

STAGES

The Annual Donor and Alumni Newsletter | 2022
Department of Theatre, Drama, & Contemporary Dance





on the cover:

IU Department of Theatre, Drama, & Contemporary Dance 2022 production photo of *Carrie: the Musical*. Directed and choreographed by Lauren Haughton Gillis. Lighting design by Russell Long, costume design by Brittany Staudacher, scenic design by Spencer Donovan. Photo by Jeremy Hogan.

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CLASS OF 2022

M.F.A.

Jamie Anderson
(directing)
Madi Bell
(costume technology)
Rachel Rose Burke
(scenic design)
Elizabeth Licata
(costume technology)
Russell Long
(lighting design)
Lee Anne Meeks
(lighting design)

**Harp B.S.O.M.,
Theatre + Drama as
an Outside Field**
Chanling Bai

B.F.A., Dance

Madelyn Allen
Marisa Edler
Hayley Martha
Katherine Miller
Madison Mora
Noah Shahadey
Audrey Surina
Skylar Thomas
Cody Watson
Rae Wilcoxson
Kierra Williams

**Voice B.S.O.M.,
Musical Theatre as
an Outside Field**
Jessie Bittner
Olivia Newcomb

B.F.A., Musical Theatre

Ben Ballmer
Kevin Dolan
Riley Frey
Casey Kwon
Noah Marcus
Caroline Santiago
Turner
Natalie Stahl
Michael Winner

B.A., Theatre + Drama

Dakota Abell
Tallon Boling
Ellen Doyle
Ian Dutler

Alanna Galbraith
Amanda Gardin
Leslyan Heron
Josh Hogan
Sammy Ireland
Rachel Johnson
Gabby Kauffman
Hannah Keeler
Helen Krizman
Izel Landa
Spencer Lawson
Victor Li
Allison Marshall
Jorie Miller
Grace O'Brien
Jessica O'Brien
Melanie Patterson
Garrett Rowe

Jolie Rubinchik
Ayan Saklani
Sophia Salesky
Marcum Sanders
Kate Schnetzer
Margaretha Setiawan
Chris Sciortino
Ariana Shields
Alexa Spasevski
Kasey Thurman



MESSAGE FROM THE CHAIR



It is very early dawn near the pacific northwest. I relax on the front porch of a lovingly restored, early 19th century home in Portland, rented for my family while visiting my sisters whom I've not seen since pre-pandemic (2019!).

The morning is very chilly (with no Btown humidity) despite it being mid-July. Birds sing through the tree-lined streets with the occasional swoosh of a bike zooming by. Perhaps the most welcoming sounds are the occasional dogs and their pet humans that stroll past.

Like many people, this is an important part of my routine: to take a week out of the year, hopefully with loved ones, to reflect. Doing this before the fall semester begins is important. Recharging is critical for everyone, including artists and practitioners, especially during these precarious times in our world.

Our work is telling the story of the human experience, so it is important that we partake of these human experiences to stop, look around, and exist within our world.

We are not through the pandemic and I suspect Covid will be part of our regular planning routine going forward. Our students, staff, and faculty, however, have forged ahead this past year and created superb work on our stages. Necessity is the mother of invention, and Covid requires we invent new protocols for this brave new world. Our industry unions provided some standards and guidelines. We were not without Covid cases, but we focused on wellness, patience, and trying to slow the pace of rebuilding a live season.

The joy of getting back in the process of creating and attending live theatre has been critical to our health as well as our livelihood. This past year the mental health crisis and sense of loss was palpable across campus and the performing arts industry. Our department felt the loss of alumni and long-time patrons. We also experienced the difficulties of still producing a season while supporting our graduate students as they went on strike with the purpose of being recognized as a labor union.

I'm so proud of our faculty and students. There is a reason that I've stayed on at IUB for 20 years; I love this department and the people that come through; those that stay and those that are only with us for a short while. Additionally, a shout-out to behind-the-scenes people who went above-and-beyond this year. Laura, Madison, and Carolynn create content throughout the year, including *Stages*, to publicize our season and changing covid guidelines, and make updates about the achievements of our faculty and students possible. Trish Hausmann for her dedicated work guiding us through Covid and keeping our facilities safe. Scott Hogsed, who spent his first year as Director of Patron Services getting audiences back into the theatres safely in the pandemic! Cindi Severance, for her unwavering commitment to fiduciary matters as we recover from a year with no box office. Finally, to my longtime colleague and good friend, Robbie Stanton. I lovingly call him my 'work husband'. Robbie retired June 30th after a long and impactful career in our department as Costume Studio Supervisor and often costume designer on our season. His departure will be a

demonstrable loss for us. Please be sure to read the tribute to Robbie in this edition of *Stages*.

To our alumni, we are here for you and want to hear from you. We are proud of you. To our patrons and donors, we express our heartfelt gratitude for your steadfastness in helping us weather the loss of live performance and the financial burdens that came with the pandemic.

May you be safe, find joy, and always take a respite to experience all that our fellow humans and our own life have to offer us.

In the words of Maya Angelou, "You are the sum total of everything you've ever seen, heard, eaten, smelled, been told, forgot—it's all there. Everything influences each of us, and because of that I try to make sure that my experiences are positive."

With Gratitude,
Linda

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SITS ON THE ANCESTRAL
HOMELANDS OF THE
MYAAMIKI, LĒNAPE,
BODWĒWADMIK & SAAWANWA PEOPLE



FIRST NATIONS EDUCATIONAL & CULTURAL CENTER

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, 2023.

STUDENT ACCOLADES

AWARDS, GRANTS, AND RECOGNITIONS



2022 Graduates **Madi Bell** (left) and **Elizabeth Licata** (right) were recognized as Emerging Creatives at the 2022 United States Institute for Theatre Technology for their work in costume technology.



Cast members **Jessica O'Brien**, **AJ Huq**, and **Abi Crigler** were nominated for the KCACTF Irene Ryan Scholarship for their roles in new play *Bowling for Beginners* by Diana Grisanti; the full acting ensemble received KCACTF's Certificate of Merit.

Production Design Artists **Maggie Jackson** (scenic design), **Zephyry Rivers** (costume design), **Corey Goulden-Naitove** (lighting design), and **Grace Leckey** (sound design) also received Certificates of Merit for their work on the *Bowling for Beginners*.



Rising second-year M.F.A. Playwright **David Davila** was recently awarded the 2022 Smith Prize for Political Theater by the National New Play Network for a new play proposal outlining "a dramedy that tackles the issues of NAFTA head on by examining a plastics company from the Midwest that opens up a plant in Mexico."

Final-year M.F.A. Playwright **Jayne Deely** received the KCACTF Latinx Playwriting Award for Distinguished Achievement for their radio play *Waycross* and was a KCACTF Region III Nominee for *Uncle Play*.



IU's annual Themester program, this year's theme being Identity and Identification, awarded B.F.A. Dance student **Zoey Dickenson** a 2022 grant for her devised work "Color Me Human."

Eboni Edwards spent 2021–2022 as a College of Arts and Sciences Kovener Teaching Fellow; this program brings together twenty student and faculty fellows for discussion, exploration, and mentorship, exploring how best to make College classrooms inclusive spaces for all students.



2022 Graduates **Josh Hogan** (left) and **Spencer Lawson** (right) were inducted into the academic honor society Phi Beta Kappa this year.

B.F.A. Dance student **Abby Jones**' proposal for the College Arts and Humanities Institute Summer Research Essay Prize was selected to receive a scholarship in support of her research.



This summer, M.F.A. Dramaturgy candidate **Chris Mills** chaired a panel (Relational Interface(s): refiguring spectatorial agency), and presented a paper ("Abstract Expression(ism): Translating Subjective Ideas") at the Literary Managers and Dramaturgs of the Americas annual conference. She also worked on *In the Future Something Will Have Happened* with Lucky Pierre; it will be performed at Toronto's International Festival of Performance Art in September.

Current M.F.A. candidate in Acting, **Leah Mueller**, and her husband Jared Yarnall-Schane, are the new owners of State College PA's musical theatre program Singing Onstage.



This summer, M.F.A. Dramaturgy candidate **Lexi Silva** was the Literary Intern at Chicago's Steppenwolf Theatre. She was the script supervisor on SYA (Steppenwolf for Young Adults) *1919* by J. Nicole Brooks (adapted from Eve Ewing's poetry book of the same title) and *Chlorine Sky* by Mahogany L. Browne.

NSAL AWARD RECIPIENTS

For Musical Theatre—Caroline Kovener Memorial Award and Bright Merit Award: **Amanda Fawell**; Chapter Career Award: **Caroline Santiago Turner**; David E. Albright Memorial Award: **Hannah Zeldin**; The Hegarty Award: **Natalie Stahl**; Helen and Lynton Caldwell Memorial Award: **Kabir Gandhi**; Robert Shettleroe Memorial Award: **Cynthia Kauffman**; Scott Burgess Jones Tribute Award: **Hannah Kulawiak**; Sydney Marie Brotheridge Memorial Award: **Mikayla White**

For Acting—Lenyth Brockett, Carol Moody, and Fran Snygg Memorial Award: **Catherine Barker**; Bailey Merit Award and Shakespeare Merit Award: **Emily Davis**

For Dance—Chapter Career Award: **Destiny Walton**; Marina Svetlova Memorial Awards: **Cody Watson, Picabo Saunders, Rae Wilcoxson, Kierra Williams, Josie Fox**; Korinek Merit Award: **Olivia Sarvello**

2022 SCHOLARSHIP 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.

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.

