

STAGES

Theatre Circle INSIGHTS Special Edition - Fall 2014

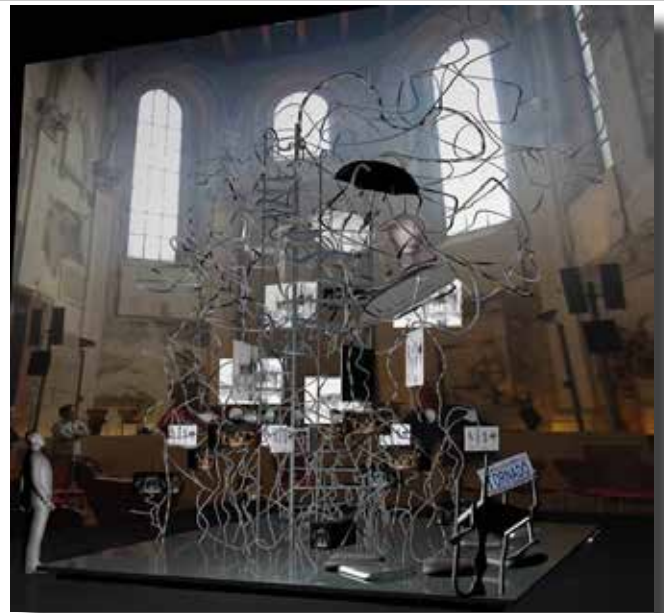
Indiana University Department of Theatre, Drama, + Contemporary Dance

IU Theatre's Journey to the Prague Quadrennial of Performance, Design, and Space

In 2010 faculty Technical Director Paul Brunner was selected to be part of the United States entry in the 2015 Prague Quadrennial. As a member of the design team, Paul has been attending weekly webinar meetings with team colleagues in New York, London, Houston, and L.A. to discuss the design and fabrication details. Eight IU students applied to take part in the project and volunteered five weeks of their summer to fabricate two exhibits at IU's Scenic Studio: the national exhibit that represents U.S. designers, and the student exhibit which highlights schools of theatre. These students will travel to Prague next summer to install the exhibits and serve as hosts to thousands of attendees from around the world. The opportunity for these theatre students to attend the Prague Quadrennial, to be exposed to the very best in design and live performance from around the world, and to spend almost three weeks in Prague is a rich and life-changing experience. Of the eight students, four are funded by the project's major sponsor, the United States Institute for Theatre Technology (USITT.org), and four by a gracious local donor.

It is not easy to put the Quadrennial into context. Since 1967, the event has been held every four years and is the only international exhibition of performance design and space. The event brings together the very best theatre and performance design from over 60 countries for a 10-day exhibition in Prague, Czech Republic, in June 2015. It is commonly considered the Olympics of theatre design and technology. IU Theatre's involvement demonstrates that our programs and students are held in the highest regard across the nation.

As if three weeks in Prague were not enough, the students will also have ample opportunity to interact with major designers from the past quarter century including Tony Walton and Carrie



Computer-generated rendering of the USA Exhibit entry in the 2015 Prague Quadrennial by Klara Zieglerova, exhibit designer.

Robins. Both are icons in scenery and costume design for theatre, opera, film, and television. Along with Kevin Rigdon, these designers will serve as the curatorial team to evaluate and select the very best American design and performance work from the past four years. The artifacts they select (props, renderings, photographs, costumes, scenic models, etc.) will become part of the national exhibit during a trial setup at IU in January 2015. Upon completion of the trial setup, the exhibit will be entirely disassembled and placed in storage until March when it will be loaded into a shipping container for the long journey to Prague. In June, Paul, Thomas Quintas (production manager), and the student team will travel to Prague to reassemble the exhibits.

IU graduate students who have been selected for this project include: Aaron Bowersox, Bridgette Dreher, Carrie Barton, Sandy Everett, Katie Gruenhagen, Kristen Martino, Kelsey Nichols, and Brad Shaw. While in Prague, the students will collaborate with theatre artisans from many different countries and discover centuries-worth of architecture, complex political history, museums of art and sculpture, rich culinary arts, and the finest examples of theatre design and performance from around the world.

—Paul Brunner



Computer-generated rendering of the Student Exhibit produced by a team of students from several institutions across the country.



1. Helen Cappannelli
2. Sasha Belle Neufeld
3. Rachael Fernandez
4. Nick Pecoraro
5. Deana Nichols
6. Lee Burckes
7. Xinyi He
8. Brittany Brewer
9. Kate Olsson
10. Sam Schiffman
11. Lexi Lessaris
12. Chelsey Sorbo
13. Nathan Alan Davis
14. Andrea Mellos
15. Evelyn Gaynor
16. Emily Scott
17. Juliet Barrett
18. Hannah Slabaugh
19. Julian Ramos
20. Sam Ostrowski
21. Tyler Hinojosa
22. Colin Schreier
23. Allison Schwartz
24. Joshua Annable
25. Nichole Eberle



Our Newest Alumni: The Class of 2014

- | | |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ol style="list-style-type: none"> 26. Maggie McCoy 27. Adam St. John 28. Drew Jenkins 29. Leslie Boyden 30. Brianna Handy 31. Courtney Lucien 32. Lee Cromwell 33. Clayton Gerrard | <ol style="list-style-type: none"> 34. Derek Jones 35. Lauren Branam 36. Keith Orgain 37. Grant Niezgodski 38. Matt J. Keeley 39. Harry Holmes 40. Barbara Harvey Abbott |
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Department News

IU Alum Kevin Kline receives Honorary Doctorate from IU

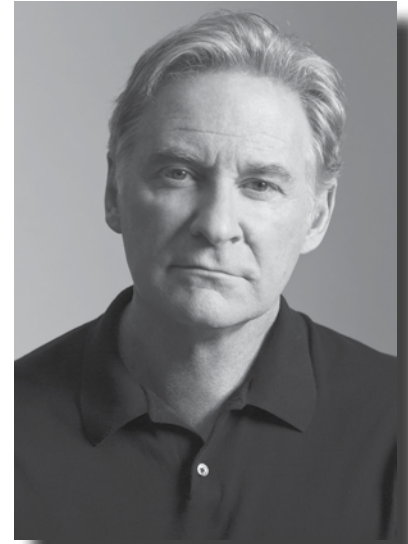
Kevin Kline (BA'70) visited Bloomington in September to receive an honorary degree from IU and to present the Jorgensen Guest Filmmaker Lecture. Department Chair **Jonathan Michaelsen**, along with **Robby Benson** and **Karla DeVito** interviewed Kline as part of the lecture. In addition to the lecture Kline will also taught a master class for M.F.A. acting students.

In a recent article, IU President Michael A. McRobbie remarked of Kline:

Kevin Kline is one of the most accomplished, esteemed, and versatile stage and screen actors living today, and his success reflects both his exceptional talent and his excellent

training, which began, we are extremely proud to say, at Indiana University. Few contemporary performers can match his impressive body of work, artistic integrity, and ability to portray such a vast range of characters. Through conferral of this degree, we acknowledge and recognize his major contributions to the craft of acting and, in a broader sense, his advancement of American culture.

In honor of Kline's visit, the IU Cinema has been showing a series of his most popular films throughout the month of September. For the schedule of remaining showings visit cinema.indiana.edu.



M. Butterfly playwright David Henry Hwang to visit IU in October

In October, *M. Butterfly* playwright **David Henry Hwang** will travel to IU to meet with students, faculty, staff, and the Bloomington community in several on campus events as part of the Ralph L. Collins Memorial Lecture Series.

Hwang will present the Collins Lecture on October 16 at 5:30 PM. Tickets are free and will be available to the public soon. For more information on the Collins lecture and related events visit theatre.indiana.edu.

IU Theatre will present David Henry Hwang's *M. Butterfly* in October. For more information on the production including a first look at the scenic design as well as information about the playwright, see pages 25-27.

Dale McFadden takes *Coming to See Aunt Sophie* abroad

In May, **Dale McFadden** was again invited to The Here and Now Festival in Mannheim, Germany where American and British theatre artists are showcased in an English language biannual theatre festival. He directed *Coming to See Aunt Sophie*, a play by Arthur Feinsod based on the life of World War II Polish Resistance fighter and diplomat Jan Karski. The play also toured Poland at the invitation of the Polish Government. M.F.A. actor Josh Krause played the lead role of Young Karski. This July, Dale directed an expanded version of the play for Crossroads Repertory Theatre. Associate Professor **Nancy Lipschultz** served as vocal coach for both productions.

In mid-September, *Coming to See Aunt Sophie* will play in Chicago at the Chopin Theatre. The production will be a part of the Centennial celebration of Karski's birth.

For more information about the play, the actors, and the upcoming production visit comingtoseeauntsophie.com.



Director Dale McFadden with playwright Arthur Feinsod, stage manager Charles Adams, and cast members Brad Venable, Alex Miller, Josh Krause, and Julie Dixon.

IU Theatre makes a clean sweep at National Society of Arts and Letters Showcase

The Bloomington Chapter of The National Society of Arts and Letters (NSAL) recently hosted its annual Showcase of the Arts competitions, which included entries in visual arts, drama, literature, musical theatre, dance, vocal music, as well as flute, oboe, and clarinet. These annual arts competitions are adjudicated by professionals in the visual arts, dance, drama, literature, music, and musical theatre. Many award winners from Bloomington have gone on to have highly successful careers in their field.

Winners of this year's drama division were all IU Theatre students:

Mara Lefler, *Dennis Organ Tribute Award*, \$1,000. Donors: Connie and Harv Hegarty

Evelyn Gaynor, *Lora Shiner Memorial Award*, \$900. Donor: Reva Shiner

Samuel Evans Barkley, *Lenyth Brockett, Carol Moody, and Fran Snygg Memorial Award*, \$800. Donors: Marion and R. Keith Michael

Emily Harpe, *Ilknur P. Ralston Memorial Award*, \$500. Donor: Dennis Organ

Adam Gregory St. John, *Hrisomalos Merit Award*, \$500. Donors: Dr. Frank and Becky Hrisomalos

Ian Damont Martin, *Hegarty Merit Award*, \$330. Donors: Connie and Harv Hegarty

Congratulations to this year's winners! And a special thank you to our donors who made these awards possible.

For more information about NSAL visit their website at arts-nsal.org.

News from the Design and Technology programs

Linda Pisano (costume design) has been promoted to full professor and has also been appointed as the head of the design and technology program at IU. Below she gives us some insights into the exciting developments in the design/technology programs:

"This past year we were delighted to welcome **Heather Milam** and begin the new M.F.A. track in costume technology which includes some exciting growth and revisions to the costume design track as well.

We are also very enthusiastic to welcome Associate Professor **Allen Hahn** to our area to head the M.F.A. program in lighting design, Visiting Professor **Reuben Lucas** in the area of scenic design, and **Dan Tracy** our new academic specialist who heads the prop and scenic painting area. With this incredible growth and the infusion of such talent to our area we are looking forward to an exciting new academic year in design and

technology and welcome our alumni and patrons to come see our work."

For more information on Allen, Reuben, and Dan check out this issue's New Faculty section.

New M.F.A. costume technology program

This fall, IU Theatre will welcome two new students into the brand-new M.F.A. program in costume technology. Heather Milam, head of the program, moved to Bloomington last summer and began preparing for the program last fall.

The new three-year program will train students in all the skills necessary to succeed as a technician in a costume shop—whether that be in New York, Los Angeles, regional theatre or one of the many Shakespeare companies worldwide.

This new program is one of about eight M.F.A. programs in the US which focus



M.F.A. costume technology program director, Heather Milam.

specifically on costume technology.

For more information on the new program including an interview with Heather Milam visit: 7thandjordan.wordpress.com.

Mask exhibit showcases student work

In May, students from **Linda Pisano's** mask course were featured in an exhibit in the Theatre Art Gallery on campus. The work was the product of a semester-long course in mask design and construction. The work on display included research, castings, and masks made of leather, paper, thermo-plastics, and other materials.



M.F.A. costume design student, Kelsey Nichols and her mask created for the course.



From L to R: Bridgette Dreher, Lauren Lusk, Kelsey Nichols, Johna Sewell, Julia Whalen, Eriko Terao, Kristen Martino, and Barbara Harvey Abbott.

Jennifer Goodlander's Journey to Southeast Asia

Standing in front of the stone carvings showing scenes from the Hindu epic story the *Ramayana*, it was hard to believe they were over 900 years old. The temple that houses them is considered one of the seven wonders of the world, and is listed as a UNESCO site of world heritage. I was at Angkor Wat in Cambodia as part of a research trip to learn more about Cambodian art and culture, especially shadow puppetry.



Carving from the Temple at Angkor Wat. Note the similarity between the carving and the puppet at right.

The trip to Cambodia was funded through the Mellon Innovating International Research and Teaching award. I was there for six weeks taking language classes, watching performances, and visiting artists. I was especially interested in *sbeik thom*, which literally means “large puppets” (*sbeik* means “puppet” and *thom* means “big”). The art form dates back to the 11th century and was originally performed for the king as part of important ritual celebrations. Performances

lasted for days and included large casts of performers, singers, and musicians. During the period of the Khmer Rouge (1975-1979) over 90% of artists were killed as enemies of the state and most of the puppets were destroyed. As Cambodia rebuilds its country and culture, puppetry is one of several arts struggling to be revitalized. Right now there are two troupes performing *sbeik thom*—one in Siem Reap and the other in Phnom Penh. Performances now last only an hour or two because no one remembers how to perform the longer stories. Puppets have had to be remade from memory and by looking at drawings on temple walls. Both troupes are struggling to find an audience as they rediscover this ancient art form. Some people worry that art forms like *sbeik thom* are in danger of disappearing. Even so, the Cambodians in the audience watching the performance with me smiled and clapped as the young artists carried the puppets across the stage. I felt lucky to meet these amazing artists and watch them perform. I even learned how to dance with the giant puppets!

As I stood gazing at the carvings at Angkor Wat—I was struck by how much they looked like the puppets. The tour guide pointed out that the walls had once been

stained a red-brown color, in the same way the leather puppets are colored for performance!

It is humbling to think of an art form that has survived for so long and is now in danger of being lost. One of the reasons I enjoy researching, writing, and teaching about arts and culture from so far away is that I hope my students and others who read my work will be inspired by the power of arts to survive in such adversarial conditions. I look forward to returning to Cambodia in the future to continue learning more and watching as a traditional art is reborn.

—Jennifer Goodlander



Sbeik thom puppet and puppeteer in performance.

ART@IU Graduate Symposium treats cultural indigestion in December

The graduate organization, Association for Research in Theatre at IU (ART@IU), will host the 3rd annual graduate symposium in Theatre and Performance Studies on campus in December. The conference, *Cultural Indigestion (colon) Exploring the Complexities of Interculturalism in Theatre and Performance*, will solicit papers and performances from graduate students, postgraduate students, and independent scholars in any field of study from IU and other institutions. The goal for the conference is to create a dialogue amongst theatre scholars and professionals around the topic of intercultural studies and performance.

Eric “C” Heaps, president of the organization remarks of the conference:

In our increasingly global culture, the blurring of boundaries both forces cultures to

mix and opens up more people to a desire to understand other cultures. In our third annual graduate symposium on theatre and performance studies, we hope to host a diverse, interdisciplinary community of scholars whose research ruminates on this mixed platter of performances that actively interrogate cultural cannibalism and intercultural performance.

ART@IU is an organization founded to serve both graduate and advanced undergraduate students at the university. Their mission is to

provide a place for graduate and advanced undergraduate students to meet together and share their work in theatre and performance studies. In addition, it provides opportunities for these students to expand their professional networks by developing

connections with other theatre researchers within the university and beyond.

As part of the two-day December conference, ART@IU will host Brazilian playwright, actress, and director, **Lucienne Guedes Fahrner** who will give the keynote speech. Guedes graduated with a degree in theatre from The School of Communications and Arts-University of São Paulo (ECA-USP) with minors in dance and music. She is now a doctoral student at the School of Communication and Arts at the University of São Paulo.

In 2013, ART@IU hosted the symposium *(corpo)realities* with guest Petra Kuppers and in 2011 Dr. Rhonda Blair gave the keynote address for the *War Making Bodies* symposium. For more information on ART@IU visit artatiu.wordpress.com.

