

# STAGES

Theatre Circle INSIGHTS Special Edition - Fall 2011

Indiana University Department of Theatre and Drama

## *Stages and Insights*

For the past several years the first issue of *Theatre Circle Insights*, our donor newsletter, has been published in combination with *Stages*, our alumni newsletter, and it has proved to be a happy combination. Alumni and Theatre Circle members may 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 the first productions of the season.

This issue has articles that cover a wide range of topics: class notes for our alumni; recent visitors to the department; the Indiana Festival Theatre; alumni who have appeared on Broadway or won awards in Chicago; a reunion of New York City-area alumni; faculty activities; as well as articles that focus on the upcoming lectures, a conference, and an appearance by playwright and actor Ellen McLaughlin.

We hope you enjoy this issue of *Stages* and *Theatre Circle Insights*!  
—Tom Shafer, editor



### **Among our newest alumni, the class of 2011**

**Front Row:** Henry McDaniel, MFA; Abby Rowald, MFA; Lydia Dawson, MFA; Matthew Martin, BFA; Julia Mosby, MFA; Julianne Clifton; Rebecca Masur;  
**Second Row:** Jonathan Courtemanche, MFA; Joseph Arello; Jessica Rayburn; Mary Malooley; Ilana Mollick; Samantha Gurnick; Katherine Taylor; **Third Row:** Sarah Fischer, MFA; Anna Blankenberger; Sara Isom; Kevin Love; Kerry Ipema, BFA; Catherine Suffern; Isabel Dieppa; **Fourth Row:** Robbie Steiner; Jennifer Sheshko, MFA; Amelia Vanderbilt; Nick Passafume, MFA; Arthur Whittenberger; Matthew Herndon; Anna Heyman; Stephanie Feeley; **Fifth Row:** Christopher Wood, MFA; Thomas Robson, PhD; Russell Stout, BFA; Clayton Gerrard, MA; Elisabeth Wurm; William Angulo, BFA; Gina Ricci, BFA; Jennifer Saltiel; David Coleman, Kaitlyn Esther; **Sixth Row:** Will Lockhart; Andrew Vosper; Martin Brent, BFA; Kelly Lusk; Chelsea Gill; Kelsey Sheppard; Emily Mohler; **Back Row:** Tyrone Van Tatenhove; Eric Van Gucht; Tommy Wilson

Photograph by John Edward Kinzer, taken at the Graduation Brunch held at the IU Theatre in May



# Indiana Festival Theatre

## Summer Theatre Comes to Bloomington

This last summer the department took on an exciting new challenge—opening a professional theatre on the IU campus. The **Indiana Festival Theatre** had an extremely successful inaugural season, both artistically and educationally. We presented Meredith Wilson's *The Music Man*, Eugene O'Neill's *Ah Wilderness!* and William Shakespeare's *The Comedy of Errors*. We were able to employ a company of over 130 students, professionals, faculty and staff— from actors to technicians, from musicians to prop masters. The **Festival Theatre** exceeded the goals established for ticket sales, fundraising, and attendance.



**INDIANA  
FESTIVAL THEATRE**

The **Indiana Festival Theatre** created a number of summer firsts for the Department:

- ★ We produced a large-scale summer musical that provided excellent experience for many of our BFA musical theatre students.



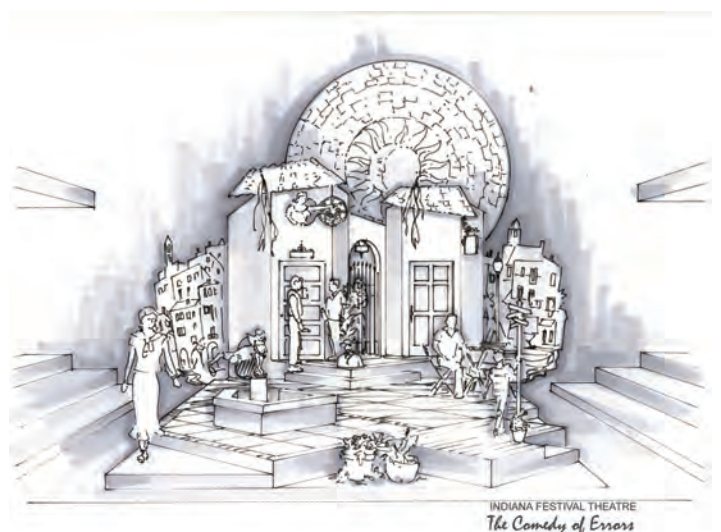
- ★ We gave Shakespeare a well-deserved presence on campus during the summer.

- ★ We presented *The Comedy of Errors* and *Ah, Wilderness!* in repertory. Repertory is great training for actors as they create two roles, one in each show. It is also provides exciting challenges for designers and technicians as the sets, lights and costumes must be changed on a daily basis— sometimes even between a matinee and evening performance!

- ★ The **Festival Theatre** brought new theatergoers to campus, helping to grow our future audiences. By partnering with groups like the Convention and Visitors Bureau, local restaurants, hotels, and summer camps, we helped Bloomington and the local economy.

- ★ We created a High School Intern program that provided local students with a summer professional theatre experience.

- ★ We provided professional theatre internships to students enrolled in IU's Arts Administration program.



## Continued Growth and Future Goals

In the future we will create a new play workshop as part of the festival by bringing playwrights to campus in order to work on and present their scripts. This will be exciting for our students, providing excellent training in new play development as well as creating an environment for playwrights to grow their work.

Plans are also being made to present a summer children's show to complement the main season, attracting an entirely new audience to our theatres.

Finally, we hope the **Indiana Festival Theatre** will help make IU and Bloomington a point of destination for audiences from Indiana and beyond. We are proud of our first season, but there is much work to be done as our new theatre grows!

—Jonathan Michaelsen



**Illustrations:** Fred M. Duer contributed to the look and feel of the Indiana Festival Theatre in a big way. He not only designed the logo (previous page), banners, and the decor of the Michael Lobby for the Festival, he designed the scenery for all three of our productions. Previous page: Fred's design for *Main Street* in *The Music Man*; *Harod Hill* (Taylor Crousore)

conducts the boys band in the final scene of the musical; Sid (Rob Johansen) steadies Richard (Thomas Crosby Beaver) as the rest of the family looks on in *Ah, Wilderness*; Fred M. Duer's design for *The Comedy of Errors*; and (this page) a moment of discovery in Shakespeare's *Comedy*.

# Dedication and Renewal

On June 17, the Wells-Metz Theatre hosted a ceremony that dedicated the new and renovated facilities in the Lee Norvelle Theatre and Drama Center. President Michael A. McRobbie welcomed honored guests, which included many of the university trustees; Karen Hanson, Provost and Executive Vice President; Daniel Kelley, the Principal Architect of MGA Partners, who created the complex; and Patrick A. Shoulders, the Vice Chair of the Trustees of

In 2002, the Lee Norvelle Theatre and Drama Center added another chapter to the life of [the Fine Arts Plaza], and tonight the celebration continues in the newly renovated west wing of the Lee Norvelle Theatre and Drama Center.

This wonderful new facility draws on the long and illustrious history of IU's Department of Theatre and Drama in the College of Arts and Sciences as a training ground for talent. IU Theatre and Drama students have studied under the tutelage of award winning performers. They have helped stage the great Greek classical comedies and tragedies of Aristophanes, Sophocles, Euripides, and Aeschylus along with the most modern works by the likes of Neil Simon and Arthur Miller, along with the immortal works of Shakespeare. They have gone on to lead distinguished careers on stage and screen.

The innovative facility we are celebrating today will strengthen those traditions.

Indiana University.

A monologue by Abby L. Rowold, MFA'10, from *The Comedy of Errors*, entertained the audience and separated the program's remarks from the dedication ceremony itself. Daniel Kelley handed over a "key" to the IU Theatre to Patrick Shoulders, who, in turn, passed it to President McRobbie, so the university might symbolically open the facility to students, faculty, and the public.

Of course, this is no ordinary structure. Essentially, it is a building within a building that includes this Studio Theatre, the Movement Studio on the floor just above us, classrooms, and offices. This is a building worthy of the ambitions and dreams that our outstanding students and faculty bring to it.

And this building has no ordinary history. As many of you know, this renovation was originally envisioned as part of the construction of the Lee Norvelle Theatre and Drama Center. When I was named president in 2007, the theatre space that surrounds us and now breathes with new life and energy, then, did not. I considered it my duty to prioritize this project, and it was a great pleasure to watch it develop

President McRobbie receives the key to the Lee Norvelle Theatre and Drama Center.

The event ended with the cast from *The Music Man* giving a preview of the opening production of the Indiana Festival Theatre, performing a rousing "Ya Got Trouble." That is exactly what we did not have on that pleasant, warm afternoon.

Following are some of the remarks of Michael McRobbie, which welcomed people to the dedication.





under the capable leadership of Jonathan [Michaelsen], Rob Shakespeare, George Pinney, and other members of the Theatre and Drama faculty. Thanks also go to Tom Morrison, Vice President for Capital Projects and Facilities for the important role he has played in shaping this project.

This space represents years of determination, dedication, and intellectual effort all directed towards strengthening and honoring Indiana University's great traditions in the arts and humanities.

Such facilities are for the humanist and the artist the equivalent of the laboratories or the supercomputers of the life scientist or the computer scientist. They are also an essential part of the rich cultural heritage of this community and this state. They open a door between the university and the broader community, allowing us to share the remarkable talent of our faculty and students with our community.

Perhaps most importantly, they represent the depth of the university's commitment to training the next generation of scholars, performers, and artists. This new facility will help nurture their talent and build their dreams.

We all can look forward to the fulfillment of that promise.



*The cast of The Music Man closes the dedication ceremony in the Wells-Metz Theatre with a rousing "Ya Got Trouble."*



*The renovated building includes a voice studio, two fully equipped lecture classrooms, a studio to teach acting for the camera, and many practice rooms for scene study and vocal work. Above, the University Players, the department's undergraduate production troupe, rehearses and performs in the new Studio Theatre. Right, Professor Adam Noble teaches in the new movement studio.*



# Visitors to the Department

Over the past year, the department welcomed several IU alumni guest artists and teachers. Among them:

**Jane Page**, MFA'80, the first M.F.A. director to graduate from IU's directing program, has worked nationally and internationally as a freelance director, acting coach, and educator. During the 2010-2011 academic year, Jane taught several courses for the department and directed our production of *Angels in America*, which was well received. This summer, she directed *The Great Goddess Bazaar* for the Denver Center



Jane Page talking with Gerry Pauwels at the Crowe-Railsback reception. Two of her latest productions include *Angels in America* and a reading of *I Am Herbert* with Marion and R. Keith Michael.

Theatre Company. The production then traveled to the Edinburgh International Fringe Festival for an additional two-week run. Jane will return to DCTC in October to direct a production of *The Adventures of Tom Sawyer*. Jane will be teaching at IU during this fall semester before beginning her new position as the Head of the Directing Program at the University of California, Irvine. Jane most recently directed R. Keith Michael and Marion Bankert Michael in a staged reading of *I Am Herbert* in the Studio Theatre.



**Michael Heitzman**, BA'87, in Telecommunications with a Theatre and Drama minor, and **Ilene Reid**, BS'86 (School of Business), were on campus this August as the co-creators of this season's Premiere Musical, *Happily Ever Chloe*. The new musical had four workshop performances in the Wells-Metz Theatre. These performances reflected the earliest development of the script and score for *Happily Ever Chloe* and were therefore presented with minimal design. In the fall of 2012, *Happily Ever Chloe* (along with Michael and Ilene) will return for further development in a more extensive production. Michael and Ilene are the Grammy-nominated songwriters of "Throw That Girl Around" from the Broadway musical *Swing!* Their musical *Bingo* (the winning musical) was honored with the 2007 Bay Area Critics Association Award for Best Musical and had a successful Off-

Broadway run. The team's recent musical *Vices: A Love Story* was produced at the Caldwell Theatre, where it was nominated for eight 2010 Carbonell Awards, including Best New Work and Best Musical. It is currently running at Theatre Aspen. *Variety* called *Vices* "a minor miracle . . . a sensual celebration." In addition to having several TV and film scripts in development, the duo wrote for the NBC series "Just Deal." Their sitcom *Scott Free*, developed with Barbra Streisand's production company, Barwood Films, and Kelsey Grammer's production company, Grammmnet, was purchased by Paramount Pictures. Michael and Ilene are currently developing an original score for the upcoming Broadway musical *Genius*, based on the book by Patrick Dennis. Both are members of The Dramatists Guild, BMI and the Writers Guild of America, East.



Ilene Reid and Michael Heitzman, left, and, above, the cast of *Happily Ever Chloe*.

Likewise, **Nicole F. Parker**, BA'00, returned to Bloomington in order to develop and workshop a new musical, *Kissing Frogs*, with the Bloomington Playwrights Project. Nicole collaborated with Professor George Pinney (choreographer) and the BPP for the production, the entire cast of which was made up of our musical theatre students. While working on the book for *Kissing Frogs*, Nicole was also a featured soloist in Theatre Circle's Cabaret, "A Grand Night for Singing." This event raised over \$4,500 toward the goal of purchasing a new baby grand piano for the department.



Other visiting scholars and artists included actor **Sandra Duncan**, who performed as Judith Bliss in Noël Coward's *Hay Fever*, directed by Murray McGibbon. Her professionalism and experience informed a strong performance, and her personable teaching was a model for students both in the classroom and on the stage.