Matthew Mason Baker (B.F.A., Musical Theatre)

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.

Lexy Hatch (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.

Emily Davis (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.

Evan Vaughan (B.F.A., Musical Theatre);

Michael Lambert (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.

Eboni Edwards (M.F.A., Acting)

Chris Mills (M.F.A., Dramaturgy)

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.

Keshi Peden (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.

Corey Goulden-Naitove (M.F.A., Lighting Design)

HARLAN L. LEWIS FAMILY SCHOLARSHIP IN THEATRE AND DRAMA

This scholarship, established in 2014, is used to support undergraduate students majoring in Theatre & Drama within the Department of Theatre, Drama, and Contemporary Dance who are in good academic standing.

Izabella Brown-Sparks (B.A., Theatre & Drama)

Ashley Simpson (B.A., Theatre & Drama)

Abhishek Soniminde (B.A., Theatre & Drama)

HELEN SARAH WALKER SCHOLARSHIP

This award, established in 2001 in memory of IU Theatre & Drama student Helen Walker, is presented each year to an undergraduate junior concentrating in technical theatre or stage management.

Sarah Mansfield (B.A., Theatre & Drama)

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.

David Davila (M.F.A., Playwriting)

JAN CHAPLINE SCHOLARSHIP

This scholarship supports undergraduate students in the Department of Theatre, Drama, and Contemporary Dance.

Caden Hamscher (B.A., Theatre & Drama)

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.

Valeriya Nedviga (M.F.A., Scenic Design)

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.

Bernadette Bradley (B.F.A., 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.

Victoria Taylor (B.F.A., Dance)

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

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.

Onyea Cummings (B.A., Theatre & Drama)

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.”

Maggie Jackson (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.

Amanda Fawell (B.F.A., Musical Theatre)

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.

Nicole Hiemenz (M.F.A., Costume Design)

RUSSELL A. HAVENS THEATRE/DRAMA SCHOLARSHIP

This scholarship is to benefit worthy graduate or undergraduate students in the Arts.

Lexi Silva (M.F.A., Dramaturgy)
Caroline Sanchez (M.F.A., Acting)

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.”

Kabir Gandhi (B.F.A., Musical Theatre)

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.

Jeremy Clark (B.F.A., Musical Theatre)
Alanna Porter (B.F.A., Musical Theatre)
El Hendricks (B.A., Theatre & Drama)

THEATRE AND DRAMA MERIT AWARD

These awards are given to outstanding graduate or undergraduate students whom the scholarship committee wishes to recognize for their dedication to both academic and production work in the department.

Katelyn Connor (B.F.A., Dance)
Pauully Crumacker (B.A., Theatre & Drama)
Mikayla White (B.F. A., Musical Theatre)

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.

Jillian Hurley (B.A., Theatre & Drama)
Justin Tidd (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.

Gabriel Armstrong (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 E. Kinzer, a faculty member in the department from 1951-1984.

Jake Kline (B.F.A., Musical Theatre)

A LEGACY IN THE COSTUME SHOP: RETIREMENT ARRIVES FOR ROBBIE STANTON



After receiving his M.F.A. in Costume Design from Indiana University in 1983, Robbie Stanton served as the acting costume shop foreman and then costume studio supervisor for IU Theatre & Dance from 1984 until this past June, 2022. During his 38 years managing the IU Theatre costume studio, Robbie taught generations of new designers and technicians and designed costumes for the IU Department of Theatre and Drama productions of *Sweet Charity*, *Moon for the Misbegotten*, *Noises Off*, *Parade*, *The Misanthrope*, *Woyzeck*, *Guys and Dolls*, *Hurlyburly*, *Anything Goes*, *Twelfth Night*, *Pippin*, *Brigadoon*, *Nine*, *The Sixth Borough*, and the IU Broadway Cabaret tour, among others. He previously designed costumes for the Brown County Playhouse productions of *You’re a Good Man Charlie Brown*, *Not Now*

Darling, *Deathtrap*, *Barefoot in the Park*, *A Tuna Christmas*, *The Rainmaker*, *The Mousetrap*, *Lend Me a Tenor*, *Tintypes*, *Picnic*, *Born Yesterday*, *I Love You You’re Perfect Now Change*, *Pump Boys and Dinettes*, and countless others.

In addition to the university, outside designs include *Marisol*, *Goodnight Desdemona*, *The Cocktail Hour*, *Visiting Mr. Green*, and three years with the Star of Indiana’s Brass Theatre. Robbie has also worked as a dyer for such theatres as the Old Globe Theatre and La Jolla Playhouse. As a member of I.A.T.S.E local 893, Robbie has enjoyed working on many national tours both doing wardrobe and hair.

Robbie Stanton and Indiana University Theatre

Robbie and I began our IU showbiz lives at Indiana University Theatre about the same time, me in 1979 and he in 1978. He was an M.F.A. costume design student, and I was the newest scene design-rendering-scene painter faculty member. After receiving his degree, Robbie was welcomed as a member of the faculty. We have been friends and working colleagues ever since.

Work in the costume shop has always been viewed as a major part of the student costume designer’s craft knowledge. Can the garment be built? And, if so, how? The shop is the learning space for construction solutions assembling the costume. Robbie was the go-to person for minute-to-minute answers to techniques, budget, problem solving, etc.

He created a space needed for the running of a successful shop: pleasant, clean, organized, well stocked, and devoid of personal drama, which was always left on the



stage. Shop staff were invited to contribute to shop processes. Robbie managed with enthusiasm, pleasant sense of humor, amazing organizational skills—abilities that kept the shop atmosphere “up” and pleasant.

He is a caring person. Each student, each production contributor, knew Robbie was there as a supportive collaborator.

As a DESIGNER Robbie could teach and he could do. His costume designs were outrageous, or simple, or bold or chance taking—but always fit the concept of the production team. His work was daring when needed. He brought an ever-creative design talent to productions. His work ethic was a great example to his students who have studied with him and who have gone on to become successful as professional designers, crafts, and props persons. They are well



The Misanthrope by Molière, costume design by Robbie Stanton, spring 1988. Pictured: Robbie Stanton, right. Photo courtesy of Wes Peters.



Jesus Christ Superstar by Lloyd Webber and Rice, costume design by Robbie Stanton, November 2016.



Sweet Charity by Simon, Coleman, and Fields, costume design by Robbie Stanton, April 2004.

placed in the theater and allied professions around the country.

I have included some production photographs of shows we have worked on together. They are a small sampling that only begin to showcase his wonderful designs. I hope that someday there will be a comprehensive retrospective display of his work in the gallery.

Robbie officially retired this year. 2022. Forty years. Forty years of guiding students, designing productions, teaching classes, nurturing, and guiding both student designers and directors, and taking on his share of departmental non-classroom duties. He will be missed.

Wes Peters

A Retirement Tribute by Eriko Terao

Robbie Stanton, now a retired former Costume Studio Supervisor, has such an unforgettable eye roll followed by a gentle smile. In his service to the Department of Theatre and Dance as an Academic Specialist, he has been a dedicated mentor and a supportive colleague since 1984. He truly has been the core of community, stability, and quality in the work we do in the costume studio. One could never say that he was the chattiest (at least while he was on the clock...), but he would never run out of the most intriguing stories of his career in theatre. His impact was more than just an academic mentor. As one of his many former



You're a Good Man, Charlie Brown by Gesner and Lippa, costume design by Robbie Stanton, Brown County Playhouse summer 2000. Photo courtesy of Wes Peters.

celebrate the work we do.

Robbie, congratulations on your decades of service and contribution. From a former mentee to a mentor, millions of thank yous for always being there for us, even after we've graduated. I hope you get to enjoy your retirement while working on new beading and knitting projects in your fingerless gloves!



Robbie Stanton during a 2016 interview with students from the IU High School Journalism Institute. Photo courtesy of HSJI.

students, I think of him as my theatre godparent.

Needless to say, his knowledge and skills in costume design, technology, and wig artistry are remarkable. His creations for the department productions are countless. They can be spotted literally every five seconds if you get a chance to visit our costume storage facility. But particularly, the most important skill he taught us was to be a good-natured person. To learn from each other, care for each other, and treat each other with respect.

“It’s just theatre. Have fun!” has been one of his most memorable quotes. A constant reminder to have fun in the art of theatrical storytelling. If you, a theatre maker, don’t have fun, who would? The audience can see the joy of creating the process through the finalized products. That quote has helped many of us, stressed graduate students learn to work with a wide perspective, work smarter, and



Brigadoon by Lerner and Loewe costume design by Robbie Stanton, Spring 1994. Photo courtesy of Wes Peters.

2021–2022 FACULTY & STAFF UPDATES

SELENE CARTER served her second year as Associate Chair and implemented the two-year equity and inclusion program for faculty and staff with [Work4 Change, LLC](#). She served as [faculty fellow in the Office of Diversity and Inclusion in the College of Arts and Sciences](#), creating and producing a program for faculty, the Equity Centered Faculty Lifecycle series designed to engage faculty to commit to structural policy changes that support BIPOC faculty to thrive on campus. She attended the National Conference on Race and Ethnicity in Higher Education (NCORE) in Portland, Oregon, and was a member of the IU Diversity Leadership retreat in Indianapolis. Her writing was published in the Journal of Dance Education, and she presented her research at the Dance Studies Association at Rutgers University. Collaborative research as part of the Mellon Funded, Platform, “a research laboratory in contemporary arts and humanities,” Speculative Fault Lines, explored hidden histories on [Racial Justice Indiana](#). Selene trained as a facilitator of civic reflection dialogues for [Powerful Conversations on Race](#) led by Spirit and Place, IUPUI. Her ongoing research with colleague Dr. Nya McCarthy-Brown (OSU) and others, continues to develop culturally sustaining dance pedagogy that transforms white supremacist, historic dance pedagogies. Selene was honored to write the introduction for her teacher’s book, [Teaching What You Want to Learn: A Guidebook for Dance and Movement Teachers by Bill Evans](#), as she continues to be a certified teacher in Evans Somatic Dance.