IU Contemporary Dance goes to D.C.

In June, IU Contemporary Dance students **Ryan Galloway** and **Shannon Kazan** traveled to Washington D.C. along with Contemporary Dance director **Liz Shea** and second-year M.F.A. lighting designer **Aaron Bowersox** to perform at the Kennedy Center for the Performing Arts. Galloway and Kazan performed *Minor Bodies* which was choreographed by Shea and seen earlier this year as part of the IU Contemporary Dance winter concert, *Moving Into Focus*. *Minor Bodies* was originally commissioned by Eisenhower Dance and premiered at Varner Recital Hall in Oakland, MI in October of 2013.

The Kennedy Center for Performing Arts hosts the National College Dance Festival biennially in Washington D.C. and showcases dances that have been selected by adjudicators in each of the regional conferences. The dances are selected for their outstanding artistic excellence and merit.



Chair Jonathan Michaelsen joins Contemporary Dance students Ryan Galloway and Shannon Kazan, M.F.A. student Aaron Bowersox, and Contemporary Dance program director Liz Shea at the Kennedy Center in Washington, D.C.

IU Contemporary Dance and Hubbard Street 2 Residency

In late September-early October, IU Contemporary Dance students will have the opportunity to work with the Hubbard Street 2 Dance Company (HS2) and internationally known choreographer Ihsan Rustem. The residency will allow IU Contemporary Dance students the chance to work with this unique and world-famous contemporary dance training company.

HS2's parent organization, Hubbard Street Dance Company was started 35 years ago by Lou Conte and continues its trend of excellence through performance, outreach, and partnerships with world-renowned choreographers who work with their 18 members. The company performs locally, nationally, and internationally throughout the year. HS2 was founded in 1997 as a training program for young dancers, ages 18-25, preparing them for careers in contemporary dance. As part of their diverse programming Hubbard Street Dance Company started the National Choreographic Competition in 1999. The competition selects one winner per year who then creates works for the eight-member HS2 company and also teaches master classes during their residency. The winner of this year's competition is London-born Ihsan Rustem.

Rustem will visit Bloomington to create a world premiere work with the HS2 dancers and eight selected contemporary dance students from IU's Contemporary Dance

program. The other students will have the opportunity to learn HS2 company choreography in afternoon and evening workshops with HS2 director Terence Marling.

IU Contemporary Dance faculty will also have the opportunity to work with HS2 to further their own choreographic methodologies. Of this opportunity Liz Shea, director of IU Contemporary Dance, notes "creating dances on professionals is quite different than creating dances on students and this time will lead to rich movement resources for our faculty to explore and con-



Choreographer Ihsan Rustem will be in residence with IU Contemporary Dance this fall.

tribute to the excellence of their work."

IU students and members of the public will also have the opportunity to attend a free, informal in-studio performance to view the new work created by Rustem. Following the performance, the dancers and Rustem will answer questions from the audience. In addition, public viewings of the classes and workshops will be scheduled to allow for the community to view the choreographic process in action.

Rustem's new dance piece will be featured at the IU Contemporary Dance winter dance concert, *Encounters and Collisions*, January 15-18, 2015 in the Ruth N. Halls Theatre on campus.

Shea remarks of the residency, "this is truly an extraordinary opportunity for Indiana University and surrounding communities to witness art-making at the highest level, and for students and faculty to be engaged by leading professionals in the field. Bringing in dance artists of international acclaim for substantial periods of time truly educates and enriches our academic environment, and lays the groundwork for the production of great creative endeavors at Indiana University."

For more information on the collaboration visit theatre.indiana.edu and click on "Dance." For more information on HS2 visit hubbardstreetdance.com.

IU Professor Selene Carter selected for prestigious choreography training program

In May, IU Contemporary Dance professor **Selene Carter** attended a choreographic intensive called Devices in New York City. Devices is a highly competitive program which trains choreographers in their craft using games and “devices” which are designed to structure and inspire their creations. The program has a three-part structure. The first is a week-long intensive in New York City with the Doug Varone and Dancers company in the studios on the campus of Hunter College. The second part is a long-distance mentoring program where participants return to their home institutions to create dances using the techniques learned at the institute while receiving feedback from Varone through video. The final part is a performance of the new dances at Varone and Dancer’s home studio at the 92nd Street Y Harkness Dance Center in New York City.

In an article published on IU news-room’s blog (viewpoints.iu.edu), Carter describes the goal of the program:

Devices is a tool kit of sorts, and we all have them as choreographers – it’s how we generate material, how we can get an idea, an inspiration, just a little gesture and translate it into movement and translate that movement into a movement phrase. And then we have to figure out how to manipulate that phrase, figuring out if it’s more narrative, more gestural, or more abstract. These are all considerations.

To apply for the program, Carter was asked to reflect on her work and her future goals as an artist. She has graciously allowed us to publish an excerpt from her application here.

Describe your work in three words:

Extemporaneous

I work with improvised movement scores within my dances. There are improvisational scores like islands or docks imbedded in the work. These structured open spaces allow for the dancers to compose with each other and keep the piece fresh each time it is performed. I want dancers to be alert and ready to reveal the present state of their dancing selves within the piece.

Referential

I am inspired by the past. I refer to canonic ideas, iconic images and processes in my work. I extrapolate in my choreographic process and follow new directions that are impacted by the dancer’s own experiences and cultural references.



Quixotic

My dances tilt at windmills. I work with irony in dance that pushes boundaries beyond conventional assumptions.

Below, Carter reflects on her experience so far with the program:

Attending this intensive meant that I was able to get outside of my creative habits and approaches. Having Doug Varone there to spark me towards new directions was invaluable! For my students at IU I introduce and teach a lot of concepts and ideas about dance. I was galvanized creatively to move beyond concepts or ideas and work on actual crafting. There were sixteen professional New York City dancers, at the top of their game technically and creatively, plus the fifteen other adjudicated choreographers. It was an embarrassment of riches in terms of raw material to work with! The devices we worked with were ways of get-

ting through the door and where each of us ended up was quite varied. Even though we were experimenting with the same devices, none of the results resembled Doug Varone’s work, or each others. Our own sensibilities came through in the dances we made. In the studio this summer I am routed myself in new directions, which is a challenge. We all have default settings and comfort zones as artists! Habits are good, yet I feel strongly that putting myself through these new paces will yield something altogether new and exciting. As the poet Wendell Barry says, “*It is the impeded stream that sings.*” Having constraints and limitations set is so liberating in choreographic process.

Doug Varone works intuitively and quickly. He coached me to look more at space, energy and the architecture of what was in front of me. These are some dictums I collected during my week in NYC that I am keeping at the forefront as I work on the dance:

If you get frustrated it’s you, not them.

See what is in front of you.

Be concept free.

Devices open the door.

Nothing is sacred or precious.

Notice when you want to apologize for something, or explain yourself.

Dancers are an opportunity to go beyond.

Experience it from the inside.

Work fast.



Selene Carter at Devices creating work with dancers from Doug Varone’s Studio in New York.

New Faculty

This year the Department is welcoming many new faces to Bloomington. We are thrilled to have them as part of our continually expanding community of talented and successful artists and scholars.

Allen Hahn will join the department this fall as an Associate Professor of lighting design. His career as a professional lighting designer has ranged broadly from productions of Handel operas for major US opera companies like Santa Fe Opera, to produc-



tions with some of the country's most well-regarded avant-garde directors at the Brooklyn Academy of Music's Next Wave Festival and numerous companies and festivals in Europe, as well as Asia and South America. He has served as a lighting consultant to artists on installations for galleries in SoHo, The Metropolitan Museum in New York, and ARoS Kunstmuseum in Denmark. He was Lighting Design Curator for the US delegation to the 2011 Prague Quadrennial Exhibition of Stage Design, and his work from several productions was selected for the 2007 Quadrennial. His primary research interests are the intersection of place and narrative and the use of mobile technology to enhance and activate the audience experience of theatrical storytelling.

Rob Johansen joins the department this fall as a Visiting Professor of acting. In his twenty years in professional theatre, Rob has appeared in 42 productions at the Indiana Repertory Theatre. Favorite roles there include Casey in *The Grapes of Wrath*, the Clown in *The 39 Steps*, the title role in *Cyrano*, twelve years playing Bob Cratchit in *A Christmas Carol*, Cassius in *Julius Caesar*, and The Man in *The Turn of the Screw*.

Rob has appeared in four one-man



shows in his career: *Underneath the Lintel*, *After Paul McCartney*, *Don't Forget Winona*, and *The Cole Porter Radio Hour*, which he also wrote.

Rob is a founding member of ShadowApe Theatre Company, a professional theatre troupe in Indianapolis. His favorite productions there include *Rope*, *Gorey Stories*, and *Welcome to the Monkey House*.

Rob also has the honor of being the most-cast actor in Brown County Playhouse history, appearing in 18 productions from 1993 to 2005. Rob was also the National Champion of the National Society of Arts and Letters (NSAL) in 1994.

Dr. Nyama McCarthy-Brown will join Indiana University's Department of Theatre, Drama, and Contemporary Dance in the fall of 2014 as an Assistant Professor of dance. She completed a two-year post-doctoral fellowship at Bowdoin College where she also served as a visiting professor. There she taught Afro-modern, Cultural



Choreographies, jazz, ballet, and African-derived dances in America. She also served as the choreographer for the fall musical production of *The Pajama Game*. She was awarded the Future Faculty Fellowship from Temple University, in Philadelphia, Pennsylvania in 2007. At Temple, she completed her Ph.D. with a focus on Dance Education and Cultural Studies. Originally from San Francisco, her love for dance developed at her community recreation center, and later at the School of the Arts High School. She received her B.A. in Political Science from Spelman College in 1999 and completed her M.F.A. in Performance and Choreography at the University of Michigan in 2003. In 2009, Nyama became a fellow of the Center for the Humanities at Temple. Nyama is committed to dance education for at-risk youths and taught dance in public schools from 1999-2011.

Ruth McKee will be joining the department this fall as a Visiting Assistant Professor of playwriting. Ruth is a playwright who most recently hails from Southern California where she has been teaching at Cypress College and the University of California, San Diego, and running an immersive



theatre company which she helped to found: Chalk Repertory Theatre. Ruth's work as a playwright has recently been produced by Chalk Rep and the Black Dahlia Theatre in Los Angeles, at the Cherry Lane Theatre in New York, and published by Playscripts. She is excited to embark on this adventure with her husband, comic book writer Brian K. Vaughan, and her children Alec and Mina.

Adam McLean is returning to the department as the Assistant Professor of

movement and combat, after serving a year as a visiting professor at IU. Adam McLean is a fight director, director, theatre educator and a life-long musician specializing in long distance musical collaborative projects (adamclean.bandcamp.com).



Adam's fight direction has been seen at Capital Repertory Theatre, Boston Playwrights' Theatre, Stoneham Theatre, American Repertory Theatre (A.R.T.), Company One, The Actor's Shakespeare Project, Shakespeare Now!, The Nora Theatre, Cardinal Stage Company, Indiana Festival Theatre, MetroWest Opera, Boston Opera Collaborative and Opera Boston. In addition Adam's fight direction has been seen at Harvard University, Massachusetts Institute of Technology (M.I.T.), and the Boston Conservatory.

As a director, Adam had the pleasure of directing José Rivera's *Marisol* while teaching acting and movement full time at Boston Arts Academy, the city's only public high school for the Visual and Performing Arts. He also directed David Lindsay-Abair's *Rabbit Hole* for Newton South Summer Stage and José Rivera's *Giants Have Us in Their Books*. In addition, Adam directed Henry Purcell's *Dido and Aeneas* and Mozart's *The Magic Flute* for Boston's Metro West Opera.

Adam has taught movement, acting and/or stage combat at Emerson College, Boston University, the Opera Institute, the New England Conservatory, the Boston Conservatory, and was a Visiting Assistant Professor of Acting and Stage Combat at Florida State University. In addition, he has taught at the National Stage Combat Workshops in Las Vegas and the North Carolina School of the Arts. Adam has also had the pleasure to teach acting and stage combat at the Boston University Summer

Theatre Institute (BUSTI) and the Emerson College Pre-College Acting Studio Summer Program. He had the honor of performing in Carol Churchill's *Mad Forest* at the Sibiu International Theatre Festival in Sibiu, Romania where he later returned to teach stage combat.

Adam continues to study the Michael Chekhov Acting Technique with the Michael Chekhov Association (MICHA) under such teachers as Lenard Petit, Ragnar Freidank, Ted Pugh, Joanna Merlin and Jessica Cerullo. He is a proud Certified Teacher with the Society of American Fight Directors (SAFD). Adam holds a B.A. in drama from Thomas More College and earned an M.F.A. in theatre pedagogy from Virginia Commonwealth University. Adam also held a Black Sash/Teaching Certification in Wing Chun from Sifu Scott Elliott at the AFS Academy.

Kenneth L. Roberson is joining the department as Professor of Practice in the area of musical theatre. Roberson is a director, choreographer, teacher, performer, and writer whose 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: *A Boy and His Soul*, The Vineyard; *Jazz a La Carte* (as director and choreographer) and *Harlem Song* at the world famous Apollo Theater. Regional Theatre credits as Director include: *Frog Kiss* (world premiere), Virginia Stage; *Ethel* (world premiere), Walnut Street Theatre and Alabama Shakespeare Festival; *Crowns*, *Lady Day at Emerson's Bar and Grill*, and *Ain't Misbehavin'*, all at the Arena Stage in Washington D.C.; and *Once on This Island*, Baltimore Center Stage.

Regional Theatre credits as Choreographer: *Ray*, Pasadena Playhouse; *The Color Purple* (world premiere), Alliance Theater, Atlanta; *Guys and Dolls* and *Thunder Knocking on the Door*, Arena Stage. Film credits include: HBO's *Lackawanna Blues*, *Preaching to the Choir*, *Brother to Brother*, and *John Lequizaro's House of Buggin'*, for Fox T.V. for which he received an Emmy Nomination.

Other awards include two NAACP Awards, two Lucille Lortel Award nominations, a Drama Desk Award nomination and ADELCO Award, a BET Spirit Award and a NPT Spirit Award.

As a teacher, Kenneth has taught workshops specializing in the black vernacular of theatre dance in cities including: New York City, Bahia, Brazil; Rio de Janeiro, Brazil; Stuttgart, Germany; and Osaka, Japan.

Also a performance artist and writer, Kenneth's one man show *Middle Aged Passage Crisis* has garnered a NYC cult following and played Joe's Pub in New York City and Baltimore Center Stage, Baltimore, Maryland. Lastly, he is a winner of NPT, New York Writers Festival for his new Gospel musical in progress, *We Ain't Perfect*. Kenneth is a graduate of the University of Georgia's Henry Grady School of Journalism.

Dan Tracy joined the staff of the Theatre Department at Indiana University in the fall of 2013 as Prop Master and Scenic Artist Supervisor. He received his M.F.A. in scenic design from Indiana University where he designed sets for *Sunday in the Park with George*. For IU Theatre: *Spring Awakening*, *In the Next Room (or The Vibrator Play)*, and *The Pillowman*. Additionally, Dan has worked as props artisan for Actors Theatre of Louisville, Seaside Music Theater, and



New Harmony Theater. He was assistant prop master and teacher at the University of Michigan. Dan has also done event design and management for Andretti Autosports, Delta Faucet, Indy Racing League, NFL players association, and Rolls Royce. Dan continues to design professionally, having recently worked on projects for Phoenix Theatre and Civic Theatre of Indianapolis.

Sonia Velázquez is an Assistant Professor in the Department of Religious Studies with a joint appointment in the Department of Theatre, Drama, and Contemporary Dance. She received her Ph.D. in Spanish Literature and Culture from Princeton University in 2012. Prior to coming to Bloomington, she was an assistant professor



at University of Pennsylvania in the Department of Romance Languages.

