

# STAGES

Theatre Circle INSIGHTS Special Edition - Fall 2010

Indiana University Department of Theatre and Drama

## Openings and Closings

This issue of *Stages*, our alumni newsletter, combined with *Theatre Circle Insights*, our donor newsletter, gives its readers the best of both worlds. Catch up on the recent activities of former classmates and professors, enjoy news about recent productions and accomplishments of the department, read in-depth articles about *Rent* and *Rabbit Hole*—the two plays leading off the 2010-11 season—while appreciating articles about former students, whose performances and designs you may have enjoyed during their tenure at IU. Here is a preview of the combined issue:

As he began his dedication speech of the new Lee Norvelle Theatre and Drama Center in January 2001, then-IU President Myles Brand turned to our chair Leon I. Brauner and proclaimed, “Leon, we are two-thirds finished!” Dr. Brand was referring to the planned renovation of the east end of the Auditorium, which had housed the University Theatre and the department offices and studios since 1941. The Norvelle Center’s Wells-Metz Theatre and Ruth N. Halls Theatre would now provide the public spaces for the department’s performances; the new building also provided two classrooms to teach acting and directing and studio spaces for lighting, costume construction, scenery, and sound.

That “final third” of the Theatre and Drama Center to which Myles Brand referred was an important component in the department’s mission: The renovation would give the department two new lecture classrooms; a conference room for graduate seminars; new studios in which to teach voice, movement, acting for the camera, and vocal performance; additional studios dedicated to the instruction of musical theatre performance; individual rooms for scene study; much-needed office space; and a smaller, fully equipped studio theatre for student and classroom production.

In this issue, chair Jonathan Michaelsen discusses the newly re-modeled east end of the Auditorium building, which, connected on two floors to the Norvelle Center, brings the department together in place, mission, and production. The opening of 100% of the Theatre and Drama Center marks an important milestone in the life of the department and campus.

Another important milestone that has not been as welcome, unfortunately, has been the announcement that the Brown County Playhouse will be closing as of this season. In our second article Jonathan Michaelsen shares his thoughts about the circumstances that brought about this difficult decision and the plans to create a professional summer theatre festival in Bloomington.

Other articles in this issue cover a wide range of topics: the activities of alumni; recent visitors to the department; the return of the M.F.A. playwriting program; faculty activities; as well as articles that focus on the upcoming plays to be presented by the Department of Theatre and Drama in 2010-11.

We hope you enjoy this issue of *Stages* and *Theatre Circle Insights*!

—Tom Shafer, editor



## Among our newest alumni, the class of 2010

**Kneeling:** Elizabeth Replogle, MFA; Sabrina Lloyd, MFA; **Standing on floor:** Ryan Goshman, Mollie Albert, Jayme O'Hara, Lovelee Carroll, BFA; Jake Haynie, BFA; **Step 1:** Britney Kuehm, Natalie DePuy, Amanda Striph, BFA; **Step 2:** Christy Clark, Marcella Smith, Robert Steiner III, Courtney Crary; **Step 3:** Mary Boyer, Mark Winski, Lauren Bourke; **Step 4:** Gabriel Gula, Kathryn Marshall, Elizabeth Greenstein, David Sernick; **Step 5:** Megan Dwyer, Tyler DeLong; **Step 6:** Justin Harner, Christina Rahn, Maggie Smith, Nile Arena; **Step 7:** Gina DiSerio, Sarah Schlegel, Daniel Reinglass; **Step 8:** Christopher Knarr, Kevin Sheehan, Aaron Collins, Hillary Kern, Taylor St. John; **Step 9:** Loren Gurman, Anne Kostyo, William Ayrea

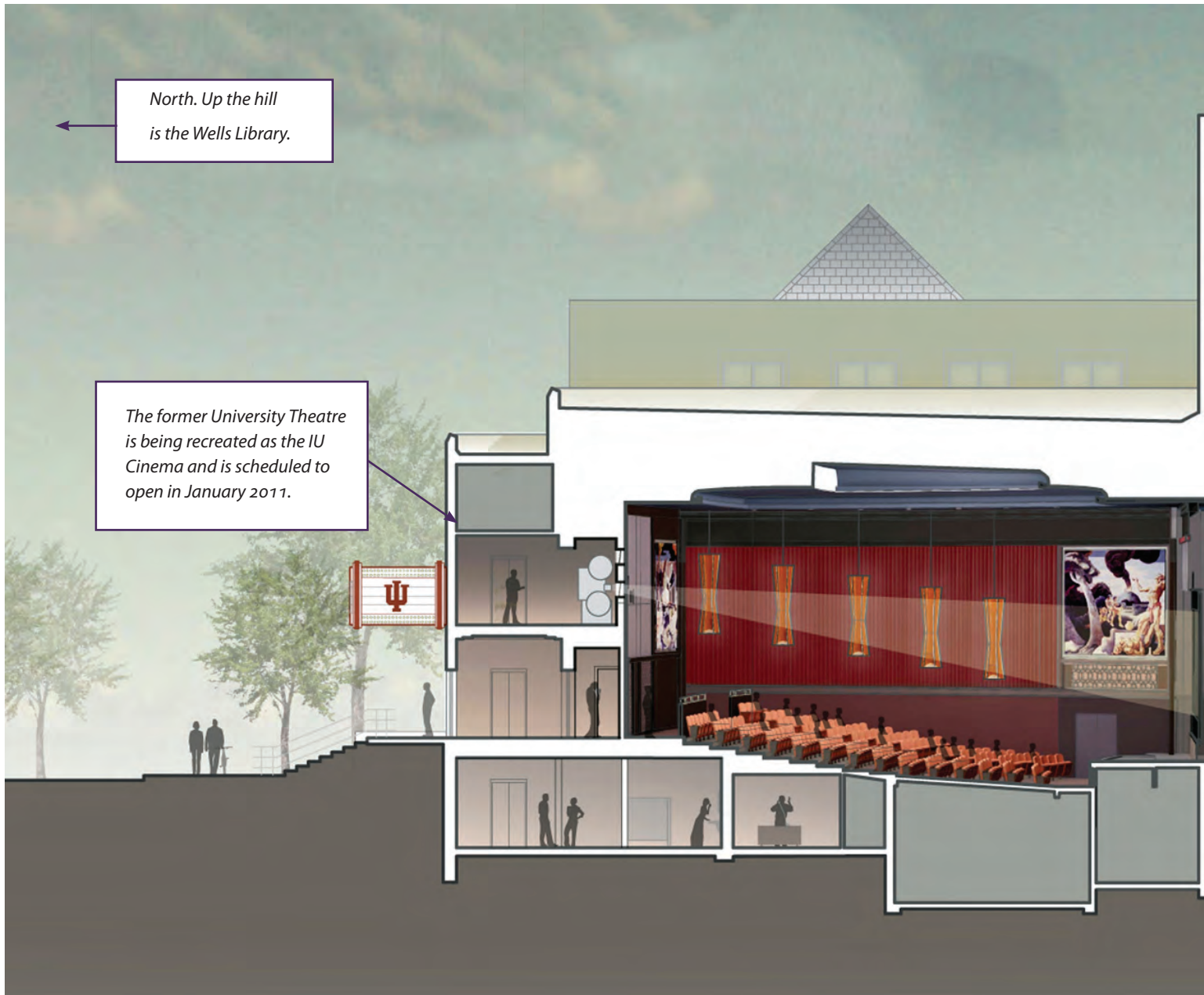
Photograph by John Edward Kinzer, taken at the Graduation Brunch held at the Norvelle Center in May



# Completing the Norvelle Center

After years of planning and a year of construction I am overjoyed to announce that the renovation of the old theatre building is almost complete (many of you will remember it as the *only* theatre building!) This is very good news indeed. In a time of tight budgets and funding cuts, we consider ourselves extremely fortunate to have this project completed. It is a testament to the strength of our department and the faith IU has in our work.

The renovated space will open up many new opportunities for faculty, staff, and students. It provides new classroom spaces, including two multimedia rooms for teaching theatre history/theory/literature courses, as well as a fully equipped seminar room for graduate courses. There is a new studio where acting for the camera courses will be taught, a large voice studio, and piano practice rooms for musical theatre students.



This drawing splits the east end of the IU Auditorium building right through the centerline of the University Theatre, presenting a good idea of the repurposing of the theatre into the IU Cinema and the newly available resources for the department. Here is a guided tour through the drawing:

❶ Importantly, there is now an elevator available throughout the building, making all classrooms and studio spaces accessible to everyone. Universal access was not available in the former building, which opened in 1941.

The approach taken by architects MGA Partners was to create new rooms by adding floors to the University Theatre's stage house, behind the screen of the new IU Cinema.

❷ Up in the area of the flies, high above the old UT stage MGA Partners has placed a large movement studio, to be used to teach stage movement and dance. ❸ Below the movement studio on the second floor is the new studio theatre, directly accessible from the Norvelle Center.

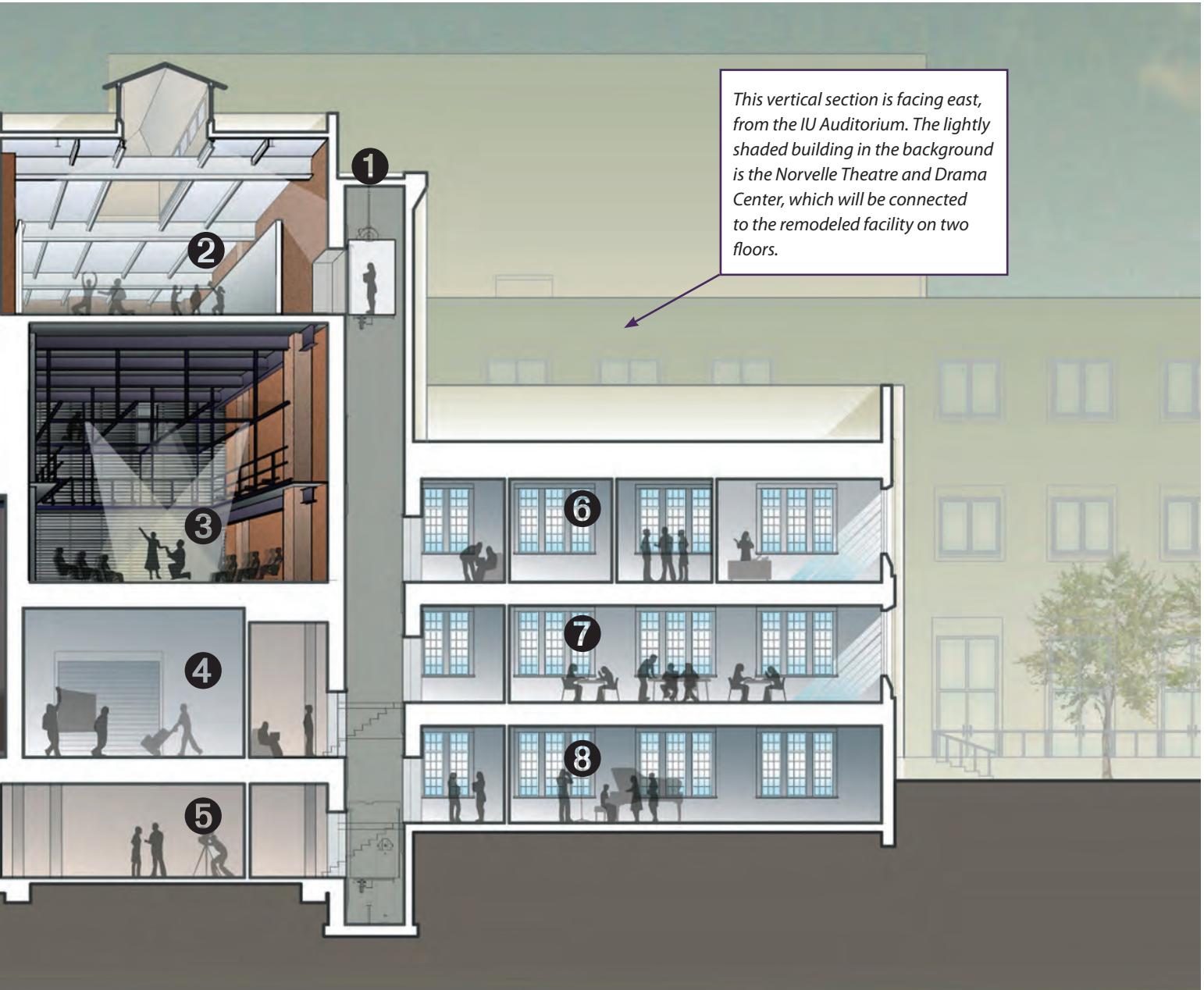
❹ What once served as the stage floor of the University Theatre now con-

But the jewel of the renovation is a new black box theatre—a well-equipped version of the old T300. This new theatre will seat between 60 and 70, has moveable seating, a full tension grid, and an excellent light system. It will be a great space for student projects and experimental work.