In the fall semester of 2021, Associate Professor of Lighting Design **ALLEN HAHN**, and Lighting Supervisor, Academic Specialist **BETSY SMITH** collaborated with Luddy School of Informatics graduate students to look closely at the impact that an upgrade to LED stage lighting equipment would have on electricity usage and other lighting related costs by the department.

Working with Luddy professors David Wild and Kyle Strirling, Hahn and Smith built a semester-long research project. The results clearly showed the benefit of placing LED technology at the heart of a necessary equipment replacement program. Besides long term savings, the move would bring the lighting inventory in line with current industry standards and align with sustainability objectives across the Indiana University system. LED technology is widely accepted as having advantages over incandescent lighting that has been the backbone of the lighting industry the last century. But what made this project innovative was its use of real-time usage data from performances in each of the department’s venues. Smith’s expertise as a lighting console programmer allowed her to access time-coded command execution that showed the exact duration that each of the hundreds of lights used in each production were on during a single performance. Separately, Hahn determined the intention behind the use of each of the lights in each production’s light plot and created an alternative plot that replaced much of the existing gear with LED equivalents.

The Data Science team used the information and manufacturer’s specs on old and new equipment to reveal that the equipment replacement would yield a 71% reduction in energy for the Wells-Metz performance and a 20% reduction in energy for the Halls performance. Many variables account for the discrepancy between the results of the two performances, but even taken as an average at 45%, the benefit is undeniable, and suggests a return on investment well short of the life expectancy of the new equipment. Additional calculations by the DSIP team showed 46% cost savings by eliminating the need to replace incandescent bulbs in the old equipment periodically. Additionally, the old equipment has a much higher heat output, and the team calculated that the small show would have had a 51% savings in heat output while the large show would have 7% savings,

leading to further cost savings due to the diminished need for HVAC.

Hahn and Smith plan to use the team’s final report to make the case for funding an equipment replacement scheme at multiple levels within IU over the next few years. They also hope to identify more collaborative projects to examine department practices that can be refined through the use of data-driven research of this kind.

LAUREN HAUGHTON GILLIS started 2022 developing, choreographing, and mounting a new show for Virgin Voyages International. As a Virgin Voyages Associate Choreographer, this project has taken her to Italy, Spain, and France periodically throughout the year. In June 2022, Lauren made her NYC directorial debut with the new musical *The Magic Hummingbird* in concert at The Cutting Room, NYC. During July 2022 she directed and choreographed *Matilda* at Festival 56 in Princeton, IL, and *Bright Star* at Okoboji Summer Theatre in Okoboji, Iowa. Lauren spent early August 2022 finishing a certification in Lynn Simonson Jazz Dance Technique in Rockport, MA, training alongside Lynn Simonson herself. After her work at Cardinal Stage choreographing *A Year with Frog & Toad* in 2021, Lauren will be choreographing *Elf* for Constellation Stage & Screen’s inaugural season this December 2022.

This past spring, Lauren directed and choreographed *Carrie: the Musical* for IU Theatre & Dance’s mainstage season. She also contributed choreography to Grant Goodman’s production of *Macbeth* at IU. In the fall she will choreograph *Natasha, Pierre, and the Great Comet of 1812* for IU Theatre & Dance’s 2022-2023 mainstage season. In Spring 2023, Lauren is choreographing *Candide* for Indiana University Opera Theater. This year Lauren was honored to receive the 2022 Trustee Teaching Award from the College of Arts and Sciences at Indiana University.

Department Project Manager and Production Management Instructor of Record **LAURA JUDSON** matriculated into the O’Neill School of Public and Environmental Affairs in the fall of 2021 to pursue graduate studies part time. Upon completing the program, Laura will have earned an M.A. in Arts Administration and an M.P.A. with a concentration in Nonprofit Management.

JENNIFER LALE was happy to be back in the classroom in spring 2022 after having family leave in the fall—she will be pleased to share pictures and stories of her two incredible children with you, just ask! In March, she presented a paper on her pedagogical approach to realism in Introduction to Theatre at the Mid America Theatre Conference in Cleveland (her hometown). She was an invited panelist respondent to IU’s Department of Comparative Literature’s 2022 Wertheim Lecture in Comparative Drama by puppeteer/scholar Matthew Isaac Cohen in April. In summer, she led a workshop called “Reclaiming the Space, Returning Face to Face” at the Teach, Play, Learn conference at IU Kokomo in which theatre games and exercises were the focus for educators of multiple disciplines seeking engaging activities for their in person classes. As the academic year begins, Dr. Lale is thrilled to be taking on the role of Head of the B.A. program and looks forward to working closely with the students in that new capacity. In addition, she will be a presenter at the inaugural #BeYouIU Summit on body diversity, sharing findings and experiences from her “Weighting in the Wings” class.

During 2022, **REUBEN LUCAS** was the scenic designer for *Ada and The Engine* at Cardinal Stage (now Constellation Stage and Screen) for the March–April production. Lucas was also the projection designer for *The Paper Dreams of Harry Chin* at Indiana Repertory Theatre and was an Associate Producer of Production for IU Summer Theatre 2022.

RICHARD ROLAND directed the musical *She Loves Me* at the New London Barn Playhouse in New Hampshire this summer, marking his seventh production there since 2008. Immediately upon returning to Bloomington he taught at Constellation Stage & Screen’s (nee Cardinal Stage) Broadway Boot Camp alongside Mikayla White (B.F.A. MT Class of ’25) and Brandon Magid (current doctoral student at Jacobs). This fall, after directing *Natasha, Pierre, and the Great Comet of 1812* for the IU mainstage season, he immediately jumps into rehearsals for *Elf, the Musical* which he is directing for Constellation this holiday season. This past year’s highlights included serving as Associate Director on the Musical Theatre B.F.A. class project *Spring Awakening* and IU mainstage *Carrie: the Musical*, and certainly last but not least, hosting friends Lormarev Jones and Kristin Chenoweth for History of Musical Theatre and a Master Class with the B.F.A. MT Class of 2022, respectively.

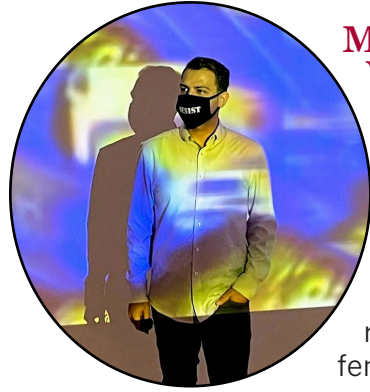
Following a largely virtual 2020, live dance performance began to emerge. **ELIZABETH SHEA**, Professor and Director of Contemporary Dance, premiered a new work, *Rhythm Runs Through It*, at the curated 6th Annual Soloduo Dance Festival at Dixon Place, New York, NY, Feb. 6–7 2022. The work will continue to tour nationally through the 2022 season. Additionally, *Breath|Light|Stone*, a screendance created with colleague Allen Hahn, had its 27th screening at the FlorenceDanceOnScreen Festival, Oct. 24–Nov.1, 2021 in Florence, Italy. The film was also invited to a special screening of curated films from the 2021 Wild Dogs International Screen Dance Festival, with all profits donated to organizations supporting Ukrainian refugees. Liz was active as a dance scholar this year, presenting “Archival Dance-Making: Narratives for our Time” at the 2021 National Dance Education Organization (NDEO) Virtual Conference, Oct. 7–10; the paper will also be included in NDEO’s 2022 Professional Development Series. Liz was also a first-time presenter at the Performing Arts Medicine Association’s International

Symposium in Chicago, IL, June 23–26, offering a workshop titled “Non-patterning: centering individuality in dance-focused somatic experiences.” She looks forward to presenting at the International Association of Dance Medicine and Science this fall at the University of Limerick, Ireland. Liz was thrilled to receive an Eastman House Arts and Humanities Residency, traveling to Martha’s Vineyard May 8–22 for work on her project, “The Art of Care: Somatics and Dance as Narrative Medicine” as well as a manuscript featuring her self-developed somatic methodologies. Returning to Dance Italia during the summer of 2022 in Lucca, Italy, Liz served as a faculty member at the annual workshop for a sixth season. Two student mentees deserve mention: Madelyn Allen earned the Richard D. Young Award, given by the Individual Majors Program, and Abby Jones was awarded an inaugural College Arts and Humanities Institute grant for senior undergraduate students. Liz is honored to serve on the Board of Directors of Eyakkam Dance Company, directed by Prathiba Batley, and will finish her Registered Yoga Teacher 500-hour certification this October after a year of study.