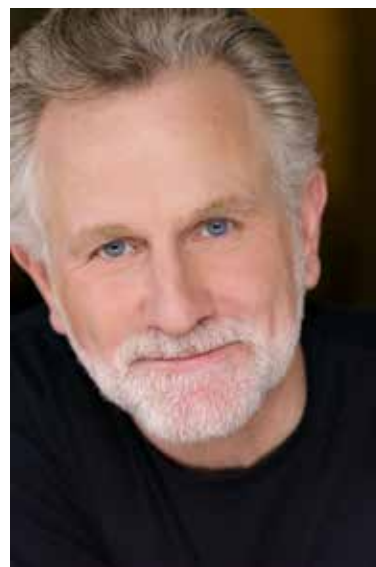
Velázquez is currently at work on a book manuscript, *Promiscuous Grace: Rethinking Religion and Beauty with St. Mary of Egypt*, that studies the immensely popular story of Mary of Egypt's conversion from promiscuous twelve-year old to venerable anchorite, mediated by her interaction with an image of the Virgin Mary. She argues that this figure is a productive, although rarely studied, vehicle for reflecting on the role of beauty and appearances in works that are ostensibly about asceticism and Christian doctrine. Through the study of three instantiations of the legend from the thirteenth to the seventeenth centuries, she shows how these works—on the page, on the stage, and on canvas—engage openly with questions of generosity and promiscuity, belief and appearances, mediation and immediacy, feminine charm and the grotesque. Examining how the legend of this saint mediates

the presence of the divine in this world, she ultimately seeks to recuperate for grace its double meaning as the gratuitous gift of salvation (holiness) and the allure of the senses (beauty).

In a second project she studies the politics of proximity present in the figure of the *vecino*, which designated in early modern Spain both neighbor and citizen. She proposes the neighbor as citizen—a figure limited spatially and pragmatically by contiguity, yet open to universality through the Biblical injunction to love one's neighbor—as a supplement to the usual understanding of early modern political association primarily in relation to the sovereign. Although the neighbor is primarily conceived in terms of space, an underlying temporal dimension manifests itself through narrative: every neighbor has a history, a story, of destination if not of origins. By insisting on the narrative aspects of citizenship—representations of citizenship in literary texts, and citizenship itself as a series of narratives told by and for the people—this project considers the potential of the early modern novel in general, and particularly of Miguel de Cervantes' late fiction, to create a space straddling the public and the private spheres, where ethical questions of belonging are addressed, thus challenging us to rethink what it means to be human and a citizen.

Henry Woronicz returned to Bloomington in January 2014 as a visiting faculty member and guest artist with the Indiana University Department of Theatre, Drama, and Contemporary Dance. In the fall he will continue working as a Visiting Professor. As part of his visiting faculty appointment in the spring, Henry played the title role in the IU Theatre production of *King Lear*, directed by Henry's partner and IU emeriti associate professor Fontaine Syer.

Henry Woronicz is a nationally recognized actor, director, and producer and former Head of the M.F.A. acting program at Illinois State University. He has worked with American Conservatory Theatre, Berkeley Rep, Arden Theatre Company, Actors Theatre of Louisville, Delaware Theatre Company, The Shakespeare Theatre, Center Stage, Indiana Repertory Theatre, La Jolla Playhouse, Berkley Repertory, Boston Shakespeare Company, Seattle Shakespeare Company, and numerous Shakespeare Festivals. Henry spent 11 seasons at Oregon Shakespeare Festival and served as its Artistic Director. In 1996, he directed a Chinese language production of *School for Scandal*



in Hong Kong. Henry appeared in *Julius Caesar* on Broadway with Denzel Washington. Henry has appeared as Nat Miller in *Ah, Wilderness!* and Egeon in *The Comedy of Errors* for Indiana Festival Theatre.

Woronicz graduated from Bridgewater State College in 1976, with a B.A. in communication arts and sciences. He acted and directed at Boston Shakespeare Company, Utah Shakespearean Festival, Berkeley Repertory Theatre, American Conservatory Theater, Los Angeles Theatre Center, and others before going to the Oregon Shakespeare Festival in 1984.

Before he became artistic director he spent seven years at Oregon Shakespeare Festival (OSF) acting in many roles: as Petruchio in *The Taming of the Shrew* and the title roles in many productions, including *Peer Gynt*, *Cyrano de Bergerac*, and *Henry VIII*. His early directing credits included *Romeo and Juliet*, *Henry IV, part 2*; *Other People's Money*; *"Master Harold"...and the boys*; and *Sea Marks*. In 1991 he followed Jerry Turner as OSF's third artistic director. After assuming the role of artistic director, Woronicz continued to act and direct. During those years he directed *Pravda*, *Hamlet*, *The Rehearsal*, *Cymbeline*, and *All's Well That Ends Well*. He was artistic director from 1991 to 1995.

In 2005 Woronicz appeared on Broadway in *Julius Caesar* at the Belasco Theatre. In 2006 he directed *Pericles, Prince of Tyre* at the Illinois Shakespeare Festival and *Coriolanus* in 2007 at the Utah Shakespearean Festival. He played Leontes in *The Winter's Tale* at the American Repertory Theatre in Cambridge, MA and has appeared in plays at the Indiana Repertory Theatre, Actors Theatre of Louisville, and

the American Players Theatre. In 2009 he served in a consulting capacity as the executive producer of the Lake Tahoe Shakespeare Festival, producing productions of *Measure For Measure* and *Much Ado About Nothing* at the Festival's amphitheater in Sand Harbor State Park, on the shores of Lake Tahoe.

From 2009 to 2012, he was on the faculty of the School of Theatre and Dance at Illinois State University, where he served as the Head of Graduate Acting.

He has acted in films and television shows from 1991 to the present. The films in which he has acted include *Primary Colors*,

Living Out Loud, and *Little Pieces*. Television credits include parts in *Seinfeld*, *Ally McBeal*, *Ed*, *Frasier*, *Moesha*, *3rd Rock from the Sun*, *Cheers*, *Picket Fences*, *Third Watch*, *Star Trek: The Next Generation*, *Star Trek: Voyager*, and *Law & Order*.

Departures

At the end of the spring semester we bid farewell to Tom Shafer, Robert Shakespeare, Fontaine Syer, Amy Cook, and Ken Weitzman. We would like to thank them for their contributions to the lives of the students and the department, and wish them well on their new journeys.

At the end of May, former dramaturg **Tom Shafer** retired from the department. I had the pleasure of working with him as the assistant dramaturg over the past year. I first met Tom on my second visit to IU's campus. He enthusiastically greeted me and we talked for a long while about how excited he was for the year and what the position entailed. It was clear from our first interaction that Tom has a true passion for theatre and the Department and his 25 years at IU is a testament to that commitment. I know his passion for the theatre will continue even in his retirement. Throughout his time at IU he has provided a welcoming environment for students, staff, and faculty alike and has fostered the interest in dramaturgy in countless undergraduate and graduate students. We wish him luck as he travels the world with his wife, Susan.

Former lighting design professor **Robert Shakespeare** retired in May. Andrew Hopson writes of Robert's contributions and plans for the future:

Robert Shakespeare's professional career encompasses theatre and dance lighting design, architectural lighting design around

the world, research on visualization and visualization for the stage, light sculpture, lighting for the 1996 Olympics, software and hardware development, multi-media integration in performance and lighting pedagogy. At IU, Rob has designed over 20 main stage productions and numerous dance pieces since joining the department in 1985. He has provided service to the University at every level, guided a successful design and technology program, and served as a teacher and mentor who has sent forth a flock of talented lighting designers, who continue to leave their mark in the professional theatre and in academia.

In retirement, Rob will stay active. He is working on more architectural lighting projects, such as the "Bringing the River to Light" project in South Bend, as well as lighting and wine-making collaborations with his wife, fellow lighting designer Marie, and being a father to his daughter Rebecca.

Fontaine Syer, former professor of acting and directing retired in May. Tom Shafer remarks on Fontaine's career at IU:

This year Fontaine Syer concludes a career in education that began in 1969, when she taught and directed at her alma mater, Mount Holyoke College. Before joining the faculty of Indiana University in 2005, she had taught at the University of Missouri-St. Louis, where she was artist-in-residence;

Washington University; the Alliance Theatre School in Atlanta; Southern Oregon State University; and the University of Delaware.

In the IU Department of Theatre, Drama, and Contemporary Dance, Fontaine employed her education, training, and professional experience to teach a range of courses in acting, directing, and working in the profession. She helped select our seasons of plays and directed nine productions, most recently King Lear, which featured guest artist Henry Woronicz in the title role. She has brought commitment, energy, and professionalism to her productions, teaching, and work within the university. Working with Fontaine Syer has been a privilege and a pleasure. Her teaching, her acting, her directing—all have conveyed her passion for life and theatre, her sharp intelligence, and her wonderfully humane sense of humor. We wish her well.

Amy Cook (theatre, history, and dramatic literature) and **Ken Weitzman** (playwriting), left the department to pursue a positions at Stony Brook University on Long Island. Amy will be an Associate Professor of Theatre History and Ken will be an Assistant Professor of Dramatic Writing. We wish them well as they pursue this exciting new opportunity.

—Edited and Compiled by
Sarah Campbell

Visitors to the Department

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

Director Gavin Cameron-Webb returned to IU in **August** as a Norvelle Visitor to direct *The Imaginary Invalid* after directing *Richard III* in the fall of 2012 and *A Midsummer Night's Dream* in the spring of 2012.

Stratford Festival director and actor Marti Maraden returned to Bloomington in **October** to direct Tennessee Williams' *Cat on a Hot Tin Roof*. Maraden also gave a talk in the Studio Theatre about her career as well as her work on *Cat on a Hot Tin Roof*. She previously visited the department in April 2011 for a week-long workshop with the M.F.A. actors.

In late **October**, Eric Van Tielen (MFA'07) returned to Bloomington for an informal talk with students about working with touring productions. Tielen recently finished a two-year tour with the 25th Anniversary Road Company of *Les Misérables*. His talk was sponsored by The National Society of Arts and Letters.

In **November** actress Glenn Close vis-

ited the department for a master class with M.F.A. students. Close was on campus as part of the fall 2013 IU Themester and she presented a lecture entitled “Ending Stigma, Changing Minds, and Saving Lives through Mental Health Advocacy.” Close is actively involved with the organization she founded, Bring Change 2 Mind, which seeks to end the stigma surrounding mental illness.

Nationally recognized actor, director, and producer, Henry Woronicz, came to campus for the **spring semester** to teach Acting for the Camera and a graduate acting course. Woronicz also played the title role in the IU Theatre’s production of *King Lear*.

Adriane Fang, former Doug Varone dancer and Assistant Professor of Dance at University of Maryland, was a guest artist for contemporary dance this **spring**, teaching technique and repertory to dance majors.

In early **February** Associate Professor of Germanic Studies, Johannes Türk presented a Theatre Circle Lecture on Georg Büchner’s *Woyzeck*. Professor Türk’s lecture focused on the importance of *Woyzeck* in the history of modern drama and the role it plays in Büchner’s work. He also discussed the formal as well as thematic elements of the play.

In **February** playwright Elaine Romero visited Bloomington and spoke to students in the Studio Theatre about her career as a playwright and her recent plays including

Barrio Hollywood, which was produced at Orlando Shakespeare Theatre. Romero is Playwright-in-Residence at Arizona Theatre Company.

Broadway producer Harriet Newman Leve came to IU in **March** as the 2014 Collins Lecturer. Leve, a four-time Tony Award-winning producer, spoke to students about her work, the world of Broadway, her many past productions, and those about to open. She recently co-produced *Beautiful: The Carole King Musical* and *Hedwig and the Angry Inch* with the producing organization Raise the Roof. The production of *Hedwig* recently won a Tony for Best Revival of a Musical.

In **April** producer, actor, director, teacher, and consultant Robert Benedetti visited the department for ten days working with students on film acting. He also gave an informal talk on the current state of film, television, and theatre.

Playwright Naomi Iizuka visited campus in **April** for a reading of her new play *Good Kids*, which was commissioned by the Big Ten Theatre Consortium and will be produced at IU in the spring semester. Iizuka’s play was read by students in the Studio Theatre and the reading was followed by a question and answer session.

Iizuka also took part in a discussion on new play development with Neena Arndt, an associate dramaturg at Goodman Theatre,

Courtney Sale, Indiana Repertory Theatre’s new artistic director, and Beth Bickers, an agent at Abrams Artist Agency. The discussion was open to current IU graduate students.

In **April**, Arian Moayed (BA’01) returned to Bloomington to receive the College of Arts and Sciences’ Outstanding Young Alumni Award. While on campus, he spoke to students at an open session in the Studio Theatre as well as undergraduate film students from the Department of Communications and Culture, and arts administration students from SPEA. Moayed was nominated for a Tony Award for Best Featured Actor in a Play for his portrayal of Musa in *Bengal Tiger at the Baghdad Zoo* in 2011. He is currently artistic director of Waterwell, a New York-based award-winning non-profit theatre.

Also in **April**, award-winning actress Meryl Streep came to campus to receive an honorary doctorate from IU. Streep also gave a Jorgensen Guest Filmmaker Lecture that was open to the public. IU Theatre students received additional time with Streep who taught a master class to M.F.A. acting students. Current IU Theatre students, faculty, staff, and emeriti were invited to attend the master class to watch Streep in action. Below, recent graduate Allison Schwartz reflects on her experience watching Streep during the master class.

10 Things I Learned about Meryl Streep at her Master Class

I’ve never been one to get star struck when I see a celebrity. Because of my career in the theatre, I grew up respecting and recognizing that a celebrities’ fame is a by product of their path to fulfill their purpose in life. However, when Meryl Streep taught a master class for theatre majors at Indiana University (where I go to school and study theatre) last week, all hopes of “playing it cool” and “just chillin’ with Meryl” quickly fled. Upon her first step into the black box space, my body pulsed with excitement, honor, and awe. The most iconic actress of my lifetime a few feet away from me. But, far beyond her talents as an actress, I soon came to learn that Meryl (is it cool if I call her Meryl?) embodies those precious and rare traits that every human being strives to attain. She’s a superhuman. And let me tell you why ...

1. Meryl’s modesty, down-to-earthness, and humbleness are not a façade.

And that was apparent immediately.

Meryl never believed she was pretty enough to find success as an actress. She thought her glasses would never be cool enough, and her nose never small enough. Well guess what, Meryl? You were so wrong. However, Meryl’s tinge of self-doubt never completely vanishes, and constantly reminds her that perfection and ideal beauty do not (and will never) exist.

2. Meryl believes our days are empty unless we fill them. We must start by starting.

Sometimes, I find myself moping around, indulging in my self-pity and rotten mood. But, Meryl reminds us that we must empower ourselves to transform mundane into a masterpiece. If you don’t paint your empty canvas, no one is going to do it for you. Because guess what? People are either too distracted celebrating their own pity parties or too busy creating their own destinies to care about yours.

3. Meryl does not believe she is that good. She genuinely does not understand how she became Meryl Streep.

Meryl slept through her law exam...and then decided to pursue acting. Acting satiated all of her curiosities and passions. “It is a privilege to be another person... YOU [the actor] are the voice of the dead, and it’s a responsibility to be truthful to everybody,” she said (in a totally nonchalant, effortless word-vomit demeanor).

4. She genuinely feels bad that she has all of this success.

Meryl knows other actors could play the roles she plays with conviction. And, as much as she wants to share the wealth, we all want to see Meryl. I’m sure buried deep in her subconscious, however, lays some drop of egotistical pride for her roles and her craft. It has to be there. She’s Meryl Streep.

5. **She longs for a private life.**

When asked, “reflecting back on your journey, what advice would you give to your 20 year-old self?” Meryl replied, “I wish I contemplated the cost of a public life.”

I doubt that she would have given up her wildly successful career to live in a quaint ranch as an accountant, but “normal” people often forget the luxuries of a private life we take for granted. Meryl can’t even walk her dog or go to the grocery without a paparazzi attack. People may fantasize about the illusion of fame and celebrities, but fame comes with a cost. And having my Starbucks barista know my daily order is enough fame for me.

6. **“Our habits and quirks make us unique. Embrace them. The light shines through those precious cracks.”**

Perfection. I guess Keshha would say something like, “we are who we are”. But seriously... if we don’t embrace the imperfect, unique beauty we were born with, then no one else will embrace it either. So let your light shine bright. Sometimes the world needs a little more sunshine.

7. **“Belief, commitment, and imagination are essential to making a person feel something.”**

BOOM. I wish creative freedom and banishing all insecurities was that easy. But, with practice, patience, and passion, you too can make your mark. Make people feel feelings. That is art, and that is beautiful.