Oh, yes, and Professor George Pinney will finally get a movement/dance studio – a modern, open room with a sprung wood floor perfect for teaching musical theatre. This will also be an excellent space for Assistant Professor Adam Noble to teach stage combat and movement.

Many of you will remember the University Theatre. IU is putting this space to very good use, transforming the auditorium of the old theatre into a cinema, greatly enhancing the campus's ability to present films in a state-of-the-art space. The Thomas Hart Benton murals have been restored, and the décor and seating have been completely redone. The space formerly used as the stage floor of the University Theatre is now the primary access to the IU Auditorium stage. Connected to a new loading dock, the load-ins and -outs of the Auditorium's road shows will be accomplished more easily and safely than ever before.

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MGA Partners

nects the IU Auditorium stage to two new loading docks, easily accessible from 7th Street. This new means of entry will greatly facilitate the loading in and out of road shows.

5 There will be much teaching and learning in the area occupied by the former trap room and dressing rooms and green room. This level will host the studio for acting for the camera as well as practice rooms where musical theatre students and acting and directing students can rehearse and prepare.

6 The second floor also hosts department offices, a conference room for seminars and meetings, and studios where the musical theatre faculty will give their lessons.

7 The first floor now houses two state-of-the-art lecture classrooms, complete with the latest technology to access the campus networks and to play diverse media. 8 The lower level, formerly the costume shop, will now be a studio for the teaching of voice for the stage.







If any of you are travelling to Bloomington, I hope you will let us know, so we may give you a tour. With the completion of the renovation we now have some of the finest educational theatre

facilities in the country. IU has again shown its commitment to the Department of Theatre and Drama and the arts.

—Jonathan Michaelsen



**Previous page, top:** In the final stages of construction, the studio theatre (and the movement studio immediately above it) will be available for teaching and production this semester.

**Previous page, bottom:** The voice studio is almost ready to open to classes.

**Left:** MGA Partners has tried to reuse parts of the former building in function and decor. For example, these slats along the wall of the studio theatre once served as the floor for the grid in the flies of the University Theatre.

Photos by John Edward Kinzer

**Below left:** A scene from *The Old Soak*, the first production at the Playhouse.

**Right:** The cast of *The Last Night of Bal-lyhoo*, the final offering at the Nashville, IN, theatre.

## The Brown County Playhouse and New Beginnings



of the professional theatre, such as hiring more students and guest artists. We continue to be committed to training students to enter an extremely competitive profession, and the department's focus must be to provide exceptional training for the largest number of students possible.

Beginning in the summer of 2011 we will produce a summer theater festival on campus, as well as continuing our Premiere Musical program, in which we workshop a new musical. This move to on-campus venues will provide students with additional opportunities for professional experience, allow the department to expand its use of guest artists, and give us access to a broader range of theatre offerings.

Please do not hesitate to write or call me if you have further questions regarding the Playhouse or our new summer festival season.

—Jonathan Michaelsen

With the end of the 2010 summer season IU will no longer produce theatre at the Brown County Playhouse, but instead bring the Department's professional theatre activity to our theatres on campus. This was an extremely difficult decision, as we have had a long history of producing theatre in Nashville; however, declining audience numbers and an aging facility have made the department's summer theater season there unsustainable. It is indeed hard to say goodbye to the Playhouse, however the department, the IU Foundation (which owns the building), and the university have been forced to face certain economic and programmatic realities during this time of diminishing resources.

IU and the Department of Theatre and Drama have been expending significant resources on building upkeep and maintenance – resources that could be better utilized to advance the artistic vision





# Visitors to Department Include Alumni



Since last year, a wide variety of theatre artists and practitioners have visited the Department of Theatre and Drama, sharing their experiences, technique, and artistic visions. Many of our visitors were actually returning "home," for they were Indiana University alumni.

Our guests arrived in the latter half of each semester. In November **Harriet Leve**, BS'62; EdD'72, the Tony Award-winning producer, visited for two days. A veteran theatre producer, Harriet visited with students and faculty, toured the Norvelle Center, and gave two public talks, in which she discussed the producer's function in creating theatre and bringing it to the public. Her experience producing such major pieces as *STOMP*, *The 39 Steps*, *Superior Donuts*, *The Norman Conquests*, *The Crucible*, *Twilight Los Angeles, 1992*, among others, gave her informal talks authority. Her personal charm, wit, and humor made them warm and appealing.



Also in November, the vice president for drama development for CBS/Paramount Network Television, **Leigh London Redman**, BA'00, came to Bloomington to receive the 2009 Outstanding Young Alumni Award. She found time to discuss her work with telecommunications and theatre and drama students in an informal gathering in our acting studio. She discussed, among other things, some of the basics about television and L.A.: how her work as an undergraduate prepared her for her work in the profession, how a TV season works, what kinds of jobs exist in television, how to get the first job in L.A., —basic information, both informative and useful.



Last November, the Department was pleased to welcome **Stew**, the Tony Award-winning composer and creator of the Broadway musical *Passing Strange*. Stew held a Q&A with theatre students, then gave a special showing of the Spike Lee-directed film version of *Passing Strange*, in cooperation with the Union Board. Our students got a chance to find out more about the

creation of a show from original concept to Broadway—no small feat for a rock musician who had never written a play before! The department's own House Manager and Patron Services Coordinator, Trish Hausmann, was with the show at the beginning of its creation, when she stage-managed the early workshops.



In November and December Nigerian writer **Femi Osofisan** was on campus as an IU Visiting Artist. Femi Osofisan is an accomplished playwright—over fifty of his plays have been produced worldwide—



director, newspaper columnist, and poet, as well as professor of drama at the University of Ibadan. He worked with a cast of twelve and a drummer and choreographer to

mount his *Farewell to a Cannibal Rage* in the Wells-Metz Theatre in mid-December. It was a remarkable piece of political theatre, myth, music, and dance and was well-re-

ceived by a full house. Osofisan also found time to give the pre-show lecture related to our December offering, Sony Lab'ou Tansi's *Parentheses of Blood*.



In April actor **Martin Sheen** visited campus as the 2009-10 Ralph L. Collins Memorial Lecturer. He gave two presentations—conversations, really, with chair Jonathan Michaelson, the first to the department in the Halls Theatre and the second to a full house in the IU Auditorium. Sheen's insights into acting, working in theatre, film, and television, as well as his personal struggles and his work for social justice, informed and enriched his discussion. Sheen

moved from Dayton, OH, to New York, where he became a member of Beck and Malina's Living Theatre troupe. He gained attention in Frank Gilroy's *The Subject Was Roses* (1964) with a Tony-nominated turn as a returning war veteran opposite Jack Albertson, and this led to other roles in the theatre, including 1969's *The Happiness Cage* by professor emeritus Dennis J. Reardon, and work in movies and television. Sheen's long and honored career in motion pictures

includes roles in *Badlands*, *Gandhi*, *Wall Street*, *Apocalypse Now*, and *The Departed*. His most prominent television work was as President Josiah Bartlet in the long-running *The West Wing* (1999-2006).

Sheen's insights, advice, and stories of his career were grounded in a strong moral core and were gift-wrapped in a joyful sense of humor.

Also in April, actor **Nicole Parker**, BA'00, returned to the department to give two workshops in musical theatre and comedy. Her visit made the front page of the IU Bloomington web site, and we share their May 5 article here:

## Broadway star, IU alumna Nicole Parker mentors students

**N**icole Parker has a really good memory. During a visit back to her Indiana University alma mater in late March, the Emmy Award-winning comedian entered a classroom at the Lee Norvelle Theatre and Drama Center in jeans and sneakers to conduct the first of two master classes with current IU musical theater students.

She started by asking each student to share their name and favorite musical—then demonstrated her amazing powers of recollection by reciting the 20 plus names back perfectly in reverse order.

Parker graduated from the IU Department of Theatre and Drama in 2000 and went on to perform at the Edinburgh Fringe Festival and Second City in Chicago, later appearing on the Fox sketch comedy show "MADtv" (2003-2009), where she

developed a cult following with her parodies of celebrities such as Jessica Simpson, Ellen DeGeneres and Amy Winehouse. She has appeared in films including the parody movie *Meet the Spartans* (2008) and Judd Apatow's *Funny People* (2009) and starred in Broadway's *Wicked* as the green-faced witch Elphaba.

With her former instructor Ray Fellman at the piano, Parker invited the students in the "T300: The Great American Songbook" class (team-taught by Fellman and Terry LaBolt) to share the song they'd been working on.

First to volunteer was Matt Birdsong, clad in a Star Trek T-shirt and Nike shorts. He did a nice performance of the humorous song "I Love to Singa," by Harold Arlen and E.Y. Harburg, ending with a final, campy "ta-da" gesture, arms spread wide.

Parker said that the final movement encapsulated the over-the-top feeling he should bring to the entire piece.

"I think you should be in your body 100 percent," she said, asking Birdsong to bring his shoulders down and breathe. "I want to see that singing makes you the happiest person in the world. Try moving around a bit. You sound fantastic singing it -- just let it be a release; have as much fun as you can. You have great energy; I'm just trying to get it to come out more."

She suggested Birdsong take a breath 16 measures into the song and spread his arms wide to express his sheer joy, making it almost uncomfortable for the audience.

Birdsong applied all of her suggestions in his next attempt, inspiring a standing ovation from Parker and cheers from his

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classmates. “That was awesome,” she said. “I feel like I just believe it that much more.”

Next, Cosmo Clemens sang Louis Armstrong’s “Sweet Georgia Brown” with such a campy ferocity, Parker asked him what the song was about in his mind. “I picture it as . . . I am the slut. It’s my Sasha Fierce,” joked Clemens, referring to pop singer Beyoncé’s alter ego. Parker urged him not to leave the interpretation at a surface parody and pressed him further on the origins of Georgia’s aggression.

“I’m going to go the exact opposite of what we just did (with “I Love to Singa”),” she said. “Because you’re so physical, I want you to try being a little more coy. Make us have to work for it. Just flash a little leg, do a little shoulder--don’t give it to us all at once. There can be more power in stillness.”

For C.J. Pawlikowski, who sang the ballad “I Thought About You” by Jonny Mercer, Parker suggested he try singing the oft-repeated line “I thought about you” with a different emotion each time, all the while stealing frequent looks at his cell phone to see if the girl he was thinking of had called yet.

