Lecturer
THTR-D462-Website Building (Zoom)

ANDRE ARTIS
Accompanist
D312/D412 Accompaniment

AUSTIN DEAN ASHFORD
Instructor
Solo Spotlight Series Workshop

ANN AURBACH
Museum management, St. Louis
Stage Management Seminar

MOSIAH BLUECLOUD
Instructor
Intersectional New Works

SEAMUS BOURNE
Production Management/Scenic
Stage Management Seminar

CLARENCE BROOKS
Restaging Director
Mourner's Bench / Webinar

CAMILLE A. BROWN
Artist
Musical Theatre Styles Class
Artist Talk Q & A and Movement
Workshop with Company Dancers

ROBERT F. BURDEN, JR.
Resident Artist, Spring 2021
IU Contemporary Dance

ANTHONY CAMPBELL
Actor
Black Super Hero Magic Mama

HELEN CAPPANELLI
"Corporate Theatre" and Events
Management
Stage Management Seminar

ADA CHENG
Instructor
Solo Spotlight Series Workshop

ALANA CLAPP
PSM *Mystere* Las Vegas
Stage Management Seminar

SANDRA COLTON-MEDICI
Lecturer
THTR-D462 Working Virtually as
Performers (Zoom)

CC CONN
Lighting Designer
Stage Management Seminar

LEE CROMWELL
Parade and Large Events Manager
Stage Management Seminar

BOB CUCUZZA
Instructor
Contemporary Design-driven Theatre

DALLAS BLACK DANCE
Performers
Mourner's Bench Performance

RICHARD DAVID
Actor
Black Super Hero Magic Mama

CRYSTAL U. DAVIS
Lecturer
THTR-D-421, Methods of Movement
Analysis

TYLER DELONG
Rigging
Stage Management Seminar

CLAIRE DIEDRICH
SM OPIUM Las Vegas
Stage Management Seminar

DNA WORKS
Instructors
Art of Healing: Anti-Racism and Our
Lives - For Ballet and Dance Minor
Students

MARCO DONNARUMMA
Instructor
Contemporary Design-driven Theatre

ANDREW DURAND
Instructor
Head Over Heels Broadway Cast
Presentation

AMDANDA ESPINOZA
Instructor
Intersectional New Works

EYAKKAM DANCE COMPANY
Lecturers
Workshop for D211/D311/D411 in
Bharatanatyam

MIKE FABIA
Instructor
Lighting Design Seminar

REID FARRINGTON
Instructor
Contemporary Design-driven Theatre

JACK FEIVOU
VP Universal Studios Beijing
Theatre Consultant
Stage Management Seminar

JO FERNANDEZ
SM/ASM Off-Broadway
Stage Management Seminar

LISA FINEGOLD
Instructor
Head Over Heels Broadway Cast
Presentation

ORI FLOMIN
Instructor
D312/D412 Self-Care Workshop

TANYA FREEMAN
Actor
Black Super Hero Magic Mama

STACEY GALLOWAY
Instructor
NYC Broadway Day Worker
Lion King Puppet Shop

CAROLINA GARCIA
Instructor
Master Class B.F.A. Musical Theatre

CARY GILLET
Production Management
Stage Management Seminar

RYAN GOHSMAN
ASM Broadway and Off-Broadway, most
recently *Little Shop of Horrors*
Stage Management Seminar

GRANT GOODMAN
Lecturer
Adler Technique in T-521

LANA GORDON
Instructor
Music Theatre Master Class

BEN GOUGEON
Theatre Coordinator Davenport Junior
Theatre
Stage Management Seminar

DONNETTA LAVINIA GRAYS
Instructor
Writing for Solo Performance

SHAWN GRESSER
SM *Blue Man Group* Las Vegas
Stage Management Seminar

DAVID GRINDLE
Executive Director USITT
Stage Management Seminar

SANDY HALL
Nursing, Children's Hospital Los Angeles
Stage Management Seminar

MOLLIE HART
"Corporate Theatre" and Events
Management
Stage Management Seminar

SHAQ HESTER
Actor
Stick Fly by Lydia R. Diamond

AMANDA HOOVER
Consultant
D480 Advanced Choreography

J'SUN HOWARD
Lecturer
Dance Improvisation

CHIKA IKE
Director
Little Women: the Musical

LAURA-ANN JACOBS
Instructor
Making Political Theatre

JOHNNY JENKS
Instructor
Working in LA

REBECCA JEWELL
Former Cruise Ship Stage Manager,
Dance Instructor
Stage Management Seminar

TONY JOHNSON
Instructor
Project Management at Parsons Meares

BRYNN JONES
Actor
Dumb Bitch Juice by Annalise Cain

GARLIA CORNELIA JONES
Guest Lecturer
Dramaturgy & Social Justice

LORMAREV JONES
Instructor
History of American Musical Theatre

LAURA JUDSON
Project Manager
Stage Management Seminar &
Script Analysis

FRAN KIRMSER
Lecturer
THTR-D462-Monetizing in our Climate

JESSE KLUG
Instructor
Lighting Design Seminar

DAVID KOTÉ
Director
Amplified series and *Black + Brown*
Guerrillas by Christin Eve Cato

BRITNEY KUEHM
Arts Management, Creative Placemaking
Stage Management Seminar

JERRILYN LANIER
Instructor
Bridging the Gap in Theatre: Makeup
and Hair for BIPOC Performers

TELLY LEUNG
Instructor
Master Class B.F.A. Musical Theatre
Program

LINDSAY LEVINE
Casting Director
for Musical Theatre

DOEY LÜTHI
Instructor
Contemporary Design-driven Theatre

LIZA LUXENBERG
Production Manager for Broadway
Stage Management Seminar

DOUGLAS LYONS
Instructor
Broadway Cabaret

NIKIKO MASUMOTO
Instructor
Writing for Solo Performance

**DANIEL TYLER MATTHEW/
GLORIA SWANSONG**
Instructor
Intro to Drag Makeup

LISA MAYDWELL
Production Manager for Themed
Entertainment Construction
(Disneyland)
Stage Management Seminar

SARAH MCCARROLL
Professor, Costume Shop Supervisor
Stage Management Seminar

EMILY SCOTT MCGEE
Television / Puppetry
Stage Management Seminar

CAMERON MCKINNEY
Instructor
D311/D411 Master Classes
Workshops with artist talk in Nagare
Technique

PAUL MEIER
Instructor
Recording for Audiobooks Workshop

LESLEY MENDENHALL
Instructor
Graduate Voice

YASMIN ZACARIA MIKHAIEL
Instructor
Intersectional New Works

PAMELA MYERS
Instructor
Music Theatre Workshop T-300

TAJH OATES
APM Arizona Theatre Company
Stage Management Seminar

MATTE O'BRIEN
Instructor
Broadway Cabaret

MAYA OHCANA
Marketing Associate, Shorashim
Stage Management Seminar

DR. EBONY PEROUSE-HARVEY
Instructor
Making Political Theatre

DR. JOHN PERPENER
Webinar Panelist
Mourner's Bench: a Conversation

SAM PINKLETON
Instructor
Script Analysis

JEREMY PHILLIPS
Production Coordinator,
Lookingglass Theatre Company
Stage Management Seminar

BRIAN QUIJADA
Solo Artist Mentor
Solo Spotlight Series Workshop

DANIEL REINGLASS
Arts Management
Stage Management Seminar

MATT REYNOLDS
Digital Operations Manager
Little Women: the Musical

TOPHER ROHRER
Manager for escape rooms and site-specific works
Stage Management Seminar