In November, **Scott Kaiser**, The Voice Specialist for the Oregon Shakespeare Festival, conducted a weeklong session with students, including a special forum for directors.

In late January the director **Gavin Cameron-Webb** visited for two days, leading audition workshops for M.F.A. actors, discussing how to move into the professional world following graduation, and sitting down with his wife, guest director **Jane Page** to give a public presentation, "A Life (Actually Two) in the Theatre." Gavin will join the IU faculty for the second semester of this year and direct our production of *A Midsummer Night's Dream*.

### Two Collins Lectures

There were two guests appearing under the banner of the Ralph L. Collins Memorial Lecture Series this spring. **Phillip Zarrilli** arrived in February for a weeklong intensive residency with our MFA actors before delivering his lecture, "...presence... as a question and emergent possibility: a case-study from the performer's perspective." In this lecture, Zarrilli presented a case-study of practice-based research that used phenomenology and audience reception to specifically interrogate "presence" from the performer's perspective inside a performance event—*Told by the Wind*. Zarrilli is internationally known for training actors in psychophysical process through Asian martial/meditation arts, and as a director/performer. *Psychophysical Acting: an intercultural approach after Stanislavski*, Zarrilli's long-awaited book on the process of training actors through a psychophysical approach based on Asian martial arts and yoga, was published in

2009 by Routledge Press (London). The book includes a DVD-ROM by Peter Hulton. It was awarded the ATHE 2010 Outstanding Book of the Year.

**Carol Burnett** performed her one-woman show, *Laughter and Reflection*, at the Indiana University Auditorium on April 18, 2011. The previous day, she conducted question and answer session specifically for IU Theatre and Drama students, faculty, and staff. Described as "A Conversation with Carol," both events followed the format of *The Carol Burnett Show* of shaping personal reflections and comedic sketches around audience questions. A major force in television—her *Carol Burnett Show* ran for 11 years, averaging 30 million viewers a week (unheard-of numbers in the current era of split audiences) and garnered 25 Emmy Awards, making it one of the most honored shows in television history. In 2001, TIME magazine named her show as one of the "100 Best Television Shows of All Time."



To the left, Mr. Zarrilli.



To the right, Ms. Burnett.

## Retiring Personalities

Rakesh Solomon, Vicky Crowe, and Charles Railsback Retire from Theatre and Drama

### Rakesh Solomon

In late December, Professor Rakesh Solomon let it be known that he had decided to take an early retirement following the end of the spring semester. Rakesh joined the faculty in 1988, having received his Ph.D. from the University of California, Davis in 1986. He specializes in two distinct areas: American theatre and Indian theatre. His other areas of research cover contemporary British theatre and theatre historiography. His work on these areas has appeared in

such scholarly journals as *Theatre Journal*, *Theatre Survey*, *TDR: The Drama Review*, *Journal of Performance Studies*, *Theatre Research International*, *American Drama*, *Forum for Modern Language Studies*, *Religion and Theatre*, *Comparative Literature Today: Theory and Practice*, and *International Journal of the Humanities*.

His research has also been published in several edited volumes, including *Cambridge Companion to Edward Albee* (Cambridge), *Edward Albee: A Casebook* (Routledge),

*Alan Ayckbourn: A Casebook* (Garland), *Reader's Guide to Literature in English* (Fitzroy Dearborn), *Writing and Rewriting National Theatre Histories* (Iowa), *In Search of the Historical Scene: Perspectives on Theater Historiography* (Taiwan), and *Modern Indian Theatre: A Reader* (Oxford). He has also served as the editor of *South Asian Review*.

Rakesh is the author of *Albee in Performance*, with a Foreword by Edward Albee (Bloomington: Indiana University Press, 2010), *Kichaka-Vadha - Text and Documents*,

*Translated and With Historical and Critical Commentary* (London: Anthem Press; forthcoming), and *Globalization, History, Historiography: The Making of a Modern Indian Theatre* (London: Anthem Press, January 2012).

His research has been funded by senior fellowships from the National Endowment for the Humanities and the American Institute of Indian Studies. He has served as an evaluator for *PMLA*, *Theatre Journal*, *Theatre Research International*, *Theatre Survey*, *International Journal of the Humanities*, *International Journal of Interdisciplinary Social Sciences*, *Journal of Asian Studies*, and the Arts and Humanities Research Board (UK).

Rakesh has also served as chair of the nominating committee of the American Society for Theatre Research, as a member of the nominating committee of the American Theatre and Drama Society, and as a member of the executive boards of the Association for Asian Performance, South Asian Literary Association, and the American Theatre and Drama Society.

In April the department hosted a luncheon to honor Rakesh. Speakers included Jonathan Michaelsen, Dale McFadden, Noe Montez, Deana Nichols, and Murray McGibbon. Among the tributes read was a note from playwright-director Edward Albee, the subject of study of much of Rakesh's professional life:

Dear Rakesh,

Congratulations on your splendid early retirement package. It will allow you to proceed unencumbered in your life's work -- which is to make us more fully aware of the values a creative life in the theatre can afford us.

Incidentally, your work on my practice as a director taught me more

about me and my craft than anything else I've read.

Thanks, I think.

Love,

Edward

Rakesh and his wife June, who is on the faculty of the Kelley School of Business, continue to reside in Bloomington.

### Vicky and Charles

In late spring, Indiana University offered a retirement option to eligible employees that departmental secretary Vicky Crowe and undergraduate advisor Charles Railsback accepted; they retired from the ranks as of June 30. On September 15 the department hosted a reception for the two staff members, who were honored and applauded and appreciated and sent their way into a new phase of their lives.

### Vicky Crowe

In July of last year, Vicky Crowe celebrated her 30<sup>th</sup> anniversary as an IU employee, 22 of which were as our departmental secretary. In many ways, Vicky was the machine that ran the department, coordinating databases, supervising the script library, managing all travel, assisting with accounting and undergraduate student services, and, on occasion, providing Marilyn Norris with a sharp pencil. In 2000 she was honored with IUB's prestigious Staff Merit Award, selected on the basis of exemplary job performance and special efforts to improve and support Indiana University. Vicky contributed to the department in special ways, collecting and preserving old photos and articles related to our productions and history, offering advice and perspective—sometimes with a hug—and providing guidance and support to students, faculty, and staff. We'll miss her good humor, hard work, and contagious laugh.

### Charles Railsback

Charles Railsback first came to IU in the late sixties to work on his Ph.D. in theatre and drama. He was a member of the Indiana Theatre Company and was friends with Michael Bourne, Kevin Kline, and Richard Jenkins, among others. He was taught by the professors who, essentially, founded the graduate program in the department: Hubert Heffner and Richard Moody, with whom he became close friends. He took what was to be a brief leave of absence to teach at Doan College in Crete, Nebraska, and was head of their theatre program for seventeen years. He returned to IU in 1995 and became our undergraduate advisor. He completed his dissertation in 1996, *Michel Saint-Denis and the Organic Theatre*, and has been "Dr. Railsback" ever since.

The impact Charles Railsback has had upon our graduates is enormous. There are many alumni who made it through the university (in a timely manner) only because of Charles's attentive, careful counseling. He provided advice (often in the form of empowering questions) about life, careers, and courses to almost 1,000 students over his years as their advisor. Many chose to become majors or to attend IU based on their initial meeting Charles. When he was introduced at the annual Graduation Brunch (a tradition he established), the graduating seniors and their families always responded with a roar of applause: they knew who had been in their corner for four years.

Many alumni share the wishes sent by Arian Moayed to Charles in remarks that were read at the retirement reception: "Congrats, Charles. Much love. Thank you for your passion. Thank you for your optimism. Thank you for your love. Thank you, thank you, thank you. Break legs in this retirement."

*Left, Rakesh Solomon with friend and subject, Edward Albee. Below, Vicky Crowe and Charles Railsback.*





# Alumni play Broadway, win awards in Chicago

A number of New York-area alumni appeared on Broadway this year, and a nice percentage of them were part of Waterwell, the company that collaborated with the department on the 2010 Premiere Musical *The Wizard of Wall Street*. Waterwell has continued to develop *Wizard* during the year, giving the newest version of the musical by Jonathan A. Goldberg, **Tom Ridgely**, BA'01, and **Lauren Cregor Devine**, BA'00, a staged reading on July 30. It was part of the Make Your Own City Arts Festival in Brooklyn.

**Erik "Happy" Anderson**, MFA'02, is a member of the Waterwell Theatre Company, and was a cast member of the summer reading of *The Wizard of Wall Street*. He was part of the ensemble in *The Merchant of Venice*, which played at the Broadhurst Theatre from November through February of this year. The play opened in the summer at the Public Theater's Shakespeare in the Park then moved to the Broadhurst, where it made back its \$3.45 million investment. The New York production featured Al Pacino as Shylock, and the Chicago production, which opened at the Bank of America Theatre March 15 for a two-week run, had F. Murray Abraham taking over the role.

Another Waterwell member, **Nicole Parker**, BA'00, co-starred with Donna Murphy in *The People in the Picture*, a new musical about a former star of Yiddish Theatre, now a grandmother, who shares her past with her granddaughter over the resistance of her daughter Red (Nicole's part), a comedy writer who is not interested in looking back. *The People in the Picture*, produced by Roundabout Theatre, opened in April at Studio 54.

**Rebecca Faulkenberry**, BA'06, who majored in both English and IMP [musical theatre], was in the national tour in the role of Sherrie in the five-time Tony

Award-nominated arena rock musical *Rock of Ages*. She moved right from the tour to the Broadway production, which opened at the Helen Hayes Theatre on March 23.

**Elizabeth Stanley**, BS'01, played Dyanne in *Million Dollar Quartet*, the musical that opened at the Nederlander last April about the early days of Sun Records, its owner Sam Phillips, and its early stable of singers, Elvis Presley, Carl Perkins, Johnny Cash, and Jerry Lee Lewis.

**Colin Donnell**, BA'05, is currently appearing as Billy Crocker in the Roundabout Theatre Company's production of *Anything Goes* at the Stephen Sondheim Theatre in New York City. Donnell is part of a cast that includes Tony Award winners Sutton Foster and Joel Grey in the 2010 revival of Cole Porter's musical comedy classic. Kathleen Marshall, a Tony Award winner for *The Pajama Game* and *Wonderful Town*, is the director and choreographer of the musical comedy. A video, prominently featuring Colin and the rest of the cast during rehearsal, can be seen at <http://bit.ly/fsONfD>. The play opened in April and its run has been extended into 2012. For his portrayal of Billy Crocker, Colin was nominated for the Drama League Distinguished Performance Award, the Drama Desk Award (outstanding actor in a musical), and the Outer Critics Circle Award (outstanding featured actor in a musical).

Another alumnus and Waterwell member, **Arian Moayed**, BA'02, reprised his role of Musa, an Iraqi translator, alongside Academy Award-winner Robin Williams in *Bengal Tiger at the Baghdad Zoo*. Previews began in early March at the Richard Rogers Theatre in New York, and the show opened March 31. For his work in *Bengal Tiger*, Arian received the Theatre World Award, was nominated for The Drama League's Distinguished Performer Award, and was

nominated for a Tony Award for Best Supporting Actor. Arian has been cast as Edgar in the Public Theatre's upcoming production of *King Lear*, which opens October 18.

Meanwhile, in Chicago: **Emily Schwartz**, BA'01's play *The Three Faces of Doctor Crippen*, performed by her Strange Tree Group as part of the Steppenwolf Theatre's Garage Rep series, was very well received by critics and public. A comic exploration of three possible versions of the life and death of the notoriously inept British murderer, Emily's play was given reviews for which a premiere production usually just wishes, to cite but one example: "Of the trio of works on display [at the Garage], it is 'The Three Faces of Doctor Crippen,' the Strange Tree Group's immensely clever, darkly funny, playfully musical, visually sophisticated English music hall-style crime-of-passion parody that gets top prize here." Hedy Weiss, *Chicago Sun-Times*. **Cory Aiello**, BA'05, **Stuart Ritter**, BA'02, **Scott Cupper**, BA'02, **Carol Enoch**, BA'02, **Matt Holzfeind**, BA'02, **Kate Nawrocki**, BA'02, and **Rebecca Phend**, BA'03, are members of the production. (Emily is the Artistic Director of the Strange Tree Group, in addition to writing plays, and was featured in the March/April issue of the *Indiana Alumni Magazine*.) *Dr. Crippen* played through April 24 at the Garage. In June Emily won the Non-Equity Jeff Award for Best New Work for *Dr. Crippen*, while The Strange Tree Group won for Best Ensemble, sharing that award with The Lord Chamberlain's Men for a co-production of *Shakespeare's King Phycus*.

## And speaking of Broadway: Calling all IU Theatre and Drama Alumni living in New York City

Did you study in the IU Department of Theatre and Drama? Do you currently live in New York City? If you answered YES to both of these questions, listen up!

In an effort to unite IU T&D alumni living in New York City, Allison Moody, MFA'08, and Matthew Buffalo, MFA'09, in association with the Department of Theatre and Drama are forming a new Alumni group and want YOU to be involved. The 1st Annual IU Theatre New York City Reunion will take place in April 2012 around

the department's B.F.A. New York Senior Showcase.

Come connect and reunite with other Hoosier artists living in NYC and help strengthen IU Theatre's presence in the city. The IU/NYC Connection will also be a wonderful tool for graduating IU theatre students making the transition from Jordan

Avenue to the Great White Way.

