

# STAGES

The Annual Donor and Alumni Newsletter | 2020  
Department of Theatre, Drama, & Contemporary Dance





## features

- 6** message from the Chair
- 8** Kenneth L. Roberson's retirement
- 12** introducing the new M.F.A. in dramaturgy
- 14** Puerto Rico: a celebration of resilience through art and conversation

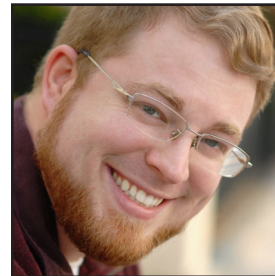
- 16** department updates
- 23** student updates
- 30** summer highlights
- 32** events
- 34** in memorium
- 35** class notes

## CLASS OF 2020

### Ph.D. GRADUATES



JOSEPH D'AMBROSI



WHIT EMERSON

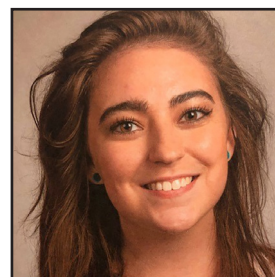


ANDRÉS LÓPEZ

### M.F.A. GRADUATES



MICHAEL BAYLER  
*Acting*



MEGAN BRANHAM  
*Lighting Design*



MEAGHAN E. CARLO  
*Costume Technology*



ELLISE CHASE  
*Acting*



ELIZABETH GRACE DAVIS  
*Costume Design*



JUSTIN GANNAWAY  
*Costume Design*



KAELA MEI-SHING GARVIN  
*Playwriting*



NAOMI S. GOLD  
*Lighting Design*



ELLIS GREER  
*Costume Technology*



MATTHEW HAPEMAN  
*Technical Direction*



JAY HEMPHILL  
*Acting*



CARRIE HURST  
*Technical Direction*



GLYNNIS KUNKEL-RUIZ  
*Acting*



CHRISTOPHER MUELLER  
*Scenic Design*



RACHEL NICOLE PIERCE  
*Directing*

### B.F.A. MUSICAL THEATRE



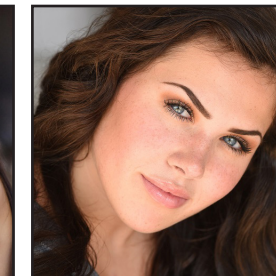
MADELYN ALLENDER



JOSHUA CARTER



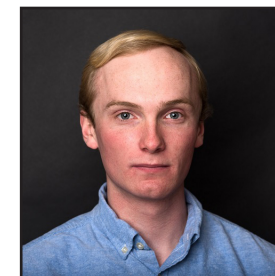
NINA DONVILLE



CASEY LAMONT



JOEY LAPLANT



LUKE MAJOR



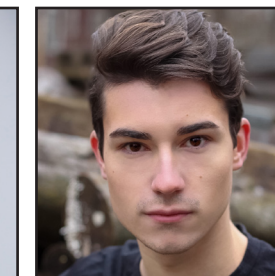
CASEY MCCOY



DANIELLE MCNIGHT



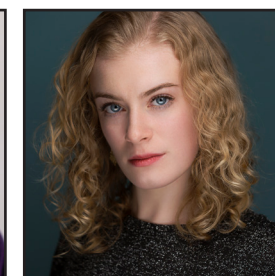
HENRY MILLER



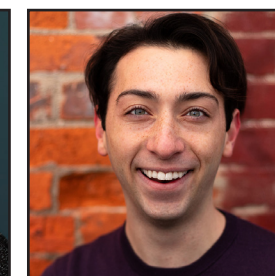
BRODERICK O'NEAL



DOMINIC PAGLIARO



LISA PODULKA



SAM SANDERSON



KATIE SCARLETT SWANEY

### B.F.A. CONTEMPORARY DANCE



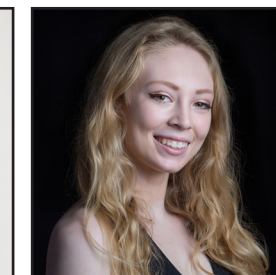
VICTORIA ANTONINI



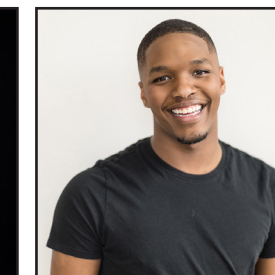
ALYSSA ATHENS



CAMERON BARNETT



ELLA BERRY



COREY BOATNER





MADELINE GRANDE



MARGARET HUNTER



EMILY KIRCHHOFF



MEGAN KUDLA



CLAIRE LIECHTY



MADISON MCCARTHY



SYDNEY POTEET



JAYLEN RAY



ANNA RICE



KELSEY SMOCK



OLIVIA TOKARSKI



TAYLER FISHER



SOFIA GAMBARDELLA



SARAH HARPRING



ADAM HASS-HILL



KATIE HODGE



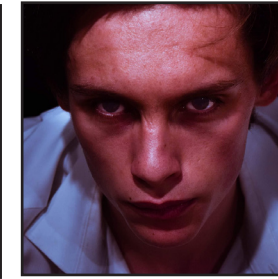
TESSA HUBER



KALEE MASTERSON



ALICE MERBACK



FELIX MERBACK



JOSEPH MORAN



SEAN PUENT



PHILLIP SNIDER



CAROLYNN STOUDE



ELEANOR SOBCZYK



TERRENCE STRONG

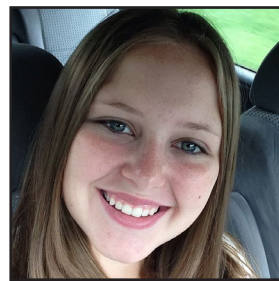
## B.A. THEATRE & DRAMA



MICHAEL ALICOATE



BRANDON ARMENTROUT



GRACE BRANAM



NATHAN CAREY



TAKAYLA CARLTON



LANE CLEMENTS



CLARK CONRAD



GABRIELLE DATEMA



COLLIN DOWELL



ALEXIS DUDDLESON

## INDIVIDUALIZED MAJOR PROGRAM



MEREDITH BUCKLEY



JULIA TELTHORST



MACKENZIE VAN TASSEL





It is with joy and gratitude that I have this opportunity to address our department friends, alumni, students and colleagues in our annual *Stages* issue.

The year 2020 will be forever tied with the unprecedented events of the last several

months: namely, the coronavirus pandemic sweeping the globe, with the resulting economic downturn and indefinite suspension of our beloved live performing arts and entertainment industries; and the relentless violence against Black Americans that has propelled the Black Lives Matter movement front and center, prompting the long overdue national reckoning with structural racism. Each of these issues is a knot of complexity and nuance that impacts each of us personally and deeply.

We are all in this together and we must address important issues this year, forging a new path as a community united in change. We take on this non-negotiable responsibility and stand accountable for change. We've created a 'Climate Committee' charged this year to work closely with our department faculty and staff in outlining a two-year plan of actionable steps that lay solid groundwork for transformative change. The committee also includes graduate and undergraduate student members, elected by their peers, to represent and contribute to this process.

Our faculty and staff are taking action to understand, acknowledge, and dismantle structural racism within our department and prepare for the critical work of de-constructing colonial ideologies in our curriculum, policies, and programming. Furthermore, we are addressing ways we will improve the human, environmental, and financial impact of certain industry practices and methodologies.

We are compelled to view the world through a very different lens today and through it all our faculty and staff have engaged the upcoming year head on. I'm proud to stand with them as we begin and continue the important work of educating and training the emerging generation of scholars and artists in theatre and dance.

Live performance is entering a renaissance. We have a great deal of work to do. Times like these remind us that theatre and dance are living, evolving art forms that emulate current realities, struggles and conditions for much of humanity.

As we enter the 2020–21 academic year, we are returning to campus in masks; many classes and our studios will still have face-to-face engagement, but many classes are completely online, and our mainstage

season is moving to online platforms to ensure the safety and health of our students, employees and community. We remain active as makers and scholars.

This is a time to create, to innovate, and to imagine the performing arts world we want for our future and for future generations. This is a time to reflect, to listen, to dismantle, and to build a world that unites rather than oppresses; that is governed with transparency rather than opacity; that reflects reality yet aspires to a greater purpose. We must grapple with difficult truths, dig deeply and urgently to replant and nurture the ideals and values that will shape the future of our disciplines.

I'm incredibly optimistic about our changing future. Our faculty and staff have been a tour de force working over the summer. Our faculty have been recognized nationally and internationally—and also, importantly, by their peers. Dr. Eleanor Owicki and Professor Jenny McKnight both received Trustees Teaching Awards this year in recognition of their outstanding contributions to our classrooms and our curriculum.

We are also welcoming three new permanent faces in our community: Sharai Bohannon (Academic Specialist, House Manager and Director of Patron Services), Beatrice Capote (Associate Professor of Contemporary Dance) and Lauren Haughton Gillis (Assistant Professor of Musical Theatre). We are thrilled that DJ Gray has accepted an offer to stay with us as Professor of Practice in Musical Theatre as well.

This past year we saw the transition of Academic Specialist Trish Hausmann to the critical position of Production Manager and welcomed Academic Specialist Elizabeth (Betsy) Smith as our Lighting Supervisor. We also welcome Visiting Assistant Professor of Playwriting, Diana Grisanti who will be joining us this year.

We say goodbye this year to playwright Peter Gil-Sheridan as he moves back to the east coast and wish him well. We also said farewell to musical theatre choreographer Ken Roberson and wish him all our very best as he moves into retirement.

Finally, our graduating seniors, M.F.A. and Ph.D. students did not get a formal or proper graduation, but it is important to note that they have been a most talented and remarkable class.

Be well,  
Linda Pisano, Chair  
Professor of Costume Design

*When a flower doesn't bloom you fix the environment in which it grows, not the flower. —Alexander Den Heijer*

## IU THEATRE & DANCE: ACTION STEPS

This year, IU Theatre & Dance has made the commitment to begin our work towards acknowledging and dismantling structural racism within our department policies, programming, and curriculum. To that end, Department Chair Linda Pisano has put together the current list of actionable steps taken and being taken toward this goal.

**1)** Seventeen faculty and staff including Linda Pisano attended a 4-day institute this summer hosted by SpeakOut, The Institute for Democratic Education and Culture. SpeakOut is a mission-driven speakers agency and education institute with the mission to encourage critical and imaginative thinking to address the major inequities of our day and transform a fractured world.

**2)** IU Theatre & Dance engaged the services of Penumbra Theatre to present a mandatory full faculty, staff, and graduate student anti-racism workshop on August 17. It is the intention of the Department to re-connect with Penumbra Theatre for additional training on a regular basis.

**3)** The Department has established a new Climate Committee, which has been charged with examining and addressing the biases of our department and outlining a two-year plan of additional actionable steps to lay solid groundwork for transformative change.

**4)** Beginning in the 2021/22 academic year, IU Theatre & Dance is introducing grants for BIPOC undergraduates to propose Independent Projects that directly address the experiences of Black, Indigenous, Latinx, and People of Color.

**5)** Beginning in the 2021/22 academic year, IU Theatre & Dance will introduce a grant award of \$2500 for a BIPOC M.F.A. student who proposes professional development experiences in their discipline that can be completed before their graduation date.

**6)** Beginning in the 2021/22 academic year, IU Theatre & Dance will be providing awards for research accounts to Tenure Track or Non-Tenure Track faculty who develop a course approved by our curriculum committee on an important aspect or topic around theatre by, about, or for Black theatre and/or dance.

**7)** During the 2020/21 academic year, IU Theatre & Dance will be presenting the digital reading series *Amplified: A Series of Plays by Black Authors*.

**8)** IU Theatre & Dance will now be requiring a Diversity Statement with all applications for new faculty and staff positions that will be addressed during the interview process for each faculty or staff candidate invited for an interview with the department.

**9)** All student members of the Climate Committee and Programming Committee will be elected by their peers to serve.

One way we can start is by acknowledging that Indiana University Bloomington is, quite literally, built on oppression and systemic racism. The university today sits on the ancestral lands of several Native American tribes. Only in 2019 has the university begun to implement a formal acknowledgement of this history, a move that has taken far too long to formalize. It is these kinds of erasure that are the clearest legacy of the colonialist and white supremacist foundations of the university. Thus it feels important, as we begin this conversation with our own department, to honor the tribes on whose ancestral lands and resources IU Bloomington was built, the Lenape (Delaware), Miami, Potawatomi, and Shawnee peoples. Every conversation we have should start with this acknowledgement, not only asking us to consider the land on which we stand, but making space for the small everyday actions that can contribute to making our campus a more welcoming and inclusive environment for Native American faculty, staff, and students. Perhaps only by facing our past do we have a chance of changing our future.



INDIANA UNIVERSITY BLOOMINGTON  
SITS ON THE ANCESTRAL  
HOMELANDS OF THE  
MIAMI, DELAWARE,  
POTAWATOMI & SHAWNEE PEOPLE





# KENNETH L. ROBERSON: RETIREMENT

A CONVERSATION WITH  
KENNETH L. ROBERSON AND RICHARD ROLAND  
MAY 2020

During his time at IU Theatre & Dance, Kenneth directed and choreographed *Pippin*, *Urinetown*, and *Sweet Charity*; choreographed *In The Red and Brown Water*; and directed *Into the Woods* along with numerous student and independent projects including a staged reading of *Stoop Pigeons* by M.F.A. playwright Christin Eve Cato, a workshop production of *A Bushel and a Peck* by M.F.A. playwright Aaron Ricciardi, in addition to serving as the Faculty advisor for the Black, Brown, & Beige Theatre Troupe.

Continuing his professional work, recently Kenneth directed *Nina Simone: Four Women* at the Merrimack Repertory Theatre in Lowell, MA and at Northlight Theatre, Chicago for which he received a Broadway World Chicago Nomination for Best Direction of a Play. He choreographed Regina Taylor's *Oo-Bla-Dee*, directed by Ruben Santiago Hudson, for Two River Theatre in Red Bank, NJ. Kenneth performed his autobiographical solo work, *Change Changes Things* at the Triad Theatre in New York City in 2019. He directed *Lettin' The Good Times Roll*, his cabaret concert with E. Faye Butler and Felicia P. Fields, at Victory Gardens in Chicago in late 2017.