ANNE GARCIA ROMERO
Guest Lecturer
Intro to Playwriting

IRIS ROSA
Instructor
Workshop on Dance-Making from an African Diasporic Perspective for D221

MELISSA ROSE
Associate General Manager, Huntington Theatre Company
Stage Management Seminar

AARON ROWE
Producer, Disney Parks Entertainment
Stage Management Seminar

TARA RUBIN
Instructor
Master Class B.F.A. Program

RICKARD SAINT-VICTOR
Actor
Stick Fly by Lydia R. Diamond

SAHSA SAVENKOFF & SEAMUS BOURNE
Entertainment Manager, Royal Caribbean
Production Manager
Stage Management Seminar

MEREDITH LYNSEY SCHADE
Broadway Producer
Stage Management Seminar

CHERRIE SCIRO
Stage Manager, *Les Misérables*
Stage Management Seminar

BRAD SCHIESSER
Managing Director, Bloomington Playwrights Project
Stage Management Seminar

REBECCA A. SCOTT
Instructor
Wig Construction and Ventilation

JAY SHEEHAN
Production Management
Stage Management Seminar

DEB SHERRER
Arts Management
Stage Management Seminar

ELLISE SMITH
Instructor
T462: Weighting in the Wings

TARAN SNODGRESS
Chicago area storefront stage management
Stage Management Seminar

RACHAEL STEWART
Production Manager, ROCO
Stage Management Seminar

ADAM ST. JOHN
Actor
Stage Management Seminar

CAROLYNN STOUDE
Actor
Waycross by Jayne Deely

ALI STROKER
Instructor
Master Class B.F.A. Musical Theatre

MERRI SUGARMAN
Instructor
Master Class B.F.A. Musical Theatre

ERIN JOY SWANK
Freelance Stage Manager
Stage Management Seminar

EMILY TARQUIN
Instructor
Making Political Theatre

MATT TEPPERMAN
Audio-Visual Technician
Stage Management Seminar

JULLIUS THOMAS III
Instructor
Masterclass

ERIC VAN TIELEN
Instructor
Working in New York
Negotiating Agents and Casting Directors

JENNIFER TIPTON
Instructor
Lighting Design Seminar

MAXIMILLIAN TORTORIELLO
Instructor
Photography For Costumes

VISHAL VAIDYA
Artist
Musical Theatre

TESSA VASCHEL
Arts Management
Stage Management Seminar

NICK VOIGHT
Stage Manager, *Spongebob Squarepants Tour, Cinderella Tour*
Stage Management Seminar

JESSICA VOSK
Instructor
Master Class B.F.A. Musical theatre

ANDREA WARD
Visiting Artist
IU Contemporary Dance Spring 2021

COREY WEST
Instructor
Master Class B.F.A. Musical Theatre

JENNIFER SHESHKO WOOD
Instructor
Intro to Digital Rendering: Procreate on iPad

HENRY WORNICZ
Director
Twelfth Night

PIRONNE YOUSEFZADEH
Instructor
Graduate Playwriting Seminar

2020/2021 FACULTY & STAFF UPDATES

August she travelled to the northwest coast of Washington State to train and renew her certification in Evans Somatic Dance. As the chair of a committee tasked with revising a section of the IU Code of Academic Ethics on relationships between faculty and students, she was central to leading the passage of a policy change and wording that calls for clearer consent and more stringent reporting to support students and faculty regarding appropriate response to hierarchical power dynamics inherent in academic life.

RAY FELLMAN

Ray Fellman recently collaborated with award winning New York based music supervisor Sue Jacobs on musical arrangements for the upcoming season of *Expat* on Amazon Prime. He music directed and conducted a four week run of concerts for the Fulton Theatre welcoming back patrons into the historic opera house in July. This fall, Ray will be music directing and playing the piano for performances of *Lily*, a Kurt Weill review starring New York City Opera mezzo soprano Audrey Babcock at the Marble City Opera in October. He is also currently collaborating with Penn State Musical Theatre professor Raymond Sage on a cabaret concert featuring the music of Queer composers to be performed at Penn State and IU during the upcoming academic year.

LAUREN HAUGHTON GILLIS

During the Summer of 2021 Lauren directed and choreographed *Godspell* at Festival 56, *The Marvelous Wonderettes: Dream On* at Okoboji Summer Theatre, and *The World Goes Round* at Coronado Playhouse. During the Fall of 2021, Lauren has a director/choreographer observership with Graciela Daniele on *The Gardens of Anuncia* at The Old Globe. During covid, Lauren also directed and choreographed a series of music videos for the new musical, *The Magic Hummingbird* remotely. The performers were filmed in San Diego, with Lauren on zoom in Bloomington, and an art director in the Ukraine.

In the spring of 2021 Lauren was elected to the executive committee and named the head of musical theatre dance for Musical Theatre Educators' Alliance International. In August 2020 Lauren began studying with jazz dance technician, Lynn Simonson and in 2022 she will be continuing her training and certification in Simonson Jazz Technique.

In the Fall of 2020, Lauren and IU Musical Theatre colleague DJ Gray co-directed/

co-choreographed *Head over Heels* with the IUMT class of 2020. This production, which was produced as a class project in the Ruth N. Halls Theatre, was presented via the online streaming platform "Broadway on Demand." In April 2021, Lauren and IU Associate Professor, Allen Hahn collaborated on "Silver Linings", a choreography and lighting project that included five filmed production numbers. This project involved most musical theatre B.F.A. students, and five M.F.A. lighting designers. Lauren also choreographed the opening number for the first ever IUMT Online Senior Showcase for the class of 2020 (alongside director, Richard Roland and music director, Ray Fellman). Since March 2020 Lauren has taught musical theatre dance every Sunday online for Broadway Weekends. This company, with a faculty full of Broadway professionals, reaches students all over the world.

DIANA GRISANTI

After a year's delay, Diana Grisanti's *El Guayabo/The Guava Tree*, co-written with composer Emiliano Messiez will receive its world premiere at Creede Repertory Theatre. The bilingual musical will tour to over 35,000 young people across the Southwest.

JENNIFER LALE

In the past year, Dr. Jennifer Lale earned a certificate for completing the Teaching for Student Success: An Evidence-Based Approach course offered by the Center for Innovative Teaching and Learning, as well as becoming certified in mental health first aid. Despite the limitations imposed by the pandemic, she was part of a panel on writing across the curriculum for the Modern Languages Association Annual Conference, presented a breakout session at the Center of Excellence for Women & Technology, as well as a "quick-hit" session for IU's Teach, Play, Learn Conference. She also shared her research on playwright Wakako Yamauchi with colleagues for *Theatre Symposium: Theatre & Politics* and participated in a panel at the ATHE Annual Conference, where the topic was addressing access and equity during the pandemic. She also served as a faculty mentor for a *Solo Spotlight Series* Project as well as a volunteer judge for IU's Interdisciplinary Women's Research Poster Competition. Dr. Jenny's next big project will see her taking a semester away from the Department, as she and her husband welcome the newest member of their family, Kira Michelle Lale, born in August.

ERIC MAYER-GARCÍA

Dr. Eric Mayer-García is thrilled to convert to tenure track for 21–22 and rejoin the faculty as an Assistant Professor. Mayer-García recently co-edited (with Solimar Otero) a special issue of *Atlantic Studies: Global Currents* titled “Esu’s Crossroads: Transcultural Creativity in the works of Femi Euba and Wole Soyinka.” Mayer-García’s single authored essay in the issue “Esu’s crossroads and Ogun’s crossing over: Intercultural creativity and postcolonial futurity in the Theatre of Femi Euba,” presents a historiography on actor, director, playwright Euba and his career. The special issue also features an interview with Euba, Soyinka, and Biodun Jeyifo. This collection will be published in 2021 as an online buddle and with a forthcoming printed edition to be released in the following year.