To be informed of IU Theatre NYC news and events, please send your **name, degree, year of graduation** and **current email address** to [IUTheatreNYC@gmail.com](mailto:IUTheatreNYC@gmail.com).

We're excited to meet you!



# CLASS NOTES . . .

## 1960S

**Charles Leinenweber**, BA'62, lives in Irvine, California, where he writes and is an adjunct professor of sociology at UC Irvine. His latest movie, *Buttermilk Sky*, which he wrote and produced, has wrapped shooting and is in post-production. Charles, a Bloomington native, is the nephew of Catherine Feltus Preston and Robert Preston, and as such, was an enthusiastic supporter of the Indiana Festival Theatre production of *The Music Man* this summer. He returned to campus in June and created two exhibits related to Catherine and Robert and *The Music Man*, one of which was displayed in the Lilly Library and the other in the IU Theatre lobby.

**Edward Stern**, MA'69, has been the Producing Artistic Director of the Cincinnati Playhouse in the Park for the past twenty years. Recently, the Cincinnati Playhouse honored his twenty years of service by creating the Edward Stern Endowment for Artistic Excellence, a five million dollar fund to be used to ensure the financial and artistic future of the Playhouse. The theatre has already raised \$2,765,000 in pursuit of their goal to raise three million dollars for the fund by the end of 2011. Howard Tomb, the campaign chair for the endowment, remarks, "Under Ed Stern's leadership, the Playhouse has become one of the most notable and respected regional theatres in the nation. This endowment will not only honor and celebrate Ed's remarkable 20 years of artistic leadership at the Playhouse, but will also help us to ensure that the talented artists who deliver a superb theatre experience each and every time will receive competitive compensation." Ed has announced that this will be his last season as head of the Cincinnati Playhouse in the Park.

## 1970S

In February, the Indiana Association of Public Schools Superintendents named **Philip M. Boley**, BA'72; MS'77; EdS'84, as District III Superintendent of the Year. Boley, who retired as superintendent of Clinton Central School Corp. in December, served Clinton Central Schools as superintendent from 2005. Boley is chairman of the evaluation committee for the Council on Standards for International Education Travel and has visited China twice as part of Key Leaders trips. The Indiana Association of Public Schools Superintendents awards the



1978: A family portrait of characters in Pinter's *The Homecoming*, directed by Howard Jensen. 1<sup>st</sup> row: Deborah Hull, Michael Connolly. 2<sup>nd</sup> row: Ronald Wainscott, Rory L. Swan, Kevin Barry, P. Nicholas Jones. The set is by Mark DeArujo, costumes by Tanda Dykes, and lighting by Gary Gaiser. (IU Archives 78-35.2)

title annually to one Indiana public school superintendent in each of its eight districts. Boley lives in Greenfield, Ind.

## 1980S

**Jeff Coussens**, MFA'83, is currently the chair of the Department of Theatre Arts at Augustana College in Rock Island, IL. After receiving his MFA from IU he went on to teach on the performance faculty at the School of Drama, University of Oklahoma until 1987, when he accepted a teaching post at Augustana, where he has been ever since.

**James Ferguson**, BA'88, is a successful New York burlesque performer, known as Tigger, "The King of Boylesque." He won the first-ever King of Boylesque title at the Burlesque Hall of Fame in Las Vegas 2006. In terms of traditional theatre, he has recently performed in original plays with and by Taylor Mac, including the Obie-winning *The Lily's Revenge* at HERE, *The Walk Across America for Mother Earth* at La MaMa, and *Red Tide Blooming* at PS 122. He also spent much of the past year working on Target Margin's 20th-anniversary production of *The Tempest* at HERE. And this summer, James married Scott Parent.

**Joy Shayne Laughter**, BA'81, who attended IU under her birth name Barbara J. Blewett, is the author of *Yü: A Ross Lamos Mystery*, the first novel in the projected Ross Lamos detective series. In the book — published by Bloomington, Indiana-based Open Books Press — Lamos, a "karmic detective,"

expert art dealer, and psychic, becomes embroiled in a 2,000-year-old murder case. Laughter returned to Bloomington in 2007 where she works as a communications associate for the Lakota Language Consortium, a Native-American language revitalization program, volunteers for community radio station WFHB, and is working on two more Ross Lamos mysteries.

## Lia Mortensen,

BA'88, recently acted in *The Big Meal* for Chicago's American Theatre Company. The production is currently up for two Joseph Jefferson

Awards, Best Play and Best Ensemble. Lia is a new ensemble member of Provision Theater, where she will perform in a musical adaptation of *Spoon River Anthology* this spring. In November 2010, she directed her first production, William Inge's *Bus Stop*, for The Den Theatre, where she is also a company member.

**Michael Raimondi**, BA'88, owns Union Editorial, a production company in Los Angeles and New York, which recently cut the films *Tron*, *Project Nim*, *Skyline*, and *Freakonomics*. The company has cut hundreds of commercials, including the Darth Vader VW commercial, which won a Gold Lion at Cannes. Mike is a founding member of the Fireflies Ride (Leuka), in which production people ride bicycles 800 miles through the French Alps in June and 650 miles from San Francisco to Los Angeles in September to raise money for Children's Leukemia. It is sponsored by RSA and Ridley, Tony and Jake Scott. To date, over \$2 million has been raised.

**Jeff Spencer**, BA '89, just ended a six-year stint as the Drama Director at Marquette Senior High School. Last year, the school did *Into The Woods* and *The Diary of Anne Frank*. Jeff is on the boards of Lake Superior Theatre and the First Nighters Club (booster club for the university theatre program), and regularly acts in shows for LST. This summer, Jeff was in *The Love List*, and last summer he performed in *The Last 5*

## CLASS NOTES . . .

*Years* and *Twelfth Night*. He is the co-founder of the Vertigo Theatre Company ([www.vertigomqt.com](http://www.vertigomqt.com)).

Under the pen name Gwen Williams, **Denise Stoner-Barone**, Cert/BA'85, has published her second erotic 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, Indiana, 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." Stoner-Barone's fourth novel, *Judge Not* — which also appears under the pen name Denise Gwen — was published by Wild Rose Press in August. Stoner-Barone practices law in Batavia, Ohio, where she lives.

## 1990S

**Deren P. Abram**, BA'92, is an Emmy Award-winning producer, director, writer and editor. In 1998, Deren formed his own company, Film Pharm, Inc., where he continues to serve as the company's Visual Supervisor and CEO. Deren is also co-founder and president of Marbaelee Media, llc., a Colorado company creating and providing video entertainment through a wide variety of distribution platforms. Prior to his work in Colorado, Deren worked on a number of film and television projects in Hollywood. Some of these projects and clients include: HBO's *Tales from the Crypt*, Food Network's *Everyday Italian*, *The ESPY Awards*, *X-Games*, *ABC Sports' NFL's Monday Night Football*— for which he won an Emmy (2003) and was twice nominated in 2004. Other clients include: IFC, Sundance Channel, ESPN, History Channel, Sony, Triumph, Disney, E!, PAX, USA Network, HBO, Documentary Channel, Fox Movie Channel and Comedy Central. After the tragic deaths of his mentors, Bob Clark and Dom DeLuise, Deren focused his efforts on two documentaries *Clarkworld* (2009) and *According to Dom* (2009) to honor the two men. Deren now resides in Denver with his wife and two children. His current TV and film projects include: *A Well-Seasoned Kitchen* (PBS Series in development); *Seedlings* (a feature documentary about school gardens); and *Spotlight America* (a travel/destination

TV Series that premieres October 2011)

**Jay Ball**, MA'93, recently devised/directed *Flight Out of Time* about the Cabaret Voltaire for Charleston Piccolo Spoleto Festival (2011) and just directed/opened Shakespeare's *Antony and Cleopatra* for the College of Charleston, where he teaches Theatre History.

**Heather M. Chapman**, BA'07 is recording a country CD in Nashville, Tennessee. She adds, "I [also] run my own photography business [and] I will complete my MBA in November. I work in the marketing department of a Fortune 500 company called Defender Direct. The owner [**David P. Lindsey**, BS'91; MBA'92] graduated from IU too." Chapman lives in Indianapolis.

**Ben Clark**, BA'99, is Assistant Professor of Public Budgeting, Finance, and Administration at Cleveland State University.

**Emily Leatha Gleichenhaus (née Everson)**, BA'95, is the artist behind *Sing Books with Emily*, a "Singing Storytime." As she mentions on her website, Emily "sings picture books made from favorite songs (or songs sure to become favorites) [in order to] preserve and convey our musical heritage. By singing these songs (using the books as vehicles to convey the words, stories, ideas and images), and sharing the songs with each other (especially children!), we participate in the human history of the songs by giving them life and interpreting their stories and ideas in the present day. When we sing with children, we gift these songs (and the experience of sharing them) to future generations."

**Gina Grimes Kelley**, BA'91, teaches theatre to underprivileged children in urban Nashville, TN. In Summer 2011, she did a teaching internship with Tennessee Shakespeare Company, attended the Tennessee Arts Academy, and was certified in International Baccalaureate theatre training in Austin, TX. The International Baccalaureate organization is a worldwide educational system, emphasizing process learning rather



2000: *The chorus of horses* (Jayson Wickenkamp, James Bezy, Slade Morgan, Jesse Talley, and Brad West) surround the boy Alan (Bradley M. Fletcher) in *Peter Shaffer's Equus*, directed by Murray McGibbon, on a set by Jared H. Porter, in costumes by Amanda K. Bailey, and lighted by David Lapham. The choreography is George Pinney's. (IU Archives 0000793.4)

than product oriented learning (teaching to tests).

**Keith Hale**, MFA'96, is currently teaching drama full time at William Jennings Bryan High School in his hometown of Omaha, Nebraska. This fall he will be developing and piloting a new course to teach English Language Learners (ELL) students, using drama.

**Kristin J. Ingersoll**, BA'92 [theatre and drama minor], MS'02, is an instructional designer at the U.S. Department of State's Foreign Service Institute. She designs online courses for diplomats and other Foreign Service personnel. Ingersoll recently started a blog, <http://tiltedonmyaxis.blogspot.com>, where she shares "stories, poems, and other random thoughts." Ingersoll lives in Alexandria, Va.

**Rob Johansen**, MFA'95, was honored to be a part of IU's new Summer Theatre Festival, performing Sid in *Ah, Wilderness!* and Angelo in *Comedy of Errors*. Rob will be in three shows this fall and all of them with his wife, Jen. The first is *God of Carnage* at The Human Race Theatre Co. in Dayton, Ohio. The next two will be at the Indiana Repertory Theatre where Rob will be Cassius and Jen, Portia in *Julius Caesar*, and then they will end the year together in *A Christmas Carol*.

**Suzanne Lang Fodor**, Cert/BA'96 is currently an adjunct professor of theatre and performance studies in the Theatre School at DePaul University and can be seen in the upcoming film, *Contagion*, to be released in



October.

**Ben Livingston**, MFA'90, has enjoyed relatively steady work as an actor in motion pictures and television. Recently Ben turned to screenwriting and created *The Raven*, a screenplay that recounts the last days of Edgar Allan Poe's life, wherein the writer tracks down a serial killer who seems to be using the methods of Poe's stories. The film, starring John Cusack as Poe, wrapped early in March and is scheduled to be released March 9, 2012.

**Doug Long**, MA'89, MFA'95, recently directed Barbara Lhota's *Strangers & Romance* for Strangeloop Theatre in Chicago and Aristophanes' *The Frogs* for the College of DuPage. Doug teaches and is the Director of the First-Year Program at DePaul University. Those who remember Doug's kids Adam and Sarah during their earliest years in Bloomington will be interested to know that they're both in college now.

**Joel Markus**, BA'96, is thrilled to join the Walnut Street Theatre as Production Manager after a very successful ten year run at the Indiana Repertory Theatre. Joel's other credits include both production management and stage management for four years at Geva Theatre Center in Rochester, NY; five summers at the Weston Playhouse in Vermont; American Players Theatre in Spring Green, Wisconsin; and North Shore Music Theatre in Beverly, Massachusetts. Some of Joel's favorite gigs have been being part of the stage management staff for Bill Cosby, The Monkees, CBS Sports NCAA Final Four Tribute with Jim Nantz & Greg Anthony, Howie Mandel, and Peter, Paul, & Mary. Joel was recently awarded with a Creative Renewal Fellowship by the Arts Council of Indianapolis and Eli Lilly.

**Clare Mottola**, MFA'96, is the chairperson of the performing arts department at the Ethical Culture Fieldston School in the Bronx, where she oversees dance and theatre. Clare recently received a Southwind Teaching Fund, awarded to faculty members who display excellence in their work. Her most recent production, *Ragtime*, welcomed **Chris Tomaino**, MFA'96, as Dialect/Vocal Coach. Clare's company, mtp!, continues to produce *Cherry Picking*, a festival of new plays, featuring **Steven Cole Hughes**, BA'95, and **Chris Tomaino**, among other alumni. Clare recently completed work on her Yoga Teacher Training certification and is now teaching Yoga. She lives in NY with her husband, Jon, and two sons, Liam and Abe.

**Chris Noke**, BA'91, has been working

tech for the Broadway production of *Billy Elliot* at the Imperial Theatre, and works periodically at Lincoln Center. Recently, he designed lights for a show written, directed and performed by John Strasberg and had the opportunity to take an acting class led by Tony Greco (Phillip Seymour Hoffman's acting coach for *Capote*). Chris was excited to note, "Phil stopped by the class at one point. I was able to talk with him briefly about acting."