Rhythm Runs Through It, photo courtesy of Elizabeth Shea

NEW AND VISITING FACULTY | 2022–2023



Mohamadreza Babaei Visiting Assistant Professor, History, Theory, & Literature

Mohamadreza Babaei, M.F.A., Ph.D., is an Iranian performance and digital arts studies scholar and transdisciplinary artist. He frequently presents at performance studies conferences and contributes articles and book reviews to academic journals, including *Journal of Dramatic Theory and Criticism* and *Theatre Topics*. In his current manuscript project, tentatively titled *Modded Futures: Performance and Middle Eastern Identities*, Dr. Babaei relies on critical race and ethnic studies, surveillance studies, transnational feminism, queer of color critique, and interventionist art frameworks to argue that Middle Eastern immigrants in US diaspora perform a series of cultural, civic, digital, environmental, and robotic strategies not only to resist the condition of their racial oppression but also to repurpose those discriminatory structures into empowering mediums, tools, and opportunities. Among a rich array of case studies, this manuscript includes an analysis of the Middle Eastern American Theatre Artists Bill of Rights, spatial reconfiguration in the multimedia installation *Unpacked: Refugee Baggage* by Mohamad Hafez and Ahmed Badr, border security at the Haskell Free Library and Opera House, and the digital formation of Iranian identity through the public performances of the “Sneaky Freedom” feminist movement and lobbying practices against the passage of the Fairness for High-Skilled Immigrants Act. Dr. Babaei’s research has garnered national and international recognition at different venues, including winning ASTR’s David Keller Travel Grant, the ASTR/Selma Jeanne Cohen Conference Presentation Award, the BGSU Shanklin Award for Research Excellence, and the BGSU Women’s, Gender, and Sexuality Studies Essay Contest and the Bright Talents Fellowship at the University of Tehran.

Dr. Babaei is also an active artmaker. His creative practices range from lending dramaturgical skills to various professional and university theatre productions to creating video game art about issues of migration and surveillance. His most recent project, *Global (re)Entry*, is a critical and parodic take on the Global Entry program designed by the US Customs and Border Protection agency. Similar to other Trusted Traveler programs, Global Entry allows “low-risk” US citizens and permanent residents to use an automated machine to receive clearance for crossing international borders. The conditions through which Global Entry considers a traveler low risk are not disclosed publicly and are open to interpretation and bias. *Global (re)Entry*, designed as a 2D game, borrows textual and visual assets from websites associated with the US Department of Homeland Security to simulate and repurpose the traveler screening program. In the game, players must answer questions to receive travel clearance cards. However, their resistance to participating in state-sponsored security theatres can reward them in “cosmic” ways. While players can use the game to learn more about unfair border control strategies and oppressive state policies targeting immigrants, they can also fictionally redesign discriminatory US immigration forms and generate pro-immigrant, antiracist manifestos.



Ana Candida Carneiro Assistant Professor, Playwriting

Ana Candida Carneiro (Ph.D.) is an award-winning and published Brazilian-Italian playwright, translator, educator, and scholar. She grew up in Brazil and lived fifteen years in Italy, before immigrating to the USA in 2015. Her work has been presented in Italy, Spain, France, Sweden, Finland, Monaco, South Africa, and in the USA, in theaters such as the Piccolo Teatro and the National Theatre of Nice. She has been supported by institutions such as the Royal Court Theater, the National Endowment for the Arts, the Rockefeller Foundation, MacDowell, and Yaddo. Her plays touch on themes of social justice, globalization, immigration, climate change, and culture clash, using multiple and invented languages, heterogeneous linguistic registers and genres, and are increasingly marked by experimentation with the dramatic form. She writes in English, Italian and Portuguese. As founder and artistic director of the Babel Theater Project (www.babeltheatre.org), Ana also directs and produces work that aims to generate lasting social and aesthetic change at the crossroads of languages, cultures and disciplines. With her husband, urban planner Brian English, she co-founded Babel (www.babelcities.org), a global non-profit that works at the intersection of art, social justice, and well-being. As a scholar, Ana has contributed to Routledge edited volumes focusing on Theatre & Migration, Latinx Theater, and Theatre and Racial Justice. She is currently writing *The Global Playwriting Workbook* (Methuen Drama, forthcoming 2023). Before joining IU Bloomington as Assistant Professor and head of the MFA in Playwriting program, she taught at Boston College, Amherst College, and MIT.



Jacqueline Goldfinger Visiting Assistant Professor, Dramaturgy

Jacqueline Goldfinger (she/they) began their career as a teaching artist and dramaturg with a focus on education and new work. Today, they are a writer, educator, and arts advocate who works nationally and internationally on performative texts which interweave humor and heartbreak, speaking to our shared humanity while honoring the nuanced identities of each character. Their opera and choral libretti have been performed and broadcast around the world.

Their new full-length opera, *Alice Tierney*, with Composer Dr. Melissa Dunphy won the Opera America Discovery Grant and the Schlichting Commission. In 2023, it will world premiere at Oberlin Opera and then move to Opera Columbus. Their opera and choral libretti have been produced at Decameron Opera Project, Resonance Works, San Diego Opera, La Jolla Playhouse’s Without Walls Festival, BBC Radio 3 (UK), Voces8 (UK), St. Martin in the Fields (UK), Mendelssohn Choruses all over the U.S., and others. Their plays have won the Yale Drama Prize, Smith Prize, Generations Award, Barrymore Award and others. Their plays have been produced by The John F. Kennedy Center for the Performing Arts, Contemporary American Theatre Festival, Court Theatre (New Zealand), École nationale de théâtre (Canada), Perseverance Theatre, Hangar Theatre, Seattle Public Theatre, and others. Their plays have been developed at The National Theater (UK), New Georges, La Mama (Umbria & NYC), McCarter Theatre, Disquiet (Portugal), and others. Their plays and choral libretti have been published by Yale Press, Edition Peters, Concord Theatricals (formerly Samuel French), Playscripts, Stage Partners and others.

As a dramaturg, they have worked with La Jolla Playhouse, The Old Globe, Native Voices, PlayPenn, New Village Arts, and others. Their work has been supported by Yaddo, National Endowment for the Arts, Millay Colony, Sloan Foundation, Orchard Project, Drama League, Granada Artist Residency, Independence Foundation Fellowship, among others. Their academic writing includes two books, *Playwriting with Purpose* and *Writing Adaptations and Translations for the Stage* (co-authored with Allison Horsley), published by Routledge. www.Jacquelinegoldfinger.com Representation: The Gurman Agency



Beth Lake
Visiting Assistant Professor, Sound Design

Beth Lake is freelance Sound Designer and theater practitioner based in NYC. She specializes in supportive sound design throughout the rehearsal process and designing large scale systems for Broadway theaters. Beth also is a former lecturer of Sound Design at Yale University and Hunter College.

Recent designs: *Kinky Boots* (Bucks County Playhouse), *Kiss My Aztec* (Hartford Stage, with Jessica Paz), *Selling Kabul* (Williamstown), *American Girl, Live!* (Mattel), *The Play That Goes Wrong* (Mischief theater, NYC), *The Revolutionists*, *The Price*, *An Iliad* (Gulfshore Playhouse), *This is Our Youth* (Wellfleet Harbor Actor's Theater), *Sex With Strangers* (Westport Country Playhouse).

Associate Designs include: *Dreaming Zenzile* (McCarter Theater/New York Theater Workshop), *For Colored Girls...* (Broadway), *Intimate Apparel* (Lincoln Center Theater), *My Fair Lady* (Lincoln Center Theater, Tour), *Is This A Room/Dana H.* (Broadway), *Pass Over* (Broadway), *1,000 Splendid Suns* (Tour), *The Wolves* (Lincoln Center Theater), *Natasha, Pierre and the Great Comet...* (Broadway). Education: M.F.A. UC-Irvine; Member USA829.



Sydney Schwindt
Visiting Assistant Professor, Acting & Directing

Sydney Schwindt is an actor, fight director, and theatre educator in the San Francisco Bay Area and Colorado. She is also an illustrator and climate justice activist, both of which inspire her work as a theatre creative.

Sydney has acted in theatres including the San Francisco Shakespeare Festival where she is a resident artist and serves on the engagement committee. She is an Associate Artist with SPARC Theatre and was seen as Pamela in *The 39 Steps* this past summer. Sydney was the Education Director and an Associate Producer with Davis Shakespeare Festival for several years where she headed up several new programs and acted and fight directed in their festival season.

Sydney served as the stage combat instructor at the American Conservatory Theatre's Graduate program (ACT) before it's closure in 2022. There she taught a variety of weapon disciplines as well as fight directed numerous productions including *Romeo and Juliet*, *Spring Awakening*, *Passage*, *The House of Yes*, and others. Her fight direction has also been seen on ACT's Main Stage in *Gloria* and *A Christmas Carol* along-side Danielle O'Dea. Sydney's fights have been seen on stages with San Francisco Shakespeare Festival, Pocket Opera, Davis Shakespeare Festival, SPARC, B Street Theatre, Douglas Morrison Theatre, and more. Sydney was part of the original cast and creative team of "Caribbean Buccaneers" a pirate stunt show in the Dominican Republic with Mirage Entertainment. She is a proud member of the Society of American Fight Directors where she is an Advanced Actor Combatant and Program Developer. She also has certifications with the British Academy of Stage and Screen Combat, Stage Combat Deutschland, and Dueling Arts International.

Sydney holds a B.F.A. from the Hartt School of Theatre, Music, and Dance in Hartford, Connecticut. She has worked in the Pennsylvania Renaissance Festival's professional cast where she trained in character improvisation, stunts, stilt walking, and other circus skills. She has trained at the San Francisco Clown Conservatory through the San Francisco Circus Center, Accademia dell'Arte in Arezzo Italy, the Roving Classical Commedia Company in NYC, Naked Empire Bouffon, and has begun intro training with The Laban/Bartenieff Institute of Movement Studies.