Kenneth's Broadway credits include *Avenue Q* (Tony Award for Best Musical); *All Shook Up*, The Palace Theater; *Purlie (Encores!)*, City Center; *Freak*, Court Theater. Off-Broadway credits of note: *A Boy and His Soul*, The Vineyard; *Jazz a la Carte* (as director and choreographer) and *Harlem Song* at the World-Famous Apollo Theater; *Avenue X*, original production at Playwrights Horizons; *Seven Guitars* and *The Piano Lesson*, both at Second Stage. Regionally, he choreographed the world premiere of *The Color Purple* at the Alliance Theatre.

For HBO, *Lackawanna Blues*, *Preaching to the Choir*, *Brother to Brother* and *John Water*, and for Fox T.V., Leguizamo's *House of Buggin'* for which he received an Emmy nomination. Other awards include: two NAACP Awards, two Lucille Lortel Award nominations, Drama Desk Award nomination and ADELCO Award, BET Spirit Award and NPT Spirit Award, and a Lifetime Achievement Award from SAY (Stuttering Association for the Young).

As a teacher, Kenneth has taught workshops specializing in the Black Vernacular of Theatre dance in cities including: New York City, NY; Bahia and Rio de Janeiro, Brazil; Stuttgart, Germany; and Osaka, Japan. At IU, Kenneth taught courses in musical theatre dance styles, jazz dance, tap, the American Songbook, and devised solo performance, among others. Kenneth is a graduate of the University of Georgia's Henry Grady School of Journalism.

We're saddened that we could not celebrate Kenneth and his incredible work and commitment in person at the end of this year due to the Coronavirus pandemic. We hope these few pages show, even in small ways, how much we will miss you, Ken, and look forward to what magic you'll create next.

**Richard:** Well, it's with no small amount of sadness that we say goodbye to you this spring. I've had the lucky opportunity of working with you these past three years. But you've been here six, you finished six years at IU right?

**Kenneth:** Yes, I started August 2014 on a job that I thought I would be three years.

**Richard:** So before the IU thing happened, you had this and still have this illustrious career in performing arts as a professional director and performer. As a performer, you were in *Black and Blue* at the Minskoff theatre and *Jelly's Last Jam* [at the August Wilson Theatre formerly the Virginia Theatre]. I remember coming to see *Black and Blue* because I had been studying at Henry LeTang's and I got to see all that beautiful choreography onstage. And I'm pretty sure I saw you in the show. So tell me a little bit about those days as a performer.

**Kenneth:** It was joyous because that's what I came to New York for was to perform. Especially original shows like *Black and Blue* and *Jelly's Last Jam* and some shows that I toured in Europe, I felt it was a dream come true. It was exciting. It was just as exciting as I thought that it would be.

**Dear Ken,  
Your joy, enthusiasm, and  
passion for what you do are  
so evident and infectious; you  
really do brighten everyone's  
day. You consistently push us  
to be better artists and better  
people, and for that, we all  
have to thank you.**

**Caroline Santiago Turner  
(B.F.A, class of 2022)**

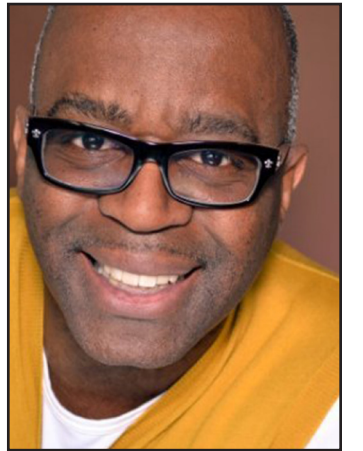
**Richard:** And then you made that, for many of us, enviable transition onto the other side of the table, into directing and choreographing. Tell me about [your] first staging. You did all the staging on *Freak* with John Leguizamo, is that right?

**Kenneth:** I did that, but before that I did *Avenue X*. So these shows with avenues have been great luck for me. I did the first production of *Avenue X* at Playwrights Horizons and that was my first SDC, Society of Directors and Choreographers, union contract. Then I did *Freak* with Leguizamo because I had also done his HBO special and his television show [*House of Buggin'*].

**Richard:** How did that transition work for you from going from performer to director/choreographer? How did that physically or logistically work out?

**Kenneth:** I assisted one of the choreographers, Hope Clarke, on *Jelly's Last Jam* and I wanted to choreograph. I don't know how they got my name for *Avenue X*, that was the weird thing. But before the *Avenue X* thing happened, there was a show at Mount Holyoke College that Arnold Mungoli was directing and they needed actors. And I remember putting in my resume, you know they had mail then, and I put in there I'm interested to choreograph and they hired me. They had no money; I got \$40 and I think it cost me \$50 something to travel up there on the bus. One of the actors in that show was a friend of John Leguizamo who saw that I worked well with non-dancers and recommended me to John. So that happened from \$45 to the rest is, as they say, history. For *House of Buggin'*, Leguizamo's show, we did thirteen episodes for Fox television and I got an Emmy nom for that. And that show, just a side note, *House of Buggin'* turned into the template for Mad TV. It was the same producers and a few of the same cast members stayed, so we were a part of that template for Mad TV.

**Richard:** What did you take away from working on *Avenue Q*?





Dear Ken,  
You have given me and so many other dancers not only a significant amount of technical skill, but also so much confidence as dancers during our time at IU. One of my favorite memories of working with you was on *Urinetown*. You created a really terrific working environment during the rehearsals for that show. There was never a bad day's work and you really encouraged all of us to devise our characters and the whole show with a lot of freedom. Ken, thank you for everything and we're really going to miss you.

Sam Sanderson  
(B.F.A., class of 2020)

another show. And I got here and I enjoyed the experience. It was very challenging to me; I was out of my comfort zone. A job opening came up for a professor of practice and I interviewed and here I am. I'd never heard of Bloomington, but I'd heard of needing a job and wanting to work and keep busy to keep relevant. I knew of that and I thought I'd be here three years, like I said, and the rest is history.

**Richard:** What are you going to miss about Bloomington?

**Kenneth:** I might not miss anything as I can't get out of here [*laughter*].

**Richard:** So when that day finally comes and you can move, what will be some your fonder memories of being in Bloomington?

**Kenneth:** IU. Bloomington is IU to me. When school is out and we're on vacation and I'm in

Dear Ken,  
One of the things that you have taught me is that it's so important to be confident and to love yourself. Those things are so important, especially in what we're doing it's easy to get bogged down by the rejection and the self-doubt. But when we step into one of your dance classes, it's really easy to shed all of that; you make that possible. The last thing I want to say is a Ken Roberson classic: "No one can do what you can do." Thank you.

Ethan St. Germain (B.F.A., class of 2022)

**Kenneth:** That I'm wrong. I can be wrong about things. I thought the show would never work to go to Broadway. I thought the show was too sophisticated for the Broadway audience, and that you're going to ruin the show by moving it to Broadway. Wrong. There were other shows that I was wrong about in opposite ways. One of my favorite shows was [George C. Wolfe's] *Harlem Song* that did not come to Broadway. And you know how it is with these little jewels of a show that do not get the attention or get the audience that you want them to get. Some of those are the best shows that you would ever get a chance to do.

**Richard:** And another thing you said is you just wrote a letter to somebody saying, I want to choreograph, I want to be considered for choreographer.

**Kenneth:** I did. I wrote a letter and he said, 'I have no budget.' I said 'I don't care,' but it rolled into some other things. You ask and you give people an opportunity to help you and they feel invested in it. And you have to be in people's emails.

**Richard:** What brought you to IU? How'd you get here?

**Kenneth:** A lot of the people that would call me, especially regional theatres or Broadway shows, were leaving the industry and then there were a lot of new talent coming up to New York, so my name started to get lower on the list. And I said I need to stay busy and was thinking about looking for jobs in education. I never thought I would be in education, but I wanted to stay busy and there was an opportunity that came up—Liza Gennaro [at IU] needed a sub. She called me up and I subbed at IU for a month, while she had to do



Kenneth and dance captain, Julia Paige Thorn, during *Pippin* rehearsal. Photo by Ali Lidbury

Dear Ken,  
I have never met a teacher who just loves to be a part of the process like you. Your classroom is filled with energy and a want to work hard and a want to improve and be better and do better. You motivate people in a way that I have never seen before. Ken, you have inspired me in ways I didn't know I could be inspired, and left a mark on this program. We're sad that you're going, but you have left us with so much and for that we're all grateful.

Victoria Wiley  
(B.F.A., class of 2021)

**Richard:** Great. Well, I want you to stick around Bloomington a little while longer because we have to do our tap combinations together.

**Kenneth:** Yes. Henry LeTang's seven across. You have to do 1-2-3. I think I can go up to four or five. I don't remember.

**Richard:** Yeah, we'll get to do it before you leave.

**Kenneth:** Of course, you know the shim sham shimmy

**Richard:** Oh, yeah.

**Kenneth:** We all have to know that.

**Richard:** It has been an honor and a privilege to work with you these past few years. You've done magic for our students and our faculty and our community. Just with your experience and your spirit and your heart, we're going to miss you so much.

**Kenneth:** Thank you so much. It's been a pleasure. I've learned so much here. I feel like I was a student every day and I will continue to be. I appreciate the kind words.

**Richard:** Well, we'll miss you. Have a great summer. Thank you, Kenneth

**Kenneth:** Thank you so much, Richard. All the best.

Bloomington, I feel wanting of the IU community. That's what I will miss: the classrooms, the great students, the faculty, everyone's support. Bloomington is a nice place to stay; I heard it's one of the top retirement cities in the nation. Nothing bad about Bloomington.

**Richard:** And here you are retiring in Bloomington!

**Kenneth:** [*laughter*] Well, you know, I am retiring in Bloomington for this amount of time—it's been three or four weeks—now, for the record, I'm not retiring from the industry from directing and choreographing in the commercial theatre. But I guess I've been retired for two to three weeks now.

**Richard:** What's next? What's next for you?

**Kenneth:** I have a job offer for the Cincinnati Playhouse in the Park to direct a show there starting in December and one other show that is in progress that I'm speaking to the producer about that's in the works also, but the Cincinnati show is closer at hand, more concrete right now.

**Richard:** Where are you going to settle next?

**Kenneth:** I want to go back east, back south near family. The great thing about electronic media, you can audition and work from anywhere. I hope to move to the southeast to be closer to my hub of different friends because I don't plan to go back to New York. I have fantastic and amazing long-term relationships there, but all of them are excited to fly down to the South and visit.

Dear Ken,  
I know I will see you again, but I'm going to miss you. I'm going to miss bumping into you in the hallways and I'm going to miss dancing with you to oldies. I want to thank you for your friendship, for your mentorship, for your advice, for keeping it real, for encouraging me, and for your words of wisdom. I love you and I wish you the best of the best of the best.

Christin Eve Cato  
(M.F.A., class of 2021)



# INTRODUCING THE M.F.A. IN DRAMATURGY

This month IU has welcomed our first batch of M.F.A. dramaturgs to the Bloomington theatre fold. The newly established M.F.A. in Dramaturgy is an intensive three-year program designed for collaborative, creative thinkers interested in deepening their knowledge of the theatre in order to shape the future of the art form.

Helmed by Tanya Palmer, a leading new play dramaturg with over twenty years of professional experience, the program combines rigorous academic study, extensive production dramaturgy experience and meaningful engagement with leading professional artists and institutions. Students will receive a foundation in dramatic theory and literature as well as classes in civic dramaturgy, translation and adaptation, curation and creative producing and audience engagement, amongst others. Closely aligned with the M.F.A. in Playwriting, dramaturgy candidates will gain considerable experience in the development and production of new plays, in addition to working on musicals and classic texts, and will explore the role of the dramaturg in contemporary dance, devised work and multidisciplinary performance.

With only three students accepted into the program at a time, dramaturgy students will benefit from the mentorship of experienced faculty and nationally recognized guest artists, build a network of professional contacts, and become an integral part of a community of theatre makers. The M.F.A. is a terminal degree that prepares candidates to teach at the university level and to pursue a variety of creative careers including, but not limited to, positions in literary management, production dramaturgy, arts education and advocacy, producing, and artistic leadership.

We asked our three incoming dramaturgs, as well as Tanya, what their personal definition of dramaturgy is, and what drew them to the field.

## HEAD OF THE DRAMATURGY M.F.A. TANYA PALMER ON THE IMPORTANCE OF DRAMATURGS IN THIS MOMENT:

One of my favorite descriptions of what a dramaturg does is that they question assumptions. In the context of producing theatre, that often means that dramaturgs are questioning assumptions about what plays should be produced, how they should be performed and designed, what they will mean for a particular audience, and who they are being produced for. They are asking these questions in order to ensure that they and their collaborators are thinking deeply, thoughtfully, creatively and responsibly about each choice they make, because making plays is all about making choices and how those accumulated choices create meaning and experience.

In this moment, when all our assumptions about what theatre is, how we can create it, and who its by and for are being challenged, dramaturgs are needed more than ever to keep pushing us to think beyond our assumptions and make bold, courageous choices about how we tell stories, and what our art form and industry will look like moving forward.

## WHY DRAMATURGY?

Like a lot of people I was first drawn into theatre by performing—I acted in plays in high school, and as a depressed, angsty teen theatre allowed me a place to hide, try out different identities, and figure out how to live my life. I majored in theatre in University, but quickly found I wasn't actually that interested in acting—but I loved reading about theatre history, and I also loved writing plays. As I got closer to graduating, I was trying to find a path that would allow me to work in the theatre, but also do nerdy things

like hang out in the library for hours and read dusty tomes about performance theory. Enter dramaturgy! I discovered I could read, research, and still make plays! My first professional experience was as an intern at Actors Theatre of Louisville, where I learned a ton about how new plays are developed and produced, and I got to know an inspiring group of playwrights and really fell in love with the process of reading, discovering and advocating for new work. Five years after I completed my internship (and also went on to get an M.F.A. in Playwriting at York University in Toronto) I was hired at Actors Theatre as their literary manager. From there I spent twenty years working as a dramaturg and director of new play development, first at Actors Theatre, then at the Goodman Theatre in Chicago.