Mayer-García recently submitted chapters on Eduardo Machado and Luis Rafael Sánchez to the forthcoming *Fifty Key Figures in Latin American and Latinx Theatre* (Routledge), and is currently revising a keywords essay on Latinx and Latine for the *Journal of American Folklore*.

He is a member-at-large of the American Society for Theatre Research (ASTR) Field Conversations Committee, which will host virtual and in-person events this fall to continue this important forum to discuss pressing issues in Theatre Research, while creating a space for mentorship of emerging scholars. Additionally, Eric Mayer-García was selected to participate in the Faculty Success Program for the National Center for Faculty Development and Diversity.

Mayer-García is coordinating two sessions at the 2021 Association for Theatre in Higher Education (ATHE) meeting. In the first on “Latinx Sites of Cultural Resistance,” Eric will present his research on a theatre archive in Cuba, “Theorizing the Archive through the Critic’s Labor.” In the second session, titled “Redressing the (White) Canon in Theatre History Pedagogy: BIPOC Histories, Critical Perspectives, Collaborative Methods,” professors from public institutions across the country discuss their innovative approaches to teaching theatre history and examine the interdependence of structure, approach, and student engagement to antiracist, feminist and postcolonial pedagogies.

Mayer-García is co-convening a working session at the annual ASTR meeting titled “Ritual Reversals: Unraveling Temporalities through Performance.” The research presented in the working session, which will feature 19 scholars, makes a number of innovative inquiries into performance and its ability to transform the world through

our sense of time, including the divergent and multiple spatiotemporal experiences of syncretic faith rituals of the borderlands, de-temporalizing the circular and continuous experience of violence against female bodies, and “queer disappearance” as playing with presence to remake histories told onstage.

JENNY MCKNIGHT

Jenny McKnight directed the audio play *Waycross* for the At First Sight Festival and IUST. This production was recognized by KCACTF with three Irene Ryan nominations for student actors Jaicey Bledsoe, Connor Starks and Evan Vaughan, as well as a certificate of merit in playwriting for Jayne Deely.

Jenny also co-directed the *Solo Spotlight Series* of student productions, which featured self-generated work from our students in theatre, musical theatre, and contemporary dance.

In Summer 2021, Jenny directed a 10-actor production of *Measure for Measure* at The Illinois Shakespeare Festival.

TANYA PALMER

With the support of a grant from IU’s Platform: An Arts and Humanities Laboratory, Tanya Palmer, Associate Professor, Dramaturgy, worked on a new play project called *More Perfect Places* inspired by the history of New Harmony, Indiana, along with collaborators Seth Bockley, Liz Nofziger and Angela Tillges. It was workshopped twice as part of IU’s 20-21 season, was one of the projects featured in an exhibition at Maxwell Hall called “Style of the State” in April, 2021 and will be one of the projects supported by this year’s New Harmony Project New Play Conference in August, 2021. She also received an IU Presidential Arts and Humanities Grant to present the work on-site in New Harmony in 2022. She received a second grant from Platform to support the development of *In the Beginning There Was House* by the hip-hop theatre ensemble Universes, who, along with director Chay Yew, will be at IU for a week in the fall of 2021. Outside of IU, Tanya served as the dramaturg for a new play called *Halsted* by Elaine Romero, directed by Sean Daniels, at Arizona Theatre Company as part of RomeroFest in March, 2021, and she was the dramaturg on two workshops of *Good Enemy* by Yilong Liu, directed by Chay Yew, one with the Seven Devils National New Play Conference, and one with the Ojai Playwrights Conference. She was one of three co-curators for the Pivot Arts Festival in Chicago, an annual celebration of multi-disciplinary work, in June, 2021. Tanya is also the dramaturg for

Dana H. by Lucas Hnath, directed by Les Waters, which was produced off-Broadway at the Vineyard Theatre in February, 2020. That production will be opening on Broadway in the fall of 2021, in rotating repertory with *Is This a Room* by Tina Satter, produced by Dori Berinstein, Sally Horchow and Matt Ross.

LINDA PISANO

served her third year as Chair of the department in 2020-2021. This year she authored a chapter in the new book, *The Art of the Character*, highlights of Glenn Close’s costume collection on exhibit at the Eskenazi Art Museum and housed in the Elizabeth Sage Costume Collection at IUB. Additionally, she and colleague Heather Milam executed their extensive grant project titled *Legacy and Identity through Fashion: A Portrait of the First Ladies of Indiana University*. The grant project was selected as part of the Style of the State theme of the Arts and Humanities Research Laboratory in collaboration with the Arts & Humanities council. Their project culminated in an exhibit of realized garments at the opening of the new Gayle Karch Cook Center for Public Arts and Humanities on the Bloomington campus and a public presentation of research at the spring symposium.

Despite almost a half dozen design contracts being cancelled or postponed due to the pandemic, Linda enjoyed designing *Cyrano* for the Indiana Repertory Theatre with artistic director Janet Allen directing. She also continues her work with redesigning the IRT’s *Christmas Carol* which will be under the direction of playwright James Still this December, and collaborating on an all-new *Nutcracker* with choreographer Sasha Janes with the Jacobs School of Music, premiering December 2022.

Linda finished her three-year term as an elected member of the Bloomington Faculty Council and membership on the campus Board of Review. She was nominated by the Vice Provost of Faculty and Academic Affairs to participate in the DEO (Department Executive Officers) five person cohort and looks forward to engaging with the national sessions this fall.

Post-pandemic she is excited to resume traveling, live theatre opening up, attending conferences in person again, getting back into the classroom and working in our theatre spaces with students and colleagues!

ELIZABETH SHEA

Although live performance was largely on hold during the pandemic year, the dance world rallied, offering many opportunities for creative and scholarly work in the virtual space. Elizabeth Shea, Professor and Director of Contemporary Dance, presented several curated choreographies. Her site-specific work *Ascension*, which premiered in 2019 at the Eskenazi Museum of Art and was described as “an incredible awakening” by dance critic Rita Kohn, was shown at the 20th Anniversary DUMBO Virtual Dance Festival and the World Dance Alliance-Americas Virtual Curated Dance Concert. *Ascension* was also featured as part of PUSHfest Global, with Liz serving as an invited panelist discussing the challenge of dance-making during dual pandemics. Liz premiered a new work, *Shadow and Flame*, which was an official selection for KoDaFe International Dance Film Festival, and the World Dance Alliance-Americas Virtual Curated Dance Concert. Additionally, Liz’s choreography *Nachthexen* was selected for the Virtual Boston Contemporary Dance Festival. *Breath|Light|Stone*, a film by colleague Allen Hahn and Shea, had several screenings including the Wild Dogs International Screendance Festival, with showings in Canada, Poland, and Honolulu; Filmfest by Rogue Dancer, Urban Edition; and Screen.dance, in Aberdeen, Scotland, where the film was an International Jury Awards Finalist. Shea and Hahn were invited panelists following the screening in Aberdeen, joined by an array of artists from the international dance film community. Liz continues to work on a book featuring her somatic work contracted by McFarland & Company, Inc. Publishers and received a CAHI Grant in support of Research and Creative Activity to support her scholarship. Although Liz was unable to travel to Lucca to teach at Dance Italia where she serves on the faculty annually, she was invited to teach yogic practices at BOUNCE! Virtual Summer Intensive with Roger C. Jeffrey. Elizabeth Shea Dance has several new projects in research and development, including a new choreography titled *Rhythm Runs Deep* which will premiere during the 2021–22 season, and Liz will present at the National Dance Education Organization’s annual conference this fall. A performance in San Francisco at the ODC Theatre is scheduled for Fall 2022. Liz was awarded the designations E-RYT 200 (Experienced Registered Yoga Teacher) and YACEP (Yoga Alliance Continuing Education Provider) by the Yoga Alliance and was promoted to Full Professor at Indiana University, Bloomington.