As part of Sydney's climate theatre work she is on the Advisory Board for the Same Boat Theatre Collective. She is also heading up new educational materials on "Shakespeare and the Environment" and "Embodying the Natural World in Story". Storytellers have historically been at the front of cultural change. There is great power in story.



Katie Cowan Sickmeier
Visiting Assistant Professor, Costume Design

Katie Cowan Sickmeier is a native Cincinnatian and naturalized Hoosier. She earned her undergraduate degree in Theatre Design at the University of Southern California in Los Angeles. After USC, Katie spent three years at the Indiana Repertory Theatre until she departed for her graduate studies in Costume Design at Indiana University. During her career, Katie has held various costume design, costume technology, shop management, and wardrobe roles at companies including American Players Theatre, Indiana Festival Theatre, Santa Fe Opera, PCPA Theaterfest, and Center Theatre Group.

She was the assistant costume designer for the Indianapolis Symphony Orchestra's Yuletide Celebration for eight years. Katie is currently the Costume Coordinator and Upper School Costume Designer for Park Tudor School in Indianapolis.

Design credits for Indiana University: *Little Women*, *Three Sisters*, *Persuasion*, *M. Butterfly*, *The Matchmaker*, *Much Ado about Nothing*, *Intimate Apparel*, *Richard III*, *Cabaret*, *The Three Musketeers*, and *How I Learned to Drive*.

Other design credits: *The Big Bang*, *Sweeney Todd: The Demon Barber of Fleet Street* remounted with the Carmel Symphony Orchestra, *A Comedy of Tenors*, *It Shoulda Been You*, *Sweeney Todd: The Demon Barber of Fleet Street* 2016, *The Fantasticks*, *My Fair Lady* (Actors Theatre of Indiana) and *Bridge & Tunnel* (IRT).



Dana Tzvetkov
Visiting Costume Floor Manager & Head of Wardrobe

Dana Tzvetkov designs and constructs costumes for opera, ballet, and theater. Her work has been featured in the Central City Opera's *Tosca* (2016) and *Carmen* (2017), as well as the National Opera Association's *Hagar* (2016). Her designs have appeared on Indiana University's Musical Arts Center stage in *Saudade*, *Carmen*, and *Peter Grimes*. She has designed rentals for Ball State Opera Theater, Mississippi Opera, DePauw University, and Butler University. She worked alongside Linda Pisano for Opera San Antonio to build costumes for a cast including Patricia Racette and Michelle DeYoung. She has been commissioned to create concert gowns for DeYoung and

Sylvia McNair. Tzvetkov served as the costume shop supervisor and shop manager for IU Opera and Ballet Theater from 2013 until 2022. She returned to Central City Opera in summer of 2018 to coordinate its production of *Il Trovatore*, and was the cutter/drapier for IUST's summer 2022 season.



Sam White
Visiting Assistant Professor, Acting & Directing

Sam White is the Founding Artistic Director at Shakespeare in Detroit, the pioneering classical theatre in Detroit. As a leading entrepreneur in the nonprofit sector in the city, she has won several awards and accolades for her groundbreaking work, including Crain's Detroit Business' 40 Under 40 Award. She has trained at the Michael Langham Conservatory at the Stratford Festival and served as an Arts Management Fellow at the Oregon Shakespeare Festival. Some of her directing credits include *Twelfth Night* at the Utah Shakespeare Festival, *A Midsummer Night's Dream* for The Old Globe and University of San Diego Shiley Graduate Theatre Program. She most recently directed David Mulroy's translation of Sophocles' *Antigone* for the University of Michigan.

2021–2022 VISITING GUEST ARTISTS

CAREY ANDERSON
Instructor,
The Mindful Artist Series

KATE ASHTON*
Film Costumer

MICHAEL CASSARA
Casting Director

KRISTIN CHENOWETH
Actor



"In the Wings" master class with Kristin Chenoweth for Musical Theatre B.F.A. class of 2022; photo by Jeremy Hogan

GLENN CLOSE
Actor

ABBY COX*
Costume History,
content creator on YouTube

DEVON GOFFMAN
Jersey Boys National Tour
performer

ANGELA GROVEY
Actor

RACHEL HOFFMAN
Casting Director,
Telsey + Company

LORMAREV JONES
Instructor,
History of Musical Theatre

RAY LEE
Actor

JENNA LINK
Production Stage Manager,
Summer Repertory Theatre

AMBER MAK
Producer,
Paramount Theater

TIFFANY MALLARI
Performer,
Rock of Ages and *Wicked*

LISA MAYDWELL
Lighting Design Fundamentals
for Scenic Designers

GEORGE MULDER*
Cedar Point Entertainment
performer

KRISTIN MORICI*
Film Costumer

MEGAN ROHRER
Covid Safety Manager,
Uncle Play

TOPHER ROHRER*
Stage Manager, *Uncle Play*

EMILY SCHULTHEIS*
Broadway's *Almost Famous*
performer

JENIFER SIMON
Artist/Arts Administrator,
Honors in Art Instructor,
Costume Technology

KAITLYN LOUISE SMITH*
Mean Girls National Tour
performer

MERRI SUGARMAN
Casting Director,
Tara Rubin Casting

BEN SUSAK
Dance Captain, *Wicked*
National Tour

ERIN JOY SWANK
Freelance Stage Manager

DAVID TURRENTINE
Chicago Performer and
Tax Professional
Tax Presentation/Workshop
for Independent Contractors

VISHAL VAIDYA
Actor

TAYLOR WARD*
Knott's Berry Farm performer

CHRIS WOOD*
Lighting Designer

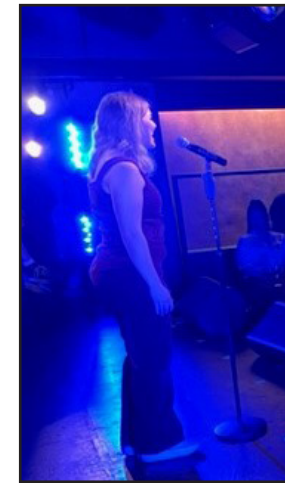


Glenn Close during her visit to IU's "The Art of the Character" exhibition at the IU Eskenazi Museum of Art; photo by Chris Meyer

MUSICAL THEATRE RETURNS TO NYC!

After a two-year hiatus, our B.F.A. Musical Theatre class of 2022 traveled to New York City for their May Showcase and Alumni Event at the Laurie Beechman Theatre at West Bank Café. Maestro and emcee Terry LaBolt presided from the keyboard, and returning to her Broadway roots the performance was choreographed by national sensation DJ Gray.

Professors Gray and LaBolt provided the STAGES team with some fun behind-the-scenes snapshots of what it's like for our B.F.A. graduates to prepare for a showcase:



Riley Frey



B.F.A. Seniors prepping for showcase rehearsal at the Beechman



Ben Ballmer



Packaging showcase packets during rehearsal



At the Beechman, L to R: Ben Ballmer, Roberto Russo, Natalie Stahl, Kevin Dolan, Kasey Jun Hyun Kwan, Noah Marcus, Riley Frey, Michael Winner



At the Beechman, Natalie Stahl and Michael Winner performing with Terry LaBolt at the piano



At the Beechman, Casey Jun Hyun Kwan and Noah Marcus performing

WORDS OF WISDOM FROM IUST'S PRODUCERS

The IU Summer Theatre Festival Shell, designed by Professor Reuben Lucas, saw its inaugural season in 2019. The plan had been for the shell to be a physical representation of the type of summer theatre we aim to produce: a representation of the joy we generate as theatre-makers and theatre-goers, placing our summer fare in a recognizable framework. When you stepped into the Wells-Metz Theatre and saw the red drapes and the polished hardwood deck, you could be transported to any place and time in the imaginable worlds.

The pandemic put a temporary stop to our brand new tradition-to-be. For two years, the Festival Shell sat in storage, waiting to be set free again. Finally, this summer, the Shell has returned to the Wells-Metz, as has IU Summer Theatre. Our company has been resilient and enthusiastic, and we couldn't have asked for a more perfect group of people to usher in IUST's traditions again. Please take some time to peruse these photos of IUST, and hear some words of wisdom from our IU Summer Theatre Associate Producers of Production and Casting, Reuben Lucas and Richard Roland.



Grant Goodman (AEA), Leah Mueller, Gavin Douglas, Jessica O'Brien in *The 39 Steps* (photo by Zach Rosing)

Live theatre is back. It's been back for a while now, of course, but it bears repeating—like an affirmation. IUST lost two full seasons of live and in-person productions, and I'm happy to say that it's back with two powerful productions this summer. —Richard Roland

In order to produce this IUST season all involved had to be flexible, and be active listeners. Additionally, in the true spirit of collaborative theatre, this season was especially marked by group problem-solving as the pandemic and [cultural] climate [of acknowledging historical marginalization and inequities in our industry] continue to provide challenges for producing live entertainment in a safe manner. —Reuben Lucas



Helen Kritzman, Jake Kline, Tiana Williams in *Joseph and the Amazing Technicolor Dreamcoat* (photo by Zach Rosing)

I had seen the original Broadway productions of Joseph and the Amazing Technicolor Dreamcoat in 1983 and The 39 Steps in 2009 and have always adored them both. We actually were set to produce Joseph in the summer of 2020, [and] had just assembled our cast when the universe forced a change of plans. —Richard Roland

An example of an early successfully navigated challenge was [2022 title selection] for our audiences [and] for directors, designers, and performers tasked to bring it to the stage. A group was convened to hear concerns [regarding outdated and/or offensive content in title options] and [to] discuss possible solutions that would address those concerns. —Reuben Lucas

Context: An earlier suggested title was changed to The 39 Steps during producer planning meetings, and an expert consultant was brought in to Joseph's rehearsal to lead a conversation on the cultural context of calypso music and its origin, and how it was appropriated by Andrew Lloyd Webber and Tim Rice for Joseph and the Amazing Technicolor Dreamcoat.