**Chris Petrelli**, BA'98, is happy to announce that his son, Dylan Gabriel Petrelli, was born at 10:58am on Thursday, May 12. Additionally, he recently accepted the position of Manager of Festivals and Special Events at Conner Prairie.

**Barrington Smith-Seetachitt**, BA'92, finished an MFA in Screenwriting at University of Southern California in May. She now works as an administrative assistant for the Philosophy Department at USC and writes furiously on her lunch hours and in the evenings.

**Doug Sutherland**, BA'93, performed at the KO Theatre Festival in Massachusetts with Ghost Road Company in the world premiere of *Stranger Things*, which played at the new Atwater Village Theater in Los Angeles in September. Since 2000 Doug has been a member of Circle X Theatre Company, which works in close collaboration with playwright Jim Leonard (*The Diviners*). Also this year, he launched his own voiceover business aptly named Doug Sutherland Inc.

## 2000S

**Erik R. "Happy" Anderson Jr.**, MFA'02, is a member of the Waterwell Theatre Company in New York City. Appearing in New York alongside Academy and Golden Globe award-winning actor Al Pacino in Shakespeare's *The Merchant of Venice*, Anderson reprised his ensemble role for the 2011 Broadway in Chicago Subscription Series. *The Merchant of Venice* ran through the end of March at the Bank of America Theatre in Chicago.

**Scott Anderson**, MFA'09 has been working as a freelance costume designer in Philadelphia.

**Nick Arapoglou**, BA'07, was nominated for a 2011 Suzi Bass Award for Lead Actor in a Musical for his performance in *Avenue Q* at Horizon Theatre, Atlanta, GA.

**Alicia Bailey**, MFA'09, is the Technical Director at Beloit College in Wisconsin.

**Mary Black (née Weber)**, MFA'09, is an Assistant Professor and the Technical Director at Milliken University in Illinois.

**Tim Borden**, MFA'08, is an Assistant Professor at Corning Community College in Corning, New York.

**Seamus M. Bourne**, MFA'09, is the Resident Scenic Designer for Theatre in the Square in Marietta, Georgia. Additionally, he received a 2011 Suzi Bass Award nomination for Scenic Design of *Singin' in the Rain* at Aurora Theatre, Atlanta, GA.

**Kate Braun**, BGS'00, was one of the leading actors, taking the role of Melissa, in Jacob Sherry's *Nathan and the Luthier*, which had its world premiere at the IU Cinema this spring. The film has been accepted as an official selection of the Heartland Film Festival and will be given three screenings throughout Indianapolis area theatres.

**Greg Brenchley**, MFA'06, is a Staff Lighting Designer at Cline Bettridge Bernstein, New York City.

**Terry Brino-Dean**, PhD '02, has been hired as the Director of the School of Theatre and Dance at James Madison University in Harrisonburg, Virginia. Brino-Dean had previously served as Associate Professor of Theatre and the Director of the Seton Hill University theatre program for eight years.

**Angie Burkhardt-Malone** MFA'08, is the new Costume Shop Manager at Butler University. She also does freelance design in the Chicago and Indianapolis regions. This summer Angie worked as a costume shop assistant for the Indiana Festival Theatre.

**Joshua W. Cooney**, BA'08, is touring with Disney on Ice.

**Chris Crostic**, MFA'05, is the Technical Director at Stevenson University in Maryland.

**Jake Dahm**, BA'08, produced and performed in the West Coast Premiere of **Paul Shoulberg's**, MFA'07, powerful play *Tweaked*. It is the first production for Jake's newly formed Los Angeles based theatre company, New Leaf Endeavors. The play ran through July and August at the Meta Theatre in Los Angeles, California. *Tweaked* deals with the implications of the horrifying pressures of addiction.

**Kerry Kyle Davies**, BA'06, is a mental health therapist in Lansing, Michigan. After graduating from IU she married **Ryan Davies**, MFA'06, and completed her Masters in Clinical Social Work from Loyola University Chicago. She has one daughter who will turn two in November, and another daughter due the same month.

**Ryan Davies**, MFA'06, is an Assistant Professor and the Head of Lighting Design at Michigan State University. Ryan's most recent lighting design credits include

## CLASS NOTES . . .

*Eleemosynary* (Williamston Theatre) and *Evil Dead—The Musical* (MSU). Ryan's upcoming projects include: *Mother Courage* (MSU), *The Usual—A Musical Love Story* (Williamston Theatre), and *Ruined* (Pegasus Players). Ryan is married to **Kerry Kyle Davies**, BA'06. They have one daughter who will be two years old in November. They are also expecting their second daughter in November.

**Claire Diedrich**, BA'08, is the Production Manager for the Emerald City Theatre in Chicago, Illinois.

**Colin C. Donnell**, BA'05, is currently appearing as Billy Crocker in the Roundabout Theatre Company's production of *Anything Goes* at the Stephen Sondheim Theatre in New York City. The play opened in April and its run has been extended into 2012.

**Laura Dowling**, MFA'06, the Resident Lighting Assistant Lighting Designer at the Washington National Opera at the Kennedy Center in Washington DC, returned to IU to make two presentations to our lighting students. The first, "The Role of Assistant Lighting Designer for the Washington National Opera," detailed the various roles the ALD serves within a company, as well as the skills necessary to become an ALD, and the process involved in securing that position. The second, "The Aesthetics of Contemporary Opera Lighting Design," included a discussion of contemporary lighting practices and visual trends.

**Rebecca C. Faulkenberry**, BA'06, is an actress whose credits include *Aunt Dan and Lemon* at the Royal Court Theatre in London. Most recently, she has appeared in the Broadway production of *Rock of Ages* at the Helen Hayes Theatre in New York, after performing in the first national tour of the show. Faulkenberry's theatre credits include the original London cast production of *High School Musical* as well as *The Royal Family* and *The Mikado* at the Seaside Music Theatre in Daytona Beach, Fla.

**Dave Foster**, MFA'07, is the Technical Director at Regent University.

**Jennifer Froehlich Birnie**, BA'03, is currently working in the Donor Relations Department for the Pittsburgh Symphony Orchestra as the Individual Support Coordinator. She married **Andrew Birnie**, BA'04, in 2007.

**Katherine Garlick**, MFA '07, is an Assistant Professor at Indiana University of

Pennsylvania.

**Jeff Grace**, PhD '08, was appointed to the position of Assistant Professor at Knox College in Galesburg, Illinois.

**Jeff Grafton**, MFA'08, is an adjunct faculty member in the Department of Theatre and Drama this academic year. Last spring *Nathan and the Luthier*, a film directed by Jacob Sherry and starring Jeff in the role of Nathan, premiered at the IU Cinema. The film has been accepted as an official entry in Indianapolis's Heartland Film Festival and will receive three screenings October 16, 18, and 19.

**Casey Gray**, BA'02, is a Booking and Operations Manager for VEE Corporation, which produces internationally touring children shows, such as *Sesame Street Live* and *Barney Live in Concert*. He lives in Minneapolis, MN with his wife, Corrine.

**Sam Gross**, MFA'05, is the Technical Director at the University of South Carolina.

**Leslie Hammond**, MFA'06, is the Technical Director at Linn-Benton Community College in Linn County, Oregon.

**Patrick Hercamp**, BA'09, and **Ryan Wells**, BA'08, are part of Sound and Fury, a three-man vaudeville troupe which creates parodies and takes them on tour in the "fringe festival circuit." They have appeared at fringe festivals in Canada, Scotland, and Australia

**Greg Hofmann**, BA'06, married Maggie Foss in September. They met at The University of Wisconsin-Madison while Greg was pursuing his MFA.

**Sarah E. Kiperman**, BA'09, has completed a graduate degree in educational psychology from New York University. She plans to attend either Georgia State University or the City University of New York to pursue a doctorate in school psychology. Kiperman is originally from West Bloomfield, Michigan.

**Bridget Krull**, BA'06, lives in London where she works for Ticketmaster. She was recently promoted to manage the development of a new piece of software Ticket-



1994: Sarah Louise Turner and Chris Tomaino in a scene from *Brian Friel's Dancing* at Lughnasa, directed by Clare Mottola. Set by Frank Silberstein, costumes by Rachel Healy, and lights by Rob Ward. (IU Archives 94-1000.11)

master is creating for access control (ticket scanning.)

**Angeline Larimer**, MFA'02, lives in Zionsville with husband Tom and their children. This year she ran her second half-marathon and met George R. R. Martin at a book signing in Carmel, Indiana.

**Dylan Marks**, BA '08, has been hired as a show captain for the Milwaukee Zoo's educational theatre outreach program. They produce fifteen minute plays designed to teach children about environmental issues. Additionally, he will appear as Claudius in Suitcase Shakespeare's production of *Hamlet*.

**Jason Marr**, MFA '06, and wife Sabrina are proud to announce the birth of their son, Axel Frederick Marr on January 8, 2011.

**Karen "Kemmie" Mitzell**, BA'08 in French and an IMP musical theatre student, received her M.A. in French from IU in 2010. She now lives in Jackson, Tennessee, where she teaches upper level French at the University School of Jackson, a prep school.

**Arian G. Moayed**, BA'02, appeared as Musa alongside Academy Award-winner Robin Williams in *Bengal Tiger at the Baghdad Zoo*. Previews began in early March at the Richard Rogers Theatre in New York, and the show opened March 31. For his work in *Bengal Tiger*, Arian received the Theatre World Award, was nominated for The Drama League's Distinguished Performer Award, and was nominated for a Tony Award for Best Supporting Actor. Arian has been cast as Edgar in the Public Theatre's upcoming production of *King Lear*, which opens October 18.



**Noe Montez**, MA'05; PhD'09, has accepted a position as Assistant Professor of Drama and Dance at Tufts University where he will teach graduate and undergraduate courses in U.S. Latino and Latin American Theatre. He has written forthcoming articles on the Oklahoma State Penitentiary Rodeo, community-based theatre in Cleveland, Ohio, and contemporary Argentine theatre. He recently presented at the Mid-American Theatre Conference and ATHE Conference. He will also present at the ASTR Conference in November.

**Cindy Murphy**, MFA'09, is a Lighting Design Associate at Available Light in Boston.

**Amy M. Myjak**, BA'04 [theatre and drama minor], has been working at Nickelodeon in New York City for over five years and is currently a project manager for the on-air promotions team. As project manager she manages on-air campaigns including show launches and 'tent pole' events. In May she graduated with an MBA in marketing/media and communications from Fordham Graduate School of Business in New York City. Myjak lives in Brooklyn, N.Y., with her fiancé.

**Kirsten Olson**, BA'09, was the Stage and Events Manager for the USA Pavilion's Entertainment Department at the 2010 Shanghai World Expo. Currently, she is an Associate Producer for the Shanghai Repertory Theatre.

**Nicole F. Parker**, BA'00, is a member of Waterwell Theatre Company and wrote the book for *Kissing Frogs*, which debuted in February 2011 at the Bloomington Playwrights Project as the first collaboration between IU and the BPP. She recently appeared as Red, opposite Donna Murphy, in *People in the Picture* at Studio 54 in New York, which opened in April.

**JoJo Percy**, MFA'08, is an Assistant Professor of Lighting Design at Baylor University.

**Jeremy Phillips**, BA'08, is currently touring *The Lion, The Witch, and The Wardrobe* with Theatreworksusa.

**Jesse Portillo**, MFA'07, is an Assistant Professor of Lighting Design at the University of Utah.

**Dathan Powell**, MFA'06, is an Assistant Professor of Theatre at Georgetown College in Georgetown, Kentucky.

**RoseMary Prodonocich**, BA'07, is working as a TV and Film and Production Associate in Chicago, Illinois.

**Matt Reynolds**, BA'08, is in his third and final year of graduate studies at Michi-

gan State University. Matt will graduate with his MFA in Production Design in April and begin looking for a teaching position in lighting or sound. Matt is married to Mollie Reynolds who is an alumna of the Indiana University School of Music. They have one daughter who turned three in August.

In October 2010, **Thomas E. Ridgely**, BA'01, married **Amanda L. Jesse**, BS'02, in the Town of Milton, N.Y. The couple met as students at IU. Ridgely is a director and founder of Waterwell, an Off-Broadway theater company in New York City. His wife is an interior designer for Bella Mancini Design in New York City. The couple lives in New York City.

**Renee Rodriguez**, MFA'06, is finishing her own theatre company's fifth season in New York City. Curious Frog's mission is to present new, modern and classical works with the goal of showing a new, multicultural perspective through non-traditional casting that does not hinder understanding or believing a work, but rather enhances the work in an innovative manner and fosters fresh perceptions ([www.curiousfrog.org](http://www.curiousfrog.org)). Renee was also a Featured Voice in a recent issue of *My Latino Voice*. She can be reached at [renee@curiousfrog.org](mailto:renee@curiousfrog.org).

**Jared Rutherford**, MFA'09, has been doing freelance scenic design work in New York City.

**Bradley Schiesser**, BA'09 and **David Sernick**, BA'10, were two of four Musical Theatre Apprentices at Barrington Stage Company during the company's inaugural musical theatre apprenticeship program.

**Emily Schwartz's**, BA'01, play *The Three Faces of Doctor Crippen*, performed by her Strange Tree Group as part of the Stepwolf Theatre's Garage Rep series won raves from critics and Jeff Awards for Emily and her company.