To bring more emotion to the ballad “The Very Thought of You,” by Nat King

Cole, Parker suggested Ryan Dooley undo the laces on his shoes and act so distracted by his love that he spent the whole song trying unsuccessfully to tie them. “It’s all very day dreamy, very Lloyd Dobler,” she said, catching herself in an ‘80s movie reference (Say Anything, starring John Cusack). “Anyone know who Lloyd Dobler is? John Cusack? ‘Oh, that’s that old guy my parents like,’” she joked.

Francesca-Gretchen Arostegui got up to sing “These Foolish Things,” finally correcting Parker about her name. Parker laughed at her mistake. “This is Francesca, not Gretchen, you guys, so stop calling her Gretchen!” After the first run-through of the song, Parker suggested Arostegui look through a folder and pretend to be paging through a photo album while thinking of the one she loves.

During a brief Q-and-A session at the end of the class, one student asked if there were any classes Parker wished she had taken at IU (“yoga”). “The one thing I would say is a minor in anthropology or sociology. It couldn’t be better for a performer, the study of human beings,” she said, mentioning that among her favorite classes was a sociology course that broke down physical

and verbal communication cues from scenes in movies.

Finally, there was time for only one more question. “Would you sing for us?” asked a student.

The class was rewarded with a song from Parker’s cheeky one-woman musical, *Suitcase Full of Lies*, inspired by an (inadvertently) hilarious one-woman show by Suzanne Somers that Parker had seen.

In *Suitcase Full of Lies*, Parker takes on the persona of Jillane Jenkins, an aging actress from the fictitious 1970s sitcom “She’s Got a Job!” who has written a musical that helps her deal with the painful childhood memory of . . . her father’s eczema. After reciting a few of the show’s memorable lines -- “Daddy was never the same again, and neither was I, or things” -- Parker left the group with a Halloween-themed song from the play.

While Parker-as-Jillane Jenkins wholeheartedly belted lines like “Eczema... it’s the end of ya...” and “That night behind locked doors I counted my tears instead of my candy” the students and faculty present shook with laughter until it was time to say their goodbyes and file out, humming and chatting, to find their next class.

# A Wizard in the Wells-Metz

Nicole Parker must have enjoyed herself in April, for in August she returned to campus, bringing several other alumni with her to create a new musical in our Premiere Musicals series. Actually, the others—members of the New York theatre company Waterwell—had been working with Professor George Pinney, the head of our musical theatre program, since October.

**Tom Ridgley**, BA'01, **Arian Moayed**, BA'02, and Nicole Parker, among other alums from theatre and drama, founded Waterwell in Bloomington in 2002, then took the theatre to New York, where they continue to produce, write, create, act, and direct plays, often through Waterwell, but just as often in other projects in other theatres. During his sabbatical last October George Pinney met with Tom, Arian, and composer/lyricist **Lauren Cregor Devine**, BA'00, who has created music for many of the Waterwell's productions, to discuss collaborating on a new musical. "Engaging Waterwell with Premiere Musicals was a golden opportunity," says George, "The driving force behind this decision is Waterwell's outstanding reputation of devised theatre pieces. The talent and vision of the creative team were the seeds to create a musical from scratch. Meeting with Tom, Lauren and Arian last October, all that was on the table was an idea about Jay Gould," the 19th-century railroad magnate whose manipulating of the market on Wall Street brought about a precipitous drop in the value of gold. (Joseph Pulitzer once called

Gould "one of the most sinister figures that have ever flitted bat-like across the vision of the American people.")

Waterwell began working on the project, bringing in writer/lyricist Jonathan A. Goldberg, who would write the book. Tom Ridgley (director/lyricist) and the creative team began researching Jay Gould and his era, and in May, Tom, Lauren, and Jonathan arrived on campus and worked intensively with the IU students who had been cast in the show, which was then known simply as "The Untitled Jay Gould Project." Working with director Tom Ridgley, George Pinney, who was creating the choreography, and musical director Terry LaBolt, the company spent a week of improvising, trying out ideas, scenes, and songs. Waterwell returned to New York, having made choices and decisions based on the May workshop, and the company began to create a musical.

With support from a New Frontiers Grant, Waterwell returned to Bloomington in August, bringing with them four professional actors, Jordan Gelber, Sean McNall, Phillip Hernandez, and Nicole Parker. The IU students from May rejoined the troupe, and the company began intensive sessions of rehearsing, writing, composing, re-writing, choreography, and re-writing (yet again) the new project, which now had a title, *The Wizard of Wall Street*. For three weeks they developed a script and a score, creating a collaborative atmosphere that was both freewheeling and disciplined. *The Wizard* opened on a Thursday evening to an



Mandy Striph, BFA'10, and Jordan Gelber bring magic to *The Wizard*.

appreciative audience, but the work on the piece did not stop until the Sunday matinee. Between opening and closing, songs, scenes, and lines were cut or modified, new choreography was inserted, and 45 minutes were cut from the length of the show.

"This was the best experience we've ever had with one of our Premiere Musicals," George Pinney says. "If we can find other properties like this and collaborating partners like Waterwell, I'd like to do this all the time."

## CLASS NOTES . . .

### BEFORE 1960

**Robert E. Williams**, BA'56, MA'64, was one of five alumni to receive the IU Alumni Association's President's Award — the highest honor the association bestows upon alumni volunteers — during the Cream & Crimson Alumni Weekend in June. The award was presented during a banquet on June 18. Williams, a retired teacher who lives in Bloomington, Ind., is a board member on the IU Singing Hoosiers Alumni Council and was the group's president from 1990 to 1995. He also served on the IU Alumni Association Executive Council from 2000 to 2003. A pianist, he has recorded four albums of music, including *Can't Get "Hoagy" Off My Mind*, featuring songs by IU alumnus Hoagy Carmichael, LLB'26, DMus'72.



1957: *Antigone* (Jean Anouilh). *Antigone* (Judith Frank) confronts Creon (Richard Brown) and her sister Ismene (Judith Steiner) in a production directed and designed by William E. Kinzer, costumed by Richard Scammon, and lit by Gary Gaiser.



## CLASS NOTES . . .

In January, actress, dancer, and musician **Beverly Hubbell Mendoza**, BS'59, joined the Second Strings Orchestra in Los Angeles. She has performed and worked as an intern with A Noise Within repertory theater company and worked backstage at the Alex Theater, both in Glendale, Calif. Mendoza is also a student at the Pasadena Dance Theater and attends three 90-minute ballet classes weekly. A former member of the Singing Hoosiers, she attended the ensemble's 60th anniversary celebration banquet and concert in March. Mendoza's late husband, Calvin K. Hubbell, BS'57, JD'60, and late son, Calvin K. Hubbell Jr., BA'85, both attended IU, and her grandson, Stephen Ross Hubbell, is now a sophomore at IU. Another son, S. Ross Hubbell, is a lawyer and well-known jazz guitarist. Mendoza lives in Montrose, Calif.



1969: *Antigone (Aeschylus)*. Chorus (Charles Railsback) looks on as Creon (Michael Bourne) confronts his son Haemon (Richard Jenkins) in this Indiana Theatre Company production, directed and designed by William E. Kinzer.

### 1960-69

**Susan Kalina Yule**, BS'66, writes that she has retired from Wauconda (Ill.) Schools while her husband, Roger, BS'67, has retired from Shaw Industries, a manufacturer of carpets and flooring. She adds, "We are enjoying traveling, [spending] time with our grandson, and [enjoying] our homes in South Haven, Mich., and Oak Park, Ill."

**Michael Bourne**, MA'69, PhD'77, has hosted the weekly "Singers vUnlimited" at WBGO in Newark for 25 years and the daily "Afternoon Jazz" for 13 years. He has also been writing for *DownBeat* magazine for 40 years (since he was a student at IU). Because of his long service to the magazine, he was invited by *DownBeat* to guest edit the October 2009 issue as part of their 75<sup>th</sup> anniversary celebration.

**Cynthia A. Voigt**, BA'69, MLS'70, is semi-retired and teaches acting in Denver, where she lives.

**Richard Jenkins**, EX, after being nominated for an Academy Award for his performance in *The Visitor* in 2008 is again generating Oscar buzz for his role in *Eat Pray Love* with Julia Roberts.

### 1970-79

**Paul T. Kuritz**, MA'72, PhD'77, has been a professor of theater at Bates College in Lewiston, Maine, since 1978. He teaches acting and

directing for the stage and screen, and he directs plays and films. Since his directorial debut in 1966, Kuritz has directed more than 100 plays throughout the United States, including John Reed's *All the World's a Grave: A New Play by William Shakespeare*, *The Taming of the Shrew*, *Lady Windermere's Fan*, and a stage adaptation of Aldous Huxley's *Brave New World*. Kuritz is the author of several books on acting and the theater. His latest book, *The Fiery Serpent: A Christian Theory of Film and Drama*, was published in 2006. Kuritz lives in Lewiston.

**Alex R. Polner**, BA'79, is director of visual merchandising for Alex Toys in Northvale, N.J. His responsibilities include supervising all design elements for trade shows and regional showrooms, the creation of point-of-purchase displays for retail, and overseeing packaging design and work on product development. Polner lives in Montclair, N.J.

### 1980-89

In January, **DeAnna Cross Rieber**, BA'81, an associate broker with Halstead Property, was honored at the company's annual meeting at the Ziegfeld Theatre in New York City. She received an award for being the agent with the highest gross sales in the Harlem Office for 2009. Rieber lives in New York City.

**Alvia Lewis Frey**, BA'82, MA'84, of Frankfort, Ind., writes, "I am now a parent and family columnist for *Cass County (Ind.) Lifestyle* magazine and teach the third- and fourth-grade Sunday school class at St. Matthew United Methodist Church with my husband, Dan. I am also on the board of directors for the Red Barn Summer Theatre and Friends of the (Frankfort) Library. My daughter Bernadette is a sophomore at IU Bloomington and she was in the inaugural School of Education direct-admit scholars program during her freshman year. She lives in the Collins Living-Learning Center, where I had the good fortune to be a resident assistant for three years. Even after all these years since [my] graduation, IU is still the most beautiful place in the world to visit. My daughter Catherine is a nursing student at Purdue and my son, Charles, 13, attended the IU swim camp this summer. Life doesn't get much better than this!"



1976: Bingo (Edward Bond) Shakespeare (Ronald Wainscott) enjoys a beverage with Ben Jonson (Michael Friedman) in the University Theatre production directed by R. Keith Michael and costumed by Leon I. Brauner. The scenery is by Mark de Arujo and the lighting by K.F. Williams.



1986: *Antigone (Aeschylus)*. Jon Beryl directed this chorus of elders (Brad Tassell, Michael Raymondi, John Max Barger, James Dougherty, Mark Alan Lee, Michael Grant, Scott Allen Johnson, and Doug Long), lit by Brenda J. Bunch in costumes by Robbie Stanton.

Under the pen name Gwen Williams, **Denise Stoner-Barone**, Cert/BA'85, has published her second erotica novel, *Rose Red and Black Bear*, through Red Sage Publishing. Under her pen name Denise Gwen, she published her first young adult novel, *House of Wacks*, which is set in Bloomington, Ind., in 2009. The novel chronicles the adventures of Bloomington teen Jordan Meadows as she works behind the scenes of a horror film set in the Indiana Memorial Union. Local landmarks feature prominently in the book which, claims the author, is "my valentine to Bloomington." Barone's fourth novel, *Judge Not* — which also appears under the pen name Denise Gwen — was published by Wild Rose Press in August. Barone practices law in Cincinnati and lives in Batavia, Ohio.