8. **“Listen hard to the person in your life telling you what you don’t want to hear. They are most likely the ones telling the truth.”**

The truth often hurts. But someone who cares about you sees the “big picture” has your best interests in mind. What we can’t fix on our own has the capacity to be constructed by those who love you most. So listen with an open heart, and be okay with



Meryl Streep with department chair Jonathan Michaelson during her visit to IU in April.

taking a few steps back before you gracefully leap forward.

9. **“Every occupation is uncertain these days so you might as well be doing what you love.”**

I can vouch 100% for this. I have faced so many blockades and re-routings in my journey as an artist. But if you’re passionate about something, you do not care who or what is in your way. I get it. So pursue what you love...the world is a different place than it used to be. If you’re really passionate, you will find a way to make it work.

10. **“You must be able to locate who you are in some world.”**

I think this is my favorite piece of inspiration from Meryl. She spoke these words in reference to performing a scene from a play, but these words so perfectly translate into everyday life. When you are lost, when you feel defeated, you must remember what makes you special and continue on your journey to self-fulfillment. On the other hand, when you are experiencing triumph,

and everything seems to be going your way, you must remember time is always fleeting. Never forget where you have come from and that a little gratitude goes a long way. Celebrate the present moment, for who you are right here and right now is all we may ever have.

—Allison Schwartz

Allison Schwartz received a B.A. in Theatre & Drama with a minor in Telecommunications from IU this past May, after completing her college education in just three years. Allison has been a featured blogger on Thought Catalog, TheaterMania U, and for the Broadway Dreams Foundation. Last summer, she interned at Telsey + Company Casting in NYC, and is thrilled to have permanently moved to the city as a PR/Advertising intern for Daryl Roth Advertising.

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CLASS NOTES

BEFORE 1960

At the age of 91, retired U.S. Army Maj. **James E. Rady** (BA'51, MS'61) has published his fourth book of poetry, *Rhymes and Times*. The collection of more than 150 poems was written over a period of 60 years. Rady, who retired as a teacher and administrator in Putnam County, Crawfordsville, and Anderson, Ind., has also written two novels. He lives in Lima, Ohio, with his wife, Roberta.

1960s

Elizabeth Statts McCrea (BA'66, PhD'80) took office in January as 2014 president of the American Speech–Language–Hearing Association. She is a clinical professor emerita of the Department of Speech and Hearing Services at IU. McCrea served as director of the department's R.L. Milisen Speech and Language Clinic for close to a decade before she retired from IU in 2011.

Past president of the Hilton Head Chapter of the IUAA, **Joan Apple Lem-oine** (BS'68, MS'69, PhD'85) was recently honored as one of Hilton Head Island's most "Intriguing People" of 2014. She is executive director of the World Affairs Council of Hilton Head and president of

the Kickin' Asphalt Bicycle Club on the island.

Harriet Newman Leve (BS'62, EdD'72) is producer of *Beautiful: The Carole King Musical* (nominated for 7 Tony Awards, including Best Musical) and *Hedwig and the Angry Inch* (nominated for 8 Tonys, including Best Revival of a Musical), *Of Mice and Men* (nominated for 2 Tony Awards, including Best Performance by an Actor in a Leading Role and Best Lighting Design of a Play).

Robert James Waller (DBA'68) wrote *The Bridges of Madison County*, on which the Tony Award-winning musical is based. The musical adaptation won Best Original Score written for the Theatre, Best Orchestration, and was nominated for Best Performance by an Actress in a Leading Role in a Musical and Best Lighting Design of a Musical.

1970s

Lee Ann Coy Golper (BA'71) retired in fall 2013 as a professor of hearing and speech sciences at Vanderbilt University's School of Medicine. She is a 2013 recipient of the Honors of the Association award from the American Speech–Language–Hearing Association, which recognizes

members for their distinguished contributions to the discipline and is the highest honor the association bestows. Golper and her husband, Tom, reside in Nashville, Tennessee.

Howard Ashman (MA'74), lyricist for the original animated film *Aladdin*, was posthumously nominated for a Tony for Best Original Score.

1980s

Brad Armacost (BA'82) was nominated for an Equity Joseph Jefferson Award for Principal Actor in Seanachai Theatre Company's production of *The Seafarer*.

Marie A. (Mimi) Intagliata (BA'84) started a new position as Director of Production at Disney Theatrical Group in New York in August 2013. Among other projects, she is currently working on *Aladdin*, several productions of *The Lion King*, the upcoming National Tour of *Newsies* and the developmental production of *The Hunchback of Notre Dame*. Previously Mimi was the Director of Production at Paper Mill Playhouse in Millburn, NJ where, over the course of 7 years, she shepherded roughly 40 productions to the stage including the commercially enhanced productions of the World Premiere of *Newsies* and the U.S. Premiere of the 25th Anniversary Tour of *Les Misérables*. Mimi resides in Maplewood, NJ with her partner of 22 years, Alicia Duran, and their children Lucas, 11, and Celeste, 8.

Doug Long (MA'89, MFA'95) is the Director of the First-Year Program at DePaul University, where he recently proposed a new class, "Hollywood's Golden Year, 1939," which he will teach for the first time in January. Over the summer, he researched the class in Hollywood, where he also visited with many IU Theatre alumni.

Jane Page (MFA '83) is currently an Assistant Professor and Head of Directing at University of California, Irvine. This year she has directed the European premiere of *Other Desert Cities* for the English Theatre of Vienna.

1990s

Taprena Michelle Augustine (BA'98) played Joplinaire, Chantel, and Bessie Smith in *A Night With Janis Joplin*.

Julie York Coppens (BA'94) is Senior Associate Editor for *Dramatics Magazine* and *Teaching Theatre Journal*.



IU Theatre alumni gather at El Coyote, a restaurant in L.A., for a mini reunion. From L to R: Vincent Ventresca (BS'89), Mary McCloud (BA'90), Mia (Lefkowitz) Drake Inderbitzin (BA'87), Noelle (Kramer) Geiger (BA'88), Doug Beebe (BA'93), Chris Tickner (BA'89), Doug Long (MA'89, MFA'95), Thor Steingraber (BA'88), Rhonda Reynolds (BA'89), Kathy (Harmening) Beall (BA'96), and Jon Emery (BA'91). Photo submitted by Doug Long.

Steven Cole Hughes (BA'95) presented *Way Out West* at Stories on Stage in Denver, CO.

Ben Livingston (MFA'90) performed in the Broadway run of *The Heiress* in 2012 and played Reverend Dunston in *The Library*, directed by film-maker Steven Soderbergh, at the Public Theatre.

Michael Riha (MFA'92) will be taking over as the Chair of the Department of Drama at the University of Arkansas, Fayetteville, after serving on the faculty since 1992.

Karen Walsh (BM'97) played Wife in Tenement/Woman in Bar in Roundabout Theatre's revival of Sophie Treadwell's *Machinal*.

Steven Williams (MFA'95) is beginning his 20th year at University of Nebraska Omaha (UNO) where he is Director of Theatre for the Department. He is a freelance scenic, lighting, graphic, and jewelry designer who has designed over one hundred productions with such notable theatre companies as the Lake Tahoe Shakespeare Festival, Nebraska Shakespeare Festival, Omaha Community Playhouse, The Rose Theatre, Theatre Aspen, Heritage Repertory Theatre, Indiana University, Brown County Playhouse, and Mcleod Summer Playhouse. Since 1998, he has designed scenery for Thorn Productions, which produces, *The Thorn*, one of the largest touring church productions in the country. This production has been seen live by nearly 750,000 people and televised to over 20 million households. He was recently recognized by the Omaha Theatre Arts Guild for Outstanding Scenic Design for *A Streetcar Named Desire*, and Outstanding Lighting Design for *Dark Play, Or Stories For Boys*. His designs for *Dark Play* was also recognized by the Omaha Arts and Entertainment Awards committee. He has recently designed a police investigation/training facility for Project Harmony, a not-for-profit organization that is responsible for the safety of children in domestic abuse and neglect cases.

2000s

Ira Amyx (MFA'03) was nominated for an Equity Joseph Jefferson Award for Supporting Actor for Seanachai Theatre Company's production of *The Seafarer*. Ira also appeared in the world premiere of *The Way West* at Steppenwolf Theatre Company last spring. He can currently be seen in Strawdog Theatre Company's production

of *The Arsonists*. You can also see Ira, along with fellow IU alum, **Happy Anderson** (MFA'02) in the fantasy film *The Dwarves of Demrel* opening Spring 2015, and with fellow IU alum **Lia Mortensen** (BA'88) in the independent film *Resurrecting McGinnis* – premiere TBA.

Happy Anderson (MFA'02) is currently filming a recurring role in Cinemax's 10 part series *The Knick* directed by Stephen Soderbergh and starring Clive Owen. He played supporting roles in the films *Cold in July* starring Michael C. Hall and Sam Shepard, and *Dynamite: A Cautionary Tale* with Carol Kane, Ian Harding, and Chaske Spencer. He appeared in *The Carrie Diaries* and the series finale of *Smash*. He was in *The 27th Man* at the Public Theatre with Ron Rifkin and Chip Zien.

Jennifer (Froehlich) Birnie (BA'03) and **Andrew Birnie** (BA'04) welcomed daughter Carley Anastasia Birnie on June 13, 2013. Jennifer and Andrew reside in Pittsburgh, PA. Jennifer is the Individual Support Manager for the Pittsburgh Symphony Orchestra. Andrew graduated in July, 2013 with his M.B.A. from the University of Pittsburgh's Katz School of Business.

Dennis Black (MFA'00) is a teacher, actor, and director at the University of Southern Indiana and Ivy Tech Community College.

Angeline Cabral (BA'01) will guest star on Rainn Wilson's new Fox show *Backstrom* this fall. She is also scheduled to appear on the new NBC series *Bad Judge*. And although cancelled by Fox, her series *Enlisted* may be revived by Yahoo for a second season.

Eileen Curley (PhD'06) recently earned tenure and promotion to Associate Professor at Marist College in Poughkeepsie, NY. She is currently on sabbatical, working on a manuscript about nineteenth-century amateur theatricals.

Colin Donnell (BA'05) played the role Monty in *Violet*, nominated for Best Revival of a Musical.

Rebecca Faulkenberry (BA'06) played Mary Jane Watson in *Spiderman: Turn Off the Dark*.

Jose Antonio Garcia (MFA'03) was nominated for Supporting Actor for *Fallow* produced by the Steep Theatre Company.

Melissa Hammans (BS'03) recently moved to Nashville, TN after 10 years living in New York City. While based out of NYC, she performed in the UK,

Europe, Off-Broadway, The Access Theatre in Tribeca, premiere NYC concert venues (Joe's Pub, Galapagos Art Space, Le Poisson Rouge, etc.) and at multiple regional theaters around the country. She created and performed her one-woman show, *Follow Through*, at The Laurie Beechman. Melissa has taken part in developing numerous new works, including her own project, *Back To The Garden*, which was recently produced at the Hangar Theatre in Ithaca, NY. Currently, she is making her way in Nashville, acting, singing, teaching master classes at local universities, and serving as an acting/audition coach. In the spring of 2014, Melissa will play the role of Kathy in Stephen Sondheim's *Company* at Tennessee Repertory Theatre. For more info and upcoming dates, visit www.melissahammans.com.

In December 2013, independent filmmaker **Eliza Hittman** (BA'01), along with fellow IU alumna **Hannah M. Fidell**, (BA'07), was a guest lecturer as part of the IU Cinema's Jorgensen Guest Filmmaker Lecture Series. Hittman is an award-winning filmmaker, born and currently based in New York City. She received an M.F.A. from the California Institute of the Arts' School of Film and Video in 2010, and her short films have been screened at the Sundance Film Festival, the British Film Institute, and the Guggenheim in Bilbao, Spain. Hittman's short film *Forever's Gonna Start Tonight* was listed on Indiewire's "Best of the Best" at Sundance in 2011 and her debut feature film, *It Felt Like Love*, was voted one of the Top Ten films at Sundance by Film Comment's Laura Kern. Hittman was named one of Filmmaker magazine's 25 New Faces of Indie Film of 2013.

Taylor James (BA'05) is now the Special Events Coordinator for the Evan Williams Bourbon Experience in Louisville, KY. Even though she left NYC, she will continue to work for the Macy's Thanksgiving Day Parade as a Street Operations Manager.

Beth Miller (BA'01) has been nominated for a Non-Equity Jeff Award for her work in costume design on Promethean Theatre Ensemble's *A Study in Scarlet*.

New York City-based actor **Arian G. Moayed** (BA'02) received the IU College of Arts and Sciences' Outstanding Young Alumni Award during the College's Annual Alumni Awards dinner in April. As students at IU, Moayed and actor **Tom Ridgely**, (BA'01) co-founded Waterwell, an

experimental, multimedia theater company in 2002. Since moving the company to New York, Moayed and Ridgely have produced more than a dozen stage productions and shows. Moayed, who also works as Waterwell's artistic director, received a Tony Award nomination for Best Featured Actor in a Play in 2011, playing opposite Robin Williams in *Bengal Tiger at the Baghdad Zoo*. Moayed wrote and directed the short film *Overdue*, which premiered at the Cinequest Film Festival in March 2012. His second short film, *Day Ten*, set in New York City in the days following 9/11, had its world premiere at the 2014 Tribeca Film Festival. In 2015, filming is scheduled to begin on Moayed's debut screenplay, *This Island Made Me*. The film follows an eleven-year old Iranian immigrant who tries to reunite his family for a concert.

Hannah Moss (BA'08) and her husband **David Nosko** (BA'06) live in Pittsburgh with their two children, Henrik (age 4) and Eleanor (age 1). Their theatre company, Theatre of the People, is on hiatus.

Charles Quinto Ott (BA'09) is now beginning his time with the 25th Anniversary National Tour of *The Phantom of the Opera* as Don Attilio.

Nicole Parker (BA'00) was recently in the world-premiere musical, *Dog and Pony*, at the Old Globe Theatre. Next she will be a featured performer this fall at the Houston Symphony POPS in their program "Wicked Divas."

Chris Payne (BA'01) received his M.F.A. in Makeup and Wig Design from the University of Cincinnati and moved to Los Angeles, where he spent 5 years working in film and television. He has now moved to Chicago and is a freelance makeup artist and works for the Lyric Opera. Chris owns Instant Monsters, a prosthetics and makeup supply company.

Matt Reynolds (BA'08) is the Theatre Manager and Resident Lighting and Sound Designer at New Mexico State University. His wife, **Mollie Reynolds** (BM'08), teaches at the Las Cruces School of Dance & Music and plays for the Las Cruces Symphony Orchestra. They have two children: Lucy (age 5) and Hugo (2 months).

Tom Ridgely (BA'01) is the associate director of *The Last Ship* the new musical opening on Broadway September 29, 2014 at the Neil Simon Theatre. *The Last Ship* is a new musical with an original score by 16-time Grammy Award-winner Sting.

Inspired by Sting's own childhood experiences, this World Premiere production features direction by two-time Tony Award-winner Joe Mantello (*Wicked*), a book by Tony Award-winner John Logan (*Red*) and Pulitzer Prize-winner Brian Yorkey (*Next to Normal*), and choreography by Olivier Award-winner Steven Hoggett (*Once*).

In July 2013, **Andrew J. Rhoda** (MA'06, MLS'08) became the curator of puzzles at the IU Lilly Library. He has worked at the Lilly since 2008, first as a cataloging specialist at the auxiliary library facility and, since 2011, as rare-books cataloger. After graduating from Purdue University with a degree in theater, Rhoda came to Bloomington and earned a master's degree in theater and drama and a master of library science degree with a specialization in rare books and manuscripts in 2008.

Justine Salata (BA'09) performed in two feature films this year, *Drown* and *Paper Dreams*.

Graham Sheldon (BA'09) just finished filming a documentary (which he wrote and produced) about a Pacific Island nation contending with the effects of climate change called *Sinking Nation*.

Wolf J. Sherrill (MFA'00) has been granted tenure and promoted to Associate Professor at James Madison University. Wolf also recently reprised a role he originally played at IU, Pantalone in *The Servant of Two Masters*, at the Avignon Off festival this past summer in France. Wolf is also a contracted voice over talent for Rosetta Stone.