Name: CHRIS MILLS

Pronouns: SHE/HER

Hails from: BROOKLYN, NEW YORK

For me, the dramaturg's task is to gather, produce and amplify meaning. Whether that means working with a playwright to craft exactly the voice they want for their play or with a director to realize a production they've imagined or with an audience to deepen the nuances in something they're watching, a dramaturg helps give ideas muscle and movement.

I came to dramaturgy the same way that I came to cooking and art history: trying to figure out how things worked together and then trying to replicate that with other things. The first show I worked on was Stoppard's Arcadia and I was hooked for life.



Name: JORDAN FLORES SCHWARTZ

Pronouns: SHE/HER

Coming to IU from: INDIANAPOLIS, INDIANA

When planning a season, a mentor of mine always asks the question “Why this show and why now?” To me, dramaturgy is how you answer that question. It's all about putting theatre in context and bringing clarity to that context for both artists and audiences. This can take many different forms depending on the script or production, but I'm always most energized when dramaturgy turns a story into direct civic engagement through partnerships and actionable items!

Name: LEXI SILVA

Pronouns: SHE/HER

Hometown: HILMAR, CALIFORNIA

My working definition of a dramaturg is: an individual who functions as a literary and historical consultant to creative teams working on theatrical productions.

What really drew me to the field is the opportunity to cultivate a greater contextual understanding of how any given production functions to better its surrounding communities and speak to a specific moment in time.





# PUERTO RICO: A CELEBRATION OF RESILIENCE THROUGH ART AND CONVERSATION



Any person growing up in a Latinx household is familiar with the tertulia, whether they know it or not. Call it a circle, a salon, a gathering, or any old Sunday with the tias, it is a coming together of ideas, a sharing of stories and culture, and an intersection of the political with the cultural. Last November, IU Theatre & Dance threw their first tertulia, in conjunction with their production of *Water by the Spoonful*, Quiara Alegria Hudes' Pulitzer Prize winning play about a North Philly Puerto Rican family battling their demons and seeking connection.

Pitched by M.F.A. playwright, Christin Eve Cato, who was also starring in the production, the event quickly picked up speed as we jumped at the idea to celebrate with and learn from our colleagues in the Latino Faculty and Staff Counsel (LFASC). The complete team that worked on the event included Playwriting graduate students Christin Eve Cato

and Jayne Deely, Department Dramaturg Madison Colquette, Project Manager Laura Judson, Production Manager Trish Hausmann, and Professor Eric Mayer-García, a Lecturer with IU Theatre & Dance and dramaturg for *Water by the Spoonful*.

Happening on Saturday November 16th during the interval between the matinee and evening performances, the event included a tertulia where Puerto Rican members of the Latino Faculty and Staff Council (LFASC), Luis Fuentes-Rohwer, Solimar Otero, Emma Dederick, Gloria Colom, shared personal stories, research, songs, and artistic work. Carmen Medina and Javier Cardona Otero led attendees in creating a sculpture representing Puerto Rican resilience. Student dance club Paso a Paso taught a salsa and bachata class (unfortunately, the DJ no-showed, but even that could not dampen the spirit of the bachata



as people danced to salsa played by computer speakers in a shining example of the resilience of the Latinx community). We shared conversation as well as food provided by our new friends Sammy and Angie at El Coqui Restaurant in Indianapolis: Arroz con gandules, Pernil Asado, Ensalada de Papa, Empanadas (pollo y carne), Bandejas de Tostones. Everyone in that room came to share and to listen, the exchange of ideas and passion was palpable, and despite a missing DJ the song of Puerto Rico underscored the entire afternoon.

- Jayne Deely  
2nd year M.F.A. candidate in Playwriting, IU Theatre & Dance



Tertulia photos by Jayne Deely

In May of 2020, the event was honored as the recipient of the

2020 IU LFASC Event award, acknowledging all of those who worked so hard to give life to this event. From inception to successful celebration, everyone involved with the afternoon was part of a very special day for IU Theatre and Dance, as in true tertulia fashion, art intersected with life, the personal intersected with the political, and two IU communities were brought together as one. We asked some of the participants to reflect back on what the day meant to them:

*The tertulia last fall was a welcoming way to highlight the different cultures that make up the Latinx community at IU and Bloomington. The range of talents, ages, and experiences we all shared through dance, song, and spoken word performances was deeply moving for me, a newcomer. As a Cuban Puerto Rican American, the lifelong experience of sharing stories and music with family and friends created the framing for my career as a folklorist. So, the tertulia brought back memories of gatherings from my childhood. For the event, I read some work from my new book, "Archives of Conjure", that dealt with the importance of the image of the sea for Caribeño writing and spiritual practice.*

- Solimar Otero, Ph.D.

Professor, Folklore and Ethnomusicology, Interim Director, Latino Studies Program



3rd year M.F.A. candidate in Acting Peter Ruiz (left) and 3rd year M.F.A. candidate in playwriting Christin Eve Cato (right). Both Peter and Christin were actors in IU Theatre & Dance's production of *Water By The Spoonful*.

*Tertulia, a kind of literary salon, has been important to a number of Caribbean literary movements. Tertulia is a centuries-old literary salon/oratory performance that goes back in the history of Cuba and Puerto Rico, at least to the mid-nineteenth-century Romanticists. I often think about how the Independentistas (emphasis on the political, but with literary players like José Martí) in 1890s Cuba that used oratory performance to communicate political ideas and shape national imaginaries. Avant-garde circles from various movements the 1920s-1980s also shared work through tertulia. Authors like Julia de Burgos, Luisa Capetillo, and Virgilio Piñera participated in tertulias. We might look at the Nuyorican Poet's Café as a having a shared genealogy with tertulia. This is speculative and hypothetical, but comparing tertulia with the Taino Indians' areito song-dance performance might reveal some interesting links to Indigenous cultures as well.*

- Eric Mayer-García, Ph.D.

Lecturer in Theatre History, Theory, and Literature, Dramaturg *Water by the Spoonful*

*It is good to think back to this event and the implications of a tertulia en acción that allowed us to get together, share our co-operative art and more importantly to heal from the collective traumas in the afterwards of hurricane María. Together, in one space, artists-scholars-educators shared ways in which to creatively and imaginatively build a common brave space in solidarity to generate memorias vivas of resistencia, disrupción, empoderamiento, and acción.*

*We brought to our improvised stage artifacts such as a suitcase, shoes, a candle, a santito, a blue tarp, flowers . . . to in addition to honoring our muertos, start a guagua aérea full with "spect-actors" willing to collectively craft an imaginative road of meaning. Staging in this road our nonlinear diasporic journeys, stories, and memories have named as well, those systems of oppression that like hurricanes for centuries have had catastrophic effects for our people in la Isla of Puerto Rico and its diaspora.*

*Now like a novel hurricane in present times a pandemia that intersects with class, race, and ethnicity threat us all. Let us continue colluding and self-organizing resilient spaces to (re)member and deliberately re-imagine as communal place to gather, reflect and enact hope. For us esperanza is a verb.*

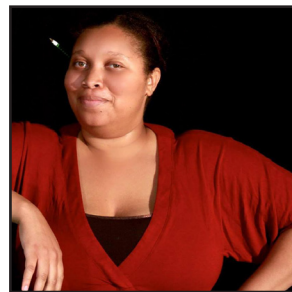
- Carmen Liliana Medina, Ph.D.

Associate Professor in the Department of Literacy, Culture and Language Education

- and Javier Cardona Otero, Ph.D. Candidate in Arts Education/Performance Artist



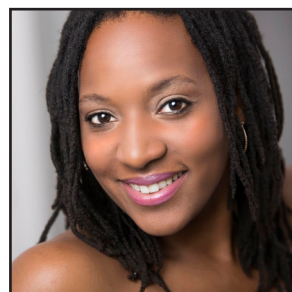
## NEW FACULTY & STAFF | 2020–21



### SHARAI BOHANNON | HOUSE MANAGER AND DIRECTOR OF PATRON SERVICES

Sharai Bohannon is a playwright who has had work produced in Arkansas, Illinois, Iowa, Kentucky, Missouri, North Carolina, Texas, and London, England. Her script, *The Great Steven Stravinsky*, a ten-minute play about an 11 year-old wannabe magician who learns the magic behind the baffling first crush/kiss and the joys of being an older sibling was published by Applause Books in 10-minute Plays for Kids (2015 Edition). Her full-length play, *Craigslisted*, has had 3 collegiate productions, a community theatre production at The Lantern Theatre in Conway, Arkansas, received a concert reading at KCACTF Region 6 in 2016, and received staged readings at The Lorraine Hansberry Theatre in 2016, the Women's Theatre Festival in Raleigh, North Carolina in 2018, The NOLA Project in 2019, and The Road Theatre in 2019. In addition to writing plays Sharai is also a film and pop culture critic for various online magazines.

When not writing, Sharai fills her time working in various front of house positions and as a freelance stage manager. She's most recently worked in Chicago at Victory Gardens Theatre, Lyric Opera of Chicago, and The Public House Theatre in various patron centric positions. Her Chicago stage management experience includes Victory Gardens Theatre, The Goodman, Black Ensemble Theatre, and The Public House Theatre. Before moving to Chicago she worked as Box Office Manager at the Performing Arts Series in Warrensburg, MO, Assistant Box Office Manager at Texas Tech University, House Manager and Instructor of Record for House Management and Advanced House Management at Texas Tech University, while stage managing a plethora of academic and community theatre productions.



### BEATRICE CAPOTE | ASSOCIATE PROFESSOR, CONTEMPORARY DANCE

Beatrice Capote is a Cuban American contemporary dancer, choreographer, educator and founder of Contempo: Capotechnique Exercises. In her work, she fuses Modern, Ballet, African and Afro-Cuban dance techniques to support artists with building technical skills while deepening knowledge on African Diaspora traditions.

Ms. Capote has served as the choreographer for *Citrus*, a choreopoem play (Northern Stages) & *The Wedding Band Musical* (Montclair State University). She has received choreographic commissions from the Lower Manhattan Cultural Council and The Dark Elegy Project inspired by Suse Lowenstein performed at Gibney Dance. In 2019, she was a MANCC Forward Dialogues artist in residence where she developed her most recent solo based on "Reyita, *The Life of a Black Cuban Woman in the Twentieth*

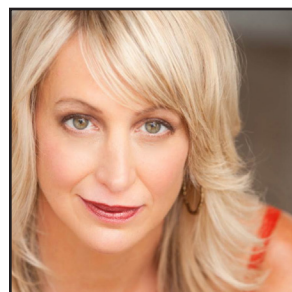
*Century*" written by Maria De los Reyes Castillo Bueno. Her work has also been shown in major festivals/venues such as WestFest Dance Festival, Battery Dance Festival, BAAD! ASS Women's Festival, Amherst College, Casita Maria!, Contemporary Dance Series at Bryant Park, Vision Festival and more.

She began her training at Alvin Ailey American Dance Center and was featured in "Attitude! *Eight Young Dancers Come of Age at the Ailey School*" written by Katharine Davis Fisherman. She received her A.A. from University of North Carolina School of the Arts, a B.A. in Dance Education and an M.F.A. focused on Afro-Cuban Dance Forms from Montclair State University. During the graduate program, her M.F.A. Thesis choreography excerpt was featured on Bronx NETTV.

Ms. Capote has performed for prestigious companies such as INSPIRIT, a dance company and Kyle Abraham/Abraham. In Motion. She is a current member of Bessie Award-winning Camille A. Brown & Dancers.

To continue her work in the Latinx Artist community, she co-founded The Sabrosura Effect dance company and co-curates Pepatián's Dancing La Botanica: La Tierra Vive project and Bronx Arts and Conversation showcase under the direction of Pepatián South Bronx.

Prior to her position at IU, she served on faculty at Montclair State University, The Ailey School, Gibney Dance, Joffrey Ballet School, and as a guest artist/mentor for many universities and dance institutions. <http://www.beatricecapote.com/>



### DJ GRAY | PROFESSOR OF PRACTICE, MUSICAL THEATRE DANCE

DJ Gray is a performer, director and choreographer. She performed on Broadway in *The Producers*, and has performed in regional and international theatre for over 20 years. Working with James Lapine, she was the Associate Choreographer with Tony Award winning, *The 25th Annual Putnam County Spelling Bee*, (On and Off-Broadway, and Non Equity National Tour), assisted staging with *Sondheim on Sondheim* (Studio 54) and *Merrily We Roll Along*, (Encores!). She was the Associate Choreographer with Tony-nominated *Xanadu*, (directed by Chris Ashley), set the National Tour which opened at the La Jolla Playhouse, and the Tony presentation at the Radio City Music Hall, and staged many TV presentations of the show nationally and internationally. Off-off Broadway, she choreographed *A Man of No Importance*, and the touring show, *Masterman* for Theatretworks.

For Regional Theatre, she has enjoyed setting *Spelling Bee* for Barrington Stage, alongside William Finn at the first regional production and also toured to North Shore theatre. Other theaters she has directed and choreographed for include McCoy and Rigby, (*Little Shop of Horrors*), Candlelight Pavilion (*A Chorus Line*, *Phantom*, *42nd Street*, *Once Upon a Mattress*, *Singin' in the Rain*), Musical Theater West, Northern Stage and 3D Theatricals (*Spelling Bee*), Moonlight Stage (*Sondheim on Sondheim*, *Phantom*), and Florida Studio Theater, (*Pump Boys and Dinettes*, *I Love You/Now Change*, *The World Goes Round*).