**Tim Redman**, BA'89, recently welcomed a new daughter, Norah Ryan Redman, into the world.

## 1990-1999

"After starting my career in TV, video, and film production, I segued into PR, marketing, and corporate communications," writes **Terra Hoskins**, BA'94. She adds, "I am [now] looking for opportunities to integrate social media in communications efforts and produce video for the Web." Hoskins lives in Fishers, Ind.

**David G. Muller**, MA'95, PhD'06, presented a paper at the annual MATC conference

in Cleveland (alongside several current IU students), which was entitled "A National Theatre in the Public Sphere: Programming Controversy at the Comédie-Française." After spending May teaching "Contemporary Theatre in London" for Vanderbilt's Maymester Abroad program, David presented another paper entitled "Bajazet '37: A Modular Scenography at the Comédie Française" at the *Scenography Stages the Nation* conference hosted by Regent's College, London, and the Society for Theatre Research (STR). An extended version of this paper is forthcoming in *Seventeenth Century Studies*. David is assistant professor in the Department of Theatre at Vanderbilt University.

In June 2009, **Suzanne Lang Fodor**, Cert/BA'96, completed filming *What If...* with John Ratzenberger and Kevin Sorbo. The film was released in February 2010. In the fall of 2008 she joined The Theatre School at DePaul University in Chicago as an adjunct faculty member. Lang Fodor lives in Chicago.

**Michael Chemers**, MFA'97, was promoted to Associate Professor of Dramatic Literature with Tenure at Carnegie Mellon University, where he is the founding director of the BFA in Production Dramaturgy Program. His 2008 book *Staging Stigma* (Palgrave MacMillan) was the winner of the 2009 ATHE Outstanding Book

Award, Honorable Mention. His latest book is *Ghost Light: A Handbook for Production Dramaturgy* and was released March 14, 2010, by Southern Illinois University Press.

**Jay Ball**, MA'98, is now professor of Theatre History and Literature at the College of Charleston (SC).

**Paul Daily**, BA'98, returned to Bloomington, where he became the new director of the John Waldron Arts Center, which has recently been acquired by Ivy Tech Community College. Paul had been working for Ivy Tech in Kokomo, where he had staged the campus's first theatre production with the Ivy Players Theatre. "I performed in both of the Waldron's theatre spaces when I was a student at IU," he told *Bloom Magazine*. "It was amazing to get that kind of opportunity in school." Paul will be managing the arts center and working on renovating its two auditoriums.

**Hilary Ward Widdifield**, BS'99, cofounded Chalk Repertory Theatre in 2008, winning two Ovation Awards (from the LA Stage Alliance) in their 2009 inaugural season. This fall, their Flash Festival invited 20 writers to create 10-minute plays for one of three spaces. The casts and directors are limited to a maximum of 8 hours of rehearsal for an experiment in "creating theatre without all the bells and whistles." Hilary will also be appearing in an upcoming episode of CSI: Miami with David Caruso and appears in some currently running national spots.

## 2000-2010

**Lauren Cregor Devine**, BA'00, is a composer and the musical director of Waterwell, a New York theater company. She also teaches vocal technique at the Professional Performing Arts School in New York City. Devine's work includes the music for Waterwell's *The Persians: A Comedy About War With Five Songs*, presented in 2005 at the Perry Street Theater and *The Last Year in the Life of the Rev. Dr. Martin Luther King Jr. as Devised by Waterwell: A Rock Operetta* at Barrow Street Theater. Her most recent work *The Wizard of Wall Street* was produced in our own Premiere Musicals program this year, in association with Waterwell. Devine holds a certificate in theater and music from the London Academy of Music and Dramatic Art and a master's degree in music composition from New York University. Her album *No Time for Shy* from Ten Good Records is available on the iTunes Music Store. She lives in Long Island City, N.Y.

**Larry Dooley**, PhD'00, was recently named Chair of the Theatre Department at Columbus State University in Columbus, Georgia.

**Joon Lee**, BA'00, having worked for promotional video production companies for two years in Korea, is now a freelance videographer seeking a good production company.

**Amy R. Johnson**, BA'01, is teaching elementary school special education at Oglesby Elementary on the south side of Chicago. She recently created an after school theatre program for K-4 children in collaboration with the YMCA. After four years with the Chicago Lyric Opera, Amy is now enjoying the chance to share her love of theatre with children through teaching.

**Eric "Happy" Anderson**, MFA'02, was a member of what Ben Brantley in the New York Times said "may be the best supporting cast ever assembled for Shakespeare in the Park" in *The Merchant of Venice* starring Al Pacino. When the production transfers to



1996: Another Antigone (A. R. Gurney). Student Judy Miller (Kyra Himmelbaum) meets with her professor Henry Harper (Jeffery Moore) in the T300 production directed by David G. Muller, costumed by Shannon Lee, on a set designed by Daniel D. Schindler and lit by Rob Schneider.



## CLASS NOTES . . .

Broadway's Broadhurst Theatre October 19, Happy will be part of the cast, which now includes Charles Kimbrough, BA'58, who joins the company to play the Prince of Arragon.

**John Armstrong**, BA'02, MFA'07, is assistant professor of Theatre Arts at Ohio Northern University, where he will be portraying Hamlet this fall.

**Blake Wilson**, BA'03, is currently working as the Education Director for a small company in Brooklyn, The Irondale Ensemble Project. He manages partnerships with local high schools, and oversees a weekend youth theater company, as well as a family workshop series.

**Christina Pumariega**, BA'04, played the part of Viola in *Twelfth Night* in Washington D.C.'s Shakespeare Theatre Company's Free For All, a yearly event where the company offers free performances to the general public.

**Tenaya I. Hurst**, BA'05, graduated from IU with a degree that combined Geology, Theatre and Drama, and Anthropology; she describes herself as a "Geo-AnthropActress." She writes, "I am still in the San Francisco Bay area [and] I just decided to buy a house! I have been keeping busy with my theatre endeavors. My last production was the *SF Follies* ([www.sffollies.com](http://www.sffollies.com)), which was a singing-dancing-comedic-costumic show!! We had a blast and many of us are rejoining to do the next show, *Forever Broadway*. I will be singing my favorite song, "I Hate Musicals" from *Ruthless! The Musical*. I have also started a business. I get hired by elementary and middle schools to teach an hour (or two) seminar about geology. I have fun visual aids, lead the kids through physical demonstrations of the plate boundaries, and bring in some exciting samples. The kids really respond to my enthusiasm, and I teach them that geology is part of our common knowledge and [that] it's important to understand it." Hurst lives in San Jose, Calif. More information about her work can be found at [www.tenayahurst.com](http://www.tenayahurst.com).

**Garlia Jones**, BA'05, began a reading series for Black Playwrights in September 2008 at a new performance space in New York called **the cell**. She was given the title Director of Development that November and became a permanent member of the staff in February 2009. Having just finished her M.F.A. in Playwriting at the New School for Drama in New York, Garlia is now focusing on developing a work she created called *Shoppin' for N.I.G.G.A.S...* (pulling from Tupac Shakur "Never Ignorant Gettin' Goals Accomplished"). Those interested in the project can learn more at [www.shoppinformiggas.com](http://www.shoppinformiggas.com).

**Mike Mauloff**, BA'05, stars in *Josh Jennings for Congress*, a project still in the pilot phase where a man whose mother threatens to kick him out of the house if he doesn't get a job, decides to run for Congress. See more at [www.joshjenningsforcongress.com](http://www.joshjenningsforcongress.com).

**Noe W. Montez**, MA'05, PhD'09, married Alison G. LaRosa, MA'08, at St. Charles Borromeo Church in Bloomington, Ind., in June 2009. Montez works as a dramaturg for the Cleveland Play House, while his wife, a graduate of the IU arts administration program, works as associate managing director of the company. The couple lives in Cleveland.

**Vanessa Ballam**, MFA'06, is a visiting faculty member in the Theatre Arts Department at Utah State University in Logan, Utah.

**John C. Eggert III**, BS'06, is head chef at Sporty's Catering in Bloomingdale, Ill. He lives in Chicago.

**Kiera Davenport Landess**, BA'06, is co-owner with her husband, Rodrick, BA'09, of the New Boswell Brewing Co. in Richmond, Ind. She is also the company's marketing manager. The business takes its name from Ezra Boswell, the first beer maker in the state, who opened his original brewery in Richmond in 1817. The new company makes beers that are inspired by that era, when beers were stronger and more flavorful. Robert Landess came up with the idea to start a brewery as a student at IU East. The couple, formerly of Winchester, Ind., recently relocated to Richmond.

On August 23, **Leigh London Redman**, BA'00, and her husband Tim welcomed Norah Ryan Redman into the world. "Both baby and mom are doing very well," Tim wrote in an email.

**Jason Marr**, MFA'06, is the founding Artistic Director of Hip to Hip Theatre Company, a New York City-based non-profit theatre dedicated to offering free and af-

fordable productions of classical plays. From August 11- 29 Jason produced Hip to Hip's fourth summer of Free Shakespeare in the Park in Queens. A professional company of actors toured *Taming of the Shrew* and *Macbeth* to eight major parks in Queens. Besides producing, Jason played the male lead in *Taming of the Shrew* and directed *Macbeth*. Hip to Hip was recently featured in *The New York Times* ("Summer Shakespeare, Outdoor and Urban" June 4, 2010.) Jason also continues to teach acting at Marymount Manhattan College in New York City.

**Ragen Pruneau**, MA'06 (in arts administration), is working as the Web Content Specialist for Cook Medical in Bloomington. She spent two semesters working with Vicky Crowe in the department's office.

**Rebecca R. Solomon**, BAJ'06, who also worked with Vicky Crowe, is a reporter and news anchor for television station WVLT in Knoxville, Tenn., where she lives.

**Nick Arapoglou**, BA'07, was recently nominated for Best Actor in a Play in Atlanta's Suzi Awards for his performance in *The Storytelling Ability of a Boy* at the Aurora Theatre.

**Heather M. Chapman**, BA'07, works in the marketing department of Defender Direct, in Carmel, Ind. The company, which is one of the largest security and satellite dealers in the Midwest, was



2003: Lysistrata (Aristophanes). Sheila Regan in the name part enjoys a banana on the Ruth N. Halls stage in a production directed by Noah Alexis Tuleja, designed by Van Tinkum, costumed by Amanda K. Bailey, and lit by Becky Hardy.

founded in 1998 by IU alumnus, David P. Lindsey, BS'91, MBA'92. Chapman is also a photographer and owns her own photography business, HMC Photography. She is pursuing a music career performing Christian and country music. An I-Woman in swimming and diving, Chapman lives in Indianapolis.

**Thomas Choinacky**, BA'07, was Camp Director at the Arden Theatre Company in Philadelphia this summer. In September he appeared in *Marisol* with Hope Street Theater and in *Portmanteau*, an experimental, choose-your-own-adventure play he helped create, with the company Applied Mechanics.

Since graduation, **Jessica L. Rothert**, BA'07, has worked with multiple theater companies in the U.S., including a nine-month residency with the Cincinnati Shakespeare Company. Last year she worked in the Tampa Bay, Fla., area, including productions with the Jobsite Theatre, in addition to starring in the one-woman show, *Bad Dates*, with the Stageworks Theatre. Rothert is currently based in Cincinnati, where she recently played the role of Tansy McGinnis in Showboat Majestic's production of *The Nerd*. In addition to acting she has had a variety of experiences in film, TV, commercials, voice-over, and modeling. For more information about her work, visit her Web site, [www.jessicarothert.com](http://www.jessicarothert.com).

**Julia Weiss**, BA'07, wrote and **Anneliese Toft**, EX'07, directed the play *The Somewhat Gelatinous Blob from Beyond the Grave*, a translation of a B-movie parody to the stage that appeared earlier this year in Chicago at the Cornservatory. Also involved in acting for this production were **Kevin Anderson**, BA'07, **Steve Thomas**, BA'09, **Matt Thompson Gripe**, BA'09, **Lindsey Charles**, BA'07, and **Daniel Polonka**, BA'06.