ANSLEY VALENTINE

Ansley Valentine’s play, *Mother C*, premiered virtually at Buffalo State College. Mr. Valentine also directed numerous virtual productions including *Big Breath*, a one-woman play by Elizabeth Gjelten, which starred IU alum and Tony nominee Elizabeth Stanley at the Alleyway Theatre; *Security*, starring Oscar nominee Eric Roberts and Harsh J. Gagoomal at the Kane Repertory Theatre; and a virtual reading of *Outraged* by M.F.A playwright Jayne Deely for the Kennedy Center American College Theatre Region 3 Festival. He also worked as an actor on three commercials, various virtual productions including IUTD’s production of *Stick Fly* by Lydia R. Diamond, a series of training videos for psychiatric training, and for two independent films. Ansley also produced three youth musical theatre productions for Ohio Youth Ensemble Stage. In May, Ansley directed *Blackademics* by Idris Goodwin for Cleveland Play House. It was their first LORT contract production after the pandemic.

PANDEMIC IN PRACTICE



M.F.A. Costume Design candidate Erin Barnett, with the practical designs for BONNETS: (How Ladies of Good Breeding are Induced to Murder)

2021 STUDENT SCHOLARSHIPS AND AWARD RECIPIENTS

The Scholarship Committee would like to congratulate all recipients of this year's scholarships and awards. A Theatre and Dance Scholarship is much more than a monetary award. It is also an indication of the student's abilities, work ethic, and promise. When noted on a resume or printed in a bio, the designation "Scholarship Recipient" implies dedication, discipline, responsibility, and professionalism.

We look forward to resuming our live presentation of awards at next Spring's Drama Prom!

BETTY & CHARLES AIDMAN SPOON RIVER FELLOWSHIP

Charles Aidman, who was born in Frankfort, IN, earned a B.A. from IU in 1948 and had a distinguished career as an actor, including performances in television series such as *The Twilight Zone*, *Little House on the Prairie* and *M*A*S*H*, and films including *Uncommon Valor* and *Innerspace*. In 1963, Aidman adapted *Spoon River Anthology* by poet Edgar Lee Masters into a hugely successful theatrical production. This award in honor of Charles and his wife Betty, is awarded to an undergraduate or graduate student in acting/directing.

Bobby Coyne (M.F.A., Acting)

COLLEEN J. AND W. KEITH ALEXANDER SCHOLARSHIP IN THEATRE & DRAMA

Colleen J. Alexander graduated from Indiana University in 1951. As a lifetime supporter of the Department of Theatre & Drama, W. Keith Alexander created this scholarship to honor the memory of his wife. This award is given to undergraduate students majoring in Theatre & Drama.

River Epperson (B.A., Theatre & Drama)

DAVID S. HAWES AWARD

This award is given to an undergraduate theatre major, or to a graduate student who has demonstrated exceptional creative work in playwriting, acting, or directing. David Hawes retired in 1980 after 25 years of service as a faculty member in the Department. Grateful that demanding work with talented students brought joy to his teaching, David made a gift that supports the annual granting of this award in the Department of Theatre and Drama.

Christopher Centinaro (M.F.A., Acting)

FEATHERINGILL THEATRE AND DRAMA SCHOLARSHIP

This two-year scholarship was established by Jack Featheringill, a graduate of our department. Jack spent 15 years in New York as a dancer and a casting director, and then 30 years in the Department of Theatre at Portland State University in Oregon. This scholarship is awarded to undergraduate Theatre and Drama students going into their junior year, who demonstrate excellence in both academics and production.

Jorie Miller (B.A., Theatre); Grace O'Brien (B.A., Theatre)

FONTAINE SYER DIRECTING FELLOWSHIP IN THEATRE

This fellowship is to celebrate the life of former IU Theatre professor Fontaine Syer, honor her memory, and carry on her work of supporting the next generation of theatre professionals, particularly M.F.A. students in Directing. Many of Fontaine's most rewarding experiences involved working with graduate students as they developed and refined their ability to lead diverse groups of artists and professionals in the creation of live theatre experiences.

Daniel Sappington (M.F.A., Directing)

FOSTER HARMON UNDERGRADUATE SCHOLARSHIP IN THEATRE

This scholarship was established to honor the life of its namesake, and recognize the contributions that he made to IU. Born in 1912, Foster Harmon earned his Bachelor's degree at IU. After stints at Ohio University and Iowa State, he returned to Bloomington in 1941 to assist Lee Norville in opening the new Theatre wing of the Auditorium Building. Harmon was one of the original four theatre faculty. In 1950, Foster Harmon left IU for Sarasota, FL, where he played an active role in the arts, education and civic affairs. This scholarship recognizes outstanding undergraduate students in Theatre.

Jessica O'Brien (B.A., Theatre & Drama)

GARY GAISER AWARD

In 1995, the Department of Theatre and Drama established this award in memory of Gary Gaiser, who began his career at IU in 1944 and retired in 1980. Gary had a wide range of interests and an unlimited love for lighting and technology. His boundless energy, enthusiasm, and insatiable curiosity were an inspiration to hundreds of students and colleagues. This award is given to a graduate or undergraduate student in the Department of Theatre and Drama who has been self-motivated and unusually innovative as an artist, technician and/or scholar during their career.

Spencer Donovan (M.F.A., Scenic Design)

HUBERT C. HEFFNER AWARD

This award, established in 1987, is presented each year to a graduate student in the Department of Theatre and Drama. The recipient must have consistently exemplified the high academic standards in the area of theatre history, theory, and dramatic literature that marked the career of Distinguished Professor Hubert C. Heffner during his tenure from 1955 to 1971 at Indiana University.

Jayne Deely (M.F.A., Playwriting)

JAY MARK AWARD

This scholarship is given in memory of IU Theatre and School of Music alumni Jay Mark. It recognizes a Theatre & Dance student for their contributions to the department.

Annalise Cain (M.F.A., Playwriting)

JANE FOX AWARD

This award is intended to recognize the excellence of Contemporary Dance students as dancers, scholars, community leaders and artist advocates. This award goes to a senior dance major who has shown excellence in creative projects, showing work outside of Bloomington, and collaborating with dancers from both within and outside of the dance major as well as in the classroom as demonstrated by consistency and significant growth over a four-year period.

*Madison Mora (B.F.A., Contemporary Dance)
Noah Shahadey (B.F.A., Contemporary Dance)
Kierra Williams (B.F.A., Contemporary Dance)
Destiny Walton (B.F.A., Contemporary Dance)*

KIMBERLY S. HINTON MEMORIAL SCHOLARSHIP IN CONTEMPORARY DANCE

This scholarship is given in memory of IU Theatre & Dance Academic Advisor Kimberly S. Hinton, who valued education highly and developed lasting relationships with the students she advised, impacting the lives of many. The goal of this memorial scholarship is to further strengthen, grow, and diversify the Contemporary Dance program, and is awarded to support undergraduate scholarship for incoming students pursuing a B.F.A. degree in Dance.