TV credits include the Emmy nominated "Stephen Colbert's Christmas Special" and the episode "Dance Party". For the Style Network, reality episodic TV show "Instant Beauty Pageant" that ran 2 years, several episodes for the Emmy award winning The New Electric Company, NBC's "The Year Without a Santa Claus", and a live action TV show for the Cartoon Network, "Fat Guy Stuck in the Internet". DJ made an appearance on *The View*, putting Whoopi Goldberg into her debut performance in *Xanadu* on Broadway.

DJ received her B.A. from UC San Diego, and her M.F.A. from UC Irvine, where she was on Faculty teaching Musical Theatre Dance for B.A. Musical Theatre and M.F.A. Acting programs and Dir/Choreographed *Spelling Bee*. She has been a Guest Teacher several times at Pomona College, taught tap, staged new dance works for their Spring Dance Concerts and choreographed 3 *Penny Opera* and *Guys and Dolls*, and at Azusa Pacific University, she Dir/Choreographed *Into the Woods*. DJ is certified in the GYROTONIC® method and Pilates, and is a teacher trainer for both.



### DIANA GRISANTI | VISITING PROFESSOR, PLAYWRITING

Diana Grisanti is a playwright, educator, and the Co-Artistic Director of Theatre [502] in Louisville, Kentucky. Her plays include *The Patron Saint of Losing Sleep* (Actor's Theatre of Charlotte), *River City* (NNPN Rolling World Premiere), *Mandatory* (Weber State University), and *Bowling for Beginners* (Vanderbilt University). She was a contributing writer on the bluegrass-inspired anthology *That High Lonesome Sound* (Humana Festival at Actors Theatre of Louisville), and she is part of the third cohort of Audible Emerging Playwrights.

She has written multiple plays for young actors and audiences: *Lawbreakers! (a Fast and Furious History of Women's Suffrage)* (StageOne Family Theatre); *Derring-Do* (Creede Repertory Theatre); *Dorina and the Plague* (Commonwealth Theatre Center); *Extracurricular, or The World Is Caving In on My Little Brain*

(Idyllwild Arts Academy); and *The Starkweather-South High School Physics Club First Annual End-of-Year Lock-In, or Ghost Party* (Cleveland Play House).

She has also co-written three plays with her spouse, Steve Moulds: *The Two Lobbyists of Verona*, a co-production between Theatre [502] and Kentucky Shakespeare; *The Stranger and Ludlow Quinn*, a serialized epic; and *The Baker Goes to War*, a socialist play for children.

Currently, she is at work on *El Guayabo/The Guava Tree*, a bilingual musical for Creede Repertory Theatre, with composer Emiliano Messiez and director Ismael Lara. Diana has been a Michener Fellow, a Kentucky Arts Council Fellow, and a Writer in Residence at Vanderbilt University. Find out more at [dianagrisanti.com](http://dianagrisanti.com).



### LAUREN HAUGHTON GILLIS | ASSISTANT PROFESSOR, MUSICAL THEATRE

Lauren Haughton Gillis is a performer, director, and choreographer. She performed on Broadway in *Wicked*. She was in the original casts of *Turn of the Century* directed by Tommy Tune at the Goodman Theatre in Chicago, *Sammy* with Leslie Bricusse at The Old Globe in San Diego, and *Hans Christian Anderson* with Maury Yeston at Maine State Music Theatre. Alongside her work on stage, she has produced, directed, and choreographed shows for Broadway Cares Equity Fights AIDS all over the US and Canada with the Broadway National Touring companies of *Hamilton*, *Wicked*, *Beautiful: The Carol King Musical*, and *The Book of Mormon*, and featuring stars such as Jennifer Holliday.

Lauren recently finished a Fellowship on the production of *Fly* at the La Jolla Playhouse. She also served as the Associate Director on the documentary theatre piece entitled *PDA* for the La Jolla Playhouse

Without Walls Festival. At San Diego Musical Theatre she was the Choreographer and Assistant Director on their production of *She Loves Me* and the Assistant Choreographer for *Crazy for You*. At Diversionary Theatre she was the Assistant Director on *Hedwig and the Angry Inch*. In NYC she was the Assistant Director for *Pickwick's Haunted Christmas* at Ripley Grier Studios. Academically she directed and choreographed the world premiere of the new musical *The Magic Hummingbird* at San Diego State University, and directed *Peter/Wendy* and *Rose and the Rime* at Northwestern University. Lauren also choreographed the 2019 Broadway in San Diego Awards, which is a pre-qualifier for the Jimmy Awards.

On television, Lauren appeared in the *Annie* episode for *Encore!* on Disney Plus, directed by Marcia Milgrom Dodge and choreographed by Melinda Sullivan. She also guest starred as Lori on *Guiding Light*. She has been featured on Montreal television with dancers from all over the world.

Lauren has served on faculty at San Diego State University and the Northwestern University NHSI Cherub Program as a director, choreographer, and musical theatre teaching artist and associate. She has taught master classes all over the country for many college musical theatre programs such as: The University of Michigan, University of Cincinnati College-Conservatory of Music, and Syracuse University. She is a proud member of Actors Equity Association and the Musical Theatre Educators' Alliance.



## WELCOMING THE M.F.A. CLASS OF 2023



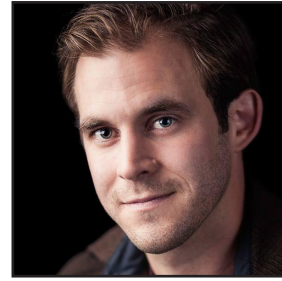
**CHRISTOPHER CENTINARO**  
ACTING



**BOBBY COYNE**  
ACTING



**EMILY DAVIS**  
ACTING



**GAVIN W. DOUGLAS**  
ACTING



**EBONI EDWARDS**  
ACTING



**MAYA T. JONES**  
ACTING



**LEAH MUELLER**  
ACTING



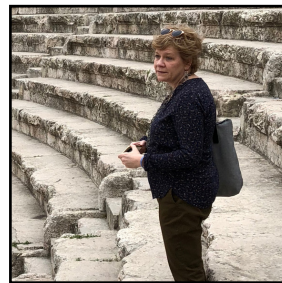
**CAROLINE SANCHEZ**  
ACTING



**DANIEL SAPPINGTON**  
DIRECTING



**ANNALISE CAIN**  
PLAYWRITING



**CHRIS MILLS**  
DRAMATURGY



**JORDAN SCHWARTZ**  
DRAMATURGY



**LEXI SILVA**  
DRAMATURGY



**BRITTANY STAUDACHER**  
COSTUME DESIGN



**DAWNETTE DRYER**  
COSTUME TECHNOLOGY



**EILEEN THOMA**  
COSTUME TECHNOLOGY



**COREY GOULDEN-NAITOVE**  
LIGHTING DESIGN



**LILY HOWDER**  
LIGHTING DESIGN

**JEREMIAH KEARNS**  
LIGHTING DESIGN

## FEATURED VISITING ARTISTS | 2019-20



**ERIK ABBOTT-MAIN**  
Visiting Assistant Professor  
CONTEMPORARY DANCE  
Spring, 2020



**JONATHAN BANKS**  
Actor and Alumnus  
BREAKING BAD and BETTER  
CALL SAUL  
Awarded Honorary Degree



**LIZ DUFFY ADAMS**  
Visiting Assistant Professor  
PLAYWRITING  
Spring 2020



**LUCINDA HAWKSLEY**  
Author, Art Historian, Lecturer  
Public Talk: HOW ELLEN TERRY  
AND HENRY IRVING CHANGED  
VICTORIAN THEATRE



**TAN KHENG HUA**  
Actor and Alumnae  
CRAZY RICH ASIANS  
Industry Q&A



**JUEL D. LANE**  
Choreographer and Guest Artist  
CONTEMPORARY DANCE  
Choreographer, *Ego*



**JERRILYN LANIER**  
Costume Designer, JL Image  
Consulting LLC  
Workshop: BRIDGING THE GAP: A  
LOOK INTO AFRICAN AMERICAN  
HAIR & MAKEUP FOR THEATRE



**KRISTIN MARTINO**  
Visiting Assistant Professor  
SCENIC DESIGN  
Spring 2020

## VISITING ARTISTS 2019-20

**SUSAN BERNFIELD**  
Artistic Director, New Georges  
Guest for *At First Sight*

**MIKE FABBA**  
Lighting Designer, Kate Weare  
Company; Guest Instructor, Lighting  
Design Seminar

**HEATHER OLCOTT**  
Stage Manager, Dance Theatre of  
Harlem; Industry Sessions "Managing  
Dance" and "Getting a Job in Dance"

**KRISTEN RIIBER**  
And the Neo-Futurists  
"Remembering Dementia" Workshop

**SANDRA A. DALEY-SHARIF**  
Playwright/Actor Producer, Liberation  
Theatre Company & Harlem9;  
Guest for *At First Sight*

**STEPHANIE NELSON**  
Choreographer and Guest Artist,  
Contemporary Dance: *The Moving  
Memory Project*

**KRISTEN OSBORN**  
Literary Manager and Casting  
Associate, NorthLight Theatre and  
Rivendell Theatre  
Guest for *At First Sight*

**EMILY SCLAR**  
NYC Talent Manager  
Professional Prep for M.F.A. Actors

**KENNETH D. EADDY**  
Guest Artist, Contemporary Dance:  
*How to bUILD a hOuse*

**BRIAN NEWMAN**  
Production Manager,  
Indiana Repertory Theatre

**STEPHANIE PIZZO**  
Artistic Director, Eisenhower Dance  
Detroit; Choreographer, *Someone's  
Keeper*

**KYLE TIMSON**  
Actor, *Les Miserables*  
Movement and Dance Master Class

**JOSHUA WROBLEWSKI**  
Lighting Designer  
Guest Designer, *Crazy For You*

## DIGITAL VISITING ARTISTS 2019-20

**JO CATTELL**  
Playwright and Director

**DR. ELIZABETH HUNTER**  
Assistant Professor,  
San Francisco State University

**PAT MCCORKLE**  
**JEFF DRIESBACH**  
McCorkle Casting

**JENNA WINNETT**  
Managing Agent,  
Boals, Winnett & Associates

**CASSANDRA COULAM**  
Company Manager,  
Utah Festival Opera & Musical Theatre

**JESS HUTCHINSON**  
Engagement Manager,  
National New Play Network

**REBECCA NORTAN**  
Actor and Director,  
Creator and Performer, *Blind Date*

**CHRIS WOOD**  
Lighting Designer, IU Alum

**VINNIE FERAUDO**  
Director of Production, retired

**SARAH ROSE LEONARD**  
Literary Manager,  
Berkeley Repertory Theatre

**LINDA WEAVER**  
Voiceover Agent,  
Access Talent NYC

**MICHAEL YAHN**  
Professional Stunt and Fight  
Coordinator

**GORDON GRANGER**  
IATSE Local 2 Stagehand  
Lyric Opera of Chicago

**JENNA LINK**  
**TRAVIS RICHARDSON**  
Co-Production Managers,  
Summer Repertory Theatre

**AMY WEGENER**  
Literary Director,  
Actors Theatre of Louisville



# FACULTY & STAFF UPDATES | 2019–20

## RAY FELLMAN

In 2019 Ray received the Broadway World Award for Best Music Director (Pennsylvania Region) for his work on *Mamma Mia!* at the Fulton Theatre.

Ray also recently booked an engagement to music direct and conduct a professional regional co-production of the epic musical *Titanic* with the Fulton Theatre and Maine State Music Theatre. This was to have 48 performances but was postponed due to COVID-19.

Additionally, Ray chairs the National Society of Arts and Letters Musical Theatre Competition (Bloomington Chapter), which produced national First Place winner Nina Donville in 2020 whose earnings were 16,000 dollars.

## DIANA GRISANTI

Diana Grisanti's play *Lawbreakers! (A Fast and Furious History of Women's Suffrage)* premiered at StageOne Family Theatre in January. Currently, she is at work on two commissions: *El Guayabo/The Guava Tree*, a bilingual musical for Creede Repertory Theatre, with composer Emiliano Messiez and director Ismael Lara; and an untitled audio play for the Audible Emerging Playwrights Fund.

## ALLEN HAHN

Associate Professor Allen Hahn (lighting design) started 2020 strong with two world premieres in as many months. He lit the site-specific contemporary dance work *Migratuse Ataraxia* for Wideman Davis Dance. The work, staged in the historic Klein-Wallace House, subverted the traditional white narrative of antebellum domestic space by re-imagining the black narratives that also took place there. It was featured on the PBS series *Monograph*, which covers arts and culture in Alabama, where the work was presented.

In February, Hahn took on the lighting design for *About Love*, a play with songs and music, that is based on a Turgenev novella in its world premiere at Manhattan's Sheen Center. The simple but elegant play was directed by Hahn's long-time collaborator William Pomerantz, Associate Artistic Director of New York's well-regarded Bay Street Theater. The play was well-received in all regards by most critics, with several of them remarking in particular on Hahn's work as lighting designer in superlative terms:

"delicately beautiful lighting" (Lighting & Sound America)

"powerfully suggestive lighting" (Theatermania)

"Hahn's lighting helps establish the mood of the play while also providing theatrical equivalents of cinematic close ups, cross fades, and split screen images." (Talkin' Broadway)

And one reviewer devoting a full paragraph to the lighting, saying:

"incredibly skillful in denoting slight changes in locale and time and isolating certain characters when they needed to be." and "Everything was so meticulous," and, "a truly, truly stellar effort." (Broadway Radio)

## TERRY LABOLT

Terry was working on a new musical *Tuning In* with George Pinney, Chad Rabinowitz and IU musical theatre grads Nathan Mittleman and Lisa Podulka at the Adironcack Theatre Festival, but it has been postponed until 2021.

Terry also recently appeared as a guest on Matt Baume's podcast *Sewers of Paris*, interviews with gay men about entertainment that changed their lives. LaBolt shared his experiences working with Carol Channing in an episode entitled "It Was a Mindf\*\*k."