**Mary Elizabeth Monical**, BA'08 (individualized degree in event and liberal arts management), has been living in Fishers, Ind. and working on a master's degree in museum studies at IUPUI for the past two years. Earlier this year, through a work study program, she was working with an organization in Indianapolis called Art With a Heart. Mary worked in the department office for Vicki Crowe for about three years.

**Allison Moody**, MFA'08, has performed in Indianapolis, Chicago, Pittsburgh, and was part of an all-female production of *1776* in

Kansas City this year. After a fall production of *The 39 Steps* in Ohio, she will earn her AEA card. Allison currently lives in New York City.

**Gretchen Sneegas**, BA'08, has had two team leadership opportunities in AmeriCorps in this, her second year of service with the organization. She led a team of twenty in setting up and running the kick-off event for the United We Serve Summer of Service in Washington D.C. and met First Lady Michelle Obama. Then she led a team for the first several weeks it was deployed in Baltimore, working for a company called City Neighbors, to renovate a school to prepare it to be a public charter school.

**Erin Ehlers**, BA'09, is working as an actress in San Diego and doing preliminary work to start her own theatre company.

**Lauren Ellis**, BA'09, is the assistant of programming for R.I.D.G.E. (Raiders Involved in Daily Growth and Enrichment) at the Southwest Dubois School Corporation in Huntingburg, Indiana. In addition to overseeing volunteers for this after-school program for at-risk students, she will assist with the high school musical and a small community theatre in Jasper, Indiana.

**Graham Sheldon**, BA'09, is a producer/host with WealthTV, a national television network based out of San Diego. He recently entered post production on his first hour-long documentary entitled *The Agency: Inside the CIA*, which he also wrote and which will be released in 48 states in December.

**Lilia Vassileva**, MFA'09, who is currently in New York City auditioning and meeting people, recently met with JR Sullivan, artistic director at the Pearl Theatre.

**Harry Watermeier**, BA'09, has been chosen as a Professional Apprentice at the Arden Theatre Company in Philadelphia for the upcoming season, a prestigious and much sought position.

**Dan Reinglass**, BA'10, is now interning at Cathy Taylor Public Relations in Chicago. Cathy, some of you may remember, served as our director of audience development for many years.

**Marcie Smith**, BA'10, is heading to Florida Repertory Theatre in Fort Meyers for a stage management internship this year.

**Taylor St. John**, BA'10, is now teaching theatre at a high school in Kansas City, Missouri.

## Gifts and Giving

The Department is pleased to announce the receipt of three major gifts that will assist us in our mission.

**Tom and Catharine Buck** have provided a gift to the *Production Endowment*, ensuring that we will have funds available for superior productions for many years to come.

We have also created a new scholarship thanks to **Michael Walker**, in memory of his wife, **Theresa Ann Walker**.

We are also pleased to announce the creation of another scholarship, the **Colleen Alexander Award**, given by **Keith Alexander** in memory of his wife, an IU alumna.

These gifts, combined with those of alumni and patrons like you, give us the tools to create engaging theatre and educate tomorrow's professional theatre artists. If you would like to become a part of this mission, please consider your own gift, of any size, to one of our funds, such as the *Theatre Circle Fund*, the *Theatre and Drama Fund*, the *Production Endowment*, or one of our many scholarships.

Gifts can be made through the Department of Theatre and Drama website at [theatre.indiana.edu](http://theatre.indiana.edu) by clicking on the **Give Now** button on the right side of the homepage. You can then see some of the options for giving, and click on the Give Now button there to choose your fund and complete your transaction.

You can also make your contribution by mail to the IU Foundation, PO Box 2298, Bloomington IN 47402-2298.



# Theatre Circle Insights

Published 4 times a year for members of the Theatre Circle

Season 2010-11, Issue 1

## In the Middle of a Pandemic —AIDS and

*A conversation about the AIDS journey into the 21st century opens the series of Theatre Circle Lectures*

The first of the **Theatre Circle Lectures** begins at 5:30 P.M. Thursday, October 7, in the Bridgwaters Lounge of the Neal-Marshall Black Culture Center with a panel discussion about *Rent* and the AIDS it depicts. As one of the panelists has noted, *Rent* has become a period piece, but the dialogue it opens about the urgency of HIV/AIDS education is very much of the moment. The panel will discuss not only the Tony Award-winning musical, but the future of AIDS as a local issue and a global crisis.

Among the participants in this panel are:  
**Kathryn Brown**, M.S., Health Educator,  
Certified Sex Educator

**Doug Bauder**, Director of the Office of  
Gay, Lesbian, Bisexual, and Transgender  
Student Support Services

**George Pinney**, professor of theatre and  
drama, head of musical theatre, and the  
director of *Rent*

**Scott Jones**, Liaison for musical theatre  
and production dramaturg for *Rent*

**Terry LaBolt**, assistant professor of theatre

and drama, AIDS survivor, and musical  
director of *Rent*

Join us for an important, informative,  
and vital discussion.

And mark your calendars for the  
remaining three lectures in our series, each  
beginning at 5:30 P.M. the Thursday prior to  
opening night:

**December 2**, Paula Vogel's Pulitzer Prize-  
winning *How I Learned to Drive* will be



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Enjoy three more issues and acquire insights into six wonderful productions: *As You Like It*,  
*Parentheses of Blood*, *Marat / Sade*, *Major Barbara*, *Take Me Out*, and *A Little Night Music*.

*Theatre Circle Insights*—one of the many benefits of being in the Circle.

discussed by Professor Ken Weitzman, playwright, and Professor Julia Heiman, director of the Kinsey Institute for Research in Sex, Gender and Reproduction **February 24**, Professor Penelope Anderson, English, will consider *The Winter's Tale*, William Shakespeare's comic romance about jealousy, love, betrayal, and justice. And a bear.

**March 24**, Professor Angela Pao, Comparative Literature, will join another guest to discuss *Language of Angels*, a haunting tale—literally—about small town tragedies and lives with large dreams, written by award-winning and internationally produced Naomi Iizuka.

*Previous page: Tim Barbiaux's scenic model, photographed in the lighting studio under lights that replicate the lighting design of Abby Wells for nighttime.*

*This page: Jason Orlenko's costume designs for some of the ensemble. All Rent costume designs on the following pages are by Jason Orlenko.*

**Free On-Campus Parking for the Theatre Circle Lecture Series**

The lectures are being held in the Bridgwaters Lounge of the Neal-Marshall Black Culture Center, on the east side of the south courtyard between the Black Culture Center and the IU Auditorium.

If you have an appropriate permit, you may park in the "A" or "C" or the "Handicapped" spaces around the Lee Norvelle Theatre and Drama Center. If, however, you do not have an IU parking permit, the Theatre Circle has underwritten a permit to provide you with free, convenient parking.

**Just follow these steps:**

1. Park on the top level of the Jordan Avenue Parking Garage after 5:00 P.M. To enter the top level, you will need to take a parking ticket.
2. Walk across the street and take the side-

walk to the north of the Jordan River. Walk past the Neal-Marshall Center, up the outside stairway, turn right and enter the Neal-Marshall Center before the 5:30 P.M. lecture.

3. Enjoy.
4. Following the lecture and the question-and-answer session, meet Tom Shafer, from whom you can pick up a "VTO" (Valid Today Only) parking permit. These permits will be valid only for patrons who have parked on the level after 5:00 p.m..
5. Return to your vehicle and leave the lot. Give the attendant both your ticket and the VTO permit, which will serve as payment for your parking fees.

It's almost too easy. Our thanks again goes out to the board for this strong show of support for the lecture series.



# Everything is

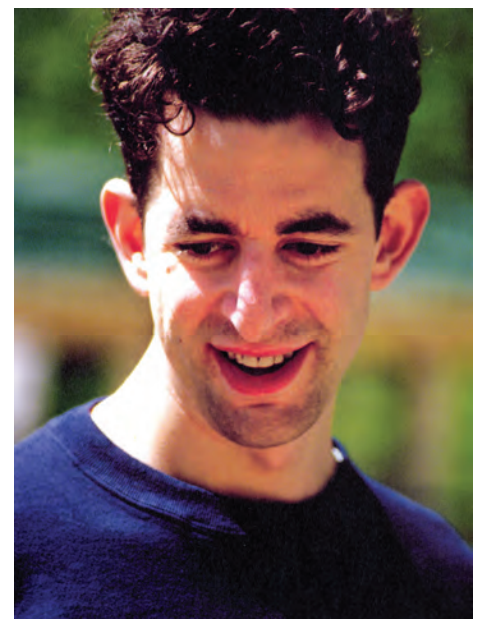
Essays from Scott Jones, Dramaturg, and Terry LaBolt, Musical Director

## Without You

Jonathan Larson (1960-1996) was a Bohemian who lived the life he wrote about in *Rent*. Graduating from Adelphi University in 1982, he moved to New York City. He

became a struggling artist in Greenwich Village, writing his modern version of *La Boheme* and working at the Moondance Diner in the East Village. The concept for *Rent* began development in earnest in 1989, inspired in part by the "Alphabet City" riots of the previous year. *Rent's* first workshop

reading was in 1993. Larson collaborated with colleagues and roommates on the piece, and after many rewrites *Rent* premiered at the New York Theatre Workshop. On January 25, 1996, after final dress rehearsal, Jonathan Larson died of an aortic aneurysm. The Bohemian creator of *Rent* was 36.





The first preview performance of *Rent* was canceled, and the cast held a memorial sing-through at a larger theatre space to accommodate the cast, family, friends and colleagues. *Rent* ran as scheduled at the E. 4<sup>th</sup> Street Workshop address and moved uptown to Broadway, already a phenomenon, opening April 29, 1996 at the Nederlander Theatre. “Rent Heads” lined W. 41<sup>st</sup> Street waiting to buy \$20 front row student rush seats. It was a mega-hit, heralded as revitalizing the Broadway musical. *Rent* received ten Tony nominations and won four, including Best Musical, Best Book of a Musical (Jonathan Larson), Best Score (Jonathan Larson), and Best Featured Actor (Wilson Jermaine Heredia, who played Angel). It was also the winner of the 1996 Pulitzer Prize for Drama, six Drama Desk Awards, three Obies, the New York Drama Critics Circle Award for Best Musical, a Drama League and an Outer Critics Circle Award. *Rent* ran 5,124 performances and closed September 7, 2008, the ninth longest run of a Broadway show to date.

—SJ

## Measure in Love

I have avoided the musical *Rent* for many years. But now, more than twenty years have passed since the events surrounding it took place; the time is right.

I was there, in New York, in 1986. I watched my friends grow pale, go blind, or get pneumonia or cancer, and die. Slowly. Painfully. Dozens and dozens of them. I watched their partners and parents desert them. I watched the doctors and nurses refuse to touch them. I watched the FDA ignore the crisis. And I watched unlikely allies like Elizabeth Taylor and Ryan White become champions in the battle against AIDS. I was diagnosed with AIDS myself in that year of 1986. And for some reason I survived. And I discovered that survival itself can be quite a battle.

I had several months to figure out how to communicate this to the cast of young actors here at Indiana. But I knew that in order for them to understand the piece, I would have to share my experiences. At the first rehearsal I stepped into the center of the room. I gazed down at the model of the set for our production. I had not seen Alphabet City since the 1980s. A wave of grief and sadness swept over me, and I wept

openly. We all did. The wave passed, and I heard myself taking them on the journey, in the present tense. I described the hopelessness, the anger and the fear. I told them how each day I inspected my body for signs of illness: a red blotch, a swollen gland. But in my case these signs never appeared. Most of my adult life has been spent wondering why. But in that moment of speaking to this group of my beloved students, the reason became quite clear. I am the history of AIDS, and I am here to tell the story. Let no one who hears it ever forget. I dedicate my life and work to all those who did not survive the journey.