**Graham Sheldon**, BA'09, recently returned from Cuba after completing principle photography on the 3D documentary *Cuba: An Island Apart*, which he wrote and produced for international audiences. He is also leaving in mid-June to film a documentary on Chernobyl. The documentary is currently untitled and is scheduled for release in late 2011. The film documents the life of survivors following the events at Reactor Four in 1986. This will be the first ever 3D documentary on Chernobyl and Graham is excited to be lead writer and producer on this project. Graham also recently won a Telly Award for his work on last year's *The Agency: Inside the CIA*. He currently resides

in San Diego, California.

**Sean Smallman**, MFA'09, is the Resident Lighting Designer at the Kalamazoo Civic Theatre.

**Elizabeth C. Stanley**, BS'01, a double major in voice and theatre and drama, recently appeared in the first major New York City revival of Michael John LaChiusa's *Hello Again*, a musical that follows the sexual encounters of various lovers across generations. Stanley opened the Off-Broadway production in March, just two weeks after leaving a leading role as Dyanne in *Million Dollar Quartet* at Broadway's Nederlander Theatre in New York. She played the role of Dyanne for more than a year in the play that takes the audiences into a recording session with rock'n'roll icons Elvis Presley, Johnny Cash, Jerry Lee Lewis, and Carl Perkins.

**Gordon Strain**, MFA'06, is an Assistant Professor at Franklin College in Franklin, Indiana.

**Steve Thomas**, BA'09, is currently acting in Chicago. He starred in the Midwest premiere of Qui Nguyen's *Soul Samurai*, played Malcolm in an outdoor production of *Macbeth*, and spent a year studying Shakespeare with Susan Hart and Jeffrey Carlson.

**Ansley Valentine**, MFA'01, is Director of Theatre at Northern Michigan University. Last year, NMU produced Bruce Burgun's adaptation of *Of Mice and Men*, where the school hosted a "Meet the Playwright" program where actors and patrons were able to visit with Bruce about his work. It was "a nice chat," Ansley reports. Due to a grant NMU received in order to expand Middle East studies across curriculum, Ansley traveled to Israel and Turkey and was able to direct two new plays and teach one new course with Middle East themes. In the coming year, the grant will provide for a production of Alex Lewin's *The Near East*, which NMU will produce in collaboration with The Players Guild Theatre in Canton, OH. NMU's company of student actors will tour the show in Ohio for a week of performances. This summer, Ansley led an exciting new project, The Medina Youth Theatre at the Medina Performing Arts Center. For the project, Ansley directed two productions, including a cast of professional actors in *Puss in Boots* and a cast of youth actors in *Disney's Aladdin Jr.* In the future, the arts center hopes to grow the program, particularly providing professional development opportunities for college-age actors.



1960: Jim Manus lords over all in *The King of the Golden River*, a children's play written and directed by David S. Hawes with energetic sets, costumes, and lights designed by Ward Resur. (IU Archives 60-1625)

**Sam Wootten**, MFA'05, and wife Emily have been raising their two-year-old son, Henry and are expecting another child at the first of the year. They have opened two restaurants, The Tipping Point ([tippingpointhampstead.com](http://tippingpointhampstead.com)) and Ham and High ([thehamandhigh.com](http://thehamandhigh.com)), one of which Sam manages. Additionally, Sam is on the board of a new community theatre, Cloverdale Playhouse, which hopes to produce its first show this holiday season.

**Chris Wych**, MFA'08, is the Properties Supervisor at Northwestern University in Evanston, Illinois.

**Emily Zoss**, BA'01; MA'07, recently moved from New York, where she had lived for several years while working at Cornell University Press, to Indianapolis. She will shortly begin her new job as the Publishing and Media Editor for the Indianapolis Museum of Art.

## 2010S

**Christy Clark**, BA'10, worked as a Wardrobe Assistant at the Indiana Repertory Theatre this summer. She is currently working as the Wardrobe Assistant for Indiana University's Musical Arts Center and will design the wigs and make-up for its 2011-2012 productions of *A View From the Bridge*, *Albert Heering*, and *Candide*.

**Isabel Dieppa**, BA'11, was accepted for Steppenwolf's summer acting program. She is the second of our students over the past ten years to have been accepted for this prestigious program. Isabel also participated in the Bonderman International New Plays for Young People conference in Indianapolis under the direction of Professor Gustave Weltsek.

**Erica Griese**, MFA'10, recently worked as an Assistant Costume Designer at the Oregon Shakespeare Festival and at the American Players Theatre. She now intends

to move to Chicago.

**Chris Hatch**, PhD '11, was offered a tenure track position as Assistant Professor at Hobart and William Smith Colleges in Geneva, New York, where he had been teaching Acting One, Intro to Dramatic Lit, American Drama, and Shakespearean Performance as a Visiting Professor. This summer, Chris attended the National Stage Combat Workshop and then spent four weeks in Italy studying Commedia dell'Arte with Antonio Fava. He will further create and lead a study abroad program over the next few years. Chris hopes to establish the program in Bali.

**Kevin Love**, BA '11, and **Amelia Vanderbilt**, BA '11, have been accepted as stage management interns at the Actor's Theatre of Louisville.

**Sarah McCarroll**, PhD '11, recently accepted a teaching position at Georgia Southern University in Statesboro.

**Anna Nickell**, BA'11, is teaching junior English at South Putnam Jr/Sr High School near Greencastle. She plans on being active in the high school's drama program.

**Jamie O'Hara**, BA'10, is an Assistant Stage Manager at the Chicago Opera Theatre.

**Daniel Reinglass**, BA'10, is currently working in Chicago as an intern for Cathy Taylor Public Relations. Additionally, he recently finished an internship for *White Noise*, Whoopi Goldberg and Sergio Trujillo's new musical project.

**Liz Replogle**, MFA'10, is doing freelance lighting design in the Washington DC area.

**Tom Robson**, PhD '11, has joined the faculty at Millikin University as an Assistant Professor of Theatre and Dance, where he is teaching courses in theatre history, dramatic literature, and directing. He recently collaborated with Paul Brunner, IU's faculty

technical director, on a successful panel at the 2011 Association for Theatre in Higher Education Conference discussing historical stage technology from 1880 to the present.

**Jennifer Sheshko**, MFA'11, designed costumes for *The Comedy of Errors* and *Ab Wilderness!* at the Indiana Festival Theatre.

**Robert Steiner**, BA'11, was accepted as an education intern at the Actors' Theatre of Louisville.

**Amanda M. Striph**, BFA'10, was recently cast in the Broadway tour of *Beauty and the Beast*.

**Tyrone Van Tatenhove**, BA'11, recently portrayed young George Rogers Clark in a film produced at Ball State University. The interactive film is being developed for fourth and fifth graders in all Indiana and Kentucky elementary schools. It is hoped that the film eventually will be shown throughout six states and possibly broadcast on PBS. Tyrone recently signed with an agency and is busy auditioning for various commercials, movies, and television series.

## Obituaries

**Dr. Ted Rubenstein**, BA'86, died suddenly of a heart attack on Sept. 11, 2010, only three months after he was honored at The Chicago School of Professional Psychology's 2010 commencement ceremony as the Distinguished Alumnus of the Year. Dr. Rubenstein received his Doctorate of Psychology from the Chicago School's Chicago Campus in 2004 and entered their Clinical Psychology Department as a faculty member the following year. Ted is survived by **Ruth M. Arnold**, BA'91, and his two sons, Isaac and Toby.

**Hazel L. Gaiser** passed away at the Brown County Health and Living Community on June 30, 2011. She was born in Cedarville, Ohio, on July 31, 1915, where she spent her formative years. The wife of the late Professor Gary Gaiser, Hazel was a friend to students and faculty, warmly receiving visitors to the Gaiser home and supporting the department in many ways. Gary and Hazel loved to entertain, travel and were very involved with the theater in Bloomington and Nashville. Hazel was preceded in death by her husband, Gary Gaiser, and older son, John Gaiser.



# Theatre Circle Insights

Published 4 times a year for members of the Theatre Circle

Season 2011-12, Issue 1

## “Jimmy and I are working on a play.”

*This article is indebted to Kenneth Turan and Joseph Papp's Free for All: Joe Papp, the Public, and the Greatest Theater Story Ever Told (Doubleday, 2009), a book I highly recommend for its story and stories of and about the theatrical life of producer and director Joseph Papp (1921-1991).*

Joseph Papp was working full-time as a stage manager for CBS Television in New York City when he began the Shakespeare Workshop, which produced free performances of Shakespeare in public spaces—usually in parks and school grounds—in the city. This summer enterprise was well reviewed by important critics like Brooks Atkinson, and the audiences for Shakespeare in the Park were transformed. As actress Colleen Dewhurst recalls in her autobiography, “With Brooks Atkinson’s blessing, our world changed overnight. Suddenly in our audience of neighbors in T-shirts and jeans appeared men in white shirts, jackets and ties, and ladies in summer dresses. Suddenly we were ‘the play to see,’ and everything changed. We were in a hit that would have a positive effect on my career, as well as Joe’s, but I missed the shouting. I missed the feeling of not knowing what might happen next or how that play would that night move an audience unafraid of talking back.”

Papp paid little money at first and hired many young newcomers who later became stars, among them George C. Scott, Colleen Dewhurst, Meryl Streep, Raul Julia, Kevin Kline, James Earl Jones, Martin Sheen, and John Lithgow. In 1957, Shakespeare in the Park settled into its permanent headquarters in Central Park at the Delacorte Theatre, constructed for the Shakespeare Workshop, where the company continues to present free summertime performances of Shakespeare.

During the following decade a need grew stronger within Papp for a winter home for his theatre, one where he could continue the summer company and not

have to face the prospect each year of “beginning all over again.” He also wished to keep producing Shakespeare in Central Park, but he needed to expand his repertoire. “I felt the notion that you can do Shakespeare alone didn’t work for actors or directors,” he recalled. “In order to make Shakespeare alive, you have to be in the contemporary theater—each aspect enriches the other. So I needed a permanent home that would be a theater for new plays.”

In the mid-1960s Papp was searching for a building that might be converted to these purposes when he discovered the Astor Library, opened in 1854 as the city’s first free public library, was for sale. After long negotiations he was able to purchase the building, and remodeling of the space began with the idea that the new theatre, the Public Theater, would open in October 1967

with a new play. But what play? And how do you produce a play that has never before been produced? Papp wasn’t sure. “Maybe I should get a popular, modern English play to begin with, keep things literary. I came across something called *Sergeant Musgrave’s Dance*, a strange, interesting play where the language was very rich, and I said, “That’s the first play I’m going to do.” Papp bought the rights for an American production and “was ready to go.”

At the time, Papp was teaching part time at the Yale School of Theater and was taking the train back to New York from New Haven when he was approached by an outgoing, friendly acquaintance, an actor named Jerome Ragni. Papp had seen him in *Viet Rock* at Yale, and he knew that Ragni was a friend of James Rado, an actor who had worked in small parts Shakespeare in the Park. Papp remembers Ragni as “a chipper guy, always laughing, and a gen-u-ine hippie. It was not put-on with him, not bourgeois, he was really wild. I asked him what he was doing”:

“Jimmy and I are working on a play.”

“Really? What is it?”

“It’s a musical. I have some pages right here. Would you like to see them?”

And Papp said yes. Ragni shared six or seven pages of yellow paper with handwritten scenes. Some had lyrics to songs, including one called “Hair.” “There wasn’t any special interest on my part, but when someone says, ‘I want to show you some more,’ I don’t say no.” Papp was especially



**This complimentary copy is provided courtesy of the Theatre Circle.**

**Join the Circle and receive a subscription to *Theatre Circle Insights* as part of your member benefits.**

**Enjoy three more issues and acquire insights into six wonderful productions: *The Three Musketeers*, *Lysistrata*, *Les Liaisons Dangereuses*, *A Midsummer Night’s Dream*, *The Pillowman*, and *Cabaret*.**

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



intrigued by a scene “about a guy going off to war.... I always want to do something that comes out of the times we’re living in, and all around us at the theater, in what was being called the East Village, were all the hippies.”

Ragni and Rado had been working on the piece almost three years before the happy meeting with Joe Papp. “We saw what was happening in the streets,” recalled James Rado, “we just decided to write about it.”

Ragni came in with more pages, introduced Papp to Rado, and basically secured Papp’s interest in their project. The producer began sharing the early stages of the script with those around him. David Black, who kept the books for the theatre, read it and thought, “He’s absolutely out of his mind. This thing has no substance. It’s just going to be the biggest bomb, and we are going to be the laughing-stock of the theater world.”

Gerald Freeman, the artistic director of the Public, heard the tunes Rado and Ragni had already written, and told them, correctly, they needed a composer. Jimmy and Jerry found Galt MacDermot, a piano player who made his living cutting demo records for other composers. The author/lyricists took MacDermot down to the East Village to take in the hippie scene (“You’ve got to see how these people live or you won’t be able to write this kind of music,” they had told him), and MacDermot, who Papp said looked “like he’d just come out of a bank,” was mistaken for a narc by the citizens of the East Village. The field trip worked, for when the very proper Galt sat down at the piano and played “The Age of Aquarius,” Papp was amazed “that a guy who looked so square was playing this marvelous rock

music.

“I’m not going to do that English play,” Papp told his staff. “I’m going to do a rock musical. A tribal rock musical.” His cohorts told him he was “outta your mind,” but Papp felt very positive about the choice. “Why the hell should I be doing an English play to being with?” he asked them. “We should be doing American plays, that’s the way to start a theater.”