Rebecca R. Solomon (BAJ'06) is a reporter and fill-in anchor at television station WPMT, which broadcasts in several Central Pennsylvania markets, including her hometown of Harrisburg. She previously worked for media outlets in Wisconsin, Ohio, Tennessee, and New York.

Zach Spicer (BA'06) worked on a new New York-bound play at the City Theatre in Pittsburgh called *Abigail/1702* (a sequel to Arthur Miller's *The Crucible*), and then worked Off-Broadway at The Pearl Theatre in their production of *You Never Can Tell* by George Bernard Shaw which was spotlighted by the New York Times. He has also worked on several TV shows including *Law & Order SVU*, *CSI:NY*, and a recurring role on *All My Children*.

He is currently taking up the pen and working with fellow IU grad and Featheringill Award-winner **Malia Tilden**

(BA'07) on his first full-length screenplay titled *Justin Unknown*, which is about a gifted yet aimless young man who works in a hospice facility and finds a kindred spirit in an ailing Astronomy professor. Malia worked a long time with the Tribeca Film Institute alongside Robert DeNiro, and they intend to pitch the screenplay later this year.

Amanda Tanguay Zimmerman (BA'06) and **William C. Angulo** (BFA'11) both appeared in a production of *Mary Poppins* at the Marriott Theatre in Lincolnshire, IL, near Chicago. The production ran from Oct. 23, 2013 until Jan. 5, 2014. The show received enthusiastic reviews in the Chicago press, including the Chicago Sun-Times, Time Out Chicago, and Showbiz Chicago.

Jeff Tanski (BMed'05) is currently the associate conductor for *Beautiful: The Carole King Musical*.

2010s

Francesa Arostegui (BFA'12) is currently cast in the National Tour of *Mamma Mia*.

Charnette Batey (BFA'12) made her New York City debut with The Gallery Players as Deena Jones in *Dreamgirls*. She worked with fellow IU alumni in *I love NY, Right?* (Lawrence Evan's show) and she recently joined the cast of *HAIRitage*. She is going on tour in January with *Seussical the Musical* as Sour Kangaroo.

Andranise Baxter (BS'11) finished her first year of law school and earned an internship with the National Endowment of the Arts this summer.

Eryn Blair (BFA'14) was awarded a Joann Athenas, National Society of Arts and Letters (NSAL) Bloomington Chapter award in Contemporary Dance to attend the Bates Dance Festival. She recently completed her Yoga Teacher Training Certification at Vibe Yoga Studio.

Jenna Blumenfeld (BS'10) has been promoted to Senior Food Editor for Natural Foods Merchandiser and Delicious Living magazines.

Leslie Bush (BS'12) will begin an M.F.A. program at Temple University this fall.

Arika Casey (BFA'14) has been accepted as a member of Dayton Contemporary Dance Company TWO.

Lovlee Carroll (BFA'10) is working as an actor in L.A. and has found success in the web space. "The New Adventures of

Peter and Wendy” is a digital TV series produced by the Emmy-winning Jenni Powell (“The Lizzie Bennet Diaries”). In “The New Adventures of Peter and Wendy,” Carroll plays series regular Lily Bagha (aka Tiger-Lily). Based on J.M. Barrie’s classic novel *Peter Pan*, the gang is all grown up, living in Neverland, Ohio, and working at the local paper called *The Kensington Chronicle*.

“The New Adventures of Peter and Wendy” is getting some major buzz. They are halfway through the first season (just over 100k channel hits, some stellar press, over 10,000 YouTube Subscribers and about to hit VidCon - the YouTube convention) and are enjoying the transmedia ride. Visit the official website: thenewpeterandwendy.com

Taylor M. Croushore (BFA’13) was the Male Swing in *Forbidden Broadway* this spring, and will join the cast of *NEWSical the Musical* as the Male Swing this fall. Taylor also traveled to the Cannes Film Festival in May to promote the short film he created with the Riben Collective titled *Sheet Wow*.

Nathan Alan Davis (MFA’14) had his play, *Dontrell, Who Kissed the Sea*, selected as one of six scripts to be produced in the 11th Annual National Showcase of New Plays, hosted December 6-8, 2013 in San Diego, CA. *Dontrell* also received a production at Source Fest in Washington, D.C. in June. Nathan’s most recent play, *The Art of Bowling*, was part of the At First Sight new play festival in March 2014.

Aaron Densley (BFA’13) is currently in the M.F.A. acting program at Penn State University.

Kelli Dowling (BS’13) will begin her M.A. in Performing Arts Administration at NYU this fall.

Kim Fahnestock (BFA’14) was awarded a Staff Assistant Scholarship to the American Dance Festival.

Ryan Gohsman (BA’10) was the assistant stage manager for the Public Theater’s production of *Here Lies Love* this summer, and will accompany the production as it moves to the National Theatre in London in September.

Rachel Goldman (BA’13) has been working for casting director Pat McCorkle, at McCorkle Casting Ltd., sitting in on auditions and learning about the casting of film, television and theatre.

Elizabeth Jenkins Guilfoyle (BS’11) is currently dancing in Walt Disney World’s

Festival of the Lion King show, touring with *Rock Your Disney Side* hip-hop show, and is a featured dancer for Disney holiday shows, parades, events, and promotions.

Kerry Ipema (BFA ’11) recently played Rosalind in *As You Like It* at both the Bath and Camden Shakespeare Festivals in Maine. www.kerryipema.com.

Derek Jones’ (MFA’14) Design Expo 2014 entry for his lighting design for IU Theatre’s production of *Chicago* was published in the United States Institute for Theatre Technology’s (USITT) Theatre Design and Technology journal.

Shannon Kazan (BFA’14) will begin an apprenticeship with Eisenhower Dance this fall in Rochester, MI. Shannon, current student **Eryn Blair**, and **Kim Fahnestock** (BFA’14) received the Jane Fox Scholarship from Indiana University.

Courtney Lucien (BA’14) performed in Cardinal Stage Company’s production of *Les Misérables* at the end of June, and is currently working through May 2015 with Cincinnati Shakespeare Company as part of the Touring Ensemble.

Kelly P. Lusk (MFA’14) had his play (*a love story*) selected as one of nine scripts to be produced in the Orlando Shakespeare Theater’s PlayFest! - Harriet’s New Play Series, November 8-10, 2013 in Orlando, FL. Kelly’s play *Lacy and Ashley Live in a Trailer Now* was part of At First Sight new play festival in March 2014.

Meghan McGill (BS’11) is earning her M.B.A. at Vanderbilt University and was awarded a summer internship at Johnson and Johnson.

Nathan Mittleman (BFA’12) currently lives in Chicago. Since relocating to the Windy City after graduation, he has appeared in *Shrek* (Chicago Shakespeare Theater); *42nd Street* (Paramount Theatre); *Signs of Life* (Victory Gardens Theatre); *A Christmas Carol*, *42nd Street* (Theatre at the Center); *Fade Out-Fade In* (Porchlight Music Theatre); and *Oliver!*, *Man of La Mancha*, *Camelot* (Light Opera Works).

Joe Musiel (BS’13) won Inaside Chicago’s Choreographic Sponsorship Event and was just cast as Mr. Mistoffelees in *Cats* the musical choreographed by Harrison McEldowney at the Paramount Theater in Aurora, IL.

Rebecca Newbrough (BFA’14) has been hired as a full-time Health Fitness Specialist for the National Institute for Fitness and Sport. She is Co-Director of the Perform-

ing Company at Stage I Dance Academy in Indianapolis, taught for the IU Intensive for High School Students, and has been selected to show her choreography at Motus Dance Theatre’s “Cultivate” Performance in November.

Jason Orlenko (MFA ’12) is the assistant costume designer at American Players Theatre in Arena, WI and is also working as a freelance costume designer for several theatres in the Milwaukee area. He was the assistant costume designer for *Much Ado About Nothing* at the American Player’s Theatre and is currently assisting fashion designer Cesar Galindo in his costume design for Skylight Music Theatre’s *La Cenerentola*.

Joanna Paul (BS’10) was accepted into Cerqua Rivera Dance Theatre in Chicago, IL.

CJ Pawlikowski (BFA’12) most recently had the pleasure of working with composers Kyle Ewalt and Michael Walker on their latest staged-reading of *Pumped*. This past May he played Jonny Casino/ Teen Angel in *Grease* at Gateway. He made his New York Musical Theatre Festival debut as Gilbert Blythe, in the new *Anne of Green Gables* musical *Bend in the Road*. He was also in the new musicals *Bare* and *The Ride* and is featured on the original soundtrack recording of *Small Town Story* (comp. Brandon James Gwinn). He has performed in various concerts throughout the city including Jeremy Schonfeld & The Broadway Messiahs alongside Titus Burgess (*The Little Mermaid*) and Morgan James (*Motown*), and *Stars in the Heights* under the direction of David Holcenberg (*Matilda*). He is a proud new member of Actors’ Equity Association.

Courtney Ramm (BS’10) presented her work this winter in NYC at the Hatch Presenting Series.

Allison Schwartz (BA’14) received a B.A. in theatre and drama with a minor in telecommunications from IU this past May, after completing her college education in just three years. Allison has been a featured blogger on Thought Catalog, TheaterMania U, and for the Broadway Dreams Foundation. Last summer, she interned at Telsey + Company Casting in NYC, and is thrilled to have permanently moved to the city. She spent this past summer as a PR/Advertising intern for Daryl Roth Advertising, and in August, began her job at KMR Talent Agency.

Kurt Semmler (BFA'13) is currently living in NYC and is cast in *Forever Plaid* as Sparky at ATI which opens in January. At the end of the show he will be a proud member of Actors' Equity.

Jennifer Sheshko (MFA'11) accepted the tenure track position of Assistant Professor of Costume Design at the University of Northern Iowa.

Hana Slevin (BFA'12) appeared in *Rent* with fellow alum, **Marc Winski** (BA/IMP '10) at the Gallery Players Theatre in Brooklyn, NY in May.

Adam St. John (MFA'14) graduated from IU in May, acted in the two IFT repertory plays (*Twelfth Night* and *The Miracle Worker*) then moved to Seattle, WA with his wife and new baby, Stella. In August he found out he had been cast in two projects, an indie feature film playing a detective, and as Katurian in *The Pillowman* at Second Story Rep.

Carrie VanDoren (BFA'13) is currently a cast member of Disney Cruise Line's Fantasy cast as one of their mainstage performers. She sails 7-day cruises to the East and West Caribbean and performs 15 shows a week: Disney's *Aladdin*, *Believe*, *Wishes*, a welcome aboard show, a farewell show, a pirate deck show, and a Royal tea party show.

Brook Wood (BFA '13) is currently a finalist in NYMF's Next Broadway Sensation.



Recent Ph.D. graduate Deana Nichols.

Jaysen Wright (MFA'12) appeared in the inaugural production of The Welder's Theatre Company's *The Carolina Layaway Grail* and he just finished a run of *Pinkalicious: The Musical* at Adventure Theatre Musical Theatre Center. His next production is *Take Me Out* at 1st Stage (he will be reprising the role of Darren Lemming which he played at IU). This winter he'll be making his debut at the Studio Theatre in *Choir Boy*, and this spring he'll be appearing in *The Fire and the Rain* at Constella-

tion Theatre company. He's also a teaching artist with the Shakespeare Theatre and with the Young Playwright's Theatre.

Deana Nichols (MA'o8, PhD'14) received her Ph.D. in Theatre and Drama in May when she defended her dissertation entitled "Scottish Theatre and Drama in the Age of Devolution." Her dissertation examines the intersection of theatre and political developments in contemporary Scotland, specifically from the years immediately preceding the 1997 Devolution Referendum to the present and beyond, anticipating the September 2014 Independence Referendum. Using insights gleaned from numerous interviews with the practitioners discussed and substantial archival research, she employs a theoretical lens of postcolonialism to argue that discussions of contemporary British theatre, political theatre, and postcolonialism can, and should, be enriched through the deployment of plays and productions of contemporary Scotland.

Deana received her M.A. from IU in 2008 and a B.A. in Theatre and a B.A. in English Education from Abilene Christian University in Texas. While at IU, Deana has published several articles, presented at numerous conferences at the regional and national levels, has served as director and dramaturg for many creative projects for both independent projects and mainstage productions, and has taught several courses.

Stages and Insights

This combined issue of *Theatre Circle Insights* and *Stages* has been compiled and edited by Sarah Campbell. Other writers and proofreaders include: Drew Bratton, Paul Brunner, Selene Carter, Trish Hausmann, Jonathan Michaelsen, Brennan Murphy, Miriam Poole, Michael Rodriguez, Allison Schwartz, and Liz Shea. We thank them and the designers who have provided their renderings for both *The Mystery of Edwin Drood* and *M. Butterfly*.



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Season 2014-15, Issue 1

Piña Coladas and 19th-Century Literature: the Enigmatic Career of *Drood* Creator Rupert Holmes

A modern-day Renaissance man and jack-of-all-trades, Rupert Holmes' career has included several Broadway musicals like *The Mystery of Edwin Drood*, celebrated plays like *Say Goodnight, Gracie*, mystery novels like *Where the Truth Lies*, and perhaps, most famously, pop songs, like his smash hit "Escape (The Piña Colada Song)."

Holmes was born in England, the son of an American father and a British mother and moved to a suburb of New York City when he was a child. Music was a part of his life from an early age and both parents considered themselves musically inclined.

As a teen, Rupert Holmes was a part of recording sessions for artists like The Drifters, The Platters, Gene Pitney, and The Cuff Links. Holmes also wrote the song "Echo Valley 2-6809" for *The Partridge Family* television show. He has collaborated with artists like Barbra Streisand, Renée Fleming, Britney Spears, Barry Manilow, and Wyclef Jean as an arranger, composer, lyricist, and conductor.

In 1985, Holmes' adaptation of Charles Dickens' final and incomplete novel, *The Mystery of Edwin Drood*, premiered at the Delacorte Theatre, later moving to Broadway for a run of 608 performances at the Imperial Theatre. The title was later shortened to *Drood* during the original Broadway run and it is now known by both names. Holmes composed the book, lyrics, music, and orchestrations for *Drood*, an unusual feat rarely attempted in musical theatre. The musical won five Tony Awards including: Best Musical, Best Book of a Musical, Best Original Score, Best Actor in a Musical (George Rose), and Best Direction of a



Rupert Holmes at his piano in 2005.

Musical (Wilford Leach). *Drood* also won 8 Drama Desk Awards, including: Outstanding Musical, Outstanding Book, Outstanding Actor in a Musical (George Rose), Outstanding Feature Actress in a Musical (Jana Schneider), Outstanding Director of a Musical (Wilford Leach), Outstanding Orchestration, Outstanding Music, and Outstanding Costume Design (Lindsay W. Davis). The 2012 revival was nominated for 5 Tonys and 7 Drama Desk Awards (Tony Meola won for Best Sound Design in a Musical).

Holmes' award-winning production had a West End production in London at the Savoy Theatre, a Broadway revival at the Roundabout Theater, two national tours, as

well as countless professional and university productions. Recently Holmes collaborated with Marvin Hamlisch on a musical version of *The Nutty Professor* and wrote the score for Steven Soderberg's movie *Behind the Candelabra*.

Holmes continues to express an interest in adapting works of 19th-century novelists and is currently working on a musical version of Oscar Wilde's *The Picture of Dorian Gray*.

Holmes' successful career has spanned decades with exploits into many diverse fields including writing lyrics and music for musicals, plays, novels, movies, pop songs, and television shows. Holmes lives with his wife and two children in upstate New York.

Victorian Music Halls

Rupert Holmes' adaptation of *The Mystery of Edwin Drood* sets its scene in Victorian London at the Music Hall Royale where the actors are preparing for a production of Dickens' *The Mystery of Edwin Drood*. Music hall is just one of the inspirations that Holmes drew from in creating *Drood*. To better understand the musical it is helpful to have a little background on the genre.

The Victorian music hall tradition was a particular variety of popular entertainment that thrived for over 100 years in England. Peter Bailey notes that:

the origins of music hall are to be found in a closely related yet diverse cluster of institutions providing popular entertainment in the rapidly expanding towns and cities of the 1830s and 1840s.