*Chyna Hale (B.F.A., Dance)
Kamari Donaldson (B.F.A., Dance) - continuing*

NOTA SCHOLL MCGREEVEY SCHOLARSHIP

This award was generously donated by Distinguished Alumnus John McGreevey, who won numerous Emmy and Peabody Awards as a prolific television screenwriter, most notably for *The Waltons*. The scholarship funding was originally established as an anniversary gift to his wife Nota Scholl McGreevey, who acted in many plays while a student at Indiana University.

This scholarship recognizes undergraduate students majoring in theatre, or to an IMP student whose emphasis is in theatre, who has demonstrated superior talent and dedication to the theatre.

*Catherine Barker (B.F.A., Musical Theatre)
Hannah Keeler (B.A., Theatre & Drama)
Tiana Williams (B.F.A., Musical Theatre)*

RICHARD L. SCAMMON AWARD

Presented to a graduate student in the Department of Theatre and Drama who has consistently exemplified the “high artistic and academic standards in the area of theatre that marked the career of Richard L. Scammon during his 33 years at Indiana.”

Rachel Rose Burke (M.F.A., Scenic Design)

ROBERT AND WILDA CROSBY SCHOLARSHIP

This scholarship is given in honor of Robert Crosby and his wife Wilda. Robert received his Ph.D. in Theatre from IU in 1958, and went on the Chair the Department of Speech at Ohio Wesleyan University. The scholarship recognizes an outstanding graduate or undergraduate student in Theatre.

Leah Mueller (M.F.A., Acting)

ROSEMARY R. SCHWARTZEL SCHOLARSHIP

Ms. Schwartzel grew up in New Albany, Indiana, graduated from IU, and performed professionally during the 1940s in Life With Father on Broadway and on tour, as well as in numerous radio shows. She married and started a family, continued her work in television and radio, and recorded audiobooks for the reading impaired. She also taught after receiving her Master’s Degree at the University of Texas. This scholarship is given to an undergraduate student in theatre.

Tallon Boling (B.A., Theatre & Drama)

Elsie McNulty (B.A., Theatre & Drama)

RUTH N. HALLS SCHOLARSHIP

This award was donated by the late Ruth N. Halls, who enjoyed acting while a student at Indiana University, and recognizes a theatre major or minor who has made an outstanding contribution to the theatre and drama program. Her bequest also provided major funding for the construction of the Ruth N. Halls Theatre. Ms. Halls was an incredibly generous alumna whom former IU President Miles Brand called “Indiana University’s greatest benefactor.”

Natalie Stahl (B.A., Theatre & Drama)

SUZANNE M. COLLINS AND CHARLES A. PRYOR SCHOLARSHIP

This scholarship is made possible by the generous contributions of Hunger Games author Suzanne Collins and her husband Charles Pryor, who met at IU and are both alumni of the Theatre program. These awards are intended to recognize B.A. and B.F.A. students in the department who demonstrate excellence as students and as artists.

Gracie Harrison (B.F.A., Musical Theatre)

Molly Munn (B.F.A., Musical Theatre)

Kaitlyn Katzung (B.A., Theatre & Drama)

THEATRE CIRCLE SCHOLAR AWARD

This Scholarship is awarded to undergraduate students who have demonstrated significant academic achievement and have made significant contributions to the life of the department. Recipients will be invited to meet with the Theatre Circle board to share updates on their academic and professional activities and career aspirations.

Caroline Santiago Turner (B.F. A., Musical Theatre)

THERESA ANNE WALKER SCHOLARSHIP

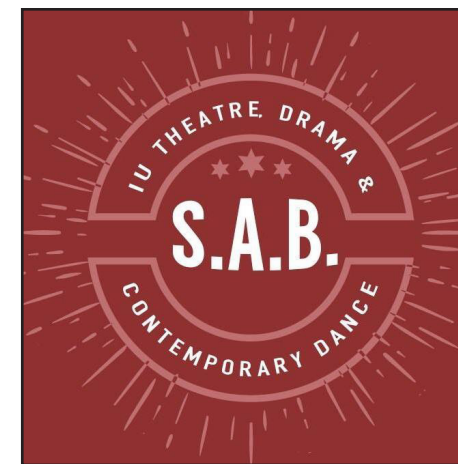
This award honors the memory of Theresa Anne Walker, who passed away in an unfortunate accident in 2009. The scholarship goes to support a rising sophomore or junior undergraduate student in the Department of Theatre.

Anna Lagrange (B.A., Theatre & Drama)

WILLIAM KINZER MEMORIAL SCHOLARSHIP

This scholarship recognizes a student who has made a substantial contribution to the overall program of the Department of Theatre and Drama and who in some way exemplifies the character and spirit of William B. Kinzer, a faculty member in the department from 1951-1984.

Spencer Lawson (B.A., Theatre & Drama)



INTRODUCING THE 2021/22 STUDENT ADVISORY BOARD

The Student Advisory Board for the Department of Theatre, Drama, and Contemporary Dance, also abbreviated to SAB, exists to serve the student body of our Department.

Our mission is to advocate for the student body by acting as a liaison between students and faculty. We seek to optimize the Department’s academic offerings, to engage with the community both inside the University and in the wider Bloomington area, and to create spaces for Theatre & Dance students to connect with and support one another. Examples of SAB engagement with the

student body and department include general town halls, diversity town halls, writing proposals to the department for training/ workshop programming, hosting social events, and fundraising year-round to co-host Drama Prom with the department.



IZEL LANDA
CHAIR



TAYLOR HARMON
VICE-CHAIR,
ENGAGEMENT REP



ABHISHEK SONIMINDE
SECRETARY/HISTORIAN,
DIVERSITY REP



NOAH MARCUS
FINANCIAL OPERATIONS



ALLISON MARSHALL
FUNDRAISING REP



MADDY ALLEN
SOCIAL MEDIA
MANAGER



HANNAH KULAWIAK
ENGAGEMENT REP



KIERRA WILLIAMS
DANCE REP



ELISE FOGLE
DANCE REP



MAYA OWENS
DIVERSITY REP,
CODE REP



JAMIE ANDERSON
GRADUATE REP



ANNALISE CAIN
GRADUATE REP



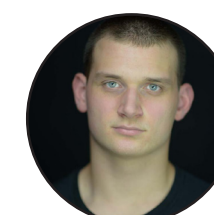
RIVER EPPERSON
B.A. REP



GRANIA WHELAN
B.A. REP



TIANA WILLIAMS
MUSICAL THEATRE REP



JUSTIN TIDD
MUSICAL THEATRE REP



RACHEL ROSE BURKE
DESIGN/TECHNOLOGY
REP



COREY GOULDEN-NAITOVE
DESIGN/TECHNOLOGY REP



CAROLINE SANTIAGO
TURNER
CODE REP



EBONI EDWARDS
CODE REP

STUDENT ACHIEVEMENTS

ERIN BARNETT (M.F.A. COSTUME DESIGN, 2021) won the Zelma H. Weisfeld Costume Design and Technology Award.

ANNALISE CAIN (M.F.A. PLAYWRIGHT, 2023) was awarded the 2021 Hegarty Award in Literature from the National Society of Arts and Letters Bloomington for her play, *A Brief History of Terrible Advice Given To and By Me*. She was also the Graduate Playwright of the Drama and Re-enactment team at the Ghost Lab at Beck's Mill, a collaboration between IU and Salem community scholars to unearth and re-contextualize the historical significance of Beck's Mill in Salem, IN.

ONYEA CUMMINGS (B.A. THEATRE & DRAMA, 2022) won the Best Undergraduate Student Essay in Latino Literature, Arts & Culture for the 2020–2021 year with her essay “Maria Irene Fornés, *Sarita*, and Intersectionalities.” The award was presented by IU Latino Studies as part of the Dávila Essay Contest.