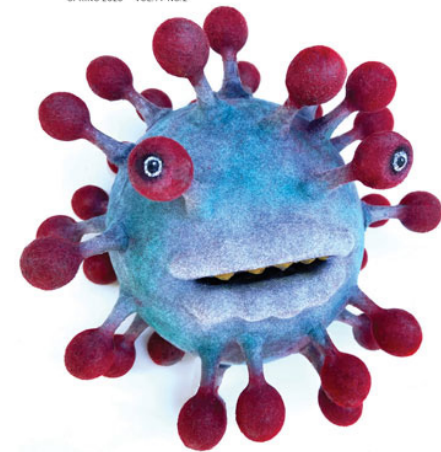
Terry is continuing to write arrangements and orchestrations for the Kentucky Symphony, and while the concerts are postponed, that arranging continues at quite a pace.

## JENNY LALE

Dr. Jennifer Lale was recently published in the *Puppetry Journal* (pictured, right) with her article "How Social Distancing Saved My Class." Dr. Lale's spring class, *The History and Practice of Puppetry*, featured special guests IU faculty Dr. Jennifer Goodlander, Kenneth L. Roberson, IUTD prop master Dan Tracy, and *Puppetry of America* President and Center for Puppetry Arts Education Director Aretta Baumgartner. Aretta taught students about storyboarding and reminded them that the history of theater begins with an activated object—the Greek mask. Kenneth talked about his choreography for the Broadway production of *Avenue Q* and his message was clear: the puppetry skills the students were learning have opened them up to working in so many media, and they were wise to take the opportunity to be in the class.

## ERIC MAYER-GARCÍA

Eric Mayer-García has two publications in the forthcoming issue (39) of *Theatre History Studies*. The first is an essay titled "Thinking East and West in Nuestra América: Retracing the Footprints of a Latinx Teatro Brigade in Revolutionary Cuba." In it, he focuses on the mobilities of two US-based theatre collectives, Teatro 4 (Teatro Cuatro) and Teatro de la Esperanza, both of which were active in the Latin American theatre movement known as Nuevo Teatro and benefited from an ongoing exchange with artists in revolutionary Cuba during the 1980s. Mayer-García highlights new histories about this exchange from the personal collection of Ana Olivarez-Levinson, a former member of Teatro de la Esperanza. He argues that personal collections are key to the historiography of marginalized Latinx artists whose movement across borders challenged structural racism, defied US hemispheric dominance and fomented a radical consciousness. The second publication in the issue is a photo essay co-authored with Olivarez-Levinson. The selected photography from Olivarez-Levinson's presents a visual history of transnational intercambio (exchange) in Nuevo Teatro. This collaboration with Olivarez-Levinson is featured on the cover of the issue. He received several awards in 2020 including the IU Latino Faculty and Staff Caucus, Emerging Scholar Award, and a Summer Writing-Teaching Grant from the IU Center for Innovative Teaching and Learning.



COVID-19: Wreaking Havoc on Puppetry

## MURRAY MCGIBBON

During the academic year, McGibbon nominated Sir Peter Brook and Dr. Athol Fugard for Honorary Doctorates in Humane Letters to Board of Trustees at IU. Both nominations were unanimously approved.

McGibbon has been working as the director for *Mysteries: A Magic Show* starring Russell Comrie, one of South Africa's most illustrious magicians. He was also contracted by Brendon Peel, recently featured on *Britain's Got Talent*, to direct Peel in four different magic acts for cruise liners.

He is currently adapting, and directing, *Jeffrey Bernard Is Unwell* into a solo play and starring Graham Hopkins (*King Lear*, IU 2017) for performance in South Africa when theatre restrictions have been lifted.

McGibbon is also working on an anthology tentatively titled *New Directions In Post-Apartheid South African Drama*.

## JONATHAN MICHAELSEN

In December, Jonathan directed *Hamlet* in the Ruth Halls Theatre for the IUTD mainstage. In January, he directed *Ascendant*, a devised theatre project centered on the addiction crisis in this country and specifically Indiana. The final play was the culmination of 18 months of research and devising with a company of actors (composed of IU faculty and students) working with playwright Peter Gil-Sheridan. The project was supported by the department, the President's Bicentennial Initiative, and an Olstrom Grant through the College of Arts and Sciences.

Jonathan received a grant to commission and stage plays based on the writings of Indiana author, Michael Martone. The writers will adapt Martone's short stories to create twenty-minute scenes. Commissioned writers include IU alum Iris Dauterman, Nick Pappas, and Bruce Walsh, third-year M.F.A. playwright Christin Eve Cato, as well as Peter Gil-Sheridan and Steve Moulds.

Before the pandemic hit, Jonathan was working with two theatres in underserved communities to devise a theatre piece with local artists based on a theme of their choosing with support from IU's Center for Rural Engagement and the Arts and Humanities Council. He hopes to continue work on this once the current crisis abates.

During the summer of 2019, Jonathan competed ten weeks of studying improvisation in Chicago at Second City, iO, and the Annoyance Theatre companies. He continues to serve as the VP of Finance for the Southeastern Theatre Conference

and on the Commission for Accreditation for the National Association of Schools of Theatre.

## TANYA PALMER

Tanya Palmer joined the faculty at IU Bloomington in the fall of 2019 as an Associate Professor and head of a new M.F.A. program in Dramaturgy, which welcomed its first cohort in the fall of 2020. Prior to arriving at IU, she spent 15 seasons at the Goodman Theatre in Chicago as the Director of New Play Development. In the fall of 2019, she served as the production dramaturg for the World Premiere of *Dana H.* by Lucas Hnath, directed by Les Waters. The play was a co-production between the Goodman Theatre, L.A.'s Center Theatre Group, and New York's Vineyard Theatre. Named one of the Top Ten productions of 2019 by the Chicago Tribune, *Dana H.* went on to be named a *New York Times* Critic's Pick when it was produced off-Broadway at the Vineyard Theatre in February 2020, and also won a Lucille Lortel Award for Best Solo Show. In January, 2020 Tanya served as the production dramaturg for the World Premiere of *How A Boy Falls*, a new thriller for the stage by Steven Dietz, directed by Halena Kays at Northlight Theatre in Skokie, Illinois. She was awarded a research grant by Platform: An Arts and Humanities Research Laboratory at IU to research and devise a new theatre performance inspired by the utopian histories of New Harmony, Indiana in collaboration with playwright and director Seth Bockley, and visual artist Liz Nofziger. The piece was selected for inclusion in the New Harmony Project's annual new play conference in May, 2020. The conference was postponed because of Covid-19, but she will continue to develop the project, tentatively titled *More Perfect Places*, during the 2020–21 academic year. Most recently she was a featured panelist at the National New Play Network's annual conference, as part of a discussion of historical precedents to our current moment titled "We've Been Here Before: Theatre in Crisis." She also was a co-curator for a series of short videos by multidisciplinary performances featured in the annual Pivot Arts Festival in Chicago titled (*Un*)*Touched: Artists in Quarantine*, and is the dramaturg on a new musical, *My Heart Says Go*, by Jorge Rivera-Herrans and Matthew Hawkins, that is being developed in collaboration with the University of Notre Dame, the Goodman Theatre, and Apples and Oranges Arts.

## LINDA PISANO

In the summer of 2019, Linda enjoyed her continued work designing another Leonard Bernstein opera with costumes for *Candide* with the Des Moines Metro Opera under the direction of Michael Shell and conductor David Neely. She then returned to Bloomington for her first year producing the Indiana University Summer Theatre to open the bicentennial year. After a family vacation to experience the farm-to-table culinary culture of Portland, Oregon, she returned to usher in a year of remarkable performances. In fall 2019, she had the exceptional opportunity to design Wagner's *Parsifal* at IU Opera with director Chris Alexander and conductor Arthur Fagen. After *Parsifal*, Linda delved into the re-design of the beloved Indiana Repertory's *Christmas Carol*. Linda was honored to be asked to take on such a long-time Indiana tradition. Linda continues her work on another beloved tradition as she begins the redesign of the Jacobs School of Music's *Nutcracker*, scheduled to debut in 2021.

Linda, in partnership with Professor Heather Milam, won a Platform Grant to research and execute the designs of the First Ladies of Indiana University. This process and the realized garments are scheduled for debut in the spring of 2021. Linda also contributed a chapter to the exhibition book for the upcoming exhibit of the *Glenn Close Costume Collection* at the Eskenazi Museum of Art. In February, Linda was delighted to collaborate on M.F.A. playwright Christin Eve Cato's play for young audiences, *jelly beans*, under the direction of Professor Leraldo Anzaldúa.

With the COVID pandemic shuttering so many theatre and dance companies, including IUST in summer 2020, and closing down IU Theatre & Dance department productions, many scheduled design and publication projects have been put on hold for Linda. However, she continues to embrace navigating the department through unprecedented times and upholding the department's mission of maintaining the intellectual and artistic integrity of our outstanding theatre and dance programs even in this time of national crisis. Now more than ever we must hold fast to those standards in research, art, and craft that help define us as a community and as individuals in our respective disciplines.



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

Department Chair  
**LINDA PISANO**

Associate Chair  
**SELENE CARTER**

Project Manager &  
Stages Editor  
**LAURA JUDSON**

Dramaturg &  
Stages Editor  
**MADISON COLQUETTE**

Content Writer &  
Stages Editor  
**JAYNE DEELY**

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

Do you have news that you would like to share with your fellow alumni in the next issue of *Stages*? Send updates to Laura Judson at [ljudson@iu.edu](mailto:ljudson@iu.edu) by June 15th, 2021 to be included in the next issue.

## LIZ SHEA

Elizabeth Shea, Associate Professor and Director of Contemporary Dance, had a busy year touring her choreography and presenting creative projects on campus. Liz's work *Memory Object*, described as "a tour de force" by dance critic Rita Kohn, was selected for performance at RAD FEST, the Epic Center in Kalamazoo, MI, March 6, 2020. Liz was also invited to offer SomaLab™, her self-developed somatic methodologies, as a master class at the festival. *Memory Object* was also selected for performance at PUSHfest at the ODC Theatre in San Francisco, which has been rescheduled for Fall, 2021. Artists selected for the festival will be featured via digital platforms throughout 2020–2021. *Breath|Light|Stone*, a film by colleague Allen Hahn and Shea, had two international screenings, one at the TDP'19 International Dance Festival in Tipperary, Ireland, and also at Moving Body in Varna, Bulgaria. Liz served as a guest artist for Eisenhower Dance, a professional company based in Detroit, MI, for their 2019–2020 season, setting a repertory work, *Protean Hearts*, on four company dancers. She was invited for a second time to offer DIG: A Choreography Mentorship at the international summer festival Dance Italia; the event is postponed to 2021. Traveling to Miami, FL, for the National Dance Education Organization's annual conference, The Creative Process, Liz presented "Embodied and Empowered:

Personal Stories and Collaborative Dance-Making" for colleagues and students. On campus, Liz was thrilled to collaborate with composer Craig Michael Davis to direct and choreograph *Ascension*, a site-specific work created in honor of the grand re-opening of the Eskenazi Museum of Art. Featuring professional performers and students, over 1,000 people witnessed the work over seven performances. Kohn stated, "This creative collaboration embracing I.M. Pei's daring architectural ascension of triangles, reaching into the outdoors led us to feel the building in its new light, to hear its story as wafts of sighs, to embrace discoveries." Liz also collaborated with NYC-based artist Stefanie Nelson to present *The Moving Memory Project* as part of Themester Fall 2019: Remembering and Forgetting. The evening-length performances explored aging and disappearing in relation to memory, movement, words, thoughts, and the role of art making on the memories and perspectives of human beings, specifically in terms of narrative. The year's work was supported by several internal grants, specifically from the Office of the Vice Provost for Research, Themester Co-curricular Programs, CAHI Conference and Workshop Grant, and CAHI Research Travel Grant. Works in progress include a new choreography titled *Rhythm Runs Deep* and a book on her somatic work contracted by McFarland & Company, Inc., Publishers.

## PRESENTING OUR NEW IU THEATRE & DANCE MARQUEE!



## 2020 STUDENT SCHOLARSHIPS AND AWARDS

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

Thanks to every student who applied. We look forward to resuming our live presentation of awards at next Spring's Drama Prom!

### BETTY & CHARLES AIDMAN SPOON RIVER FELLOWSHIP

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

*Jamie Anderson (M.F.A., Directing)*

### CATHERINE FELTUS PRESTON SCHOLARSHIP

Catherine Feltus Preston graduated from IU in 1936 with a B.A. in English. She was a member of Phi Beta Kappa, president of the Mortar Board, and a featured player in many IU productions. She went to Hollywood, joined Pasadena Playhouse and married actor Robert Preston. She remained a dear friend of Professor Lee Norville and of the IU Theatre and Drama Department all of her life. This award in her memory recognizes an outstanding BA theatre undergraduate student.

*Oriana Ogle (B.A., Theatre)*

### DAVID S. HAWES AWARD

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

*Justin Smusz (B.F.A., Musical Theatre)*

### FEATHERINGILL THEATRE AND DRAMA SCHOLARSHIP

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

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

### FONTAINE SYER DIRECTING FELLOWSHIP IN THEATRE

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

*R.J. Hodde (M.F.A., Directing)*

### FOSTER HARMON UNDERGRADUATE SCHOLARSHIP IN THEATRE

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

*Victoria Wiley (B.F.A., Musical Theatre)*  
*Max Rezek-TeWinkle (B.F.A., Musical Theatre)*



### **FRESHMAN TALENT AWARD**

This award is given to outstanding incoming Contemporary Dance students.

*Kamari Donaldson (B.F.A., Contemporary Dance)*  
*Sade' Holloway (B.F.A., Contemporary Dance)*

### **GARY GAISER AWARD**

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

*Lee Anne Meeks (M.F.A., Lighting Design)*

### **HELEN SARAH WALKER SCHOLARSHIP**

This scholarship honors the memory of Helen Sarah Walker, a theatre student with a particular interest in stage management, who died in an auto accident. Awarded to an outstanding undergraduate junior enrolled in the department who is concentrating in design and technology (in particular, stage management) and who is committed to returning to the university for their senior year.