Music hall became solidified as an institution in the 1850s, and in the 1860s and 1870s music hall flourished in popularity: "growth was registered not only in the number of halls, but in the scale and commercialization of their operation... Performers became more or less [a] professionalized labor force."

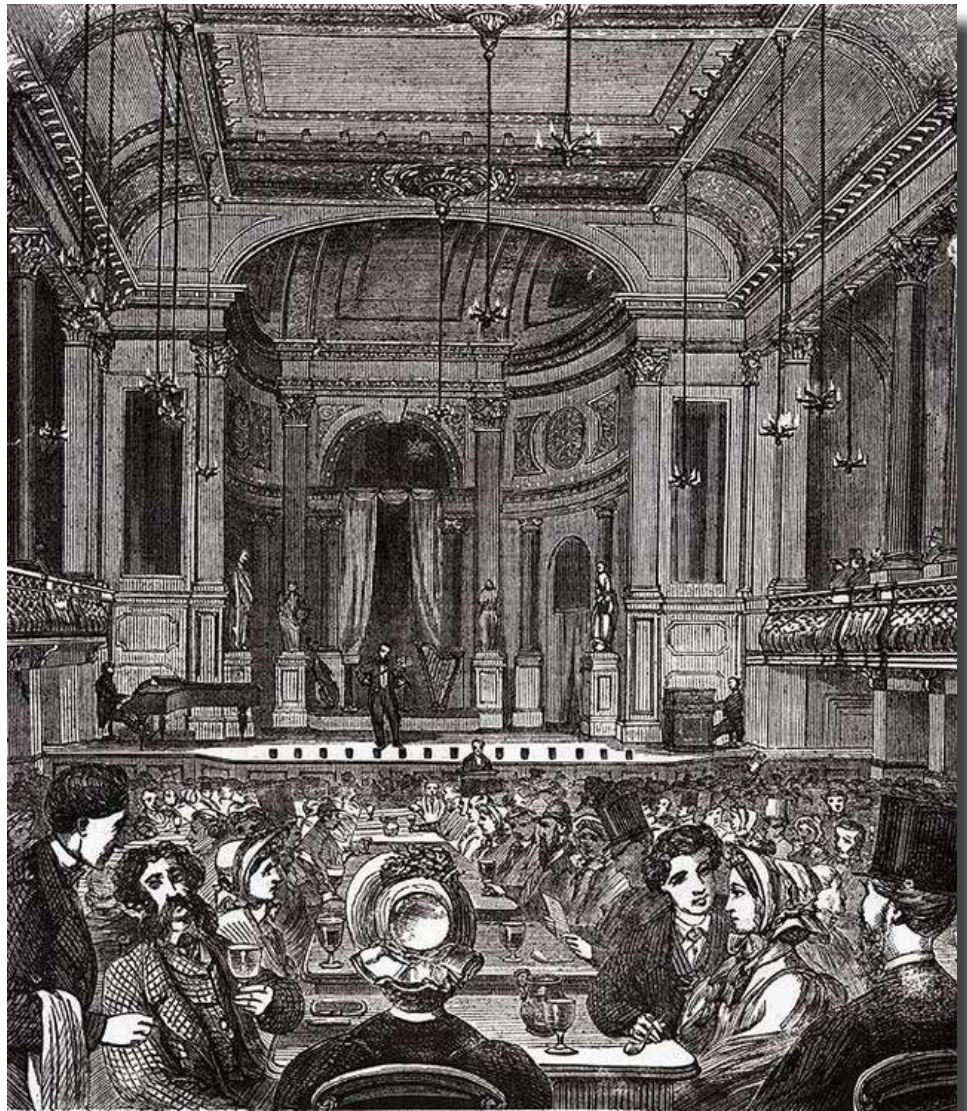
It is in the 1890s that music hall actors had an increasing desire for their art to be recognized as a more respectable form of theatre.

Music hall's continuing aspirations to dramatic legitimacy were registered in the increasing prevalence of the sketch or dramatic episode. The character of such pieces ranged from raucous knock-about to revue style sophistication but its displacement of other traditional items confirms, in part, a conscious shift in programming to cater to a more numerous lower-middle and middle-class element in the audience.

Holmes' adaptation reflects this new trend in the evolution of music hall, where the presentation of a more traditional "play" would have been a more common, albeit still new, approach.

Source:

Bailey, Peter. *Music Hall: the Business of Pleasure*. Philadelphia: Open UP, 1986.



Oxford Music Hall, 1875.

Dickens' Last Novel

Charles Dickens died in 1870, having finished only six of his proposed twelve serials of *The Mystery of Edwin Drood*, what was to be his fifteenth novel. Dickens' sixth installment ends with the arrival of the mysterious detective Dick Datchery, six months after the disappearance of Edwin Drood.

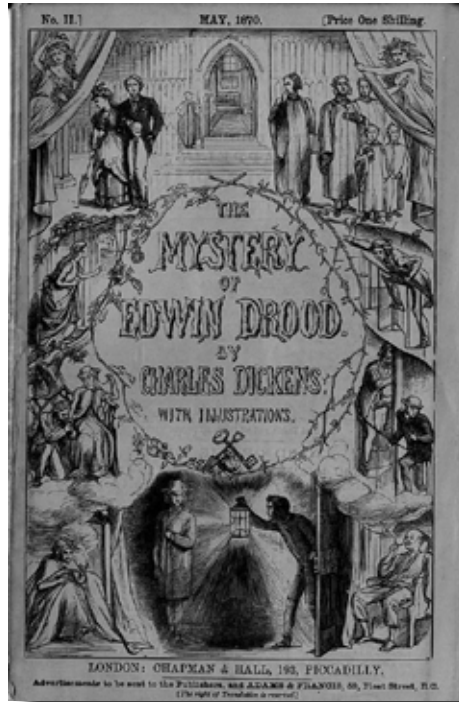
At the time of his death, Dickens failed to leave behind any clear indication of where he intended his novel to go—no notes or details of his intentions for future installments. What has puzzled most Dickens and *Drood* scholars, as Edward Blishen notes, is that his "mystery is less than totally mysterious. That's to say, the element of the whodunit is very small, if it exists at all. Every clue points to the murderer of Edwin Drood." If Dickens had intentions of the murderer (there is also the question of



whether Edwin Drood was actually murdered) being anyone other than the obvious choice “then we must say that Dickens was in a fix: and that to get out of that fix in the remaining half-dozen installments would have required startling narrative acrobatics.”

Though it seems quite obvious who the guilty party is, that has not stopped future writers from attempting to finish Dickens’ unfinished novel in surprising ways. Besides these feats of “narrative acrobatics” taken up by subsequent “continuers” there is another problem of attempting to conclude Dickens’ novel, that of style. Blishen adds that:

most of these attempts have tripped at the very start over that huge obstacle which is Dickens’ manner . . . a fabulously rich complexity of language and spirit. Perhaps never more than in Edwin Drood did Dickens demonstrate that, when it comes to great writing, narrative and voice are inextricable. Here is narrative at its most carefully organized: here is the voice at its most splendid, in one sense at least, since it had to be what it freely was, given any object whatever to contemplate, together with what it fixedly must be, or what it must be within strict limits, in relation to obligatory details of intricate storytelling. Holmes was faced with the same prob-



lem in his musical version of *The Mystery of Edwin Drood*. In an interview with Adam Hetrik in *Playbill*, Holmes remarks:

Then there came the thought of, “How do I deal with the fact that it’s an unfinished work?” And within a day or two of first considering the show as the subject of a

musical, I hit upon the idea that I would not try to do my mock-Dickensian ending. Instead, I would find some way to allow the audience to vote on several of the questions raised in the plot, and have the possibility of a different outcome at every performance. Because, to me, entering the theatre, that would be the absolute height of theatricality, and would do something, especially in those days, that could not be done in any other medium — that of the actors knowing the audience is there and the audience collaborating with the company to create an ending.

Despite, and perhaps because of, its unfinished nature, *The Mystery of Edwin Drood* has captured and retained the curiosity of Dickens scholars since his death in 1870. If the past is any indication, it seems that we will be assured a steady stream of delightful completions in the years to come.

Sources:

Blishen, Edward. “An Introduction by Edward Blishen.” Introduction. *The Mystery of Edwin Drood*. By Charles Dickens and Leon Garfield. Norfolk: Lowe & Brydone, 1980. ix-xv.

Holmes, Rupert. “A Conversation With Rupert Holmes: The Man Behind the Music and the Mystery of Edwin Drood.” Interview by Adam Hetrik. *A Conversation With Rupert Holmes*. Playbill.com, 7 Feb. 2013.





Scenic Design by Reuben Lucas.



Costume Design by Eriko Terao.

A Conversation with Eriko Terao, M.F.A. Costume Design Student



The *Mystery of Edwin Drood* will be Eriko Terao's thesis project. In early August, I sat down with her to discuss her background, her work here at IU, *Drood*, and where she hopes the future will take her.

Tell us a little about yourself. Where are you from? What brought you to IU?

I'm originally from Japan. I went to undergrad in Arkansas at the University of Central Arkansas. I never really had any theatre experience before undergrad so it was a really great place to start because it was so small. I learned a lot there. It's where I started doing costumes.

When I graduated, I went to URTAs (University/Resident Theatre Association), but I wasn't really sure about it. My family in Japan wanted me to come back home. But when I went to URTAs I met Linda Pisano and I just fell in love with her and thought: "okay I need to go to IU." And fortunately she picked me and that's just how it worked out.

Did you know going in that you wanted to do costume design, or were you still unsure about it?

I didn't know that I was going to do costuming. At my undergrad, we had to take a course where you were required to work on

a show. My professor put me on wardrobe crew and I had so much fun. It was very eye-opening for me.

They only had two costume classes. So most of what I learned was from my work study in the costume shop. When I started there were only two other students doing costuming, so I was able to get a lot of individual support.

Did you design for shows when you were at University of Central Arkansas?

Yes, I designed four shows. I did two children's shows and two mainstage shows. We didn't have a big budget. The way that it works here versus my undergrad is totally different. In my undergrad we didn't have the budget to pay attention to detail, the goal was to get the silhouette and that was it. There wasn't enough time and there wasn't enough labor. But here, the budget is bigger and we have a lot of support and a lot of students from the costume classes that can help, so that is great.

What have you done so far at IU?

Well the first semester, I designed costumes for *God of Carnage*. It was a really small show, probably the smallest I've ever designed for; it's only four characters. And then I did *Cat on a Hot Tin Roof*, which is set in the 1950s in the South. (It helped that I lived in the South!) And then last semester I designed for *The Art of Bowling*, which was a part of the new play festival.

So what has it been like working with the other designers? Does the fact that *Drood* is a musical change your process?

Well the process is not that different from a straight play, but this is my first musical ever. So it's been important for me to understand what kind of movement or choreography they are considering. Especially because this is a period musical, the actors have to be in period costume but still be able to dance and sing so that's a big challenge for me.

It is set in Britain in the Victorian era, which is such an iconic time in British his-

tory. I didn't know that much about British history so it has been a big challenge for me. I have researched what was happening then, what kind of mood and environment they had, and what their social perspective was. It was a lot of learning about the culture.

How has it been working on the first show of the season?

No one wants to do the first show as their thesis. It's both good and bad. I didn't have to have everything finalized by the end of the semester; we had the summer to work on it. In fact we are still discussing possibilities. But it is also a challenge because we have students coming in at the beginning of the semester and we have to teach them. So we are going to lose about two weeks [of build time]. So we have to think about what we can do. We have to think about rentals and what we can alter that we already have in stock. It is just a completely different process.

Why *Drood*?

Learning about people and cultures has been a learning opportunity for me here and Linda has really helped me with it. So I thought *Drood* would be a good choice for me because it would help me to continue to do that. I've done a lot of research for the show. I also did the London study abroad program this summer with Linda and I was able to go to museums and see the actual garments and travel to the places that were mentioned in the script. So while it is a challenge for me to do my thesis project for the first show of the semester, I thought it would be the best choice.

Do you know what you want to do after your graduate?

Well right now, I'm debating on whether or not to go to Japan and find a job or stay in the states and try to find one. Looking for jobs is completely different in Japan than it is in the US, so it has been a big decision. But, I will most likely stay here another year and work in regional theatre and learn a little bit more before I go home.

Interview by Sarah Campbell

A Metamorphosis of Expectations: Stereotypes of the East and West in David Henry Hwang's *M. Butterfly*

David Henry Hwang's play *M. Butterfly* has been performed both nationally and internationally since its successful Broadway run for which it won three Tony Awards, including the award for Best Play, and three Drama Desk Awards.

In an interview with the playwright conducted by John Louis DiGaetani and published in *The Drama Review (TDR)*, Hwang remarks:

I wrote M. Butterfly to deal with some aspects of orientalism. I assumed that many in the audience would be coming to the theatre because they hoped to see something exotic and mysterious, but what exactly is behind the desire to see the "exotic East?"

To explore the East, and the West's misperceptions of it, Hwang used the already well-known opera *Madame Butterfly* by Giacomo Puccini. This early 20th century opera explores the relationship of U.S. naval officer B.F. Pinkerton and his young Japanese bride, Cio-Cio San, his "butterfly."

"In terms of Western misperceptions," Hwang remarks, "there is Edward Said's term, 'orientalism.'" Hwang notes that he didn't read Said's book until after he had written *M. Butterfly*:

John Dexter, the play's original director, recommended it [to me]. It was one of the reasons he was interested in doing the play. This [Western] notion that the East is mysterious, inscrutable, and ultimately inferior, is something that definitely is consistent with

themes in Puccini's Madame Butterfly.

In addition to the inclusion of Puccini's opera the other major source for Hwang's play was the real-life case of spies Bernard Bouriscot, a French diplomat, and male Beijing Opera singer Shi Pei Pu, who in 1986, were brought to trial in France for espionage. The story of the play closely follows that of the real-life inspirations but Hwang remarks that ultimately these characters are not exact replicas of their real counterparts. ". . . the play is not literally based on [Bouriscot]. I don't know that it's his story."

In both the true story and fictitious interpretation of it, Bouriscot (or Gallimard, as he is referred to in the play) travels to China in the 1960s as a diplomat where he meets Shi Pei Pu (or Song Liling, in the play). During the course of their relationship Gallimard passes along intelligence information to Song, which later leads to their accusation and subsequent conviction for espionage. Gallimard falls in love with Song Liling after hearing Song perform "Con onor muore" ("To die with honor"), the final song from Puccini's *Madame Butterfly*. Gallimard develops a fascination with the singer, never realizing that his love is not in fact a woman, but a man pretending to be one: even though Gallimard frequently attends the Beijing Opera (also known as Peking Opera) to see Song, he never learns that women were originally banned from performing onstage in China, and some

men specialized in female characters to fill the void. Remarkably, the revelation of his lover's gender doesn't occur to Gallimard until the trial for espionage some twenty years later (in both the real account and the play version). Hwang admits that he believes that Gallimard, deep-down, knew all along that Song Liling was a man. But his fantasy of a weak, submissive oriental mistress was masking the truth. Hwang remarks that,

as a metaphor, the story made perfect sense in the context of the general misunderstanding that I have always perceived takes place between these different groups. In retrospect, it seems to me that that was what really piqued my imagination. I felt the impossibility of the situation and the inevitability of it, both at the same time.

In the end, Hwang's play searches for, and hopes to encourage, a better sense of communication and understanding between different cultures:

one of the more simple things that the play's trying to say is that eventually one must look past all the cultural stereotyping we do of each other, West to East and East to West, and deal with each other just as humans if we're really to reach any point of true understanding.

Source:
Hwang, David Henry. "M. Butterfly: An Interview with David Henry Hwang." Interview by John Louis DiGaetani. *TDR* 33.3 (1989): 141-53. Print.