DAVID DAVILA (M.F.A. PLAYWRIGHT, 2024) won the 2021 New American Voices National Playwriting award for his play *Aztec Pirates, a Latinx Fantasia on National Themes Part One: The Insignificance of Life on Mars*. The play was also a semi-finalist for the National Playwrights Foundation, Sin Muros, and the Orchard Project. Part two of the series, *The Inequity of Sacrifice*, received developmental readings and workshops in 2020/2021 at the PlayGround Experiment in Manhattan, The Brooklyn Cultural Arts Center, the Latinx Playwrights Circle, and Playwrights Realm. His big-gay-farce, *Hotel Puerto Vallarta: a Legitimate Work of Dramatic Theatre* was the official selection of Egg & Spoon Theatre's 2021 Incubation Series. His newest play *The Mesquite Tree: an American Tragedy* had a developmental reading at the PlayGround Experiment in Manhattan in July. He was an artist in residence at the InkProject at Raleigh Little Theatre, Barn Arts Theatre in Maine, and the recipient of a Non-Profit Artist Grant from Playwrights Horizons. He is the co-creator and head-writer for the web series “Most Likely To” and “The Adventures of Cubtaro” both of which wrapped filming in 2021. As a songwriter his work “Like a River” (written with Jaime Lozano) was recorded by Bobby Pulido and released by Broadway Records on the album *Songs by an Immigrant*. As

an actor, he performed in Juan Ramirez' award winning play, *Coquito*, in Daniela Gonzalez Y Perez' *Brooklyn*, and in Nelson Diaz Marcona's plays *Las Borriqueñas* and *When The Earth Moves We Dance* for Ensemble Studio Theatre and Clubbed Thumb, respectively. He also founded the Voices of America Writers Workshop at the PlayGround Experiment in 2020, in response to the inequality of opportunities available to marginalized communities.

JAYNE DEELY (M.F.A. PLAYWRIGHT, 2022) Jayne's audio play, *Waycross*, received a nomination for the Certificate of Merit for Playwriting for the Kennedy Center American College Theatre Festival (KCACTF). Originally developed for the 2021 At First Sight Festival of New Plays, *Waycross* was also featured on Bloomington's NPR member station WFIU this summer as a part of IU's Summer Theatre in partnership with WFIU. Jayne's play, *30 Seconds*, was the winner of Coe College's 2021 Playwriting Festival through Mirrorbox Theatre. The play was also the winner of the 2021 Renaissance Theaterworks' Br!NK New Play Festival. Jayne will be in residence with Renaissance Theaterworks in Milwaukee in September 2021. *30 Seconds* was also recognized as a semi-finalist for both the 2021 Eugene O'Neill Theater Center National Playwrights Conference and the 2021 Bay Area Playwrights Festival, as well as earning Honorable Mention in the Jackie Demaline Regional Collegiate Playwriting Competition. Jayne's one-act play, *Outraged*, was the winner of the 2021 John Cauble Award for Outstanding Short Play for KCACTF. In August, Jayne will be in residence at The New Harmony Project in New Harmony, Indiana.

CURREN GAUSS'S (B.A. THEATRE & DRAMA, 2023) play, *The Life & Death of Herman P. Mango*, was selected to be read in the Kennedy Center American College Theatre Region III Festival.

VALERIYA NEDVIGA (M.F.A. SCENIC DESIGN, 2022) placed second in Sound Design for *Twelfth Night* at this year's Southern Educational Theatre Conference.

JORDAN FLORES SCHWARTZ (M.F.A. DRAMATURG, 2023) was named producing director of Fonseca Theater Company in Indianapolis. The theater staged its first productions this summer since its founder, Bryan Fonseca, died from complications from Covid-19 last

September. Jordan and Fonseca Theater Company were featured in the New York Times in May <https://www.nytimes.com/2021/05/24/theater/fonseca-theater-indiana.html>

KIERRA WILLIAMS (B.F.A. DANCE, 2022) dance piece, “My Black Voice,” was selected for the 2021 Mobile Dance Film Festival. The film was screened in July and August at the 92 Street Y and Harkness Dance Center in New York City. The Mobile Dance Film Festival is the first film festival to screen Dance Film shot solely on mobile devices.

2021 THEATRE NATIONAL SOCIETY OF ARTS AND LETTERS AWARD RECOGNITIONS

Rachel E. Bachar
Catherine Barker
Anna Doyle
Chinyelu Mwaafrika
Chris Plonka
Gavin Whelan
Grania Whelan

2021 MUSICAL THEATRE NATIONAL SOCIETY OF ARTS AND LETTERS AWARD RECOGNITIONS

Catherin Barker
Amanda Fawell
Hannah Kulawiak
Maya McQueen
Cassia Scagnoli
Natalie Stahl
Ethan St. Germaine
Tiana Williams
Cole Winston

2021 DANCE NATIONAL SOCIETY OF ARTS AND LETTERS AWARD RECOGNITIONS

Zoey Kickenson
Savannah Lewis
Noah Shahady
Destiny Walton
Kierra Williams

2021 KCACTF WAYCROSS RECOGNITIONS

Jacey Bledsoe
Connor Starks
Evan Vaughan

All nominated for the Irene Ryan Scholarship for their performances in *Waycross* by Jayne Deely

2000s

HAPPY ANDERSON (M.F.A., Acting, 2002) recently wrapped the new series *Bring On The Dancing Horses* with Kate Bosworth in Butte, Montana. Recent film credits include: *Bad Boys for Life* (with Will Smith, Martin Lawrence), *Bird Box* (with Sandra Bullock), *X-Men: The New Mutants*, *The Standoff at Sparrow Creek*, *Bright*, *The Comedian* (with Robert DeNiro), among many others. Recent television credits include: *Snowpiercer*, *Mindhunter*, *The Tick*, *The Blacklist*, *Prodigal Son*, *Reprisal*, *The Deuce*, *Claws*, *Gotham*, *Turn*, *Quarry*, and *The Knick*, among others. Recent onstage credits include: *The Courtroom* (with fellow IU alumnus Arian Moayed), *As You Like It* (Shakespeare Theatre of DC), *Richard III* (Old Globe), *The Twenty Seventh Man* and *The Winters Tale* (Public Theatre), and *The Merchant of Venice* on Broadway with Al Pacino.

ANDREW ELLIOT (M.F.A., Theatre Technology, 2003) Andrew currently serves as the Technical Director at Mason Gross School of the Arts at Rutgers University in New Jersey.

SYDNEY CHATMAN (IU NW alumna) was named an inaugural recipient of the Golden and Ruth Harris Commission. A collaboration between playwright Jeremy O. Harris and New York Theatre Workshop, the commission is designed to allow recipients to dream expansively and extensively about a theatrical creation while working to relieve them in part from the need to seek other income over the course of the commissioning year. Sydney Chatman and her co-recipient Winsome Pinnock will each receive a \$50,000 commission for a new theatrical work.

SHANE CINAL (M.F.A., 2009) has been selected to design the USITT Emerging Designer Exhibition for the 2023 Prague Quadrennial.

2010s

MARC WINSKI (B.A., Musical Theatre, 2010) was a USITT 2021 keynote speaker.

CHIKA IKE (B.A., Theatre & Drama, 2014) directed the spring 2021 musical *Little Women* at IUTD and a production of Anne Carson's *Antigone* with the Atlantic Acting School at NYU. Chika was recently selected as one of fifteen artists for the 2020–2022 WP Lab, a two-year residency that culminates with the biennial WP Pipeline Festival. Upcoming projects include Charly Evon Simpson's *Jump* at IUTD and the world premiere of *and certain Women* by Shaulee Cook at St. Louis Shakespeare Festival.