*Rachel Johnson (B.A., Theatre)*

### **HUBERT C. HEFFNER AWARD**

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

*Greer Gerni (Ph.D. Candidate)*

### **JAMES F. ELROD SCHOLARSHIP**

James Elrod earned both a B.A. and an M.A. in Speech and a Ph.D in Theatre and Drama from IU. James then taught at DePauw University for 30 years. This scholarship is awarded to a junior or senior student who is an Indiana resident with a meritorious academic record.

*Tyrarose Nibbs (B.A., Theatre)*  
*Onyea Cummings (B.A., Theatre)*

### **JAY MARK AWARD**

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

*Hannah Kulawiak (B.F.A., Musical Theatre)*

### **JANE FOX CREATIVE ARTS AWARD**

This award is voted on by the students in the Contemporary Dance program, and is intended to recognize the excellence of their peers as dancers, scholars, community leaders and artist advocates. This award goes to a senior dance major who has shown excellence in creative projects, showing work outside of Bloomington, and collaborating with dancers from both within and outside of the dance major.

*Claire Liechty (B.F.A., Contemporary Dance)*

### **JANE FOX EXCELLENCE IN PERFORMANCE AWARD**

This award is voted on by the students in the Contemporary Dance program, and is intended to recognize the excellence of their peers as dancers, scholars, community leaders and artist advocates. This award goes to a senior dance major who has shown excellence in performance on the stage, dancing in both faculty and guest artist works, and has also shown excellence in the classroom as demonstrated by consistency and significant growth over a four-year period.

*Sydney Poteet (B.F.A., Contemporary Dance)*

### **JANE FOX STUDENT SERVICE AWARD**

This award is voted on by the students in the Contemporary Dance program, and is intended to recognize the excellence of their peers as dancers, scholars, community leaders and artist advocates. This award goes to a senior dance major who has invested significant time and energies into our dance community at Indiana University, going above and beyond what is offered, and providing modeling and mentorship for younger students.

*Megan Kudla (B.F.A., Contemporary Dance)*

### **KIMBERLY S. HINTON MEMORIAL SCHOLARSHIP IN CONTEMPORARY DANCE**

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

*Kamari Donaldson (B.F.A., Contemporary Dance)*

### **NOTA SCHOLL MCGREEVEY SCHOLARSHIP**

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

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

*Emma Rodes (B.A., Theatre)*  
*Amanda Fawell (B.F.A., Musical Theatre)*

### **RICHARD L. SCAMMON AWARD**

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

*Marie Pipinich (M.F.A., Technical Direction)*

### **ROBERT AND WILDA CROSBY SCHOLARSHIP**

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

*Erin Barnett (M.F.A., Costume Design)*

### **ROBERT PRESTON SCHOLARSHIP**

Robert Preston was an American stage and film actor remembered for originating the role of Harold Hill in the 1957 musical The Music Man. He won two Best Actor Tony Awards, for The Music Man and I Do! I Do!, and was nominated for Mack and Mabel. He was also nominated for an Academy Award, a New York Film Critics Circle Award, and a Golden Globe. Preston and his wife Catherine Feltus Preston were dear friends of professor Lee Norville, and longstanding supporters of IU Theatre. This scholarship is presented to a student pursuing a degree in Musical Theatre.

*Taylor Ward (B.F.A., Musical Theatre)*

### **ROSEMARY R. SCHWARTZEL SCHOLARSHIP**

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

*Melanie Patterson (B.A., Theatre)*

### **RUTH N. HALLS SCHOLARSHIP**

This award was donated by the late Ruth N. Halls, who enjoyed acting while a student at Indiana University, and recognizes a theatre major or minor who has made an outstanding contribution to the theatre and drama program. Her bequest also provided major funding for the construction of the Ruth N. Halls Theatre. Ms. Halls

was an incredibly generous alumna whom former IU President Miles Brand called "Indiana University's greatest benefactor."

*Brynn M. Jones (B.A., Theatre)*

### **SUZANNE M. COLLINS AND CHARLES A. PRYOR SCHOLARSHIP**

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

*Kaila Day (B.A., Theatre)*  
*Izel Landa (B.A., Theatre)*  
*Cynthia Robertson (B.A., Theatre)*  
*Caroline Santiago Turner (B.F.A., Musical Theatre)*  
*Hannah Schulthise (B.A., Theatre)*

### **THEATRE AND DRAMA MERIT AWARD**

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

*Hannah Keeler (B.A., Theatre)*  
*Ben Ramos (M.F.A., Technical Direction)*  
*Peter Ruiz (M.F.A., Acting)*  
*Gavin Whelan (B.A., Theatre)*

### **THEATRE CIRCLE SCHOLAR AWARD**

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

*Allison Marshall (B.A., Theatre)*

### **WILLIAM KINZER MEMORIAL SCHOLARSHIP**

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

*Zoë Swisher (B.A., Theatre)*

### **THERESA ANNE WALKER SCHOLARSHIP**

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

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





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

Our mission is to advocate for the student body by acting as a liaison between students and faculty. We seek to optimize the Department's academic offerings, to engage with the community both inside the University and in the wider Bloomington area, and to create spaces for Theatre & Dance students to connect with and support one another. Examples of SAB engagement with the student body and department include general town halls, diversity town halls, writing proposals to the department for training/ workshop programming, hosting social events, and fundraising year-round to co-host Drama Prom with the department.



TAYLOR WARD  
CHAIR



IZEL LANDA  
VICE-CHAIR



DANIELLE BERGMAN  
SECRETARY/HISTORIAN



NOAH MARCUS  
FINANCIAL OPERATIONS



ALLISON MARSHALL  
FUNDRAISING REP.



RHIANNON FREIMUTH  
SOCIAL MEDIA



COLE WINSTON  
ENGAGEMENT REP



HANNAH KULAWIAK  
ENGAGEMENT REP



CARLY LIEGEL  
DANCE REP



PETER RUIZ  
DIVERSITY REP



TIANA WILLIAMS  
DIVERSITY REP



JAMIE ANDERSON  
GRAD REP



LEE ANNE MEEKS  
GRAD REP



CONNOR STARKS  
B.A. REP



TAYLOR HARMON  
B.A. REP



SPENCER GJERDE  
DESIGN/TECH REP

## STUDENT UPDATES

**Christin Eve Cato's (M.F.A. playwriting '21)** play, *Stoop Pigeons*, was featured in the Future Classics Reading Series with the Classical Theatre of Harlem at Lincoln Center in January.

**Joseph R. D'Ambrosi (Ph.D. '20)** is the new Director of Theatre and Drama at Liberty High School in Kissimmee, Florida.

**Elizabeth Grace Davis (M.F.A. costume design '20)** recently accepted a new position as Visiting Assistant Professor and Costume Shop Manager at California State University at Chico.

**Nina Donville (B.F.A. Musical Theatre '20)** won first place in the Musical Theater National Competition for the National Society of Arts and Letters.

**Kaela Mei-Shing Garvin (M.F.A playwriting '20)** was hired as the new playwriting professor at Cornish College in Seattle. Kaela was also selected by The Kennedy Center American College Theatre Festival to present work at the Region III festival.

**Ellis Greer (M.F.A. costume technology '20)**, was featured in NPR's "'I Am Mourning The Loss': Two-Thirds Of Artists Report They're Now Unemployed" story in April 2020.

**Brendan Holland (B.A. '20)** was selected by The Kennedy Center American College Theatre Festival to present work at the Region III festival.

**Grace Leckey (B.A. '21, audio engineering)** and **Alex Kopnick (B.A. '21 directing and producing for theatre and film)** have been selected to receive one of the highest undergraduate honors in the College of Arts and Sciences, a 2020 Executive Dean's Award for Undergraduate Research and Creative Activity, for their projects *Big Fish* (Leckey, sound design) and *Bad Jews* (Kopnick, direction). The selection committee was thoroughly impressed with their projects, and see these students as persons with great potential for future achievements.

**Scenic Designer Chris Mueller (M.F.A '20)** will be starting at the University of Alabama in Tuscaloosa as a Visiting Scenic Design Instructor.

**Bridget Sundin (Ph.D. candidate)** was recently published in volume 27 "Theatre and Emodiment" of *Theatre Symposium*. Her article "From Tuxedo to Gown: Dietrich's Haunted Dressing Room(s)" is an "imaginative exploration of how it is possible to open the archive, to create new spaces for performance scholarship, via an interaction with the body," according to the publication's editor, Sarah McCarroll.

**Cameron Barnett (B.F.A. in Contemporary Dance and B.A. in Theatre & Drama '20)** is the new Production and Communications Coordinator, a position created for him, at Boy Friday in New York City. Boy Friday is a movement arts company creating works of progressive and surreal dance theatre.

**Justin Gannaway (M.F.A. costume design '20)** was selected for the Emerging Creators showcase at USITT.

**Mitch Ost (M.F.A., lighting design '20)** is the new Drama Design and Tech Teacher at The College Preparatory School in Oakland, CA.

The Department of Theatre, Drama, and Contemporary Dance is delighted to announce that five of its students have been elected to the Greek academic honor society Phi Beta Kappa. Students must maintain a GPA of 3.75 or higher to be eligible for membership. Please join us in congratulating **Andrew Briggs, Felix Merback, Dominic Pagliaro, Lisa Podulka, and Gavin Whelan.**



# ZOOM READINGS

In the Spring of 2020, as IU shut down campus in the onset of Covid-19, what now feels like 16 years ago, a collection of enterprising students and faculty refused to be deterred and organized readings over Zoom to stay connected to their artistic communities. Here we've compiled some of the projects and asked the major players to share with us how they adapted to these unprecedented digital times, and what they learned from the experience.

## DO YOU FEEL ANGER?

By Mara Greenberg-Nelson

Directed by Jamie Anderson

Starring: Adrienne D. Embry, Anna Doyle, Brynn Jones, Peter Ruiz, Nathan Carey, Felix Merback, Gavin Whelan

Sofia was recently hired as an empathy coach at a debt collection agency—and clearly, she has her work cut out for her. These employees can barely identify what an emotion is, much less practice deep, radical compassion for others. And while they painstakingly stumble towards enlightenment, someone keeps mugging Eva in the kitchen. An outrageous comedy about the absurdity—and the danger—of a world where some people's feelings matter more than others'.

## A ZOOM WITH A VIEW

A series of readings

Produced by Alex Kopnick

Directors: Caleb Curtis, Gabby Datema, Abbey Harris, Allison Marshall, Christopher Plonka, Ansley Valentine, Tyler Waschmann

From Alex Kopnick:

A Zoom with a View was a digital theatre festival and fundraiser for charity that I produced and that was performed the first week in June, 2020. Over the course of six weeks, new plays that were specifically designed to be performed live over video call, were written, directed, and performed by collaborators from across the United States and abroad. All proceeds of the festival were donated to the Artist Relief Fund, and Black Art Futures Fund, a total of \$2665.19.

I created the festival out of the restlessness that being deprived of one's passion inspires. When I made my first posts online calling for playwrights, I had no idea the scope of the event I was creating. In total, 63 people from all walks of life, helped make the event possible. From new playwrights to professional graphic designers to equity actors, everyone involved worked together with the same goals: to create virtual theatre when real theatre couldn't exist and by doing so, raise money to support artists who don't have the ability to do volunteer theatre during a global pandemic if they want to put food on the table.

The experience of creating the festival taught me so much about what it means to be a theatre producer. As the festival was completely voluntary, I couldn't hire full time staff. That meant that I had to be involved in everything from casting to marketing if I wanted to take this idea and turn it into performance in only six weeks.

The process proved to be a major test for my problem solving, management, conflict resolution, marketing, and tech skills. Even though some parts of the process didn't go according to plan, (as is the case with most theatre, and life in general) I feel that the festival was a success, as we raised significantly more money than expected for the charities, and the plays were novel and compelling. The recordings of the event can be found on the "Kopcorp Productions" YouTube channel.

## DEAR JOHN

By Marcia Celbulska

Directed by Martha Jacobs

Featuring: M.F.A. graduates Jay C. Hemphill and Glynnis Kunkel-Ruiz

May 21st

From Jay C. Hemphill:

Following our graduation in May, Glynnis Kunkel-Ruiz and I ventured into the world of virtual theatre, performing Marcia Cebulska's *Dear John*. Told through a decade's worth of correspondence, *Dear John* is the touching and humorous story of a gay composer and the straight female writer he loves. Spanning a decade, the two friends correspond in a series of whimsical, angry, comedic, and desperate letters. With touching vulnerability, they support one another through success, failure, loss, and love.

Martha Jacobs introduced us to the play, and we both performed monologues from *Dear John* as part of our Meisner final. Glynnis and I instantly fell in love with the script, so I suggested we do a staged reading on Zoom. Since the two characters are never in the same location, the play seemed ideal for Zoom and this "new normal" we were all experiencing. Martha connected us with Marcia, who generously gave us the rights to her script. Martha also donated her directing talents to the project.

What started out as a staged reading grew into quite a production, complete with rehearsals, props, pre-show music, a virtual program, and a post-show talkback. We did experience some minor technical difficulties, but that's always a possibility with live theatre. Regardless of any glitches, our audiences were extremely supportive and understanding. We were even asked to do an encore performance.

Having lost several summer and fall theatre contracts, due to the Covid-19 pandemic, this opportunity couldn't have come at a better time. Not only did it give me an opportunity to focus my creative energy and work in a new medium, it also allowed me to work with three amazingly talented artists: Glynnis, Martha, and Marcia. I learned that good storytelling and honest relationships transcends physical limitations. Despite never being in the same space, Glynnis and I were able to emotional connect to our characters, each other, and our audience. Although it will never take the place of in-person performance, I would definitely be open to virtual performances in the future.



## AS YOU LIKE IT

By William Shakespeare

Directed by Jonathan Michaelson

May 3

Starring: Jamie Anderson, Leraldo Anzaldúa, Anna Doyle, Isabelle Gardo, Nancy Lipschultz, Murray McGibbon, Jenny McKnight, Daniel Meeks, Felix Merback, Jonathan Michaelson, Rachel Nicole Pierce, Christopher Plonka, Peter Ruiz, Sophia Salesky,Carolynn Stouder, Gavin Whelan, Ansley Valentine.