Guest Artist Nathaniel Braga joins cast of *M. Butterfly*

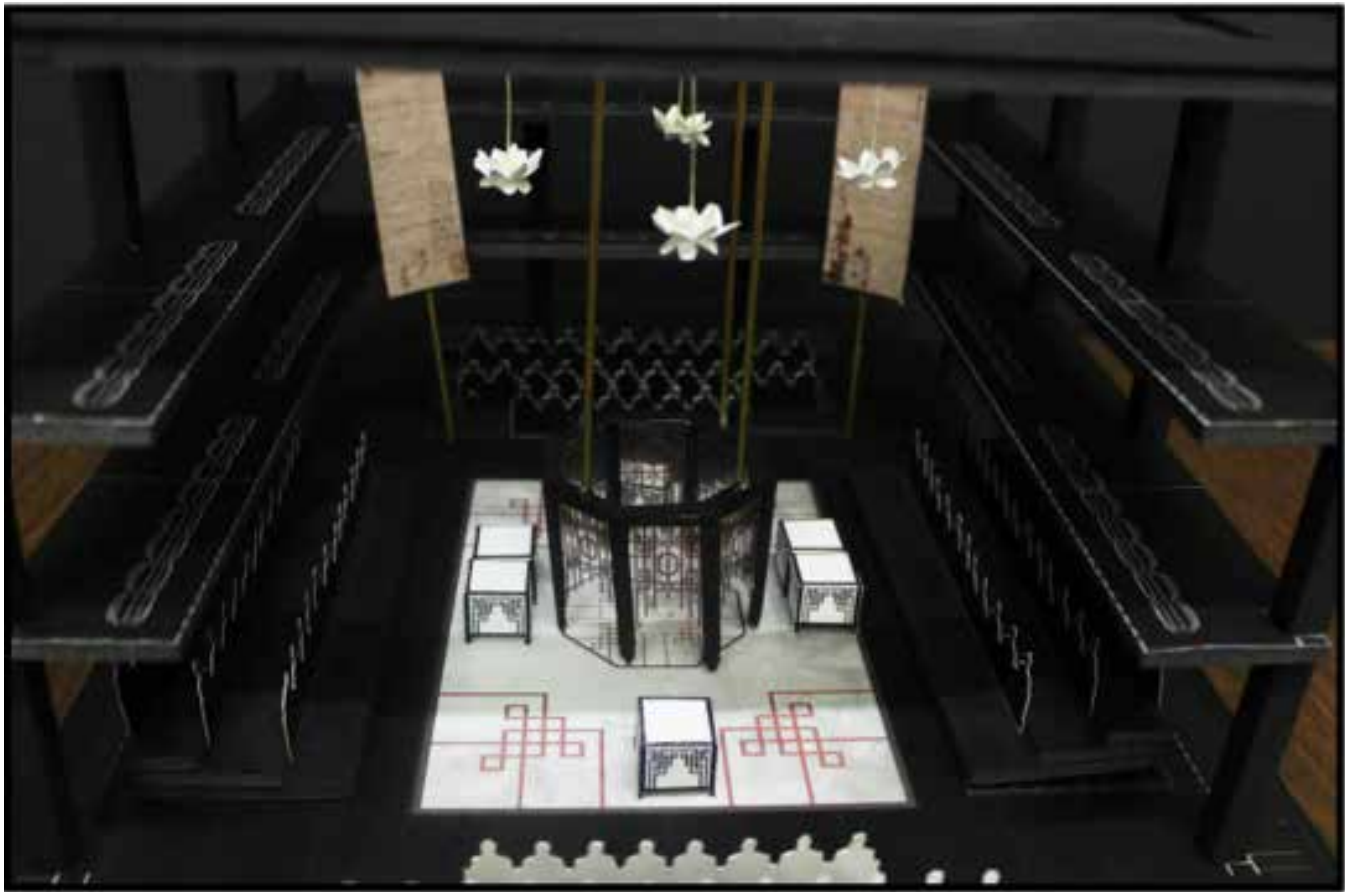
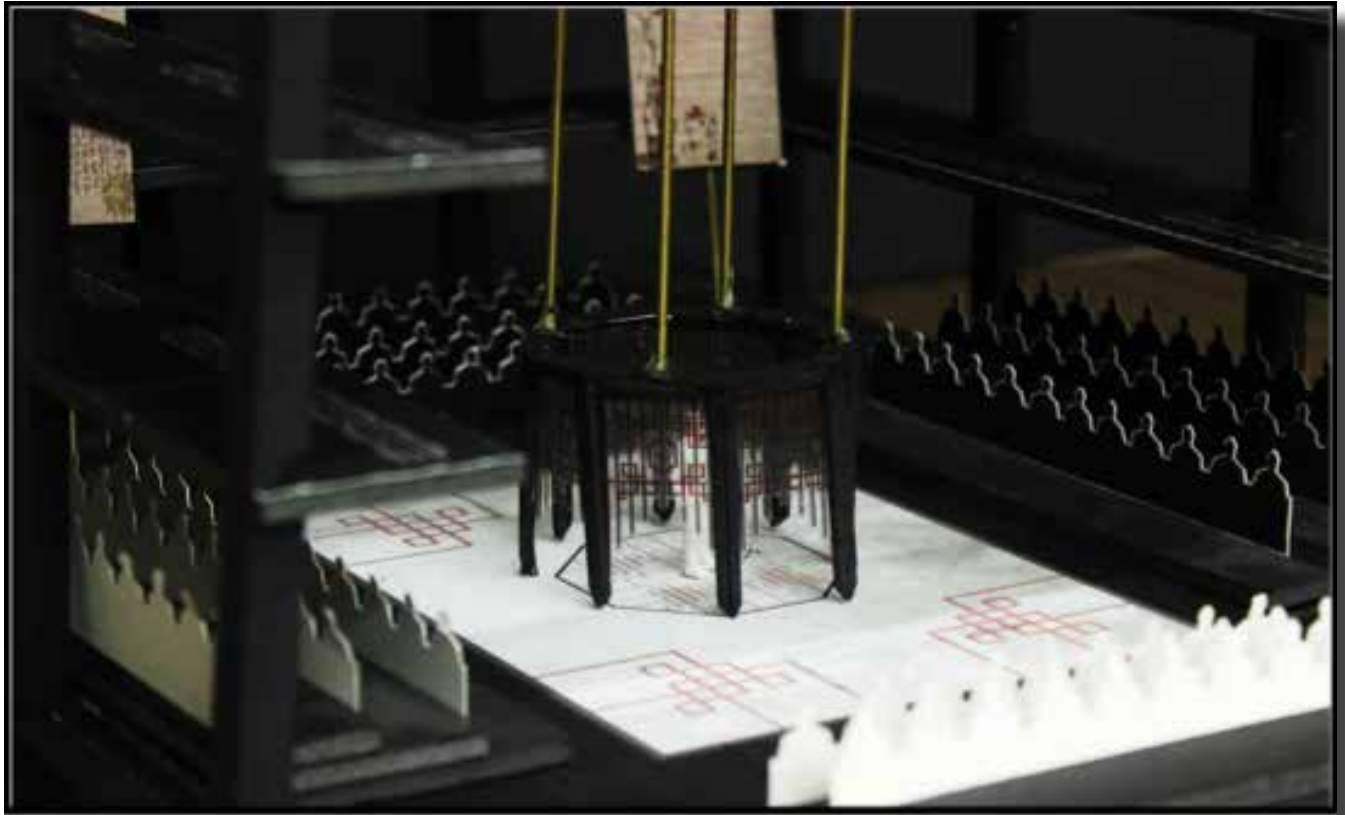
New York-based actor **Nathaniel Braga** will be traveling to Bloomington to star as Song Liling in IU Theatre's production of *M. Butterfly*. Braga recently played Song Liling in the Court Theatre's production of *M. Butterfly* which closed in June.

Braga graduated from Columbia College with a B.A. in musical theatre and is a current member of Actors' Equity.

Previous credits include: Guthrie Theater, North Shore Music Theater, Maltz Ju-



vester Theater (Carbonell Award Nominee), Alabama Shakespeare Festival, and Theater Under the Stars—Houston. Chicago Area Theaters include: Marriott Lincolnshire, Drury Lane Oakbrook, and Theater at the Center. Nathaniel also spent two seasons at the MUNY St. Louis. Television: *HMS Pinafore* (PBS Fall Arts Festival). He is a two-time Minnesota State gymnastics champion and plays the violin professionally.



Scenic Design by Bridgette Dreher.

David Henry Hwang

Few writers have turned issues around ethnicity and identity into a widely acclaimed and award-winning career like David Henry Hwang. This Chinese American playwright, described by the *New York Times* as “a true original” and by *TIME* magazine as “the first important dramatist of American public life since Arthur Miller,” is best known as the author of *M. Butterfly*. That enduring 1988 work, which won a Tony Award, Drama Desk Award, John Gassner Award, and Outer Critics Circle Award, was also a finalist for the Pulitzer Prize. To date, *M. Butterfly* has been staged in over four dozen countries and was the basis for a major motion picture.

To describe Hwang as a major American dramatist is something of an understatement. His play, *Golden Child*, premiered Off-Broadway at the Joseph Papp Public Theater, received an Obie Award, and subsequently played on Broadway, where it received three Tony nominations. *Yellow Face*, which premiered at Los Angeles’ Mark Taper Forum and New York’s Public Theater, also won an Obie Award, and was a finalist for the Pulitzer Prize. *Chinglish* premiered at Chicago’s Goodman Theatre, where it won a 2011 Jefferson Award for Best New Work, before moving to Broadway and being named Best New American Play of 2011 by *TIME Magazine*. Other plays from his 30 year career include *FOB* (Obie Award), *The Dance & the Railroad* (Drama Desk Nomination, CINE Golden Eagle Award), and *Family Devotions* (Drama Desk Nomination).

According to *Opera News*, Hwang is America’s most-produced living opera librettist. He has written four works with composer Philip Glass, including *1000 Airplanes on the Roof*, while other of his libretti have been performed at the Metropolitan Opera, Santa Fe Opera, Bavarian State Opera, Lincoln Center, Spoleto Festival USA, and elsewhere. The Deutsche Grammofone recording of his libretto for *Ainadamar* won two Grammy Awards after having spent time at the top of *Billboard* magazine’s classical music charts. His most recent libretto is for *An American Soldier*, with music by Huang Ruo. The opera premiered at the Kennedy Center Terrace Theater in June 2014.

Hwang’s Broadway musicals include a new book for Rodgers & Hammerstein’s *Flower Drum Song*, which earned a Tony



Photo credit: Lia Chang

nomination, and Disney’s *Tarzan*, which played on Broadway and has been running for six years in Europe. Hwang also co-wrote the book for the international hit *Aida*, with music and lyrics by Elton John and Tim Rice. It won four Tony Awards and ran over four years on Broadway. Currently, Hwang is writing *The Forgotten Arm* with singer/songwriter Aimee Mann and Paul Bryant, based on her album, for the Public Theatre.

Hwang’s screen work is just as notable. He penned the screenplay for *M. Butterfly*, a Warner Brothers release directed by David Cronenberg; *Golden Gate*, directed by John Madden; *The Lost Empire*, a four-hour NBC television miniseries; and co-authored *Possession*, starring Gwyneth Paltrow. He is currently writing a feature for Dreamworks Animation, as well as the movie adaptation of *Chinglish*, to be directed by Justin Lin (*Fast and Furious*). In 2013, his *Yellow Face* became the first major play to be adapted specifically for YouTube, produced by Justin Lin. Hwang is also developing an original television series, *Shanghai*, for Lionsgate and the Bravo Network.

A native of Los Angeles, Hwang attended Stanford University and the Yale University School of Drama. From 1994–2001, he served by appointment of President Bill Clinton on the President’s Committee on the Arts and the Humanities. In 2012, Hwang received the William Inge Award for Distinguished Achievement in the American Theatre, the Asia Society Cultural Achievement Award, the PEN/Laura Pels Award for a Master American Dramatist, as well as the Steinberg Award for playwriting, the largest monetary prize in the American theater. Hwang succeeded Athol Fugard as the Residency One Playwright at the New York City’s Signature Theatre, which is currently producing a season of his work, including the world premiere of his most recent play, *Kung Fu*, about the iconic martial artist Bruce Lee. In 2014 David Henry Hwang was named director of Columbia University’s School of the Arts’ M.F.A. program in playwriting.

Hwang lives in Brooklyn with his wife, actress Kathryn Layng, and their two children.

Faculty Notes

Adjunct instructor **Jennifer Adam Bailey** (contemporary dance) will join the faculty of the Jacobs School of Music Ballet Program.

Adjunct instructor **Kelly McCormick Bangs** (contemporary dance) has just opened a new studio for music, fitness and dance in Bloomington: KMG Studio for Movement and Music.

In September, Assistant Professor of French and adjunct Assistant Professor in the Department of Theatre, Drama, and Contemporary Dance, **Alison Calhoun** (history, theory, and dramatic literature) presented a Theatre Circle Lecture for *The Imaginary Invalid* titled “‘This Fatal Marriage’: The Critique of Opera in Molière’s *The Imaginary Invalid*.” Her informative talk focused on comedy, music, and Molière’s incensed assault against the composer Lully, his former collaborator turned rival.

Assistant Professor **Selene Carter** (contemporary dance) will present her performative paper, “Talking In: Telling as Writing in Improvised Dance Performance” in October for the joint Society of Dance History Scholars/Congress on Research on Dance conference, Writing Dancing/Dancing Writing at the University of Iowa, Iowa City. Selene is also teaching a creative workshop at the International Conference on the Evans Method: Applications of the Evans Laban/Bartenieff Based Technique to Teaching and Creative Practice at The College at Brockport, State University of New York.

Ray Fellman (musical theatre) spent a good part of the summer in Brunswick at Maine State Music Theatre conducting a musical based on the life of Civil War hero Joshua Lawrence Chamberlain. *Chamberlain*, written by Steven Alper and Sarah Knapp, had 24 performances and was directed by multi-Jeff Award winner Marc Robin. The cast included Kathy Votko (currently in *A Gentleman’s Guide to Love and Murder*), James Paterson (cast in the upcoming revival of *Gigi*) and Mike Schwitter (currently starring in the revival of *Pippin*). In August, Ray music directed *Moses Man* for the Indiana Festival Theatre.

Adjunct instructor **Joe Galvin** (contemporary dance) completed his Ph.D. in world music with the Jacobs School of Music.

Liza Gennaro (musical theatre) spent most of her summer in New York City conducting auditions and preparing for the

national tour of *Annie*, which she choreographed. The tour of *Annie* will begin in fall 2014. She is also conducting research for her book-in-progress, *Making Broadway Dance*. Her research is funded by a grant from the College of Arts and Humanities Institute (CAHI) at Indiana University. In addition she is

preparing for two Christmas projects for which she will serve as director/choreographer: *Rudolph the Red Nosed Reindeer* for NY Pops @ Carnegie Hall and *A Charlie Brown Christmas* for San Francisco Symphony. She continues to serve on the SDC executive board and is a Tony Nominator and Voter.

This summer **Jennifer Goodlander** (history, theory, and dramatic literature) traveled to Southeast Asia to conduct research on puppetry as part of the Mellon Innovating International Research, Teaching, and Collaboration/Mellon Short Term Faculty Fellowship. She stayed in Indonesia for three weeks where she continued to study Balinese *wayang kulit* (shadow puppetry) and then traveled to Bandung for a week as an invited presenter at the Gunung International Puppet and Mask Festival.

Jennifer traveled to China next where she performed Balinese *wayang kulit*, which won her an award for Group Performance, and presented a paper on puppetry and museums in Indonesia for the first UNIMA (International Puppetry Association) Asia-Pacific International Puppet Art week in Nanchong, China. She received an East Asia Studies Center Travel Grant Award to present her paper, “Understanding Puppets as Heritage: Three Case Studies to Explore How Puppets Perform Culture,” at the festival.

Finally, Jennifer headed to Cambodia where she was selected as a Fellow for the Khmer Language and Culture Program through the Center for Khmer Studies (an American Overseas Research Center). She



Assistant Professor Jennifer Goodlander at Angkor Wat in Cambodia

studied the Khmer language and conducted research on Cambodian shadow puppetry.

Last year, Jennifer Goodlander’s (history, theory, and dramatic literature) chapter “Local Traditions and National Identity: Youth and Dance in Bali” was published in the book *Nationalism and Youth in Theatre and Performance*, edited by Victoria Petersen Lantz and Angela Sweigert-Gallagher. In March she won the Robert A. Schanke Research Award which is an award given annually to an untenured faculty presenter at the Mid-American Theatre Conference’s Theatre History Symposium for her paper “Khmer Identities through the Arts after the Killing Fields in a Post 9/11 New York City.”