CJ PAWLIKOWSKI (B.F.A., Musical Theatre, 2014) will play Bob Gaudio in the recently announced film version of hit musical *Jersey Boys*.

PAYNE BANISTER (B.A., Theatre & Drama, 2015) is currently studying in the M.A. program in Theater and Performance Studies at Washington University in St. Louis. He is part of the ASTR working session Ritual Reversals.

DEREK JONES (M.F.A., 2015) has been selected to design the USITT Emerging Designer Exhibition for the 2023 Prague Quadrennial.

CHRIS RHOTON (M.F.A., 2016) has been selected to design the USITT Emerging Designer Exhibition for the 2023 Prague Quadrennial.

KAITLYN LOUISE SMITH (B.F.A., Musical Theatre 2016) will be touring the US in the First National Broadway tour of *Mean Girls*.

BRIDGET WILLIAMS (M.F.A., Lighting Design, 2017) is working on the inaugural season of the Opera Festival of Chicago led by Maestro Emanuele Andrizzi, Artistic Director Ella Marchment, and director Marc Verzatt. We began with Ermanno Wolf-Ferrari's comedy *Il segreto di Susanna* at the Athenaeum Theatre, before moving to Artifact Events space to produce a staged concert entitled "Dante," designed to celebrate various Operas throughout history which were inspired by Dante's *Inferno*. We conclude the festival mid-August with a production of Puccini's *Il Tabarro* at the historic opera house turned concert venue, Thalia Hall. Each unique opera and space presented a unique set of challenges, and it was a pleasure to be able to tackle this unique project.

LIAM CASTELLAN (M.F.A. Directing, 2018) wrote the radio play *Predisposed to Violins!* for Cardinal Stage's Walkabout series. Liam is also serving as the President of Theatre Circle for the upcoming year.

COREY BOATNER (B.F.A., Dance, 2019) was promoted to the first company with Cleo Parker Robinson Dance Ensemble.

KATHRYN de la ROSA (B.A., Theatre & Drama, 2019) was invited to the Ashland New Plays Festival's inaugural New Voices Emerging Playwrights Retreat. Kathryn was a Finalist for the 2021 Artists at Play & Asian Pacific Friends of the Theater Emerging Playwright Commission, and their play *NON SO PIU COSA SON* will receive a workshop and staged reading at Artists at Play in October. They were a panelist for the 2021 Theatre Communications Group Virtual Conference, "Bridging the Gap with Lateral Mentorship." During the 2019-20 season, Kathryn completed dramaturgy and literary management apprenticeship at Actors Theatre of Louisville. This fall, Kathryn is starting the M.A. in Theology and the Arts program at United Theological Seminary of the Twin Cities where they have been named a Dayton Merit Scholar.

2020s

JUSTIN GANNAWAY (M.F.A., Costume Design, 2020) This past year, Justin designed costumes for *It's a Wonderful Life: Live Radio Play*, *Seussical*, and *Nonsense*. During the summer, Justin designed *Cinderella* at Theatre in the Park and *Annie* at The White Theatre at The J, both in Kansas City. Justin was recently hired as the Visiting Assistant Professor at Drury University. In addition to directing the first show of Drury's season, Justin is also teaching a course, Expressing Gender through Fashion, designed to help students develop their writing skills.

KAELA MEI-SHING GARVIN (M.F.A. Playwriting 2020) is a 2021 Bay Area Playwrights Festival selection and a 2021 Seven Devils Conference finalist for their play *Tiger Beat*. Kaela's play *Harpers Ferry 2019* is a 2021 Kendeda Playwriting Award finalist and their play (*le*) *Deluge* premiered at College of the Holy Cross in February. Kaela currently teaches playwriting at Cornish College of the Arts in Seattle.

NAOMI S. GOLD (M.F.A., Lighting Design, 2020) Since April 2021, Naomi has been the Lighting Design Specialist at The Children's Museum of Indianapolis. Sitting at just under 500,000 square feet, it is the World's largest Children's Museum with 5 floors of exhibit/gallery halls to explore and an outdoor sports experience. As the Lighting Design Specialist, it is Naomi's job to design, install, and maintain all of the lighting for the galleries in the museum.

CHRISTIN EVE CATO (M.F.A., Playwriting, 2021) was selected for the Inaugural Greater Good Commission and Arts Festival with her play, *Sancocho*. She was a grantee of the 2021 ReImagine: New Plays in TYA (Theatre for Young Audiences) for *jelly beans*. Sponsored by the Children's Theater Foundation of America, The Kennedy Center, and Write Now, this award was the first of its kind. Christin was a finalist for the 2021 Jackie Demaline Regional Collegiate Playwriting Competition for *Stoop Pigeons*. Her written piece "Black Pain" was presented as part of the *Covid Monologues Project* by Two Strings Theatre Collective in February. Christin made her Chicago debut in the Pivot Arts Festival at the Edge Theater with her piece, "A Woman's Armor." She is currently in post-production for her short film, "America Made."

GEORGE MULDER (B.F.A., Musical Theatre, 2021) became represented by G.L. Berg Entertainment.

BEN RAMOS (M.F.A., Theatre Technology, 2021) is the new Technical Director at the celebrated Utah Opera.

SEPTEMBER

THE WELL OF HORNINESS SEP 30–OCT 2, 2021

Wells-Metz Theatre

By Holly Hughes

Directed by RJ Hodde

Summer is over but that doesn't mean you can't camp! Surge out of pandemic isolation and into the Sapphic soap opera the patriarchy doesn't want you to see . . . Equal parts film noir, postmodern romp, and low-brow glee, *The Well of Horniness* is a camp-fueled cliff-hanger featuring libidinous lesbians, licentious ladies, and mysterious men (the mystery? they're actually women!) in a who-done-it case you won't even WANT to solve! Written by performance artist Holly Hughes for her fellow conspirators at the WOW Café, this raucous and raunchy radio-play-wannabe is your entrée into avant-garde circles—if you don't mind walking in circles. Set your inhibitions aside and strap on your seatbelt for all the plot twists, sound effects, and shag-carpet jokes you can take! Come join us for this Freudian slip into *The Well of Horniness*.

OCTOBER

THE THREEPENNY OPERA OCT 28–30, 2021

Ruth N. Halls Theatre

By Bertolt Brecht and Kurt Weill

in collaboration with Elisabeth Hauptmann

Based on the book *The Beggar's Opera*

by John Gay, translated by Elisabeth Hauptmann

Hauptmann

English Translations by Simon Stephens

Musical Direction by Terry LaBolt

Choreographed by DJ Gray

Directed by Jamie Anderson

Polly tries to save him. Jenny tries to stop him. Macheath's on the move. In 1928, after an intense study of Marx, Brecht and long-time collaborator Elisabeth Hauptmann pen Brecht's first 'play with music' about a gang of thieves and grifters who "can't have ethics that they can't afford". *The Threepenny Opera* is a biting satire on the post-war rise of capitalism. Based on John Gay's *The Beggar's Opera*, this darkly comic translation by Simon Stephens pits Macheath against "King of the Beggars" Peachum and the law. Propelled by Kurt Weill's extraordinary score, Brecht's story and theories merge in a pageant of cynicism and truth through tuneful music including standards like "Pirate Jenny" and "The Ballad of Mack the Knife."