For those that were missing their regular dose of Shakespeare, this past spring Jonathan Michaelson directed a live online reading of Shakespeare's *As You Like It*. The reading provided attendees the opportunity to see many of our faculty in acting roles—a rare treat!



## THEATRE THURSDAYS

The IU Summer Theatre 2020 season was cancelled due to the global coronavirus pandemic, COVID-19. In fact, nearly all live summer theatre across the United States was cancelled in the interest of human health and safety. The devastation to our beloved art form and its creators, however, will be felt for years to come. But what do artists and art lovers do when we're confined to our homes? We get creative.

IU Theatre & Dance Musical Theatre area head and IU Theatre Thursdays producer/director Richard Roland wanted to create a digital variety show that could be accessed by online streaming. For these episodes, which included recorded performances, live interviews, talking points, and faculty features, his goal was to create something that our patrons could tune in to and enjoy every other week while staying safe at home.

Over the course of the summer IU Theatre Thursdays produced six episodes, which are all now available to view on the IU Theatre & Dance YouTube channel IUTheatre.

*I wanted to create "IU Theatre Thursdays" as a way to keep theatre going for the IU community. Our definition of theatre must adapt to the consequences of the pandemic and safe distancing. Is it theatre if it isn't happening live with you in the same room? Perhaps if you reconsider that the proscenium arch can now be found on your laptop, tablet, or smartphone we can all still enjoy seeing, performing, and discussing theatre from another perspective. I wanted to reach beyond the individual performances of IU Theatre & Dance students and talk to designers, directors, stage managers, and introduce our audiences to our newest faculty members. Just because almost every theatre building in the world is closed right now doesn't mean we can't have theatre. "IU Theatre Thursdays" is a way to keep our theatre community engaged and present.*

Professor Richard Roland

Within each episode we're able to interview students quarantined across the country about their art and their plans for the future; we introduced new faculty members to our audiences; and designers, directors, and choreographers joined IU Theatre Thursdays to talk about the 2020 productions that never were performed. We also had the great honor of interviewing some of our loyal Theatre Circle supporters, who have been an instrumental part of our department's success over the last forty years. Our Theatre Circle members shared a little bit about their stories, and what makes live theatre at IU so special to them. Thank you, Theatre Circle!



Logo design by Gavin Whelan, B.A. Theatre & Drama, class of 2021

## STAGE MANAGEMENT

### SUMMER SEMINAR SERIES

By Trish Hausmann

Back when I was in graduate school at CalArts, we had a class for the stage management students to get together to chat about how their shows were going, bounce ideas off each other about problem solving, meet with guests, discuss the industry as a whole, and work on things like resumes and cover letters. For a long time, we had an informal version of this here at IU, in the form of lunch meetings after my Entertainment Management classes every week. It got tougher and tougher for folks to find the time to meet for lunch regularly, so it fizzled out a couple years ago.

With the switch to online classes this spring, the stage management students craved that connection we used to all have to each other. And frankly, so did I! I brought back this SM Seminar idea as a weekly Zoom meeting, where current management students and recent alumni could get together and chat for a while.

I put out a call for IU alumni and my friends in the industry to visit with us and share their stories, and the response has been astounding. We have a full slate of guests from various management circles, including some outside of theatre, who can bring some new insight to our students. The sessions so far have been wonderful, and we've got so many more incredible speakers and opportunities lined up. We'll stay busy right through the start of the fall semester and beyond. Interested management alumni who want to be a guest or just come join in the fun can contact Trish Hausmann for more information: [pjhausma@indiana.edu](mailto:pjhausma@indiana.edu).

### STAGE MANAGEMENT GUEST ARTIST CALENDAR

April 17: **Alana Clapp**, PSM *Mystere* Las Vegas

April 24: **Nick Voight**, SM for tours such as *Spongebob Squarepants* and *Cinderella*

May 15: **Shawn Gresser**, SM *Blue Man Group* Las Vegas

May 22: **Claire Diedrich**, SM *OPIUM* Las Vegas

May 29 **Ryan Gohsman**, ASM Broadway and Off-Broadway, most recently *Little Shop of Horrors*

June 5: **Ann Aurbach**, museum management, St. Louis

June 12: **Jay Sheehan** and **Cary Gillett**, co-authors of *The Production Manager's Toolkit*

June 19: **Liza Luxenberg**, Production Manager for Broadway

June 26: **Daniel Reinglass**, arts management, and **Claire LaNicca**, high school drama teacher

July 3: **Sandy Hall**, nursing, Children's Hospital Los Angeles

July 10: **Joe Fernandez**, SM/ASM Off-Broadway

July 17: **Helen Cappannelli**, corporate theatre and events management

July 24: **Rachael Stewart**, Production Manager, ROCO

July 31: **Mollie Hart** and **Britney Kuehm**, arts management

August 7: **Maya Ohcana**, Marketing Associate, Shorashim

August 14: **Melissa Rose**, Associate General Manager, Huntington Theatre Company

August 21: **Brad Schiesser**, Managing Director, Bloomington Playwrights Project

August 28: **Taran Snodgrass**, Chicago area storefront stage management

September 4: **Lisa Maydwell**, Production Manager for themed entertainment construction (Disneyland)

September 11: **Tajh Oates**, APM Arizona Theatre Company

October 2: **Topher Rohrer**, Manager, Escape Rooms & site-specific performances, Los Angeles



## SEPTEMBER

### SOLO SPOTLIGHT SERIES | SELECT MONDAY EVENINGS

*A Digital Event*

*Developed by IU Theatre & Dance Students  
Co-Creative Directed by Sharai Bohannon  
and Jenny McKnight*

This unprecedented time provides students an opportunity to process, create, and dramatize their work in new ways. We are excited to announce the Solo Spotlight Series: a celebration of our students' creative processes. To craft these solo performances, performers will work closely with designers and creative team members, proving that theatre is always a collaborative art, even when it's "Solo!"

## OCTOBER

### AMPLIFIED: A SERIES OF PLAYS BY BLACK AUTHORS | OCT 16–17, OCT 23–24

*A Digital Event*

*Co-Creative Directed by Leraldo Anzaldúa  
and Sharai Bohannon*

*Amplified* is dedicated to plays written by Black writers and seeks to magnify their voices, experiences, and stories. Through these stories, we hope to challenge inherited and systemic narratives of the historical western theatrical canon ensuring that these vital voices reach our audiences and our communities.

### BONNETS: (HOW LADIES OF GOOD BREEDING ARE INDUCED TO MURDER) | OCT 27–31

*A Digital Event*

*By Jen Silverman  
Directed by Jamie Anderson  
Musical Direction by Grace Leckey*

A group of women in bonnets confront legacies of violence and power with unexpected and hilarious results. Driven by agency rather than victimhood, the women show us how ladies of good breeding might be induced to murder. This fierce, funny, feminist new play subverts historic illustrations of well-behaved women. *Bonnets* was commissioned by the Big 10 Consortium as part of a series of new plays by and about women for production by professional and academic theatres around the country.

## NOVEMBER

### MORE PERFECT PLACES | NOV 20–21

*A Digital Event*

*Created in collaboration with Seth  
Bockley, Liz Nofziger, an Tanya Palmer*

This investigative theatre project is inspired by the 19th century utopian history of the Southern Indiana town of New Harmony, and its evolution into a site of contemporary art and architecture in the 20th century. Combining historical research with conversations with current day Hoosiers, *More Perfect Places* will explore the power of idealism, imagination, and rethinking the world we live in. Is another world possible? Can we make it in our communities? Whose vision(s) will guide us? How does history inform our dreams of the future?

## DECEMBER

### SOUNDING BODIES: WINTER DANCE CONCERT | DEC 15–19

*A Digital Event*

*Directed by Liz Shea*

Join us for Sounding Bodies, an evening of choreography and performance uniting dance and protest. Faculty, students, and guest artists investigate movement, dissent, and resilience as a site for education, action and healing.

## JANUARY

### BROADWAY BOUND CABARET | DATE TBD

*A Digital Event*

## FEBRUARY

### AMPLIFIED: A SERIES OF PLAYS BY BLACK AUTHORS | FEB 5–6, FEB 12–13

*A Digital Event*

*Co-Creative Directed by Leraldo Anzaldúa  
and Sharai Bohannon*

*Amplified* is dedicated to plays written by Black writers and seeks to magnify their voices, experiences, and stories. Through these stories, we hope to challenge inherited and systemic narratives of the historical western theatrical canon ensuring that these vital voices reach our audiences and our communities.

## MARCH

### TWELFTH NIGHT | MAR 2–6

*A Digital Event*

*By William Shakespeare  
Directed by Henry Woronicz*

Twins Viola and Sebastian have been shipwrecked off the coast of an unfamiliar land. Viola, disguised as Cesario, falls in love with Orsino, who dotes on Olivia, who falls for Cesario but is idolized by Malvolio. In Shakespeare's beloved tale of mistaken identity and unrequited love, characters traverse the contradictory landscapes of romance, where anything proves possible.

### AT FIRST SIGHT: A NEW PLAY FESTIVAL | MAR 23–27, MAR 31–APR 3

*A Digital Event*

*A new play by Christin Eve Cato  
Directed by David Koté*

*A new play by Jayne Deely  
Directed by Jenny McKnight*

Now in its ninth year, At First Sight will feature two new plays by M.F.A. playwrights Christin Eve Cato and Jayne Deely. The festival will culminate in a full day of new works including scenes by undergraduate writers and a staged reading of a new play by our first-year M.F.A. playwright.

## APRIL

### MORE PERFECT PLACES | APR 9–10

*A Digital Event*

*Created in collaboration with Seth  
Bockley, Liz Nofziger, an Tanya Palmer*

This investigative theatre project is inspired by the 19th century utopian history of the Southern Indiana town of New Harmony, and its evolution into a site of contemporary art and architecture in the 20th century. Combining historical research with conversations with current day Hoosiers, *More Perfect Places* will explore the power of idealism, imagination, and rethinking the world we live in. Is another world possible? Can we make it in our communities? Whose vision(s) will guide us? How does history inform our dreams of the future?

### SPRING MUSICAL | APR 20–24

*A Digital Event*

*Directed by RJ Hodde  
Musical Direction by Ray Fellman*

Don't miss out on the Spring musical surprise! Join IU Theatre & Dance Musical Theatre as we produce an online event worth waiting for.

## MAY

### NEW MOVES: SENIOR CAPSTONE CHOREOGRAPHY SHOWCASE | MAY 4–8

*A Digital Event*

*Directed by Beatrice Capote*

IU Contemporary Dance proudly presents New Moves, a concert of choreographic capstone projects created by the IUCD B.F.A. Class of 2021. With performance and production by IU Theatre & Dance majors and guest artist works, IUCD seniors will share a delightfully varied and innovative evening of concert dance performance.

Due to the pandemic COVID-19, IU Theatre & Dance has moved its season online.

While tickets will need to be reserved in advance to attend, all productions will be free-of-charge.

For more information about attending productions this season, please contact Director of Patron Services Sharai Bohannon at [shbohann@iu.edu](mailto:shbohann@iu.edu)



## REMEMBERING BARB GARREN-STRATMAN, 1958–2020

Marion Bankert Michael first met Barb Garren when she arrived at Indiana University in the fall of 1984. She had received her B.F.A. from the University of Tulsa and although it was apparently a degree in both technical theatre and theatre performance, it was clear to Marion from the onset that Barb's interest at IU was in performance. Although the M.F.A. that Barb would be pursuing at IU included a solid background in theatre history and theory, the focus was on performance; and it was in Marion's class of voice and speech for the stage that she really got to know Barb. Barb was serious about developing a good stage voice.

To say that Barb Garren got off to a solid start as a performer at IU would be a gross understatement. In October of Barb's first year she was cast as Amanda Wingfield in Tennessee Williams' classic, *The Glass Menagerie*. Then, in February of 1985, she was cast as Elvira in Noel Coward's *Blithe Spirit*. Although R. Keith Michael, then-department chair, had met Barb as an incoming student, he was unaware of the expanse or depth of her talent until he saw her in her first two shows, playing two distinctly different characters. Without question, this was a talented student who was going to be a shining light in the Department of Theatre and Drama.

Ultimately however, it was not only Barb Garren's talent as an actor that distinguished her. It was her personality and commitment to the theatre. She was a student who cared deeply about the theatre as an art and as a profession; and her colleagues recognized this dedication. Consequently, she became one of the student leaders in the department, not by design but because of who she was; a student who cared deeply about the profession she would ultimately enter.

Barb Garren was also a person who was willing to share her talent not only on the stage but in the classroom. On more than one occasion Keith Michael received complimentary comments related to her work as the teacher of a beginning acting course. As her students soon learned, Barb's course was not a "gut" course; it was not a course to take if a student was looking for a sure and simple way to build his or her grade point average. Barb Garren was a "tough-love" teacher, and her students were expected to work accordingly, in and out of the classroom.

In the theatre (as in music, dance, and the visual arts), it is not unusual for a professor to become close friends with students. And some students and professors continue on as close friends long after the students have graduated. So it was with Barb Garren-Stratman and Keith and Marion Michael.

*We became good friends with Barb in her early student years and were on hand to celebrate her marriage to John Stratman. Her marriage to John added a new dimension to our friendship. For example, after graduating the four of us would get together as couples when they were visiting Indiana University, as at Howard Jensen's memorial or when John's family was holding their annual reunion in Brown County. There were other occasions of course, but all of these get-togethers were never the meetings of a student and her professors; they were always meetings of friends.*

*We were close friends with Barb Garren for decades; and that is why her death was so devastating to us . . . and all of Barb's many friends. Barb Garren-Stratman was very special person.*

**R. Keith and Marion Bankert Michael, Emeriti**



*In the first year of my career in the department I had the good fortune to meet and work with Barb.*

*I served on her M.F.A. thesis committee for her role as Antigone. I also had the good fortune to direct Barb most notably in Educating Rita, Steel Magnolias, and Driving Miss Daisy. She was a great joy to work with: hard working, thorough, a passionate and talented actress, and a very good human being. Working with Barb was one of the best experiences I had as a director.*

**Professor Emeritus Dale McFadden**

**Barbara Adele Garren-Stratman**, age 61, passed away in serenity on May 21, 2020, at her home in after a 3-year battle with pancreatic cancer. Her husband, John, son, Ben, and beloved canine companion, Sadie, were by her side. Barb's longevity with her illness, in spite of her short prognosis, could be attributed to the love that she had for her family, her enduring and endearing sense of humor, and the mindset that she adopted when first diagnosed: she was living with cancer, not dying from it. Her fight inspired many who knew her, especially her closest friends and the nurses (her angels) at Michigan Medicine's Rogel Cancer Center who lovingly attended to her treatment.