Andrew Hopson (sound design) designed sound for *Sonia Flew* at the Jewish Theatre of Bloomington (dir. Martha Jacobs) and is currently working on the score and sound design for *The Two Gentlemen of Verona* (dir. Tim Ocel) which is being produced by the Indiana Repertory Theatre this September.

Suzanne Lappas, (contemporary dance) adjunct instructor, is currently in rehearsals with **Selene Carter** (choreographer) and **Stephanie Nugent** (fellow performer) building a piece to be performed in September in NYC at the 92nd St. Y in New York. She participated in numerous festivals this summer: Serendipity Festival in Indiana in July, Impulstanz in Vienna, Austria in August. She will also take part in the Great Lakes Area Contact Improvisation Enthusiasts Retreat in Wisconsin in late September/

The Theatre Circle Lectures, 2014-15

The Theatre Circle Lectures

bring individuals from the Indiana University community as well as those within the Department of Theatre, Drama, and Contemporary Dance to discuss the issues pertaining to the production's theme, characters, and historical background. The informal talks often bring to the table other points of view and the resulting mix of ideas provides a broad perspective about the plays and the worlds they present.

This academic season our speakers bring broad and deep backgrounds and expertise to the plays they discuss. The Theatre Circle Lectures are presented in the Studio Theatre at 7th and Jordan at 5:30 pm the day before the production opens (with the exception of the lecture for *Good Kids*). These are our speakers for 2014-15:

The Mystery of Edwin Drood 5:30 p.m., September 25

Carrie Sickmann Han is a Ph.D. candidate in the English Department and the current recipient of the Patrick Brantlinger Dissertation Fellowship. Her dissertation focuses on continuations of Victorian novels that extend the reading experience beyond the pages of the book. These continuations take many forms—books, songs, illustrations, films, and plays—and her research has led her to study theatre history, adaptation studies, history of the book, and narrative theory. She has presented work on Charles Dickens and *The Mystery of Edwin Drood* at the North American Victorian Studies Association Conference and related work at the Modern Language Association Conference. Her talk, "The Unsolvable *Mystery of Edwin Drood*," will discuss the rich history of nineteenth-century "comple-



tions" that aimed to finish Dickens's last novel, which was interrupted by his untimely death. Unlike Rupert Holmes, who in the musical *Drood* leaves the solution up to the audience, earlier authors went to great lengths to convince their readers that they alone knew the one true answer to the mystery, and you can look forward to hearing from a variety of authoritative sources, including "the Spirit Pen of Charles Dickens."

Pride & Prejudice 5:30 p.m., November 6

Rae Greiner is Associate Professor of English at Indiana University Bloomington, where she is editor of *Victorian Studies*, a scholarly journal established in 1956 and published by IU Press. Professor Greiner's teaching and research center on nineteenth-century British literature, with a special focus on the history and development of the English realist novel. Her first book, *Sympathetic Realism in Nineteenth-Century British Literature* (Johns Hopkins University Press 2012), draws on eighteenth-century moral philosophy, particularly that of Adam Smith, to argue that a unique understanding of sympathy (rather than empathy) produces and helps to structure the form of English realist fiction (including Austen's) in the Romantic and Victorian periods. Professor Greiner is currently at work on a new project, *Stupidity after Enlightenment*, which charts how eighteenth- and nineteenth-century writers in a variety of disciplines invoked concepts of stupidity and, in some cases, promoted its salutary effects. Her lecture on *Pride and Prejudice* draws on both of these projects. It is entitled "On Not Knowing in Jane Austen."



Good Kids 5:30 p.m., February 6

The lecturer for *Good Kids* has not been selected at this time, but information will be circulated as soon as the lecturer is finalized. The production for *Good Kids* will feature a number of lectures and events to generate a discussion of sexual assault on college campuses.

At First Sight 5:30 p.m., March 26

Visiting Assistant Professor of playwriting **Ruth McKee** and M.F.A. playwriting students **Iris Dauterman** and **Mauricio Miranda** will facilitate a discussion of their work with Theatre Circle members and the public in preparation for the world premiere productions of Iris and Mauricio's new plays in the Wells-Metz in March 2015.



early October. She continues to teach dance at Motus Dance Theatre in Indianapolis and will resume teaching at IU in the fall.

Nancy Lipschultz did a play in Michigan at Tibbits Opera House, a SAG film called *Papou*, and coached *A Christmas Carol* at Meadowbrook Theatre while she was on sabbatical last fall. This summer she coached *Coming to See Aunt Sophie* which toured in Germany and Poland and at Crossroads Rep in Terre Haute and will have performances at the Chopin Theatre in Chicago this fall. She appeared as Aunt Ev in *The Miracle Worker* and coached *Twelfth Night* for IFT. She also taught acting for the high school Midsummer Theatre program on campus this summer for the tenth time.

Dale McFadden (Associate Chair and Head of Acting and Directing Program) directed M.F.A. playwright Kelly Lusk's thesis play *Lacy and Ashley Live in a Trailer Now* in the Wells-Metz Theatre in March as part of the 2013-2014 Season. As Director of The Midsummer Theatre Program, Dale oversaw the Department's summer training experience for high school students who come to campus for two weeks to work with faculty and guest teachers. He also directed *The Miracle Worker* for Indiana Festival Theatre. See the Department News section for more information on Dale's summer activities.

Murray McGibbon (acting/directing) spent the 2013-2014 school year on sabbatical in South Africa and England. Murray was awarded a New Frontiers grant to create an original, experimental production of *King Lear* in original pronunciation (O.P.).

While in South Africa, Murray was invited to be a guest lecturer at Hands On! Masks Off! workshop at the National Arts Festival in Grahamstown, South Africa.

Murray then traveled to England where he met with David Crystal the world's foremost authority on O.P. and his son Ben Crystal, an actor who has originated many roles in O.P. He also met with Giles Block, author of *Speaking the Speech*, at the Royal Shakespeare Company. He conducted research on *King Lear* productions at the National Film Institute of Great Britain and at the Royal National Theatre Archives.

He also attended a new South African play workshop at the Royal Court Theatre, where his former student Neil Coppen was featured. Janet Suzman and Alan Rickman were also in attendance. Throughout his time on sabbatical he collected several new plays for his forthcoming book on post-Apartheid South African drama.

Jonathan Michaelsen is beginning his 11th year as Chair of the Department. He served as Producing Artistic Director of the department's professional theatre: the Indiana Festival Theatre this summer as well as directing *Twelfth Night* in the season. He will direct *Good Kids* in February 2015 as part of the Big Ten Play Consortium—an intuitive to commission new works involving all the theatre programs in the Big Ten Conference. Last spring Michaelsen interviewed Meryl Streep as part of her master class in the Department and will interview Kevin Kline at the IU Auditorium this fall. He continues to serve on the Board of Directors

for the National Association of Schools of Theatre.

This summer **Heather Milam** (costume technology) designed costumes for a production of the new musical, *Eddie and the Palacadees*, that ran at the Midtown International Theatre Festival at the June Havoc Theatre in NYC. She is also working on a chapter in a book for Focal Press. Heather has actively participated in USITT by being part of a working group that is establishing essential skills of the costume industry and is diligently preparing for the inaugural class of the M.F.A. costume technology program.

In May, adjunct instructor **Stephanie Nugent** (contemporary dance) participated in pop-up artist residency *Indy Convergence*, where she presented the second workshop-showing of *Migrations*, a dance/theater collaboration with Brooklyn-based playwright Virginia Grise. She has begun rehearsals on a new project with **Selene Carter** (choreographer) and **Suzanne Lappas** (fellow performer), which will be presented at 92nd St. Y in September. In July and August, Stephanie offered *Breaking Ground*, a series of workshops for choreographers, presented by Motus Dance Theater. In mid-August she presented "Hourglass" with composer Robin Cox at NYU's *Impact Conference*, and September 26 - October 1 she will join contact improvisers from all over the midwest and Canada as part of the teaching-team at GLACIER 2014. Stephanie will rejoin the IU faculty, teaching contemporary dance technique and offering a new course in contact improvisation for theater and dance students.

In addition to directing *Godspell* for the Indiana Festival Theatre this past spring, **George Pinney** (musical theatre) worked with a new company of *BLAST!* for a summer tour of Japan. His direction and choreography continued in the workshop development of, *Moses Man*, for Premiere Musicals. In recognition of his teaching, George was awarded an IU Board of Trustees Excellence in Teaching Award. He is looking forward to directing *The Mystery of Edwin Drood*, the opening the main stage season.

In the spring **Linda Pisano** received promotion to Full Professor in the Department of Theatre, Drama, and Contemporary Dance. She will also step in to serve in the role as Head of the Design & Technology Area which was previously held by Rob Shakespeare who retired this past spring.

She directed the Department's bi-annual London study abroad course which took



The cast of *Godspell* directed by George Pinney for the 2014 season of Indiana Festival Theatre.



From L to R: Andres Lopez (Ph.D.), Katie Gruenhagen (M.F.A. lighting design) and Megan Zoe Davis (B.F.A. musical theatre) on the bi-annual London Study Abroad program taught by Linda Pisano. They are looking at an authentic man's suit from about 1775 in the archives of the Fashion Museum in Bath. Their project was to carefully inspect and create a 'biography' of the life lived in that suit based on the socioeconomic status of the suit, imperfections, wear and tear, stains, etc. which they applied to their project based on a play from 18th-century British Drama.

B.F.A., M.F.A., and Ph.D. students to London, Bath, and Stratford for three weeks for an immersive experience in theatre, performance and design. The participants saw many productions, visited with three outstanding guest lecturers, and had the opportunity for private tours with the Royal Opera House (which also included an invitation to sit in on rehearsals), Angels and Bermann Costumiers, and many others. She also designed costumes for *Twelfth Night* and *The Miracle Worker* for IFT this summer.

Over the last year Linda designed costumes for *Chicago* in the Wells-Metz, the new Opera by PQ Phan titled *The Tale of Lady Thi Kinh*, and a new production of *La Traviata*, both with the Jacobs School of Music.

Linda spent a great deal of the year working with USITT as a member of the Board of Directors, which is the governing board of the institute. At the conference last spring she was extremely active in many facets of sessions and workshops and was a featured panelist in the lighting commission with the topic of Color Collaboration.

She also enjoyed a great deal of service opportunities in the form of committees and task force groups both within the department and campus-wide including presentations for Jacobs School of Music

and Mini University as well as professional service opportunities.

Linda is currently collaborating on authoring a new Costume Design book with some professional colleagues including Heather Milam, head of the new M.F.A. in Costume Technology, with publisher Focal Press.

This summer Linda also adopted another dog, an Australian Cattle Shepherd named Mochie. Mochie has settled in well with her two boys and their Rottweiler and Labrador.

In July, **Thomas Quintas** (production management) started as the Production Stage Manager for the Bloomington Symphony Orchestra.

IU Contemporary Dance Director **Elizabeth Shea** (contemporary dance) showed work at several professional venues last year. Her duet for two women, *All Into My Arms*, was shown at the American Dance Guild's Festival 2013 at the 92nd St. Y Harkness Dance Center in New York and also at the Midwest Regional Alternative Dance Festival (RAD Fest). Her work *Minor Bodies* was commissioned by the professional troupe Eisenhower Dance and was selected for the National College Dance Festival at the John F. Kennedy Center for the Performing Arts in June 2014. The work was also selected for the Boston Contemporary Dance Festival in August 2014 and

was invited by Dance Kaleidoscope director David Hochoy for performance at the company's season opener at the Indiana Repertory Theatre in October 2014. Liz's newest work, "In the Seas," will premiere at the DUMBO Dance Festival 2014, Sept. 26-28 in NYC. Shea also collaborated with two Jacobs School of Music composers, Don Freund and Jeff Hass, creating two new solos for live performance and video dance respectively. In July, Liz returned as a guest teacher to the summer dance festival, Dance Italia, in Lucca, Italy where she taught Somatic Laboratory. In November, she will present a paper at the National Dance Education Organization's 2014 conference, "Investigative Approaches to Dance-Making within a Collaborative Framework."

In October 2013, **Susan Swaney** (voice) served as vocal director for the tour of *Ghost Brothers of Darkland County*, a new musical by John Mellencamp and Stephen King. In June, she served as the musical director for Cardinal Stage Company's production of *Les Misérables*.

This summer **Ronald Wainscott** (history, theory, and dramatic literature) completed the manuscript for his newest book, currently entitled "A Modest History of Immodesty on the Stage." Which, hopefully, will be released in the coming year. He also taught summer school and spent some time in Glacier National Park with his wife Kathy and daughter, Kendra.

Gus Weltsek's (theatre education) educational arts program at Fairview Elementary was profiled on the School of Education website in June (education.indiana.edu/news/2014-06-13-01.html). Weltsek, along with IU School of Education doctoral student Ginger Brinn, and art education master's student Samantha Petry, were part of the two semester long arts infusion program which sought to improve the vocabulary level of preschoolers. Their work with the students increased the vocabulary of the students by 117%.

In December, students in Weltsek's Creative Drama class performed at IU in the studio theatre. In August, Weltsek attended the American Alliance for Theatre and Education conference in Denver. He presented two workshops, "Traversing the Borders of Division: Deconstructing Devised Theatre," and "Using the National Standards for Arts Education in Theatre Classrooms and other Education Settings."

Theatre Circle Goes to Disneyland!



The 2011-12 Theme Park Management Class at Chef Mickey's.

During the fall semester, **Trish Hausmann** will be teaching a course on Theme Park Entertainment Management, and the class will culminate in a 5-day trip to Disneyland in Anaheim, CA. The management students will be touring backstage at Disney for the week, and you can join them, both in class and at the parks!

The trip to Disneyland is from Jan. 2-6 2015. A limited number of rooms are still available at the low price of \$3,600 per couple. Included in the price is airfare, double-occupancy hotel room at either a Disney or Good Neighbor hotel, transportation, trip insurance, tours of the 4-day park hopper tickets, the Walk in Walt's Footsteps historical tour, dinner and VIP seats at a nighttime spectacular, and a theatre tour of a downtown Los Angeles theatre, the RED-CAT, as well as a \$50 per person tax-deductible donation to Theatre Circle.

If you decide to attend, you are welcome to come to any and all classes, but of course, attendance is not required to participate in the trip. Emails will be distributed to everyone with information from class each week, so even if you can't attend, you can still view videos and stay up to date on what the students are learning in the course. We need a minimum of 20 Theatre Circle members to make the trip happen, so make sure to sign up by September 30. Contact Trish Hausmann at pjhausma@indiana.edu to reserve your spot today!



DEPARTMENT OF THEATRE, DRAMA, AND CONTEMPORARY DANCE

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THEATRE CIRCLE CALENDAR

2014-2015

September 2014

Monday, September 8, 4:00 PM
Board Meeting
LNTDC Theatre West Conference Room

Thursday, September 25, 5:30 PM
Theatre Circle Lecture
with Carrie Sickmann Han, English
The Mystery of Edwin Drood
Studio Theatre

Friday, September 26, 6:15 PM
Dinner with Director and Designer
The Mystery of Edwin Drood
Neal Marshall Grand Hall

November 2014

Thursday, November 6, 5:30 PM
Theatre Circle Lecture
with Rae Greiner, English
Pride and Prejudice
Studio Theatre

Monday, November 17, 4:00 PM
Board Meeting

December 2014

Date TBA, 11:00 AM
Theatre Circle and Faculty/Staff Lunch
Lobby Mezzanine

January 2015

January 2 -January 6
Theatre Circle in Disneyland
Anaheim, CA

Monday, January 12, 4:00 PM
Board Meeting

February 2015

Friday, February 6, 5:30 PM
Theatre Circle Lecture
TBA
Good Kids
Studio Theatre

March 2015

Monday, March 9, 4:00 PM
Board Meeting

Thursday, March 26, 5:30 PM
Theatre Circle Lecture
with Iris Dauterman, Mauricio Miranda and
Ruth McKee, Theatre + Drama
At First Sight
Studio Theatre

April 2015

Friday, April 24, 5:30 PM
Theatre Circle Annual Meeting and Dinner
Into the Woods
Wells-Metz Theatre

TBA

Broadway Bound Cabaret— Time and place to be announced.

Ph.D. Paper Readings — Time and place to be announced.