—TLB

## No Day but Today

*Rent* is a period piece. Just as *A Chorus Line* is a musical set in a specific time with specific cultural references, so, too, is *Rent* a snapshot of a very particular place and time in the city of New York in the era of AIDS. It is 1989-1990.

The inhabitants of *Rent* are disenfranchised, and they are angry. They are disenfranchised because they are poor, because they are artists, because of illicit drug use and because of the specter of HIV infection. These Bohemians are not the happy, quirky Greenwich Villagers presented by Bernstein and Comden and Green. This is not the beatnik counterculture of Jack Kerouac and Alice B. Toklas. This is a harder edged community on the fringes, people who live for today because tomorrow they might be homeless or dead. They do recreational drugs not only as creative persons but also to escape their pain and poverty.

The Bohemians of the East Village in New York had no voice in the era of Reaganomics. With the new presidency of George H.W. Bush, they expect more of the same. The Reagan Administration had ignored the AIDS crisis until it had no choice but to acknowledge the pandemic. Act Up activism had managed to draw some much-needed attention to the health crisis, but the new Bush administration would be equally slow about act on a disease that was devastating the artistic communities of New York.

The characters of *Rent* are the next generation of artists and gay people who saw their last generation die around them. They are struggling without the mentorship

of their older peers because so many of their peers are gone—if not from AIDS, then from drugs. The FDA had just approved AZT, the first antiviral treatment available. However, public AIDS services and HIV healthcare were stigmatized and “ghettoized,” as were its patrons who had no money for healthcare and no health insurance. AZT was prohibitively expensive and often the side-effects were intolerable. Protease Inhibitors and anti-retroviral “AIDS cocktails” would not be available for another five years. The notion of AIDS as a “manageable” condition was not yet on the horizon. This is another reason why *Rent* is a very specific slice in time.

The time of the action in *Rent* is set ten years into the epidemic; *Rent* itself opened on Broadway over fifteen years after AIDS began to appear in America. We are now over thirty years into the global pandemic. The false perception of AIDS as a manageable condition—that it is much like diabetes—is now widespread. Much of our audience, especially teens educated in the American public school system, will have no concept of the decimation of the artist and gay communities of the 1980s. Though many new drugs have saved millions, and the death rate has slowed dramatically, two million died of AIDS in 2008 alone. The legacies of HIV and *Rent* are all too relevant today.

—SJ

## You Are What You Own

Fashion and style came out of the closet in 1969 with the Stonewall Rebellion and the birth of the gay rights movement. Increasingly through the 1970s the influence of gay artists was more visible. In some circles, it even became fashionable to have a gay friend or to profess having had bi-sexual experiences. Inspired by Ziggy Stardust and Glam rock, fashion, hair and makeup took on androgynous qualities. What was otherworldly in the 1970s became commercial in the 1980s, as Annie Lennox, Boy George and the Punk scene broke into mainstream consciousness. Hair was huge and moussed or spikey and short. Men wore eyeliner and ear rings, and everyone had shoulder pads. Homoeroticism loomed over Time Square in muscled underwear ads and Herb Ritts photographs.

It was all “pretty gay”.

Until Gay cancer.

The backlash to this new, unknown sickness was swift. The new and deadly disease was associated with a particular social group, and suddenly no one wanted to be perceived as “gay” any more, regardless of the actual geography of the spreading epidemic. The epidemiologic profile of AIDS in sub-Saharan African, Haiti, and among hemophiliacs was rarely factored into the public stigma. In the public realm, fashion shifted from colorful and edgy to tailored, dark and contained. Flare meant gay and gay meant sick, and the prejudice would stick no matter who joined the ranks of the HIV positive or who was living with AIDS.

Ironically as the 1980s came to an end, shifts in style went counterculture in several ways. Government and society became increasingly conservative and stoic. That meant the emergence of dark power suits. The waif returned with Heroin chic. Calvin Klein and thin were the look, whether that meant business or pleasure. Grunge would emerge from the Seattle music scene and spread through the 90s, followed closely by Gangsta style, the roots of today’s Hip Hop. While looking “gay” was out in the latter half of the 80s, in the ultimate irony, looking homeless or addicted was now a cool style choice as fashion moved into the 1990s (a choice for those that were not actually living in poverty, anyway). This is the time and style of *Rent*.

—SJ

## AIDS/HIV Timeline

- 1959 first known case of HIV, Belgian Congo (DNA identification 1998 of 1959 blood sample)
- 1978 unexplained deaths of otherwise healthy patients in Africa, Haiti, Sweden and US reported
- 1981 “GRID” name applied to infections reported among gay men in the US
- 1981 First I.V. drug user infections identified June 5, 1981 first case of Pneumocystis Carinii Pneumonia reported by the CDC
- 1981 234 confirmed deaths in the US
- 1982 first confirmed Hemophilia transfusion infections
- July 1982 AIDS (Acquired Immunodeficiency Syndrome) named
- January 1982 Gay Men’s Health Crisis (GMHC) founded in NY City
- 1983 HIV virus identified
- March 1985 first antibody test to detect HIV
- July 25, 1985 Rock Hudson makes public his diagnosis of AIDS
- 1986 60,000 AIDS cases and 30,000 deaths world-wide, 16,000 in the US
- March 20, 1987 AZT approved
- March 1987 ACT UP founded in NY City
- April 1987 first public acknowledgment of AIDS by President Reagan, 20,849 US deaths

- April 1987 Princess Diana affects public opinion by attending patients in an AIDS ward
  - November 1987 AIDS Memorial Quilt begun by activist Cleve Jones
  - 1988 “safe sex” introduced by Surgeon General C. Everett Koop
  - 1989 over 142,000 cases of AIDS reported to the World Health Organization
  - 1990 over 100,000 deaths from AIDS in the US since 1978
  - August 1990 Ryan White Act passed by Congress providing care for AIDS patients
  - December 1995 first protease inhibitor (combination therapy cocktail) approved by the FDA
  - 1995 20 million people living with HIV, 1 million new infections, over 1 million deaths that year
  - 1996 first year that death rates slowed since 1978
  - 2009 33.4 million people living with HIV, 2.7 million new infections, over 2 million deaths that year
  - 2009 more than 25 million deaths worldwide since the beginning of the epidemic
- SJ

*Statistics from: ACT UP - AIDS Coalition to Unleash Power, AEGIS - AIDS Education Global Information System, CDC - Centers for Disease Control and Prevention, WHO - World Health Organization*







## David Lindsay-Abaire and *Rabbit Hole*

David Lindsay-Abaire's *Rabbit Hole* is, so far, his most seriously realistic play, exploring the pain and grief that is felt by parents of a child who has died. Becca and her husband Howie are in the process of re-making their lives, both together and apart, and the play follows them into a topsy-turvy world—down a Wonderland-like rabbit hole—where everything that means anything has been turned upside down. Lindsay-Abaire handles his characters and their situations with respect and candor, creating a theatrical experience that is intimate,

moving, and deeply affecting.

Born in early 1970s, the son of a mother who was a factory worker and a father who worked delivering fruit in Chelsea. David Lindsay grew up in working-class Boston. (He took the “-Abaire” when he married actress Christine Abaie.)

At age 12 he won a scholarship to the Milton Academy in Milton, MA, a Boston suburb. As a ninth grader in high school Lindsay quit the wrestling team to try out for the school play. He wrote three plays in high school—one for each of his sophomore through senior years—where, in 1984, *Mario's House of Italian Cuisine* became his first staged play.

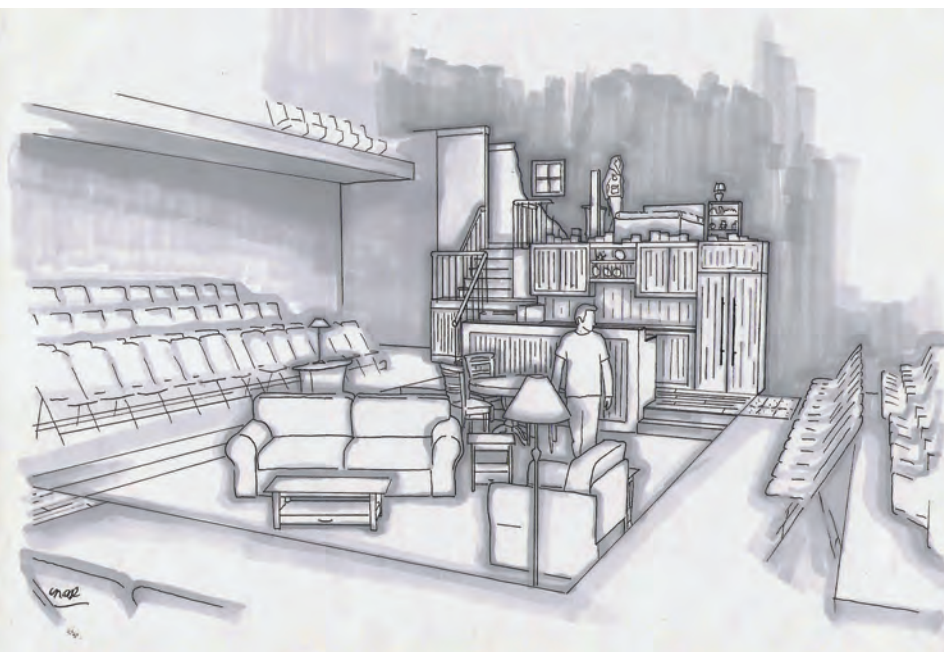
He attended Sarah Lawrence College in New York, studying acting. He wrote *A Show of Hands* as a result of some playwriting courses, and its staging by the college decided his vocation. “It dawned on me,” he told an interviewer, “that playwriting seemed so much easier than acting.”

After graduation he wrote a few plays and was admitted into the Julliard School's Lila Acheson Wallace American Playwrights Program. Julliard's program was (and is) prestigious, difficult to get into, but a tuition-free graduate education. Lindsay's teachers were Marsha Norman and Christopher Durang.

In the late 1990s, having completed the two-year program at Julliard, Lindsay-Abaire received a number of productions at the SoHo Rep in New York (*A Devil Inside*, *The Lil Plays*, *Snow Angel*). In 1999, he began an association with the Manhattan Theatre Club that continues to this day. The MTC produced *Fuddy Meers*, a bizarre comedy about a woman who awakens with no memory each morning. In his review of the production Vincent Canby noted that “Lindsay-Abaire is, possibly, an original. He also can write lines that haunt as they amuse.” For *Fuddy Meers* Lindsay-Abaire was nominated for the 2000 John Gassner Prize.

In the early aughts, Lindsay-Abaire began writing screenplays. He is credited with *Robots* (2005) and *Inkheart* (2008), but doesn't stake much on these credits. Hollywood, he says, pays “you through the nose

*Two designers for Rabbit Hole: Linda Pisano. Costume designs for Nat and Izzy. Nick Passafiume. Scenic design.*



and in return you have no power. They do what they want with your script, and they give you pages of notes, and they contradict themselves 17 times over."

Lindsay-Abaire's next play was *Kimberly Akimbo*, the tale of a young woman who ages quickly, due to a genetic malfunction. It was commissioned by the South Coast Rep in Cosa Mesta in 2001 and was mounted by the Manhattan Theatre Club in 2003. The play was many things at once, wrote Ben Brantley in the *Times*: "a shrewd satire, a black comedy and a heartbreaking study of how time wounds everyone. And while its tone initially suggests a dysfunctional family sitcom, ... the production keeps confounding your expectations of how you're going to respond to a given scene." *Kimberly Akimbo* was nominated for the Outer Critics Circle Award for Outstanding Off-Broadway Play.