NOVEMBER

JUMP NOV 18–20, 2021

Wells-Metz Theatre

By Charly Evon Simpson

Directed by Chika Ike

In Charly Evon Simpson's richly layered script, Fay copes with the death of her mother and loss of her childhood home, and seeks solace by visiting the bridge her mother took her to as a child. There she meets Hopkins, who walks the bridge as a balm for his own grieving. JUMP is a play full of flickering lights, the memories we carry, and the magic of hope in the midst of loss

DECEMBER

EARTHWARD: WINTER DANCE CONCERT DEC 15–19, 2021

Ruth N. Halls Theatre

Directed by Liz Shea

Join us for *Earthward*, where multiple relationships between bodies and earth are explored in an evening of provocative choreography and performance. Faculty, students, and guest artists Cameron McKinney and Prathiba Batley present a re-grounding of our collective thoughts and actions through the complexity of human movement expression.

JANUARY

SHAKESPEAREANCE

Information forthcoming

FEBRUARY

SUEÑO FEB 10–12, 2022

Ruth N. Halls Theatre

Translated and adapted by José Rivera

From the play by Pedro Calderón de la Barca

Directed by Daniel Sappington

Sueño is Obie Award-winning playwright José Rivera's translation and adaptation of Calderón de la Barca's classic *Life Is a Dream*. Set in 1635, this metaphysical drama—renowned as one of the jewels of the Spanish Golden Age—*Sueño* follows the life of young Prince Segismundo, heir to the Spanish throne, who is imprisoned at birth when astrologers predict his reign as king would result in the country's ruin. Segismundo's father, King Basilio, banishes the infant to a tower, but decides to release the prince at age twenty-five to test Segismundo's capacity as ruler. If the astrological prediction holds true, Basilio will re-imprison Segismundo by assuring him that such a brief taste of freedom was only a dream.

MARCH

AT FIRST SIGHT: A FESTIVAL OF NEW PLAYS MAR 5–12, 2022

Wells-Metz Theatre

A new play by Jayne Deely

A new play by Annalise Cain

A new play by David Davila

Now in its tenth year, At First Sight will feature two new plays by M.F.A. playwrights Jayne Deely and Annalise Cain. In the Festival's culminating weekend it includes scenes by undergraduate writers and a staged reading of a new play by our first-year M.F.A. playwright. Students are joined by the Katy Bigge Kestner Festival Guest Artists, industry professionals who provide their insight and expertise throughout the weekend.

IU Theatre & Dance takes the health and safety of our patrons and visiting guests seriously, and will abide by current public and Indiana University health guidelines in regards to the ongoing COVID-19 pandemic.

For our most up-to-date information, please visit theatre.indiana.edu/covid

APRIL

CARRIE: THE MUSICAL APR 13–16, 2022

Ruth N. Halls Theatre

Music by Michael Gore

Lyrics by Dean Pitchford

Book by Lawrence D. Cohen

Based on the book by Stephen King

Musical Director by Ray Fellman

Directed and Choreographed by Lauren Haughton Gillis

Teenager Carrie White longs to be seen. At school, she's bullied by the popular crowd, and virtually invisible to everyone else. At home, she's dominated by her cruelly controlling mother. While navigating the difficult terrain of high school, Carrie discovers an uncommon power within herself. *Carrie: the Musical* has only grown in popularity since its notorious 1988 premiere Broadway production. Based on Stephen King's best selling novel, this killer musical features such hit numbers as "And Eve Was Weak" and "A Night We'll Never Forget."

NEW MOVES/NEW DIRECTIONS: SENIOR CAPSTONE PROJECTS APR 28–29, 2022

Wells-Metz Theatre

Directed by Beatrice Capote

IU Contemporary Dance proudly presents *New Moves/New Directions*, a concert of capstone projects created by the IU CD B.F.A. Class of 2022. With performance and production by IU Theatre + Dance majors and guest artist works, IU CD seniors will share a delightfully varied and innovative evening of choreography and movement research.



2021/2022 COVID SAFETY GUIDELINES

IU Theatre + Dance cares about the health and safety of our patrons, students, faculty and staff. We also don't know how COVID-19, or its newest variant, will affect us this upcoming year. To that end, we've created a new page on our website that will always have our most up-to-date COVID-related information, per IU and community guidelines.

You can visit the page at theatre.indiana.edu/covid, or use the handy QR code to the right.

THEATRE CIRCLE CALENDAR 2021–2022



DEPARTMENT OF
THEATRE, DRAMA,
AND CONTEMPORARY DANCE

INDIANA UNIVERSITY
College of Arts and Sciences
Bloomington

275 N. Jordan Avenue
Bloomington, IN 47405-1101

Non-Profit
Organization
U.S. Postage
PAID
Bloomington, IN
Permit No. 2

September 2021

Monday, September 13, 5 p.m.–6 p.m.
Theatre Circle Board Meeting
U. U. Church

Tuesday, September 28, 7:30 p.m.
Ralph L. Collins Memorial Lecture,
featuring performance artist and scholar
Holly Hughes at the Gayle Karch Cook
Center in Maxwell Hall

November 2021

Monday, November 1, 5 p.m.–6 p.m.
Theatre Circle Board Meeting

December 2021

Monday, December 6, 5 p.m.–6 p.m.
Theatre Circle Board Meeting

February 2022

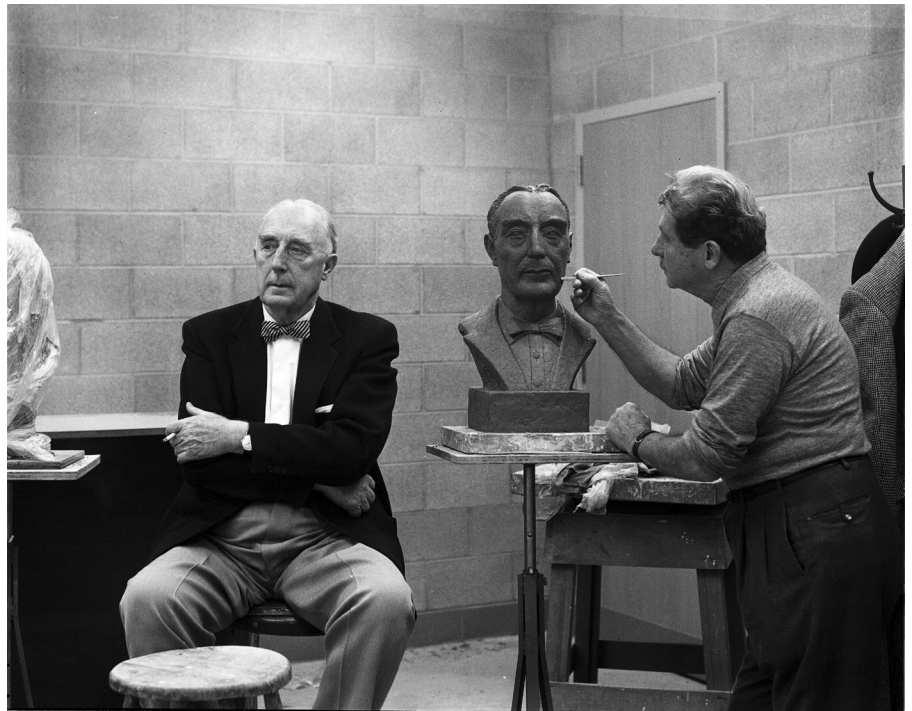
Monday, February 7, 5 p.m.–6 p.m.
Theatre Circle Board Meeting

March 2022

Monday, March 7, 5 p.m.–6 p.m.
Theatre Circle Board Meeting

April 2022

Monday, April 4, 5 p.m.–6 p.m.
Theatre Circle Annual Meeting



A find from the archives: Lee Norvelle sitting for his bust by Robert Laurent on February 23, 1962.