When the future started to look a little brighter and it was clear we'd be going back to live performances for this summer, we immediately opted to put Joseph back into the season. When we added The 39 Steps to run in rep with Joseph, I knew we'd have a season that would make people laugh and sing along. —Richard Roland

Being flexible was even more relevant than usual this season. With so many moving parts involved in theatre production, planning is essential to a successful season. This season it was even more critical that those plans were able to be adjusted quickly; sometimes multiple times within a few days as new information was known. This was only achievable by embracing the inevitability of change and, due to Producing Artistic Director Linda Pisano's leadership, having the right people in decision-making positions that understand this requirement of producing theatre in a pandemic. —Reuben Lucas



Full cast in *Joseph and the Amazing Technicolor Dreamcoat* (photo by Zach Rosing)



Bobby Ayala Perez in *The 39 Steps* (photo by Zach Rosing)

All parties are benefiting from [this season's selection], actually. The joy and glee I witness from both casts in performance is sure to be matched by the audiences. Lighter fare it may be, but this IUST season I hope will just make us feel good about being back in the theatre this summer. —Richard Roland

IU THEATRE & DANCE WELCOMES IU'S NEWEST PRESIDENT, DR. PAMELA WHITTEN



Dr. Pamela Whitten, President of Indiana University, and Professor of Costume Design Linda Pisano, Chair of the Department of Theatre, Drama, and Contemporary Dance; photo by Chris Meyer

IU Theatre & Dance was pleased to host President Whitten on a personal tour of our spaces, and to share with her just what our students and faculty envision, create, and accomplish throughout every academic year. Dr. Whitten proved a keen observer and intrepid adventurer, even braving to stroll along the lighting grid above the Wells-Metz stage! We hope that this visit has provided Dr. Whitten with a broader perspective of how IU Theatre & Dance and its members contribute to the College of Arts & Sciences, to Indiana University as a whole, and to the creative minds and persevering souls of our undergraduates, graduates, faculty, staff, and audiences here at the Lee Norvelle.



Production Manager Trish Hausmann, Dr. Whitten, and Professor of Scenic Design Reuben Lucas, in the lighting grid above the stage of the Wells-Metz Theatre; photo by Chris Meyer

We're excited at the prospect of how Dr. Whitten can be an advocate to increase our department's visibility amongst distinguished University guests, faculty, and staff, and the understanding of who we are and what we do as artists, scholars, and makers within Indiana University, and how our field can translate into the betterment of society at large. In particular, we hope that Dr. Whitten's visit, and our continued relationship with her, will lead to

further opportunities for our graduate students and their time at Indiana University.

Without giving anything away, we were also delighted by a prospect suggested by Dr. Whitten herself, which could manifest in future enjoyable experiences for our audiences. (Stay tuned!)

President Whitten, thank you for popping by the stage door; we look forward to seeing you in our audience this season.



Dr. Whitten and Professor Pisano in the Studio Theatre; photo by Chris Meyer



Production Manager Hausmann, Dr. Whitten, Professor Pisano, and Professor Lucas on the stage of the Ruth N. Halls Theatre; photo by Chris Meyer



Professor Lucas and Dr. Whitten in the Lee Norvelle Scenic Studio; photo by Chris Meyer



Dr. Whitten on the set of IU Summer Theatre's Joseph and the Amazing Technicolor Dreamcoat; photo by Chris Meyer



Wells-Metz Theatre. IUST scenic shell designed by Reuben Lucas; Joseph and the Amazing Technicolor Dreamcoat scenery designed by Rachel Rose Burke; photo by Chris Meyer



Production Manager Hausmann, Dr. Whitten, and Professor Pisano in the Lee Norvelle Costume Studio; photo by Laura Judson

IN MEMORIAM: ANNA DOYLE

The IU Theatre & Dance community lost a beloved member and alum this past November, and our department was collectively devastated. Anna Doyle graduated with her M.F.A. in Acting in the spring of 2021, shortly thereafter relocating to Ypsilanti, Michigan with her fiancé and their dog. Anna was an accomplished and talented actor who performed with companies such as The Purple Rose Theatre, Detroit New Works Fest, Jewish Theatre of Bloomington, and Hoosier Shakes, among others. Anna was a proud member of Actors Equity Association. Performing Shakespeare was a particular delight for Anna; while at IU, she performed in *Hamlet*, *Twelfth Night*, the well-known balcony scene from *Romeo and Juliet* for a directing student's class project, as well as *A Midsummer Night's Dream* at Hoosier Shakes. Off-stage, Anna loved traveling and being outdoors—hiking, kayaking, yoga, all alongside her beloved dog, Kona. A true Mainer, her love for the outdoors came from growing up in the Maine woods. Anna loved her family, created deep friendships, was a dedicated teacher and colleague, and shared a passion for advocacy and social justice work. We've asked one of her graduate cohort and one of her faculty members to share a few words.



In 2018, moving to Bloomington was a big transition for many of us in the class of 2021, moving to a new city ready to take on the challenge of grad school. It would have been far more difficult if not for the support system within the greater cohort of students, and no one was a greater support and fervent friend than Anna Doyle.

From day one, Anna was instrumental in establishing a welcoming, caring space for everyone, always willing to listen to and challenge everyone around them into becoming better versions of themselves. I will always treasure the moments in our cubicle discussing the latest assignments, the classes we taught, general theater theory, or what movie our cohort would watch at the next movie night.

*Anna's big heart was an inspiration, not just in how it allowed her to connect to others and develop relationships, but what it allowed her to do on the stage. I don't think I've ever seen anyone so open and raw with their emotions as Anna, and anyone who saw IU's production of *Hamlet* or *Only Child* knows that. It went beyond what you saw on stage though. It's the process in which Anna shined. I am still in awe of Anna's work in all of our classes, the way they jumped headfirst into assignments while maintaining firm boundaries and commitment to their artistic vision, a healthy habit that we could all learn from in this field.*

I hope to have half the heart and dedication of Anna in my life and my career. They touched the hearts of the hundreds who saw them on stage and knew them as an artist. I will be eternally grateful that I knew Anna not just as the artist, but as the human: a passionate, dedicated, loving, and steadfast friend.

I know that I'm not alone in saying that we love you Anna, we miss you, and we will treasure every memory we have of you. – Chris Plonka

Remembering Anna Doyle

On a lovely Bloomington afternoon in April 2019 in the Studio Theatre we, the Acting/Directing faculty, were having prospective M.F.A. candidates visit the campus in person. We were looking for a new cohort of M.F.A. actors. These were call backs as we refer to them.

My former student, a production stage manager at The Purple Rose Theatre better known as Jeff Daniel's Theatre, told me to watch out for an actress from their company who was interested.

We saw several actresses that day, but one actress walked in late after a seven hour drive from Michigan and there suddenly was real talent and promise in the theatre. This was Anna Doyle. Intelligent, creative, well spoken, very well trained and beautiful. The best thing about this incredible actor was her interest in Indiana University Bloomington. This was my former student's recommendation.

Of course, we asked her to join us on the spot, and she accepted.

My first experience of Anna was my experience for three years. She was always positive, curious and open to everything in training. It was soon obvious that this was a "golden girl" I do not mean any disrespect because Anna was a fierce woman in every aspect of her life. Anna impressed audiences in every performance and the professionals I invited to meet our M.F.A. candidates. At the end of her career with us she had the interest of a great agent in Chicago. We could feel it, something incredible was about to happen, as Virginia Woolf wrote.

*Perhaps my favorite memories involve the time I spent working with Anna on stage as a fellow actor. We appeared together in *Hamlet* as mother and daughter and in the premier of *Ascendant* by Peter Gil-Sheridan. Anna was a true professional in every way and every moment of those two shows were a gift, not only to the audience but to her fellow actors.*

*I think as you read you may note I am using the word "was" when referring to Anna. This part of the memory is still extremely difficult for me to wrap my mind around. It seems sometimes people like Anna Doyle are too good for this world. Anna burnt bright like a Supernova and now her light remains only in our memories. *Hamlet* is ironically about the importance and the effect of memory. "Let us not burden our remembrances with a heaviness that's gone." William Shakespeare. – Nancy Lipschultz*

IN MEMORIAM: W. KEITH ALEXANDER

IU Theatre & Dance would like to take a solemn moment here to recognize the contributions of an esteemed supporter of the Department of Theatre, Drama, and Contemporary Dance within the College of Arts and Sciences who passed away this past fall. IU alum and lifetime supporter W. Keith Alexander established the Colleen J. Alexander Memorial Scholarship in 2009 to honor his wife Colleen, also an IU alum and lifetime supporter of the College and the Department. While saddened by Mr. Alexander's passing, we are grateful for what his and Colleen's legacy will bring to our undergraduate students majoring in theatre. Mr. Alexander returned to his Hoosier roots many times to attend IU Theatre & Dance's annual Drama Prom and award ceremony, at which he was able to greet student scholarship recipients and connect with faculty.