Born October 2, 1958, Barb graduated from Edison High School and the University of Tulsa where she was awarded Bachelor of Fine Arts degrees in both Technical Theatre and in Theatre Performance. In 1980 she performed at the Kennedy Center for the Performing Arts, competing as a national finalist for the Irene Ryan Acting Awards. In 1986 she received her Masters of Fine Arts in Acting at Indiana University, Bloomington, became a member of Actors Equity Association, and performed in hundreds of professional productions in Oklahoma, Indiana, and Michigan over the course of her distinguished acting career.

Visit <https://www.legacy.com/obituaries/name/barbara-garren-stratman-obituary?pid=196270914> to read Barb's full obituary.

*Excerpt, obituary by John Stratman; used with permission*

### 1960s

#### SANDRA MOBERLY

(B.S. in Education, 1963)

As a past President of Theatre Circle, my husband, Steve and I are really looking forward to live theatre again. We missed terribly the Theatre Department's Summer Theatre. I am aware the department has done some programming at 7:00 p.m. on Thursday evenings. Due to our dinner schedule, we have not tuned in to those, so I don't know what we may have missed there.

We wish all of you the best and look forward to future presentations. Please don't give up. Be patient. We have to look forward to what will be. In the meantime. . . see you on Netflix I guess!

### 1970s

#### JANE BIRDSONG

(B.A. in Theatre & Drama, 1972)

Directed *Silent Sentinels* to celebrate Centennial of Women's Suffrage in 2019, and again 2020. Hope to direct *Amerigo* by Eric Danielson in 2021.

#### PHIL BOLEY

(B.A., 1972; M.S., 1977; Ed.S., 1984)

Retired in 2011 as superintendent of Clinton Central Schools. Worked since then as a part-time consultant with the Chinese Education Connection, providing professional development for both Chinese and American teachers and administrators.

#### D. TERRY WILLIAMS

(Ph.D., 1974)

Narrated a Rilke poem accompanied by Russian pianist Konstantin Soukavetsky in New York in April 2019; directed *The Cake* by Bekah Brunstetter for Farmers Alley Theatre in Kalamazoo in February; and narrated and directed Stravinsky's *The Soldier's Tale* for the Kalamazoo Symphony Orchestra.

#### JULIE ADAMS MARCHINI

(B.A. in Theatre & Drama, 1975)

Retired from Montclair State University.

#### DAVID CANTOR

(B.A. in Theatre & Drama, 1978)

Last year I played Mayor Peter Stockman in *An Enemy of the People* with Centenary Theatre in NJ, and later in the year was Reverend Crisparkle in *The Mystery of Edwin Drood* at the wonderful Maltz Jupiter Theatre in Florida.

I am fervently hoping to see the business come back some day soon, and then perhaps I'll get another chance to work in this terrific industry.

#### MICHAEL MELL

(M.A., 1978)

My firm, Theater Design, has begun work on the renovation of the historic Warner Theatre in Erie, PA. Other current projects include: Waltham HS, New Fairfield HS and Dennis Yarmouth MS.

### 1980s

#### KEITH COOPER

(B.A. in Theatre & Drama, 1983)

Retirement!

#### LYNNE PERKINS SOCEY

(B.A. in Theatre & Drama, 1983)

I adapted and directed Kathryn Clare Glen's novel *The Misadventures of Martin Hathaway* for an April 2019 premiere at Earlham College; that production toured to the 2019 Edinburgh Festival Fringe in August.

In January of 2020, I was awarded the Prize for Innovative Teaching by the Association for Theatre in Higher Education (ATHE) and Region 3 of the Kennedy Center American College Theatre Festival (KCACTF).

Plans for the coming school year include both a radio play and stage adaptation of *Shipwrecked Off Heramathia's Cove: The Misadventures Of Martin Hathaway*; and exploring how engaging theatre may be produced with social distancing and via digital platforms.

#### INGE HOOPERHUIS

(B.A. in Theatre & Drama and Forensic Studies, 1984)

Hello, I am the Director of Admissions at Northwest Academy in Portland, Oregon, an independent middle and high school college preparatory school with a heavy focus on all arts. I am also a singer and songwriter.

#### MARGARET LION

(B.A. in Theatre & Drama, 1986; M.S. in Instructional Systems Technology – Education, 1989)

I teach computer applications at IU in Kinesiology in School of Public Health-Bloomington. I am the founder and director of the belly dance troupe Different Drummer Belly Dancers - [www.ddbd.org](http://www.ddbd.org). Happily married to Scott. Love my job, love my dancing, love my hubby. Love working at IU.



## MICHAEL RAIMONDI

(B.A. in Theatre & Drama and Chemistry; B.S. in Music, 1987)

2019 was an interesting year for my company, Union Editorial. We were primarily a commercial editorial company but have pivoted into producing film and episodic television for theatrical and streaming releases. We produced *Arctic*, a film starring Mads Mikkelsen, released in theatre, and *Flint Town* and *The Devil Next Door* for Netflix. My daughter was a freshman at NYU's Tisch School for the Arts this year and I am hoping she gets to go back for her sophomore year.

## DOUG LONG

(M.A. in Theatre History & Literature, 1989; M.F.A. in Directing, 1995)

I directed Ron Hutchinson's *Moonlight and Magnolias* at Wheaton Drama in 2019. In the past year, I've had book reviews published in two journals, *Film & History* and *Mise-en-scène*.

## 1990s

### PATRICK GALLARDO

(B.A., 1993)

Looking forward to seeing live performances again!

### YUKO KURAHASHI

(Ph.D., 1996)

I have been teaching at Kent State University as a Tenure Track faculty for nineteen years. I am a professor and am active on the AAUP-KSU executive committee.

I published my third book, *The Interdisciplinary Theatre of Ping Chong: Exploring Curiosity and Otherness on Stage*, McFarland, 2020. I was a Keynote speaker at the celebration of the Asian Cultural Center at IU Bloomington in 2018. I could see the Michaels, Dale McFadden, Marilyn Norris, and more. I gave a talk about my journey with so much love and support as well as the first Asian American course I offered and the first Asian American production I directed.

## CHRISTOPHER PETRELLI

(B.A., 1998; M.B.A., 2018)

Chris lives in Westfield, Indiana with his daughter and son, twelve and nine, and his dog, Chief. He works as the Associate VP of Museum Experiences for Conner Prairie Museum and also serves as Vice Chair of the Board of Directors for Brooke's Place for Grieving Children. He is looking forward to a future of equity and inclusion for all marginalized people and greater respect and care given to our natural world.

## LARONIKA THOMAS

(B.A. in Theatre & Drama and Anthropology, 1999)

LaRonika Thomas is a professional dramaturg and a doctoral candidate developing a theory of Civic Dramaturgy for her dissertation on performances of urban planning, cultural space and cultural policy, and the role of art and culture in 21st century Chicago. Her chapter "Temple-Swapping in the City: The Spatial Imaginary and Performances of Place-Making in the Work of Theaster Gates" is in the forthcoming book *Makeshift Chicago: A Century of Theatre and Performance*, to be published by Northwestern University Press. She teaches at the college level and lives with her husband in Baltimore, MD, where they have been completing many home improvement projects during quarantine.

## 2000s

### NATHANIEL BEAVER

(B.A. in Theatre & Drama and Telecommunications, 2003)

During the lockdown, I edited a video titled *Prisms, Cycles, Leaps Part III: "To be a Horizon"* (excerpt) for the Los Angeles Chamber Orchestra (<https://www.youtube.com/watch?v=7LK6zcF8RCg>). Musicians, dancers, and the composer sent in self taped videos from home of them playing their instruments and performing. The video was a true collaboration and positive message to come out of this pandemic. We can continue to be expressive and create moving works of art!

### ARI RUBEN

(B.A., 2005)

I'm currently the narrator of the hit Disney/NatGeo show, *The Incredible Dr. Pol*.

### AMANDA TANGUAY

(B.A. in Theatre & Drama and Dance Performance, 2006)

Just finished directing/choreographing The Annual Waa-Mu Show at Northwestern University. I was the first female director for a program eighty-nine years old. Our stage production was cancelled due to COVID19, but I still directed the show via Zoom rehearsals and we presented a live final performance to an audience of hundreds of people from all over the world.

### EMILY SCHAPPLER

(B.A. in Theatre & Drama and Art History, 2007)

I currently work for Conagra Brands on Community Investment and Foundation initiatives (corporate philanthropy). I live in Chicago with my husband Stephen Schappler, also an IU graduate. (My maiden name is Chovanec.) We have a four year old daughter, Ruby. All of us are looking forward to getting to travel again someday, to see family and friends and new places!

## MATT REYNOLDS

(B.A. in Theatre & Drama, 2008)

Assistant Professor of Lighting, Sound, & Digital Design at The University of Alabama. In addition to UA, New Mexico State University, Michigan State University (MFA '12), His work has been enjoyed at 59E59 Theatre (Off-Broadway), Red Mountain Theatre Company, Edinburgh Fringe Festival, Steel Magic Theatre, Horizon Theatre, American Southwest Theatre Company, Phoenix Theatre, Cardinal Stage, and Brown County Playhouse, among others. Some of his favorite designs include Aunt Raini (directed by Mark Medoff), Far from Finished (starring Jeffrey Tambor and Neil Patrick Harris), and Rent (directed by Scott Burkell). Matt has also designed for fantastic choreographers such as George Pinney, Jin Wen Yu, Bella Lewitzky, Debra Knapp, Sherrie Barr, and Iris Rosa. Matt's accolades include the Gretel Geist Design Award, multiple publications by the United States Institute for Theatre Technology and Southern Theatre Magazine, and multiple KCACTF Regional Selections for sound and lighting design. Matt strives through theatrical design to amplify marginalized voices and tell compelling stories. As an instructor, Matt encourages experimentation, self-reflection, and most importantly, play. Matt dedicates his life to his loving wife of eighteen years, Mollie (BM '08), and his kids Lucy and Hugo.

## PATRICK HERCAMP

(B.A. in Theatre & Drama, 2009)

World Vaudeville tour with solo comedy performance of Hamlet called "Half Hour Hamlet" and nominated for the Innovation in comedy award in Perth, Australia.

I have been a travelling vaudeville performer/comedian since graduation. I've written/produced/performed in twelve plays and one musical in over five countries and won several awards. I currently live in L.A., but live in Australia three months of the year, Scotland for one, and Canada for one while on tour. I'm currently working on a new Ren Fair outdoor show to take on tour once COVID-19 clears.

## 2010s

### JASON ORLENKO

(M.F.A. in Costume Design, 2012)

Currently working at the IU Theatre & Dance Department as the Visiting Assistant Professor of Costume Design.

### DEREK JONES

(M.F.A. in Lighting Design, 2014)

Derek is still working hard in Los Angeles despite a lack of live entertainment opportunities. As an associate designer at Stories Illuminated Entertainment, he has continued to design permanent projects such as offices, studios, performance venues, art installations, and more. He wishes to thank Rob Shakespeare for diversifying his training while at IU, which has been extremely beneficial during this time.

### ZACH CONRAD

(B.A. in Theatre & Drama, 2015)

Zach has returned to Indiana to work as the Technical Coordinator at Marian University in Indianapolis. Zach is looking forward to working with Marian students this fall and finding ways to make sure the theatre is ready and safe post-pandemic.

## CLAIRE DREWS

(B.A. in Theatre & Drama; Minor in Dance, 2015)

I have been working as a children's theatre director and teaching artist at BAMtheatre in the Chicago suburbs, most recently working on a virtual production of *The Little Mermaid*. I recently received my Professional Educators License (endorsed in Secondary English and Theatre) and am looking forward to starting a job as a high school English teacher in the fall.

## HANNAH JARVIS

(B.S. in Secondary Education – English, 2017)

Hello! I am an 8th grade and 11th grade English teacher at Clinton Central Jr./Sr. High. My loving, handsome husband is Hayden Jarvis. We have our baby Willow Skye (an American Cocker Spaniel) who is just one year old. As a teacher, theater always follows. It doesn't matter the lesson or the interaction with students, theater is an outlet of inspiration and joy. In the future, I dream to further my education in English or Theater and grow a bigger family. May the world never grow tired of inspiration from theater.

## CASSIE HAKKEN

(B.A. in Theatre & Drama and Business Management, 2019)

Since graduating, I have been working as the Marketing Manager at Cardinal Stage. I also work with The Bloomington Academy of Film and Theatre, and I have been the Managing Director of the Jewish Theatre of Bloomington since 2016.

I am excited to continue working for these incredible organizations and can't wait to get back to producing a full season of shows! In the meantime, I look forward to finding creative ways to engage our community in the arts.



# THEATRE CIRCLE CALENDAR 2020–2021



DEPARTMENT OF  
THEATRE, DRAMA,  
AND CONTEMPORARY DANCE

INDIANA UNIVERSITY  
College of Arts and Sciences  
Bloomington

275 N. Jordan Avenue  
Bloomington, IN 47405-1101

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

## October 2020

Monday, October 5, 2:00 PM  
Theatre Circle Board Meeting

## December 2020

Monday, December 7, 2:00 PM  
Theatre Circle Board Meeting

## February 2021

Monday, February 1, 2:00 PM  
Theatre Circle Board Meeting

## April 2021

Monday, April 5, 2:00 PM  
Theatre Circle Board Meeting

---