*The Wonder of the World*, also staged by the Manhattan Theatre Club, followed *Kimberly Akimbo* in a 2001 production. Featuring Sarah Jessica Parker as a wife who leaves her husband to explore her dreams in Niagara Falls, the play was not as successful as *Kimberly Akimbo* or *Fuddy Meers*. Critics hinted that Lindsay-Abaire was losing his deft touch with the bizarre and absurd. Indeed, some reviewers suggested that the playwright was becoming formulaic, creating absurd, bizarre worlds and characters

which might only be found in one of his plays.

So Lindsay-Abaire took on other kinds of theatre. He went through the musical theatre workshop at New Dramatists and began collaborating with composers and lyricists, resulting in an adaptation of the book and movie *High Fidelity*, which experienced a very short run in December 2006.

Earlier that year Lindsay-Abaire also changed directions in his writing of non-musical plays. He wrote the very non-eccentric *Rabbit Hole*, which played at the Biltmore Theatre for 100 performances (including previews) in early 2006. *Rabbit Hole* was nominated for five Tony Awards, including Best Play, and was awarded the 2007 Pulitzer Prize for Drama.

"I've wanted to take a stab at a naturalistic play," Lindsay-Abaire told the Cleveland *Plain Dealer*, discussing *Rabbit Hole*. "The seed was planted when I was a student at Juilliard School in the late 1990s. Marsha Norman said, 'Write about what scares you.'

"When I became a dad a few years later, I heard some stories about friends of friends whose children had died suddenly. Marsha's comment came back to me. This is the thing that frightens me most. And then I thought maybe there's a play in this fear."

Michael Bloom, who directed the production for the Cleveland Play House,

views the play as a "post-9/11 play," not dealing with the events of September 11, 2001, but focusing on the grief and emptiness that followed. Lindsay-Abaire agrees, at least partially, with Bloom's assessment: "We had a very dear friend who died in the World Trade Center that morning," he told the *Plain Dealer*, "and in writing *Rabbit Hole*, in addition to fear, there was the idea of grieving. We're still grieving as a country. Exploring that was very much a part of my writing process."

Lindsay-Abaire continues his work. He wrote the book and lyrics to the very successful *Shrek The Musical*, which was nominated for the Tony for Best Musical and Best Book of a Musical and the Drama Desk Award for Outstanding Book of a Musical. *Shrek* closed after two years and 441 performances at the Broadway Theatre.

The playwright has also kept his attention on Hollywood. Until the production was put on hiatus, he was the screenwriter for *Spider-Man 4*, and his screenplay for *Rabbit Hole* has been filmed, starring Nicole Kidman, and will be released this year.

In February 2011 the Manhattan Theatre Club will present David Lindsay-Abaire's latest play, *Good People*, at the Samuel J. Friedman Theatre.

Directed by Fontaine Syer, David Lindsay-Abaire's *Rabbit Hole* plays at the Wells-Metz Theatre October 22, 23, 26-30.

## Professor Ken Weitzman to Head M.F.A. Playwriting Program

This spring the College of Arts and Sciences approved the continuation of the M.F.A. playwriting program in the Department of Theatre and Drama. Because of hiring constraints and tight budgets, the program had been under review for the past two years.

In September, Ken Weitzman, assistant professor in theatre and drama, was appointed the head of the playwriting program and will begin the work of restructuring the program and recruiting graduate playwrights. Ken has been teaching our undergraduate playwriting courses during the past two years.

Ken has had a productive year, so far. His full-length play *Arrangements* was published by Samuel French this summer. The winner of the 2003 L. Arnold Weissberger Award, *Arrangements* has been produced in the UCSD Baldwin New Play Festival and by the Atlantic Theatre Company. The

*San Diego Playbill* called *Arrangements* "a beautiful 'arrangement' of hilariously inventive comedy and well developed, touching drama."

Also this summer Ken's *Hominid*, created in collaboration with the Out of Hand Theatre Company in Atlanta, opened the Oerol Festival in Holland under a production by a theatre company named The Lunatics, who also toured the play to Germany. Ken's one-man play *Fire in the Garden* will be produced February 12-27 at the Indiana Repertory Theatre, and his *The Catch* will run for five weeks at the Denver Theatre Center, beginning in January.

Ken is excited about the potential the new studio theatre will offer to play development at IU. "We'll have a space in which new plays can receive workshops and open up a process heretofore not available to our students." He looks forward to helping create a playwriting program within the department.





# FACULTY NOTES . . .

**Lara Southerland Berich** spent her third summer as one of four drapers for the Santa Fe Opera in Santa Fe, New Mexico developing costume patterns, conducting fittings, and leading her team through work on *Madame Butterfly*, *Magic Flute*, *Tales of Hoffman*, the premiere of *Life is A Dream*, and *Albert Herring*. As of last year she began teaching Costume Technology II every semester. She has developed and will be teaching the following new costume courses for Indiana University in a three year rotation beginning this spring: Understructures for Historical Garments (corsets and petticoats of all time periods), Period Patternmaking and Construction (historical patternmaking from 1400-1900), and Men's Tailoring. As always, she continues to make patterns and conduct fittings for IU theatre shows as well as guide students through show projects and lab work in the Costume Studio. She worked last fall with Cardinal Stage Company as costume designer for *boom!* and again with the IU modern dance program on their winter concert.

**Paul Brunner** began a research project this past summer examining the process of scenery strike in regional and educational theatres. As part of his ongoing research of Sustainable Scenery, a New Frontiers Travel Grant is funding Paul's travel to theatre venues where he will observe and document the activities surrounding the dismantling, removal, and disposal of stage scenery. Paul was also busy this summer as a Vice-Commissioner for USITT and prepared conference programming for the 2011 USITT National Conference in Charlotte, NC. He also began serving on a Computer-Aided Drafting (CAD) Graphic Standards Committee with USITT. Most importantly, Paul enjoyed time with his wife, Emilia, and their two children, Nathan and Mary. They're expecting a new baby later this winter.

**Bruce Burgun** received 2010 Summer Instructional Development Fellowship (SIDF) from the Office of the Vice Provost for Undergraduate Education to devise curricula for two new courses in Acting for the Camera that will be offered in the fall semester of 2010. His research took him to various institutions well established in teaching acting for the camera classes including an extensive observation at the Professional Actors Lab in

Toronto. Bruce's article on Lee Strasberg was accepted by *Dramatics* magazine and will be published in their October issue. Bruce was also selected by the International Collegiate Theatre Festival to participate in the 2010 Familiarization Tour of the Edinburgh Fringe Festival in Edinburgh, Scotland. He traveled to Scotland along with faculty from twenty colleges and universities from the United States to study first-hand the procedures of presenting a college production in an upcoming Fringe Festival. Bruce also completed his three-year term on the Executive Committee of the American Theatre Critics Association. As a member of ATCA, Bruce served on the committee selecting the Eugene O'Neil Theater Center for the 2010 Regional Theater Tony Award. The award was presented at the annual Tony Awards celebration on June 13, 2010.

**Naomi Cohenour**, the department's Accounts Supervisor, completed her MBA in Accounting from Indiana Wesleyan University with a 4.0 grade average. Congratulations!

**Amy Cook's** book *Shakespearean Neuroplay: Reinvigorating the Study of Dramatic Texts and Performance through Cognitive Science* (Palgrave Macmillan) is available this October. In August, she presented on the current issues in cognitive science and theatre as well as on Shakespeare on film at the Association of Theatre in Higher Education conference. She is chairing a session on cognitive science in theatre studies at the American Society of Theatre Researchers conference in November. She also has two essays coming out in edited collections this year, one on the idea of "nothing" in *Henry V* and the other on *King Lear* and the relationship between science and performance.

Departmental secretary **Vicky Crowe** was recently honored for her 30 years of service to Indiana University.

In May **Fred Duer**, our head of scenic design, was made an Associate Professor with tenure. More congratulations!

**Ray Fellman**, in his continuing relationship with NYU's Graduate Musical Theatre Writing Program, was invited to serve as a musical director in early May for a series of

readings of new musicals. He then travelled to the Fulton Opera House in Lancaster, Pennsylvania as musical director and conductor of the Kopit/Yeston *Phantom*, working again with Marc Robin, as he did last summer on *Les Miserables*. At the end of June, Ray travelled to the Eugene O'Neill Theatre Center in Waterford, Connecticut to serve as music director for *Buddy's Tavern*, an official selection for this year's National Music Theatre Conference. Written by Raymond De Felitta, Kim Oler and Allison Hubbard, it won the Richard Rogers Award and will receive a three week workshop in a NYC theatre in January 2011. Ray will continue to serve as musical director for the project alongside Warren Carlisle. Ray also made his debut performance at the Public Theatre's Joe's Pub in July performing a concert version of a new musical called *Amandine*. In July and August, Ray collaborated with Susie Mosher on a one woman show entitled *The Great Daisy Theory*. Ray also performed another summer season of *Brandon and Ray's Broadway at the Beach*. This weekly Monday Night cabaret show included performances by, among a number of award-winners, cast member of Broadway's *The Lion King* and IU alumna **Robyn Payne**, BA'06. Ray also continues to perform in *The After Party*, winner of multiple awards, on Friday nights on 42nd St in NYC at the Laurie Beechman Theatre. In *The After Party*, Ray is always thrilled to see IU musical theatre alumni grace the stage. This past summer saw performances by recent graduates **Aly Bloom**, BA'09, **Quinto Ott**, BA'09, **Jake Haynie**, BA'10, **Katia Malarsky**, BA'08, and **Bradley Wantz**, BA'09. Also current students Hana Slevin, Lawrence Evans and Cosmo Clemens were able to make their New York Cabaret debut with Fellman behind the piano. Ray has been invited to return to Ecuador this fall for master classes and a brief remount of the Spanish translation of *Sweeney Todd*, the original production of which, mounted with director and IU alumna **Chia Patino**, was the first Sondheim work ever produced in Ecuador and the first musical produced at the Teatro Nacional Sucre in Quito. Also coming up locally, Fellman will be acting, singing and playing the piano alongside newly appointed adjunct theatre faculty member **Susan Swaney** in the Cardinal Stage production of *Souvenir*.

Emeritus Professor **Roger Herzl's** recent article "Between Literature and Theatre : Who Owns *The Misanthrope*?" appeared in a festschrift to Marvin Carlson, our former director of graduate studies whom Roger replaced in 1986. The title of the festschrift is *Changing the Subject: Marvin Carlson and Theatre Studies, 1959-2009*, published by the University of Michigan Press.

**Patricia Kennedy**, the department's arts administrator, is on leave and undergoing treatment for illness in Colorado. We wish her the very best and hope for a speedy recovery.

**Terry LaBolt** served as musical director for *The 25th Annual Putnam County Spelling Bee* at the Brown County Playhouse and also in the same role for *The Wizard of Wall Street*.

For the IU Midsummer Theater program, **Nancy Lipschultz** taught the high school students "Acting Shakespeare" and also directed *Lovers in Shakespeare* for the final presentation of the program. She did a voice over for Equilibrium Pilates Studio in Birmingham, Michigan and coached dialects for Cardinal Stage Company's production of *The Grapes of Wrath*. At Brown County Playhouse, she appeared as Boo Levy in *The Last Night of Ballyhoo* as an Equity Guest Artist.