IN MEMORIAM: TED W. JONES

Our department would also like to recognize the recent passing of Ted W. Jones on August 5, 2022, and honor Mr. Jones' contributions to the Ted Jones Student Travel Fund, which has helped students pay for fees related to academic and conference travel to further their education. A welcome face around IU Theatre & Dance, Mr. Jones always had a smile for our faculty and our students, and was regularly in contact with Production Manager Trish Hausmann in regards to her Entertainment Management courses, as he often traveled with them to experience the backstage magic of entertainment arts. We will miss you, Ted.

CLASS NOTES

1970s

JONATHAN BANKS (Theatre alum, 1970, L.H.D. 2016) Prolific actor and friend to IU Theatre still today, his network career has been curated on a YouTube channel entitled “Jonathan Banks’ Filmography.” Best known for his role as Mike “The Cleaner” Ehrmentraut in *Breaking Bad* and *Better Call Saul*, Banks spent over 30 years playing characters in network dramas across the gamut in a success story that happened right before our very eyes.

KEVIN KLINE (B.A., Theatre and Drama, 1970) was recently featured in *Variety* for his role in *The Good House*, which premiered at the 2022 Tribeca Film Festival. He also appeared in *The Bob’s Burgers Movie* (2022) as his *Bob’s Burgers* (2011-2022) regular character, Mr. Calvin Fischoeder.

1980s

KEITH COOPER (B.A., Theatre and Drama, 1983) retired as Executive Director of Gateway Playhouse in Somers Point, NJ in April. Keith, along with partner Kelly Briggs, will continue to produce and invest in productions through their company KCKB Productions, LLC.

MARGARET LION (B.A., Theatre and Drama, 1986) is using her acting classes and experiences to project her voice across a classroom as a Senior Lecturer teaching K200 Microcomputer Applications in Kinesiology. Visit the class website if you like k200.publichealth.indiana.edu. She also directs and dances in Different Drummer Belly Dancers; Website: www.ddbd.org. Her directing training really helps her run the troupe.

1990s

JEREMY HALL (B.A., Theatre, 1992) is a voice over actor and director for video games. Appearing in *Spider-Man PS4*, *Ratchet and Clank* and most recently, *Horizon Forbidden West*. He has directed the critically acclaimed *Ghost of Tsushima*, *Fortnite*, *Marvel’s Avengers*, *Godfall*, *Hyrule Warriors: Age of Calamity*, *League of Legends* and *Valorant* among others. He also teaches Voice Over acting in the Los Angeles area.

BEN LIVINGSTON (M.F.A., Acting, 1990) is in the second season of *Only Murders in the Building* as Charles’s father.

2000s

LEIGH LONDON REDMAN (B.A., English, B.A. Theatre and Drama, 2000), spent two years leading drama development for Warner Bros. TV as the Executive Vice President of Drama Development, and has been appointed as the President of Television of Berlanti Productions, home of *The Flash*, *Riverdale*, *You*, and *The Flight Attendant*.

ELIZA HITTMAN (B.A., Theatre and Drama, 2001)’s third film, *Never Rarely Sometimes Always*, is about two teenagers in rural Pennsylvania who travel to New York City to access an abortion. It premiered at the 2020 Sundance Film Festival, where it won a Special Jury Award for Neo-Realism. The film was also selected to compete for the Golden Bear in the main competition section at the 70th Berlin International Film Festival and won Silver Bear Grand Jury Prize, the second most prestigious prize at the festival. It was released by Focus Features. It went on to win multiple awards including New York Film Critics Circle Award and the National Society of Film Critics Award—both for best screenplay. Upcoming directorial TV projects include the limited series *A Friend of the Family* (on Peacock) starring Anna Paquin and Jake Lacy. Eliza Hittman is a faculty member at Pratt Institute in the Department of Film & Video.

ARIAN MOAYED (B.A., Theatre and Drama, 2002) is an actor, director, writer. Most recently, his drama *The Courtroom* premiered at the 2022 Tribeca Film Festival. Moayed appeared as Todd in *Emmy* nominated *Inventing Anna* (2022), Agent Cleary in *Spider-Man: No Way Home* (2021), and regularly throughout *Succession* (2018-2021) as Stewy Hosseini. His role in *Succession* earned him an Emmy nomination in the Drama guest actor division. He is the Director of the television mini-series *The Accidental Wolf* (2020-current) starring Kelli O’Hara. He has been featured in the *GQ*, *Vanity Fair*, and *Deadline* this year.

SHANTA THAKE (B.A., Theatre and Drama; Liberal Arts Management, 2002) assumed the role of Ehrenkranz Chief Artistic Officer for the Lincoln Center for the Performing Arts in September 2021. Lincoln Center for the Performing Arts, the arts complex’s presenting arm, is one of 12 resident organizations on the campus, which includes Lincoln Center Theater, Metropolitan Opera, Juilliard School for Music, and the New York

Philharmonic. Formerly associate artistic director of the Public Theater, Thake will take on a new position that entails spearheading Lincoln Center’s forthcoming artistic strategy. Prior to her most recent role at the Public, Thake spent 10 years as the director of Joe’s Pub.

AMANDA TANGUAY (B.A., Theatre and Drama, 2006) Amanda is the creative director of Life Now, a digital theatrical event commissioned by The National Theatre, D.C and part of Northwestern University’s Imagine U program. The first three episodes (full of original songs, stories, crafts, and movement) premiered online in January of 2021 and the program was picked up for an additional six episodes that premiered October 2021. Amanda is also the first female director in the 90 year history of The Annual Waa-Mu Show at Northwestern University. The 89th Annual Waa-Mu show’s original musical premiered as a reading via Zoom in the spring of 2020, but in 2021 Amanda pivoted the 90th Annual production to still be a full-length original musical, but also a feature film that was fully orchestrated and professionally edited. In order to stay COVID compliant, the entire show was written and rehearsed over digital platforms and each actor filmed their scene work and songs independently. The 90th Annual Waa-Mu Show premiered in May of 2021. amandatanguay.com

2010s

ROBBIE STEINER (B.A., Theatre and Drama, 2011) has released an album titled *Out of Character* that is “a collection of Broadway tunes, many reimagined, reflecting Robbie’s journey from theatre educator to full-time theatre maker.” (Details pulled from <https://robbiesteiner.com/home#music>)

NATHAN ALAN DAVIS (M.F.A., playwriting, 2014) In July, Davis assumed the role of Associate Professor of the Practice of Playwriting at Boston Playwrights’ Theatre (BPT), the professional producing arm of Boston University’s M.F.A. Playwriting Program. Davis, a playwright and screenwriter, previously served as lecturer in Theater and as the Berlind Playwright-in-Residence at Princeton University. In March 2021, Davis received Yale’s Windham-Campbell Prize for drama, among the world’s most generous literary prizes.

CHIKA IKE (B.F.A., Theatre & Drama, 2014) This spring, Ike directed *Kin* by Gethsemane Herron-Coward for The Women’s Project 2022 Pipeline Festival in New York. In February, Ike was a featured panelist for the Stage Directors and Choreographers Foundation conversation on “The Role of Broadway Associate/Resident Directors and Choreographers.” Currently, she is serving as an associate director for *Hadestown* (Broadway/ National Tour), as well as the associate director for *Spacedogs* at MCC and for the upcoming musical *Goddess* at Berkeley Repertory Theatre.

BRIDGETTE DENNETT (M.F.A., Scenic Design, 2016) A scenic designer and assistant professor in the department of Theatre and Dance at the University of Mary Washington in Fredericksburg, VA, was featured in an American Theatre article expressing her excitement and gratitude toward being back in theatre spaces where she can give her students real hands on experience, but reflected on the skills gained and lessons learned from online learning that can be carried forward. Thankful the shows were postponed and not canceled, Dannett was able to design sets for Omaha Theater Company’s production of *Disney’s Descendants* and *The Sound of Music* at Rose Theater in Nebraska. She also discussed her hopes that the movement towards accessibility in theatre isn’t stalled due to the pandemic. (<https://www.americantheatre.org/2021/09/22/designer-bridgette-dennett/>)

KRISTEN MARTINO (M.F.A., Scenic Design, 2016) received USITT’s Rising Star Award for 2022 and was accepted into USA 829.

JOE STOLLENWERK (Ph.D., Theatre & Drama, 2016) played Sir Toby Belch in the South Dakota Shakespeare Festival’s *Twelfth Night* this past year and directed *Fun Home* for the University of South Dakota, and his adaptation *These Women of Troy* premiered at USD.

ROBERT TOMS (B.F.A., Musical Theatre, 2017) has written and published a novel called *Prodigal Son*. Set in 2038, *Prodigal Son* is a near future science fiction novel that started, “as an exercise to analyze and assimilate current developments and credible predictions in science, technology, religion, and politics into a cohesive worldview” and ended up a coming-of-age hero’s journey, “designed to speak to both the reader’s conscious and subconscious, meant to help us through what John Vervaeke, Steven Pinker, Jordan Peterson,

Sam Harris, and others have dubbed ‘The Meaning Crisis.’” Toms is also working on a master’s degree in Applied Neuroscience at King’s College in London, and is acquiring fluency in Mandarin and Russian. (details pulled from <https://www.robertleetoms.com/writing>)

LIAM CASTELLAN (M.F.A., Directing, 2018) recently moved from Bloomington to western Massachusetts to join Barrington Stage Company as a Development Associate. He is happy to be putting his O’Neill classes to good use, and highly recommends more theatre majors sneak over there when they can.