Gerald Freedman, who was directing the opening show, was “damn scared,” he recalls, “because I didn’t think Joe [Papp] knew how difficult it was to do a musical.” He sent Ragni and Rado out to Central Park, while he took out his scissors, some paste, and the pages of the scenes they had created. “These guys had written this very talented thing that we all loved, and they had worked in the theater as actors. But, remember, this was the sixties and they had no sense of form.” He found the young authors “self-destructive,” in their free-flowing approach to the musical. Ragni and Rado were continually working on the play, bringing in new scenes or fragments of scenes, showing up with someone they had met and wanted to use. “They’d change something every day,” Freedman says. “... They wanted to take out ‘Good Morning, Starshine,’ and I made them keep that in.”

The process of creating and rehearsing *Hair* with a largely nonprofessional cast saw an emerging conflict between Freedman and the writers. As Galt MacDermot recalls, “The whole idea of *Hair* was freedom, and Freedman’s not that kind of director at all. He’s very, very organized, and I think he did some things that the guys didn’t want done. But I think the show really needed that at the time, because the book was kind of spread out, and he reorganized it quite extensively. But that kind of thing is a stress between people and there was a lot of stress in that sense.”

Towards the end of the rehearsal period Freedman left the production; he had experienced growing conflicts with Rado, Ragni, and choreographer Anna Sokolow, who took over the direction of the show for a brief time. Soon, however, Papp fired Sokolow and brought back Freedman. This was a learning experience for all involved, especially Joseph Papp, who later admitted, “I was kind of new to all of this. I’d never really had to deal with live authors before; it was a whole different ball game.”

On October 17, 1967, Papp’s New York Shakespeare Festival opened the Public

Theatre with *Hair*, the first rock opera ever and the first non-Shakespearean production the company had ever produced. “It was a terrific popular success,” Papp recalled. “For a show to open a new theater, if God had come and taken me by the hand and said, ‘I have a great miracle I want to show you,’ it would have been this.”

Being new to the new-play business, Papp allowed *Hair* to close after its eight-week run. In similar situations for future productions (*Chorus Line*, for example), he would extend the run, keep the rights, and work on transferring a successful show to Broadway. Another producer, Michael Butler, took *Hair* to Broadway, after revamping the production, adding new songs, and hiring a new director, Tom O’Horgan. It was at this juncture that the opt-in nude scene was added to the production. *Hair* became a smash hit, running for four years and 1,750 performances and spawning many other productions in major cities around the country and abroad. Papp learned his lesson about keeping the rights to a successful production, yet *Hair*’s success still provided an economic cushion for his theatre. The Public and the Shakespeare Festival earned on-half of one percent from the gross of other productions, which resulted in revenue over the next four or five years of \$1.5 to \$2 million.

—Tom Shafer



Colleen Metzger. Costume designs for *Hair*: Previous page and this page, *The Tribe*. Above, *the White Boys Trio*.



**P**atricia Wilcox, our guest director and choreographer for *Hair*, is a highly respected theatre artist and teacher. Her work spans concerts, musicals, plays, symphonies, television, opera, motion capture, and the Olympics. Her choreographic credits include *Children's Letters to God* (Lamb's Theatre), *Bowfire* (current national tour and PBS Special), *A Swell Party* (Kennedy Center), *A Marvelous Party* (co-conceiver: Geva Theatre, Northlight Theatre [JEFF Award], Laguna Playhouse [LA Drama Critics Circle Award] and American Repertory Theatre [Elliott Norton Award]), *Blues in the Night* (New York revival, national and international companies, and Thames Television in London - Drama Logue Award and also NAACP Image Award nomination), *The Musical Vision of Burton Lane* (Lyrics and Lyricists), *Seussical* (national tour), *Guys and Dolls* (Paper Mill Playhouse), *Smokey Joe's Café*, *Camelot*, and *Aida* (North Shore Music Theatre), *The Pajama Game* (Chicago's Marriott Lincolnshire-Jeff nomination), *Pirates of Penzance* (Missouri Repertory Theatre), *Jesus Christ Superstar*, *Cabaret*, and *A Little Night Music* (Sacramento Music), *Hair*, *The Pajama Game*, *My Fair Lady*, *HMS Pinafore*, and *Pirates of Penzance* (Arizona Theatre Company), *Die Fledermaus* (Arkansas Opera), *A Funny Thing Happened on the Way to the Forum* (Moscow Arts Center), *Hit Me With A Hot Note* (national tour), and *Broadway Under the Stars* (Bryant Park, NYC).

Patti choreographed the rock 'n roll premiere of *Falco: A Cyber Show* for the Ronacher Theatre in Vienna, the premiere of *A Magic Night* for the Berns Theatre in Stockholm, and numerous tours and television shows in Europe.

Patti staged original works for the Houston Symphony, Minnesota Pops, and



Phoenix Symphony. She has also created numbers for ice skating gold medalists Viktor Petrenko, Ilia Kulik, Katya Gordeeva, Miki Ando and two ice dancing teams for the 2006 and 2010 Winter Olympics. She is on faculty at Steps on Broadway, and has been a Guest Teacher at Jacob's Pillow, NYU, Columbia, IU, UC-Irvine, and has literally taught across the world.

There is a personal side to Patti's tenure here. *Hair* is a musical in which characters make connections, and Patti was invited to direct *Hair*, in part, because of a long-established connection with Professor George Pinney, who heads our musical theatre program. Patti and George met and became close friends during graduate school at Southern Illinois University at Carbondale (although they later discovered they had

been part of the same swim club and sailing club in Decatur, Illinois). After graduation, they moved to New York and roomed together and, according to Patti, "the experience of navigating New York City and show business as young adults even further cemented our friendship." As George puts it, "The rest is history."

"I have always had the highest respect," George continues, "for Patti's innate talent, work ethic, and passion for her art. In the professional world Patti is highly regarded both as a director/choreographer and teacher. Her choreography is steeped in the human condition, challenging, and exhilarating to perform. I have attended her classes at STEPS in New York, and she is simply a brilliant teacher. Here at IU, she has taught my American Musical Theatre Dance Styles class, and she inspires every student, challenging the most advanced ones without losing the beginners. The students in rehearsals with her for *Hair* are excited and happy. Patti teaches the actors as well as directs—she offers the best of all possible worlds."

Patti is excited to be directing *Hair* and believes the first rock musical, now in its 44<sup>th</sup> year, is still important to audiences today. "John Lennon" she recalls, "once said, 'The thing the sixties did was to show us the possibilities and the responsibility that we all had. It wasn't the answer. It just gave us a glimpse of the possibility.'" Patti believes that *Hair* can help bring these possibilities—and the responsibilities they require—to a new generation and to its older, "original" audience, challenging both groups to connect with the world and its politics, find the promise in living, challenge authority, make peace, and let the sunshine in.

—Tom Shafer and Eric "C" Heaps

**W**e can always use your support to establish, maintain, or grow the programs of the Department of Theatre and Drama.

Help support excellence in theatre production and scholarship and provide opportunities for our students.

You can support the department by way of three funds on the IU Foundation's secure web page. You can become a member of the Theatre Circle, which has supported the department for many years; you can give to the Theatre and Drama Production Endowment; and you can give to the Theatre and Drama Fund.

GIVE  NOW

Visit our web site ([theatre.indiana.edu](http://theatre.indiana.edu)) and click the "Give Now" button.

And thanks for helping. We'll put your gift to good use.

## Getting Into *In the Next Room*

In the late 19<sup>th</sup> century, physicians diagnosed an inordinate number of cases of hysteria in their female patients. One doctor in 1859 estimated that one-quarter of all women suffered from hysteria, and the prescribed treatment for the disease was “pelvic manipulation,” in which the female patient would place herself in the hands of her physician, who would then bring about the release of physical and emotional tensions that were symptomatic of hysteria. This was the therapy for hysteria, although Alfred Kinsey would assuredly call it something else.

Like many of Sarah Ruhl’s plays, *In the Next Room* works on numerous levels, exploring intimacy, marriage, sexual relations, medical history, and the body. It is a play that asked of Ruhl a careful attention to the details of history. She told interviewer Brendan Lemon, “When I’m writing the play, I want to have a firm sense of where and how these characters might have lived. But I’m a contemporary woman writing with subsequent knowledge that informs my view of the period. In terms of the sexuality, I was aiming less for self-consciousness than for a kind of innocence. In some ways, people then were innocent of sexuality compared to the biological knowledge we’ve acquired about the subject since. I didn’t want the play to be too knowing.”

Ruhl achieves this lack of “knowing” by presenting the medical treatment as just that. Her Dr. Givings, whose practice is

booming because he has installed the latest treatment for hysteria, the electric vibrator, is really trying to help his patients. “They didn’t see [bringing women to orgasm] as a sexual treatment,” she says, “they saw it as a medical treatment.”

Although she achieves this historical distance, Ruhl is also aware that the play is much about our own time. It is “impossible,” she says, “to write about the past and not write about the present, because I’m in the present.” The action of *In the Next Room* takes us back to a time before psychoanalysis and modern medicine and therapies, but deals with intimate human problems with which we struggle. The Next Room is a room we occupy.

Sarah Ruhl, whose *The Clean House* we produced a few seasons ago, is the author of numerous plays that have received productions throughout the United States and abroad. In addition to 2004’s *The Clean House* (winner of the Susan Smith Blackburn Prize and nominated for the Pulitzer Prize), she has written *Eurydice* (2004), *Passion Play* cycle (2005), *Dead Man’s Cell Phone* (2008), and *In the Next Room, or the vibrator play* (2009). *In the Next Room* was nominated for the Tony Award for Best Play and was a finalist for the Pulitzer Prize. Her most recent play is *Stage Kiss*, which opened at Chicago’s Goodman Theatre in May of this year.

—Tom Shafer



## Meet the M.F.A.

Jason Orlenko is a third-year M.F.A. costume designer whose thesis project is his design for *In the Next Room or the vibrator play*. Jason hails from Beaver Dam, Wisconsin, and received his B.A. in theatre from the University of Wisconsin–Milwaukee. In February he was informed that *In the Next Room*, a period piece taking place in a wealthy upstate NY town in the late 1880s, would be his thesis, and he has been working furiously ever since. When he learned the news, Jason remembers, “I was really excited we were doing the play. I had heard about the production of it in New York and was very happy we were doing it here. This is the first time I have designed a show that I have never seen or worked on before.”

“This is my first period show, and I love it! Coming from last season, it was refreshing to put women in dresses.” The season in question included *Rent* and *Angels in America*, two shows with prominent male characters who often dress as women. “Don’t get me wrong, dressing drag queens was extremely fun, but it was nice to create elaborate and elegant dresses for women to wear this time.” He found a great deal of inspiration in his new subject, and the dresses he has created prove it. They are rich in fabric, texture, and color, with an enormous attention to detail.

*In the Next Room* has been a big job, particularly because the dresses had to be so specific, the Costume Studio built two of them from scratch. One of the biggest challenges Jason faced in designing was the fact that several costume changes take place







on stage. “The clothing comes off onstage,” he says, “so therefore the closures have to be real.” This means creating every little button that winds up the back of a dress, along with the loops to close them. There are several very quick costume changes that take place off stage, and one garment has to serve both purposes. That is, the multi-button-up-the-back dress, which takes an achingly long time to fasten—this same dress needs to be removed or put on very rapidly in an off-stage change. How to tackle such a problem? “The audience will see that the back of the dress is entirely real, each button and loop,” Jason reveals. “What they won’t see is the giant industrial zipper hidden in

the front!”

On some occasions, the women will be wearing skirts for one dress underneath a different dress, a technique called “under-dressing,” a strategy for speedy costume changes. Likewise, one of the actresses has many onstage changes, so Jason has been helping to instruct her on the intricacies of how the garments were created and how they are taken on and off—a kind of coaching and rehearsing for changing clothes.

There are quick changes for the men as well, but they are slightly easier to accomplish. “Menswear,” Jason says, “tended to be similar at that time, so we can get away with only changing a tie and shirt for the guys. The women are the ones who wouldn’t wear the same thing twice.”

One thing that wasn’t easier to deal with in terms of the men’s clothing was what was underneath. “I did a quite a bit of research, particularly for period underwear. It’s a lot more difficult to find information on men’s undergarments because they weren’t as pretty as women’s underclothes, with corsets and ribbons and lace. There was lots of extrapolating in creating the design for the men’s underclothes.”

In talking about the process as a whole, Jason highlights the collaboration. “I’ve enjoyed working with everyone on this project, from the directors, other designers and actors. Especially actors, because without them I would have nothing to do! I enjoy their input, and they are the ones who show off my work, so it’s important to me to create a nice relationship with them.”



That holds true especially for this production, where the costumes dictate so much of the actor’s performance. “The actors have to wear the clothes in a certain way, and that affects how they move on stage.” Jason enjoyed serving as a kind of conduit between the director and actor regarding a particular costume. “The men’s waistcoats are like the women’s corsets in a way,” Jason says. “Even though they are made of silk, they make you stand in a certain way and carry yourself more upright. There is an element of restrictiveness to the clothes that becomes very important in how the actor moves when wearing the costumes.”

As a part of his thesis, he will have to present his concept to a panel of colleagues and professors, and answer any questions they have about his process and design choices. To help him focus, Jason has been journaling along the way, writing down everything from meetings to design notes, and this helped him to bridge the communication between the director Dale McFadden’s thoughts and ideas and how they translate to his designs.