In addition to directing *The Last Night of Ballyhoo* at the Brown County Playhouse, **Dale McFadden** continued as Director of The Midsummer Theatre Program with faculty members **Nancy Lipschultz**, **Charles Railsback** and **Adam Noble** and MFA actor **Henry McDaniel** assisting him with the program. They had a group of talented and motivated high school students from around the country which came to take theatre classes and to learn more about our Department and Indiana University. Undergraduates Anna Rose Heyman, Courtney Crary and Elijah Willis served as counselors to the program. Dale also directed *Terre Haute* by Edmund White, a play inspired by the correspondence of author Gore Vidal and Oklahoma City bomber Timothy McVeigh. It played at Crossroads Repertory Theatre and Indiana Repertory Theatre.

**Murray McGibbon**, for the first time since he was appointed to the faculty in 1996 took the summer "off". On July 8th, in San Francisco, he was inducted into the "Order of Merlin - Shield" for his "Con-

scientious support of the International Brotherhood of Magicians and its Objects and steadfast adherence to the highest standards of Magic", at a glittering function attended by magicians from all over the world.

Murray travelled to Durban, South Africa, with his children James (13) and Catherine (11) and attended the Switzerland vs Spain World Cup Match at the Moses Mabhida Stadium. He painted over 20 water-color paintings, and added to his collection of KwaZulu/Natal photographs which are on sale at four galleries in South Africa, and one in Bloomington. He wrote 4 major grants which will be submitted this fall, and completed work on his director's book for *Hay Fever* that opens at the Ruth N Halls Theatre in November.

In addition to his role as producer for the Lee Norvelle Theatre and Drama Center, Premiere Musicals and the Brown County Playhouse, **Jonathan Michaelsen** directed *A Clean House* this past year, as well as *The 25th Annual Putnam County Spelling Bee* at the Brown County Playhouse. He has overseen the renovation of the old theatre building which will be complete by October 2010. Jonathan also spearheaded the Department's successful reaccreditation through the National Association of Schools of Theatre (NAST). He is currently on the board of NAST and serves on the editorial board of the *Journal of Performing Arts Leadership in Higher Education*. Jonathan looks forward to the continued growth and challenges of the Department of Theatre and Drama as he enters his seventh year as Chair.

**Adam Noble**, after years of intensive study and training, earned the designation of Certified Teacher with the Society of American Fight Directors this summer. He was one of only 18 candidates nationwide, and shares the distinction with less than 175 others in the United States. As part of the Teacher Certification Workshop, he served on the faculty of the National Stage Combat Workshop, put on by the University of North Carolina School of the Arts.

Noble also served as the violence coordinator and movement coach for *The Nerd* at the Brown County Playhouse, *The Grapes of Wrath* with the Cardinal Stage Company, and *Camelot* with Beef & Boards Theatre in Indianapolis.

This fall, Noble is making the most of his pre-tenure leave by traveling to Western

Europe and Central Asia to continue studying and teaching combat, stage movement and performance. A highlight of his sabbatical will be teaching a month-long master class at the Ilkhom Theatre of Mark Weil in Tashkent, Uzbekistan (for which he was awarded a CAHI Travel & Research Grant). This cultural exchange will culminate in a studio performance of a new devised work, created with the Ilkhom Theatre School.

In addition to inoculating a newly diabetic cat named Gus, **George Pinney** choreographed *The 25th Annual Putnam County Spelling Bee* at the Brown County Playhouse and traveled to Southern Illinois University Carbondale to direct/choreograph *The Drowsy Chaperone* for the Summer McLeod Playhouse. George authored and received a New Frontiers Grant to support Waterwell Theatre Company in its creations of *The Wizard of Wall Street*, for which he also supplied the choreography.

**Linda Pisano** again directed the department's study abroad course in London. This year all but two students were graduates including costume and scenic design, directing, MA and PhD students. They saw many productions throughout London theatres and guest lecturers included author and Guardian theatre critic Michael Billington, British historian Hallie Rubenholdt and playwright Collin Teevan. She then presented a paper at the ATINER conference in Athens, Greece entitled "From Antigone to Zirzabelle, the Costume Designer as Dramaturge and Artist" in which she explored the use of vestimentary codes and socio-political influence in the development of the visual character. Linda also wrote and published an article "The Purposes and Focus of Research for the Costume Designer" in the September issue of *Stage Directions* magazine. This summer she also designed *The Last Night of Ballyhoo* at Brown County Playhouse, taught T230 and began pre-production on the world premiere of the new opera *Vincent* by composer Bernard Rands at the Jacobs School of Music; she is also beginning production on a co-production of *The Diary of Anne Frank* with Indiana Repertory Theatre and Pioneer Theatre which is scheduled for the spring. Linda also enjoyed spending some time with her family by the pool and adopting another wonderful large dog from the Humane Society in Bloomington.



In May and early June **Rob Shakespeare** presented, with colleagues from the Universities of Minnesota and Utah, sessions at Light Fair International (largest gathering of Lighting Designers in the world) and the American Institute of Architects National Conference in Miami titled *Designing Visually Accessible Spaces*. This was the first series of professional sessions where they presented the results of their on-going research, supported by a grant from the National Institute of Health. Most of his summer focused on new research initiatives supported by this grant. In August, Rob developed the projection and scenic environment for an immersive multimedia staged choral performance of *PASSION with tropes* by Don Freund, to be staged on the Halls stage in May 2011. Supported by a \$50,000 grant from New Frontiers, and with the support of the Department of Theatre and Drama, the production is a collaboration between faculty members in Choral Performance, Music Composition, Fine Arts, Telecom-

munications and Theatre and Drama, with stage direction by graduate student Jonathan Courtemanche.

After performing *The Year of Magical Thinking* at Indiana Repertory Theatre last February and March, **Fontaine Syer** spent May in London, observing graduate workshops in Shakespeare acting at the Royal Shakespeare Company and the Globe. She will do *The Year of Magical Thinking* again at the Repertory Theatre of St. Louis this January.

**Ronald Wainscott**, PhD'84, traveled to Athens, Greece with **Kathy Fletcher** (BA'77, PhD'86), where he presented a paper at the International Conference of Fine and Performing Arts. They explored and photographed important ancient theatrical sites, such as the Theatres of Dionysus, Delphi, Epidauros and the Roman Odeion theatre below the Acropolis. They also traveled to Normandy in France, where they visited with Emeritus faculty **Roger**

**Herzel** and his wife Sharon, before visiting the museums and theatres of Paris. Ron and Kathy are now under contract for the fourth edition of *Theatre: Collaborative Arts* and Ron completed two more chapters of his current book-in-progress, *A Modest History of Immodesty on the Stage*.

**Ken Weitzman** agreed to join the board of New Harmony Project – a nationally recognized, two-week playwriting conference held at New Harmony, Indiana. His play *Hominid* (created with Out of Hand Theatre Company (where he is the playwright-in-residence) toured Germany and the Netherlands and was featured as one of the opening performances at the Oerol Festival in the Netherlands. In January, his play *The Catch* will premiere at the Denver Center Theater Company and in February his *Fire in the Garden* will premiere at Indiana Repertory Theatre. His play *Arrangements*, winner of the L. Arnold Weissberger Award, was published this summer by Samuel French.

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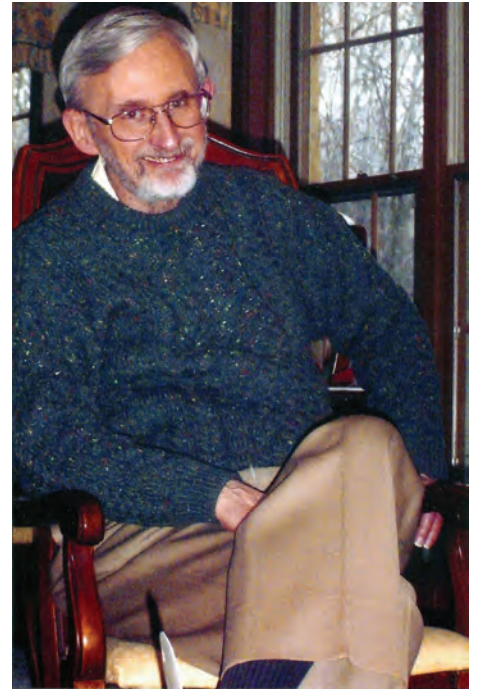
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David Edward Albright served as president of Theatre Circle last year, a task he carried out with grace, imagination, and leadership. On August 17 he passed away peacefully at home at the age of 73. David, an Indiana native, received a B.A. and a master's degree in journalism from Indiana University in 1958 and 1959, respectively. During his journalism years at IU, David served as the editor of the *Indiana Daily Student*. After leaving IU, he also received a second master's degree and a Ph.D. in international relations from Columbia University. After many years of service for the federal government—in the military, teaching the military and in other capacities—David and his wife Ruth decided to return to their “roots” in Bloomington, Indiana, in 1994. Since that time, David was involved in a number of volunteer activities in the Bloomington area, including the National Society of Arts and Letters, Bloomington Worldwide Friendship, the Bloomington Rotary Club, and of course, the Theatre Circle. The family requested that, in lieu of flowers, memorial contributions be made to the Theatre Circle. A memorial service was held in the Ruth N. Halls Theatre on Saturday September 11. David will be greatly missed by the department and the Theatre Circle membership he served so well. We are dedicating our production of *Rent* to his memory.

## THEATRE CIRCLE CALENDAR

2010-2011

### OCTOBER 2010

Thursday, October 7, 5:30 PM

#### Theatre Circle Lecture

*Rent*

Bridgwaters Lounge

### NOVEMBER 2010

Monday, November 8, 4:00 PM

#### Board Meeting

Von Lee Conference Room

Friday, November 19, 5:30 PM

#### Dinner with Director and Designer

*Hay Fever*

Neal-Marshall Grand Hall

### DECEMBER 2009

Thursday, December 2, 5:30 PM

#### Theatre Circle Lecture

*How I Learned to Drive*

Bridgwaters Lounge

### JANUARY 2011

Monday, January 10, 4:00 P.M.

#### Board Meeting

Von Lee Conference Room

Friday, January 21

#### Cabaret Evening

Tiime and Place TBA

*continued on p. 24*



# STAGES



## DEPARTMENT OF THEATRE AND DRAMA

INDIANA UNIVERSITY  
College of Arts and Sciences  
Bloomington

275 N. Jordan Avenue  
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Rainbow Printing Production  
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### FEBRUARY 2011

Thursday, February 24, 5:30 PM

#### Theatre Circle Lecture

*The Winter's Tale*  
Bridgwaters Lounge

### MARCH 2011

Friday, March 4, 6:15 P.M.

#### Dinner with Director and Designer

Neal-Marshall Grand Hall

Monday, March 7, 4:00 P.M.

#### Board Meeting

Von Lee Conference Room

Thursday, March 24, 4:30 P.M.

#### Theatre Circle Lecture

*Language of Angels*  
Bridgwaters Lounge

### APRIL 2011

Friday April 22

#### Theatre Circle Annual Meeting

*Anything Goes*  
Time and Place TBA

### DATES TBA

Middle School visit to Theatre Class  
Ph.D. Paper Readings  
Ralph L. Collins Memorial Lecture

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Indiana University Theatre Alumni

Indiana University - Department of Theatre and Drama

Indiana University Alumni Association

Indiana University Student Advisory Board  
*Remember Dramaprom?*



This March, Tony Award-winning actor Ben Vereen visited the department and presented a master class in the lobby of the IU Auditorium, working individually with B.F.A. students, who surround Mr. Vereen in this photo: (front row:) William Reilly, Julia Mosby, Brooks Wood, Charnette Batey; (back:) Mandy Striph, Ariel Simpson, Lovlee Carroll. For more stories about visitors to the department, see page 6.

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