ABBY LEE (M.F.A., Acting, 2018) made her Windy City Playhouse debut this past spring in their production of *Sons of Hollywood* as Lucille LeSueur.

MATTHEW WEIDENBENER (B.F.A., Musical Theatre, 2018) Current: *Young Bernadette in Priscilla: Queen of the Desert* in Chicago. Followed by *ELF The Musical* at Drury Lane in Chicago.

MICHELLE ZINK-MUÑOZ (B.F.A., Musical Theatre, 2019) This past year, Michelle served as a judge for the NSAL musical theatre competition for the Bloomington Chapter. She just finished up performing in *9 to 5 the Musical* at Penobscot Theatre Company in Bangor, ME. As she returns to New York, she looks forward to her second year working with Musical Theatre Performance Academy as the Director of Education and Marketing as they strive to create affordable training options in the heart of NYC.

2020s

CARRIE HURST (M.F.A., Technical Direction, 2020) When not working in her role as technical director and master electrician for Grand Canyon University’s College of Fine Arts and Production, Carrie has been working on the construction of her skoolie, a tiny house built in a school bus, that will allow her to travel around the country.

SAM SANDERSON (B.F.A., Musical Theatre, 2020) In July 2022, Sam began rehearsals to join the cast of Wonder 44 with Disney Cruise Line. He’ll be playing a number of characters in *Frozen*, *Disney Dreams*, and *The Golden Mickeys* aboard the Disney Wonder from October until March 2023.

CHRISTIN EVE CATO (M.F.A., Playwriting, 2021) Cato’s audio play, *The Mayor of Hell’s*

Kitchen Presents: A Time Traveling Journey Through NYC’s Wild West, will premier as a part of Playwrights Horizons’ The Detour Series on September 1. A collaboration between Playwrights Horizons and The Parsnip Ship, The Detour Series launches with two commissioned site-specific audio journeys that explore Hell’s Kitchen: Cato’s play and *West Side Quest*, written by Opalaniecet. Beginning at Playwrights Horizons, the plays guide listeners to several specific neighborhood locations that coincide with the audio storytelling. Each piece will be available for three weeks (from September 1 to September 25). Free and fully accessible from each participant’s mobile device, this partnership is part of Playwrights Horizons’ Lighthouse Series, an eclectic program created to support artists across disciplines.

CARLY LIEGEL (B.F.A., Dance, 2021) has been working with the Joffrey Academy of Dance Chicago for a year, first as a summer intensive chaperone and receptionist, and now as a dance instructor for their summer and year round programming. She’s also put her 200-Hour yoga teacher training from college to use working with CorePower Yoga, teaching yoga at special events around Chicago. In addition, Carly just completed her first year as a company member for a professional dance company, Alluvion Dance Chicago. She’s had the opportunity to perform and choreograph with them this season. Other choreographic works she’s created were also recently showcased at the Detroit Dance City Festival and the Inside Choreography Showcase. Carly is looking forward to expanding her teaching and performance in Chicago and hopefully will produce her own dance theatre show in the near future!

CHRISTOPHER PLONKA (M.F.A., Acting, 2021) has passed certification testing with recommendation on Smallsword and Single Sword and Basic Passes in Knife and Sword & Shield. They have officially registered as an Advanced Actor Combatant.

JORIE MILLER (B.A., Theatre and Drama, Stage Management, 2022) is currently in the middle of her contract at Cedar Point Amusement Park in Sandusky, Ohio. She is the Stage Manager/Supervisor for Celebration Stage’s shows *Pump Up Pep Rally*, *Peanuts Block Party*, and the *Spectacular Night Time Show!* She looks forward to extending her contract with Cedar Point in the fall in her current position for the Halloween shows they are creating.

SEPTEMBER

EVERYBODY
SEP 30–OCT 8, 2022

Wells-Metz Theatre

By Branden Jacobs-Jenkins
Directed by Lauren Diesch

This modern riff on the fifteenth-century morality play *Everyman* follows Everybody (chosen from amongst the cast by lottery at each performance) as they journey through life's greatest mystery—the meaning of living. Presented in partnership with IU Themester.

OCTOBER

GROSS INDECENCY: THE THREE TRIALS OF OSCAR WILDE
OCT 21–29, 2022

Ruth N. Halls Theatre

By Moisés Kaufman
Directed by Daniel Sappington

A dramatically charged trove of trial transcripts, personal correspondence, interviews and other source materials tell of the downfall of the great man of letters, Oscar Wilde, whose artistic genius has long been overshadowed by the scandal surrounding his imprisonment.

NOVEMBER

NATASHA, PIERRE, AND THE GREAT COMET OF 1812
NOV 3–12, 2022

Wells-Metz Theatre

By Dave Malloy
Directed by Richard Roland
Musical Direction by Ray Fellman
Choreographed by Lauren Haughton Gillis

A fanciful retelling of Leo Tolstoy's *War and Peace*, this electropop opera gives musical flair to this classic work of literature. When Natasha arrives in Moscow and falls under the spell of the roguish Anatole, it is up to Pierre to pick up the pieces of her reputation.

DECEMBER

JOURNEYS OF JOY: WINTER DANCE CONCERT
DEC 9–10, 2022

Ruth N. Halls Theatre

Directed by Robert F. Burden, Jr.
and Elizabeth Shea

Join us for *Journeys of Joy*, where discoveries in cultivating deep fulfillment are explored through provocative choreography and performance. Guest artists, faculty, and students come together to share life stories and create embodied human expression of our individual and collective experiences.

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

JANUARY

AGAMEMNON: FROM AESCHYLUS' THE ORESTEIA
JAN 27–FEB 4, 2023

Studio Theatre

Translation by Marianne McDonald
and J. Michael Walton
Directed by Ansley Valentine

The first in the great trilogy about the end of the curse on the House of Atreus, the homecoming of Agamemnon from the Trojan War, forebodes a terrible fate. His wife, Clytemnestra, has been planning his murder as revenge for Agamemnon's earlier sacrifice of their daughter.

FEBRUARY

THE WINTER'S TALE
FEB 17–25, 2023

Ruth N. Halls Theatre

By William Shakespeare
Directed by Sam White

A tale of truth, reconciliation, and love persevering for the ages. The actions of a jealous king lead to the exile of his daughter, Perdita, who finds a home with shepherds. What follows is the sixteen-year journey of Perdita falling in love and finding her way home again.

MARCH

AT FIRST SIGHT: A FESTIVAL OF NEW PLAYS
MAR 3–10, 2023

Wells-Metz Theatre
Studio Theatre

A new play by Annalise Cain
Directed by Lauren Diesch

A new play by David Davila
Directed by Daniel Sappington

Now in its eleventh year, At First Sight will feature two new plays by M.F.A. playwrights Annalise Cain and David Davila. The Festival's culminating weekend includes the popular Undergrad Shorts and a series of panels hosted by M.F.A. Dramaturgy students. Students are joined by the Katy Bigge Kestner Festival Guest Artists, industry professionals who provide their insight and expertise throughout the weekend.

APRIL

SOMETHING ROTTEN!
APR 14–22, 2023

Ruth N. Halls Theatre

Book by Karey Kirkpatrick
and John O'Farrell
Music and Lyrics by Wayne Kirkpatrick
and Karey Kirkpatrick
Conceived by Karey Kirkpatrick
and Wayne Kirkpatrick
Directed and Choreographed by DJ Gray

Musical Direction by Terry LaBolt
Set in the 1590s, two brothers, Nick and Nigel Bottom, step out of the shadow of "the Bard" to write the world's first musical in this hilarious mash-up of sixteenth-century Shakespeare and twenty-first-century Broadway.

NEW MOVES/NEW DIRECTIONS
APR 27–29, 2023

Wells-Metz Theatre

Directed by
Baba Stafford C. Berry, Jr.

IU Contemporary Dance presents *New Moves/New Directions*, a concert of capstone projects created by the IUCD B.F.A. Class of 2023. With works by IU Theatre + Dance majors and guest artists, IUCD seniors will share an innovative presentation of movement and choreography.

THEATRE CIRCLE CALENDAR 2022–2023



DEPARTMENT OF
THEATRE, DRAMA,
AND CONTEMPORARY DANCE

INDIANA UNIVERSITY
College of Arts and Sciences
Bloomington

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August 2022

Thursday, August 25, 4:30 p.m.–6 p.m.
Department WelcomeFest
and "State of the Art" address
by Department Chair Linda Pisano
7th and Eagleson, behind the marquee

September 2022

Monday, September 12, 5 p.m.–6 p.m.
Theatre Circle Board Meeting

November 2022

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

Saturday, November 11, 2 p.m. & 7:30 p.m.
Junior Dance Concert
Studio Theatre

December 2022

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

Sunday, December 11, 7:30 p.m.–8:30 p.m.
Broadway Musical Theatre Cabaret
Wells-Metz Theatre

January 2023

Monday, January 23, 5 p.m.–6 p.m.
Theatre Circle Board Meeting

March 2023

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

Date TBA

Season Announcement Event
Wells-Metz Theatre

April 2023

Monday, April 3, 5 p.m.–6 p.m.
Theatre Circle Board Meeting

Friday, April 14

Theatre Circle Annual Meeting
Invitations with annual meeting time and
location will be emailed to Theatre Circle
members in early March.

Tuesday, April 18, 4:30 p.m.–6:30 p.m.
M.F.A. Portfolio Open House

Saturday April 29, 6 p.m.–9 p.m.
Theatre & Dance Awards Ceremony