Don’t be surprised if you see a classic American element to Jason’s work in this show. “Dale and I discussed the work of painter John Singer Sergeant, and he became a major focal point for my research and even helped to inspire the idea behind look for the character of Leo. Leo is like Sergeant and a dash of Mr. Darcy from *Pride and Prejudice*. He has to make all the ladies swoon when he walks through the door.”

Graduate school has been a long process, but according to Jason, a good one. “Overall, I’m really happy I came to IU,” he says. “You don’t learn from anyone better than Linda Pisano. The department just gives so many great opportunities to graduate designers.” One of the best memories he has is designing *Take Me Out*. “It was just one of those perfect theatrical experiences with no egos and where every single person on the production was on the same page, and I think the product really reflected that.” Working with Linda Pisano has been a high point for Jason, and he mentioned her 2010 London class in Character and Costumer as an “amazing experience.”

—Evelyn Gaynor, with Tom Shafer

Previous page: Dan Tracy’s scenic model and rendering for *In the Next Room*. Jason Orlenko’s costume designs for *Mrs. Givings*, *Mrs. Daldry*, and *Leo Irving*.

# The Theatre Circle Lectures, 2011-12

Discussions about women, hysteria and vibrators; the Weimar Republic and *Cabaret*; Martin McDonagh and his bloody good plays; and a demonstration of sword-play—these topics are addressed (and then some) in this season's series of pre-show talks about our plays.

## 5:30, Thursday, October 20: "Good Vibrations"

Debra Herbenick opens the series, talking about "Good Vibrations" and Sarah Ruhl's *In the Next Room, or the vibrator play*. In the late 19<sup>th</sup> century, physicians treated

hysteria in women by massaging their genitals, bringing about a release of tension and make the patient feel much better. This is the subject of Sarah Ruhl's comedy and of the talk by



Debra Herbenick, the Associate Director of the Center for Sexual Health Promotion and the sex educator behind the web site *Kinsey Confidential*. Dr. Herbenick will discuss the world of 19<sup>th</sup>-century medicine and how the electric vibrator, like all new technologies, changed that world forever.

## 5:30, Thursday, November 10: "Fighting the Good Fight"

Professor Adam Noble, our movement and combat coach and a Certified Teacher with the American Society of Fight Directors, will discuss and demonstrate the fighting styles, sword-play, and preparation of student actors in our production of *The Three Musketeers*.



## 5:30, Thursday, March 22: "Let Me Tell You a Story: Martin McDonagh and *The Pillowman*"

Professor Stephen Watt from the Department of English will talk about Irish playwright, screenwriter, and director Martin McDonagh, who is probably best known to the public as the writer/director of the 2008 film *In Bruges*. McDonagh in the theatre is often brutal, hilarious, bloody, and always honest. *The Pillowman* was nominated for a Tony for Best Play, was the winner of the Laurence Olivier Award for Best New Play (London production) and the winner of the New York Drama Critics' Award for Best New Foreign Play. Steve Watt researches and teaches Irish drama and will provide an excellent introduction to McDonagh and his award-winning play.



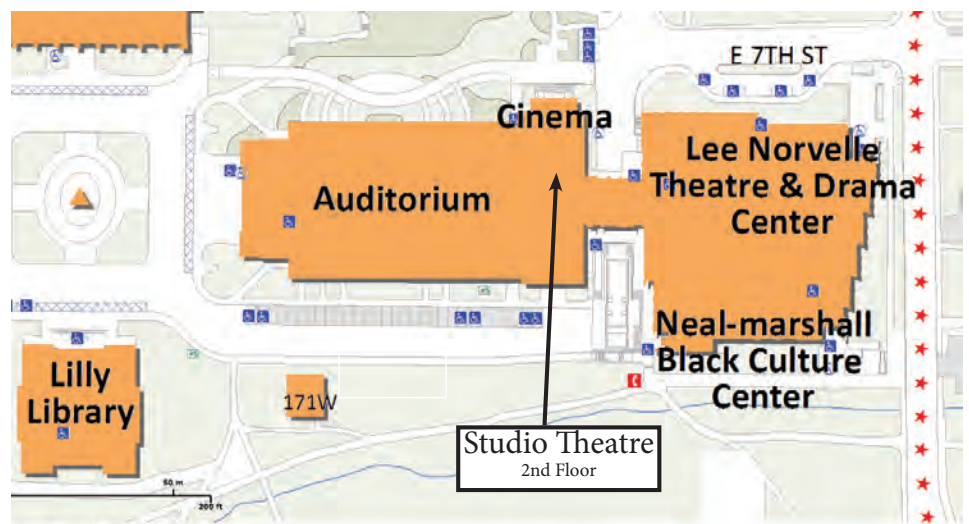
## 5:30, Thursday, April 12: "Life is a Cabaret"

Professor Julia Roos from the Department of History is a social and political historian on Weimar Germany, whose work focuses on gender relations and sexual reform during the 1920s, the period that provides the background to Kander and

Ebb's musical, *Cabaret*. Much of the plot of the musical, supported by the cabaret numbers that intersperse its stories, actually relate and remark upon the larger world outside the nightclub: the end of the Weimar Republic, the rise of the Nazis, the need to make moral choices. Julia Roos will share the historical overview and help interpret the period, providing an enriching context for the musical.

The series is presented in our Studio Theatre on the second floor of the IU Theatre building (we call it Theatre West), accessed from the south via the courtyard at the southeast part of the IU Auditorium building or, from the north, via the loading dock entrance. As the map shows, both of these entrances are handicapped accessible.

If you have an appropriate permit, you may park in the A or C or the Handicapped spaces around the IU Theatre. If do not have an IU permit, the Theatre Circle, which co-sponsors the series with the department, distributes free parking permits to attendees who park in the Jordan Avenue parking garage after 5:00 p.m.





# Lysistrata & them·es·ter

Making War, Making Peace

## Fall 2011

Three of our four productions this semester deal with the Themester theme of “Making War, Making Peace.” *Hair*, of course, was a response to the War in Vietnam, which was being escalated under the Johnson administration and would continue until 1975. The war in *The Three Musketeers* is that between the French royal forces under Louis XII and the Protestant Huguenots of La Rochelle.

The third “war and peace” play is *Lysistrata*, Aristophanes’ Greek comedy about a sex strike aimed at ending the Peloponnesian War, was first performed in 411 BCE. The version of *Lysistrata* we’re performing is, in a way, a recent one, written by Ellen McLaughlin as part of the Lysistrata Project in response to a very different war.

In January 2003, alarmed by the Iraq disarmament crisis and the Bush administration’s demands that Iraq cease producing weapons of mass destruction, actresses Kathryn Blume and Sharron Bower created the Lysistrata Project, in which various theatre companies would present readings of Aristophanes’ play as a kind of peace protest. Originally planned as a local event, word of the protest quickly spread, and on March 3, 2003, there were over 1,000 readings of the ancient Greek anti-war comedy in 59 countries and in all 50 states. Ellen McLaughlin’s version of *Lysistrata* was created for and was part of the Lysistrata Project.

As part of the closing weeks of this year’s Themester, the Department of Theatre and Drama and the IU Theatre will be presenting four special events:

- 1. Aristophanes’ *Lysistrata*, adapted by Ellen McLaughlin**, will be presented in the Wells-Metz Theatre on December 2, 3, 6-10 at 7:30 p.m. with a December 10 matinee at 2:00 p.m. Directed by Fontaine Syer, the production will be a hilarious, sexy comedy, a serious piece about peace, a historic connection to Athens and Sparta, and a reminder of the modern folly of war.
- 2. A screening of *Operation Lysistrata***, Michael Patrick Kelly’s documentary about the Lysistrata Project. Co-sponsored by the department and the IU Cinema, this 85 minute film will be presented Tuesday, November 29, at 7:00 p.m. in the IU Cinema. This is a free, but ticketed event, and the tickets

will be available on October 1 at the IU Auditorium Box Office.

## INDIANA UNIVERSITY CINEMA

*Operation Lysistrata* features interviews with the participants in the world-wide March 3, 2003, performances. Among them are Kathryn Blume, Sharron Bower, F. Murray Abraham, Tony Kushner, Judith Malina, and Ellen McLaughlin.

**3. A public appearance by playwright and actor Ellen McLaughlin**, who will discuss her play, the Lysistrata Project, and her work as a playwright and actress on December 1 at 5:30 p.m. Please visit our web site for more details in the coming weeks.

Ellen McLaughlin’s plays include *Days and Nights Within*, *A Narrow Bed*, *Infinity’s House*, *Iphigenia and Other Daughters*, *Tongue of a Bird*, *The Trojan Women*, *Helen*, *The Persians*, and *Oedipus*. Her work has been produced at Actors Theater of Louisville, The Actors’ Gang, L.A., Classic Stage Co., N.Y., The Intiman Theater, Seattle, Almeida Theater, London, The Mark Taper Forum, L.A., the Public Theater in NYC, The Oregon Shakespeare Festival, and The Guthrie Theater, MN, among many other venues. Her most recent play, *Septimus & Clarissa: Sign of the Woolf* is an adaptation of *Mrs. Dalloway* and was given its premiere September 21 by Ripe Time Theatre in New York.

Ellen McLaughlin is also an accom-



plished stage and film actor, most well-known for having created the role of the Angel in both parts of Tony Kushner’s *Angels in America*. Other favorite roles include The Homebody in *Homebody/Kabul* (Intiman Theater, Seattle), Pirate Jenny in *Threepenny Opera* (Trinity Rep. Elliot Norton Award), Mrs. Alving in *Ghosts* (Berkeley Rep.) and Titania in *A Midsummer Night’s Dream* at the McCarter and the Paper Mill Playhouse. She has taught playwriting at Yale School of Drama and Princeton University. She has been teaching at Barnard College since 1995.

**4. War Making Bodies.** On December 9 and 10 the department will host its first annual **Graduate Symposium on Theatre and Performance Studies**, where young scholars from all over North America will convene in Bloomington to present their research in progress. The conference has been organized by Ph.D. candidate Neal Utterback and first-year Ph.D. student Sara Taylor, with faculty support from Professor Amy Cook.

The conference is titled “War Making Bodies,” and will feature academic paper presentations, demonstrations, and short plays relating to the effects of war on the human body and the way those bodies are then represented in culture.

“War Making Bodies” will convene at the IU Theatre with an evening performance of *Lysistrata* on Friday, September 9. The student presentations will commence in the morning on Saturday, September 10, and continue through the keynote speech in the late afternoon. All events are open to the public, though seating is limited. Tickets for *Lysistrata* may be purchased through the box office, or by visiting [theatre.indiana.edu](http://theatre.indiana.edu).

The keynote speaker for the symposium is Rhonda Blair, President of the American Society for Theatre Research and Professor of Theatre at the Meadows School of the Arts at Southern Methodist University in Dallas, Texas. Her presentation will follow the student works, adding perspective on the practical application of theoretical research to theatre practice.

We invite you to join us for these Themester-related events that surround our production of *Lysistrata*.

# FACULTY NOTES . . .

**Paul Brunner** and wife Emily were proud to announce the birth of his daughter, Natalie Pearl Brunner, in February. Paul's article, "Green at the University: Teaching Green by Being Green," is due for publication in *Theatre Design and Technology* in the spring. Finally, he was selected as the Exhibit Project Coordinator for the USA National Exhibits for the 2015 Prague Quadrennial (PQ). In this international position of technical director and project manager, Paul will oversee the creation and rehearsal of the exhibits at Indiana University in the summer and fall of 2014 before travelling with four students to the Quadrennial in January 2015 to install the exhibits.

**Leon Brauner** writes from the Northwest that he and Roberta organized a family expedition ("our kids and their kids"—all 19 of them!) up the coast and back from Seattle to Alaska. Leon and Roberta are active in their local Catholic church and spend many hours working for the local Ocean Shores Food Bank. "We also do a fair amount of baby-sitting for our grandkids in Seattle and Eugene, Oregon. Life is good at the edge of the earth."

In November 2010, **Bruce Burgun's** adaptation of John Steinbeck's *Of Mice and Men* (originally performed at IU in 1997) was produced at Northern Michigan University, where MFA Alum Ansley Valentine (Crooks in the original IU production) serves as Director of Theatre. The sold-out performances received nightly standing ovations and outstanding critical response. In February 2011, Bruce participated in a panel discussion on "Current Actor Training Techniques in America" at the Baruch Performing Arts Center in New York City. Other panelists included Bill Esper (William Esper Studio), Sabra Jones (Actors Studio), Joanna Merlin (actor, teacher, casting director), Terry Schreiber (T. Schreiber Studio), Sande Shurin (Transformational Acting), and Mary McCann (Atlantic Acting School). For the American College Theatre Festival, Bruce adjudicated a production of *The Farnsworth Invention* at the University of Evansville. He again served on national committees determining the 2010 Regional Theatre Tony Award (Lookingglass Theatre Company of Chicago) and the recipient for the Steinberg Foundation/American Theatre Critics Association New Play Award

(\$25,000.00 – the largest monetary award for playwriting – Bill Cain for his play *9 Circles*). In June 2011, Bruce was an invited guest to the 50th Anniversary Celebration of the Shaw Festival of Canada, and in July, Bruce attended the national convention of the American Theatre Critics Association at the Oregon Shakespeare Festival in Ashland, Oregon. In addition, Bruce is a voting member for the Theatre Hall of Fame, the national review board recognizing life-time contributions to the theatre.

For the Indiana Festival Theatre **Fred M. Duer** designed sets for all three productions and coordinated the high school intern program. He also designed the IU Theatre production of *Hay Fever* for the IU Theatre season.

On his pre-tenure leave **Ray Fellman** continued to work as musical director/conductor on several new workshop musicals in New York City including *Buddy's Tavern*, written by Raymond DiFelitta, Alison Hubbard and Kim Oler. After the piece won a 2010 Richard Rogers Award, funding became available for a month-long workshop at The Hudson Guild Theatre with director Warren Carlyle (*Follies* revival) and a cast that included Tony Award-winner Shuler Hensley (*Oklahoma* revival). Ray has been involved with the piece since it's workshop at The Eugene O'Neill National Music Theatre Conference in 2010. In addition, he was able to involve recent IU Musical Theatre grads Mandy Striph, BFA'10, and Mark Banik, BFA'10, resulting in wonderful networking and performance opportunities for both of them. Ray also has been working with director Josh Hecht on a new piece called *Amandine*, written by Lance Horne and Winter Miller. Readings were held this past spring at the New York Theatre Workshop after an initial reading at The Public Theatre's Joe's Pub last summer. Another piece in development, *Love in Our Language* by Howard Marren and Judy Goetz Sanger, had an initial reading at the Dramatists Guild this past June. Ray served as music director and pianist with a cast that included Tony Award nominees Carolee Carmello, Gregg Edelman and Beth Fowler. In March, Ray returned to the Fulton Opera House in Lancaster, PA, to music direct *Sweeney Todd* for twenty-two performances with a cast of twenty-eight, accompanied by an eighteen piece orchestra. He will return to the Fulton

next season to mount a production of Andrew Lloyd Weber's *Sunset Boulevard*. In May, Ray spent time with NYU's Graduate Musical Theatre Writing Program, music directing select final projects to be performed publicly for faculty and students. Ray also visited Anderson University in Anderson, IN, where he was invited to give a public master class on musical theatre performance technique. In June, Ray spent eight days on the Silver Whisper cruising the Baltic Sea and performing with some of Broadway's finest talent, including Anne Runolfsson (*Victor/Victoria*), Devin Richards (*Finnian's Rainbow*) and Telly Leung, currently on TV's *Glee*. Ray's partner Scott was able to join him and together they toured Stockholm, Helsinki, St. Petersburg, Tallin, and Copenhagen. Ray kept active through the summer months with *Brandon and Ray's Broadway at The Beach*, a weekly musical theatre showcase in Cherry Grove on Fire Island, featuring guest performers from such shows as *Spiderman*, *Catch Me If You Can*, *Anything Goes* and *Godspell*. Also, Ray has performed several times with Sondheim veterans including Annie Golden, George Lee Andrews, Victoria Mallory, Len Cariou and Sarah Rice in a monthly series at The Beechman Theatre called *Sondheim Unplugged*. Currently, Ray has been spending time "on set" in New York, vocal coaching actor Penn Badgley (*Gossip Girl*) for his upcoming role as singer/guitarist Jeff Buckley in an indie biopic entitled *Greetings from Tim Buckley*. The film will be released in 2012.

**Andrew Hopson** designed the sound for a production of *The Diary of Anne Frank* at the Indiana Repertory Theatre.

**Terry LaBolt** appeared as a pianist and guest conductor in the Kentucky Symphony's "The Best is Yet to Come," a survey of the "Great American Songbook" in Florence, Kentucky. Julia Mosby, BFA'11, John McLaughlin, BS'10; BM'10, also appeared in the concert. All arrangements and orchestrations for the concert were created by Terry. Later in the season, the symphony gave a performance of this concert in Bloomington, Indiana where Terry was joined by Julie Spangler, pianist and distinguished alumna of IU, and the IU Broadway Cabaret ensemble for a rousing finale to a great season. For the department and the Indiana Festival Theatre, Terry music directed *Rent*, *Anything Goes*, and *The Music Man*. He played



keyboard in the orchestra of *Mama Mia!* for two weeks this spring. In July Terry gave a master class at Tampa's The Broadway Project in the company of Ben Vereen, Nancy Dussault, and other Broadway artists. And in late September he gave a series of master classes in New York for Jason Bennett's Actor's Workshop.

**Dale McFadden's** production of *This* by Melissa James Gibson—the Indiana premiere—opened at the Phoenix Theatre in Indianapolis on March 31 and played through most of the month of April. Among the cast was Jen Johansen, wife of actor Rob Johansen, MFA '95, as well as current student Ryan Artzberger. Dale notes that the production was “ably assisted” by **Andrew Hopson, Terry LaBolt, Murray McGibbon**, Jonathan Courtemanche, MFA'11, Tom Robson, PhD'11, and Kemmi Mitzell, BA'08; MA'10. This summer, Dale again served as Director of The Midsummer Theatre Program. Seventeen high school students from around the country participated in the two week training program. Theatre and Drama faculty, graduate students, and guests all served as teachers and mentors for the Program, which culminated in a Final Presentation attended by the students' friends and families. For the inaugural season of the Indiana Festival Theatre, Dale directed Eugene O'Neill's *Ah, Wilderness!* In addition, Dale directed Theresa Rebeck's *Bad Dates* for Crossroads Repertory Theatre. The production will be included in the 2012 Here & Now Theatre Festival in Mannheim, Germany. Dale is currently in rehearsal for Theatre and Drama's presentation of Sarah Ruhl's *In the Next Room or the vibrator play*, which opens in the Wells-Metz Theatre on October 21.

**Murray McGibbon** was awarded a travel grant by the Office of the Vice President for International Affairs to conduct a feasibility study for a study abroad program for theatre and drama students in acting and directing. He spent the early part of Summer 2011 in London meeting with representatives of theatre companies where students will participate in acting and directing workshops, including the National Theatre, Almeida Theatre, The Royal Court, Shakespeare's Globe and Theatre de Complicite. In addition, he traveled to Stratford-upon Avon for meetings with The Royal Shakespeare Company, who will host a weekend workshop in their splendid new facility. He saw a dozen plays in London and attended Michael Boyd's production of

*Macbeth*, which opened the new RSC theatre. From London, he traveled to Athens to set up a tour of ancient Greek theatre sites. Students can look forward to visiting Delphi, Epidaurus, Mycenae, Thessaloniki and Rhodes. Having conducted the site visits, he is now working on a proposal to lead the first tour, along with Professor **Nancy Lipschultz**, in the summer of 2013. En route back to his native South Africa, Murray traveled through Turkey, Morocco and Senegal in search of theatres and performance traditions. While in Durban, he continued working on assembling a collection of post-apartheid plays and created a director's book for *The Three Musketeers*, which will open in the Ruth N. Halls Theatre in November 2011.

**Jonathan Michaelsen** produced the inaugural season of Indiana University's new professional theatre, the Indiana Festival Theatre, for which he also directed *The Comedy of Errors*. Jonathan continues to serve on the Board of National Association of Schools of Theatre.

**Adam Noble** and wife Melissa were proud to announce the birth of their daughter, Sofia, in January. Then, after seeing *Language of Angels* through its opening night, Adam left for Omaha to assist and coach movement for the Opera Omaha production of Puccini's *Madama Butterfly*. Adam will be taking over for future productions of the show. Adam's summer began with an intensive broadsword Skills Proficiency Test class for the Society of American Fight Directors. He then joined the Indiana Festival Theatre company to play David McComber in *Ah, Wilderness!* And Antipholus of Ephesus in *The Comedy of Errors*. He also traveled to Seattle to teach a stage physicality workshop for Performer's Forge, a local performer's collective. While in Seattle, Adam had the opportunity to visit five of his IU students, Dylan Cashbaugh, Adam Rector, Tom Greenwood, Sourjya Sinha Roy, and Peter Scale, who are currently enrolled in the United Stuntmen's Association's International Stunt School. He was also able to observe an aerial intensive put on by the United Stuntmen's Association with the plan to integrate wirework into the MFA movement progression here at IU.

**Wesley Peters** came out of retirement, coaxed by Heather May, PhD'07, to design a production of Sir Alan Ayckbourn's *Season's Greetings*. It is being presented by Auburn University's Department of Theatre, in Auburn, Alabama, opening November

10, 2011. He is currently in the early stages of design and surrounded by some very talented colleagues.

**Linda Pisano** designed the costumes for *Romeo and Juliet* at the Illinois Shakespeare Festival, worked in pre-production for *Julius Caesar* which opens in October at the Indiana Repertory Theatre and pre-production for *der Rosenkavalier* which opens at the opera in February of 2012. She also had a paper accepted for presentation at a conference of the Costume Society of America this October. Aside from reviewing lots of external dossiers and other professional service she enjoyed spending many fun days with her two sons and husband during this summer vacation.

**Rakesh Solomon's** book *Albee in Performance* was recently published by Indiana University Press. The book, which has received enthusiastic reviews, carries a preface by Edward Albee, who writes, “Anyone wishing to study not only me as a director/author, but the creative mind at practical work will be gratified.”

**Fontaine Syer** performed *The Year of Magical Thinking* this January at The Repertory Theatre of St. Louis. She spent her summer acting performing as Lily in *Ah, Wilderness!* and the Duke in *The Comedy of Errors* for the Indiana Festival Theatre. This fall, she will direct *Lysistrata* in the Wells-Metz Theatre.

**Ron Wainscott**, PhD'84, and **Kathy Fletecher**, BA'77, PhD'86, returned from South Korea and the Peoples Republic of China at the beginning of the semester, where Kathy was teaching as part of a guest lectureship with the Kelley School of Business. They toured theatres, saw performances, and gathered material for the 4th edition of their popular textbook. They completed writing the book this summer and are presently in the copyediting stage. The book should appear in January.

**Ken Weitzman's** play, *Fire in the Garden*, opened at the Indiana Repertory Theatre, playing from February 12-17 as part of their “Going Solo” series. His play, *The Catch*, was produced by the Denver Center Theatre Company and garnered the Denver's 2011 Henry Award for Outstanding New Play, as well as Denver's Westword Award for Best Premiere. vv

## Theatre Circle at Disneyworld

Two years ago, the Theatre Circle joined in a new partnership with the management students of the Department of Theatre and Drama and both groups enjoyed a course in cruise ship entertainment. This year, we're bringing back the program, and the Theatre Circle is joining the students for a course in Theme Park Entertainment Management, taught by the Theatre Circle's own departmental liaison, Trish Hausmann. This course meets once a week, and will culminate in a 5-day trip to Orlando, Florida, and the Walt Disney World Resort on January 2-6, 2012.

While the IU students work backstage with Disney cast members, the Theatre Circle will take a backstage tour of the parks and get to interact with cast members themselves, and even enjoy a Disney twist on the Dinner with Director and Designer! While many Theatre Circle travelers have visited the Disney parks before, this tour offers a chance to visit areas not usually open to guests and learn about the inner workings of the theme park industry. The deadline for joining this trip is October 14, 2011, and payment in full is due on that date.

Contact Trish Hausmann at [phhausma@indiana.edu](mailto:phhausma@indiana.edu) for more information or to reserve your place.



## DEPARTMENT OF THEATRE AND DRAMA

INDIANA UNIVERSITY  
College of Arts and Sciences  
Bloomington

275 N. JORDAN AVENUE  
BLOOMINGTON, IN 47405-1101

Non-Profit  
Organization  
U.S. Postage  
**PAID**  
Bloomington, IN  
Permit No. 267

## THEATRE CIRCLE CALENDAR

## 2011-2012

### October 2011

Friday, October 14, 6:15pm  
**Dinner with Director and Designer**  
*Hair*  
Neal Marshall Grand Hall

Thursday, October 20, 5:30pm  
**Theatre Circle Lecture**  
with Debby Herbenick, HPER  
*In The Next Room*  
Studio Theatre

### November 2011

Monday, November 7, 4:00pm  
**Board Meeting**  
Von Lee Conference Room

Thursday, November 10, 5:30pm  
**Theatre Circle Lecture**  
with Adam Noble, Theatre and Drama  
*The Three Musketeers*  
Studio Theatre.

Friday, November 18, 6:15pm  
**Dinner with Director and Designer**  
*The Three Musketeers*  
Neal Marshall Grand Hall

### January 2012

Monday- Friday, January 2-6  
**Theatre Circle at Disney Trip**  
Walt Disney World, Orlando, FL

Friday, January 27  
**Cabaret Evening**  
Time and Place to be announced

### March 2010

Friday, March 2, 6:15pm  
**Dinner with Director and Designer**  
*A Midsummer Night's Dream*  
Neal Marshall Grand Hall

Monday, March 5, 4:00pm  
**Board Meeting**  
Von Lee Conference Room

Thursday, March 22, 5:30pm  
**Theatre Circle Lecture,**  
with Steve Watt, English  
*The Pillowman*  
Studio Theatre.

### April 2012

Thursday, April 12, 5:30pm  
**Theatre Circle Lecture**  
with Dr. Julia Roos, History  
*Cabaret*  
Bridgewaters Lounge.

Friday, April 20, 5:30pm  
**Theatre Circle Annual Meeting**  
*Cabaret*  
Neal Marshall Grand Hall

### TBA

**Ph.D. Paper Readings**  
Time and Place to be announced

## In Memoriam

2010-II

Bob Bent  
Martha Harnack  
Richard Pfister  
Sarah Thorelli