

STAGES



Fall 2004

COLLEGE OF ARTS & SCIENCES ALUMNI ASSOCIATION

NEWSLETTER OF THE DEPARTMENT OF THEATRE AND DRAMA

PAID FOR IN PART BY DUES-PAYING MEMBERS OF THE IU ALUMNI ASSOCIATION

From the chair

Strength in tradition, visions of the future

One of my first areas of focus as incoming chair is to reach out to IU Department of Theatre and Drama alumni and supporters. I was drawn to the leadership role of this department by the combination of Indiana's rich traditions and future opportunities for excellence. While I have been on campus only a short time, I have found the faculty, staff, and students committed and enthusiastic about our ongoing work of creating theatre. It will be an honor to work alongside this group of artists.

Oscar Wilde said, "The stage is not merely the meeting place of all the arts, but is also the return of art to life." I certainly feel this is true at Indiana. We continue to train some of the best and brightest students in all areas of theatre arts and on all levels, from high school, to undergraduate, to professional MFA programs and the scholarly MA and PhD degrees.

The department is currently heading into its third full season in the Lee Norvelle Theatre and Drama Center. The two new theaters that are the heart of the center have proved exhilarating and challenging, and we are continuing to learn their capabilities and how these spaces can impact the productions we mount. The Ruth N. Halls Theatre provides us with a traditional proscenium stage with state-of-the-art innovations and technologies. The Wells-Metz Theatre is edgy and exciting with its open stage, flexible seating, and two balconies. Both spaces work in tandem to create exciting possibilities for our faculty, staff, students, and audiences.

As many of you know, the renovation of the old theatre building, including new studio and office places, has been put on hold by state funding pressures. This lack of new space continues to hinder us to a certain extent; however, I am hopeful mon-

ies will soon be allocated or raised, and we can proceed to complete this final phase of the Norvelle Center.

From time to time, I hear people despair about the future of theatre in this country. It is certainly true that we face real challenges with decreased arts funding, greater competition for audiences and cuts to theatre education. Yet I remain optimistic about the outlook for our art. When I work with motivated, focused, and talented students (one wonders who learns from whom), or I am inspired by colleagues' work, or I continue to see the transforming power of theatre for audiences, I feel that we are far from the edge of disaster. Indeed, I have high hopes as I take on the chair position here: to bring more guest artists and scholars into the department, creating new contacts and collaborations both on and off campus; to provide greater production resources to deal with the challenges of our new spaces; to increase the availability of financial support for students; and to work on greater opportunities for IU students, faculty, and staff to not only meet the challenges of tomorrow, but also to help shape the very future of theatre in this country. These are a few of my goals for IU.

In the following pages of *STAGES* you will read about our 2004-05 season and find news of IU faculty, staff, students, and supporters. We have also chronicled the whereabouts and successes of IU alumni — past students who are our legacy to theatre and drama in this country and beyond. I look forward to meeting as many of you as possible, and if you are not listed in the alumni pages or have lost touch with your Hoosier roots, please consider this an open invitation to send us news of your life since leaving IU.

— Jonathan Michaelsen

2004-05 season brings excitement

In 2004-05, the Lee Norvelle Theatre and Drama Center presents an exciting season that includes two popular musicals, three adaptations of vital literary works, and three classical and modern dramas in a celebration of theatre, entertainment, and insight. The season kicks off with Steven Dietz's chilling and popular adaptation of *Dracula*; followed by *Bat Boy: The Musical*, story and book by Keythe Farley and Brian Flemming and music and lyrics by Laurence O'Keefe, a hilarious tale that captures the spirit of Halloween. Anton Chekhov's *The Cherry Orchard* is one of the great plays of the modern stage (see page 2 for article on Howard Jensen), and satirist Kurt Vonnegut Jr. creates a magical, absurd portrait of contemporary masculinity in *Happy Birthday, Wanda June*.

The New Year opens with the timeless work *The Bacchae* by Euripides in an American premiere of Colin Teevan's translation, drawing aching focus to the human struggle between passion and reason. "MASTER HAROLD" ... and the boys by Athol Fugard also explores the intricacies of human nature, presenting both laughter and rage at consequences

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Howard Jensen welcomes a new life with *The Cherry Orchard*

After this academic year, Howard Jensen will be retiring from the Department of Theatre and Drama. His final work as a director at IU was *The Cherry Orchard*, presented Nov. 12–13 and Nov. 15–20 in the Ruth N. Halls Theatre.

Jensen joined the faculty as chair of the acting program in 1972, shortly after receiving his PhD from Wayne State University. He has directed more than 35 productions at IU, most of them in the University and Halls Theatres (see the sidebar, “Thirty-three Years a Hoosier”). He has also directed plays at the Bates Theatre Festival, the Oregon Shakespeare Festival, the Alabama Shakespeare Festival, and the Utah Shakespearean Festival.

Jensen’s impact on his students, colleagues, and audiences has been enormous. As chair of the acting and directing program from 1976 to 1999, he was a major architect of the respective MFA programs in the department. His productions are known for their intelligence, deeply felt emotional impact, and theatrical effectiveness. In 1989, he was honored by *Arts Indiana* as a “state art treasure who has achieved international, national, and regional recognition outside of Indiana during the years 1979–89.”

Michael Connolly, PhD’99, who now heads the acting program at SMU,

is among many students influenced by Jensen’s work as an artist and director. “I think one of the things,” Connolly recently remarked, “that makes Howard unique in my experience (now almost 30 years long), is that he creates unique rehearsal processes for each of his productions. I’ve been in nine shows directed by him; each has been singular in its approach and in the tactics he used to arrive at his ends. Each rehearsal approach managed, often without the actor being conscious of it, to lead the actor to embodiment within acutely specific given circumstances. I think this reinvention of rehearsal to fit the play is what makes Howard’s work so consistently ‘right’ as regards not only the tangible specifics of the action, but the ‘feel’ of the play as well.”

That his art has been so honored speaks to Jensen’s capabilities and strengths as a teacher. He is a serious, demanding, yet nurturing instructor, one who imbues his students with the discipline of good theatre practice. “Everything I do in a rehearsal,” he once remarked, “is teaching.” The same may well be said of his work with student designers and stage managers. His pedagogy has not gone unnoticed: In 2002, Jensen was awarded Indiana University’s Trustees’ Teaching Award, which recognizes outstanding teaching in the academic year.

Plays directed by Howard Jensen have

premiered two theatre spaces for the department: 1977’s *A Streetcar Named Desire* opened the doors of the completely rebuilt Brown County Playhouse, and 2001–02’s *Death of a Salesman* raised the curtain of the Ruth N. Halls Theatre.

A native of Utah, Jensen is a founding member of the Tony Award-winning Utah Shakespearean Festival, where his acting credits include Malvolio, Lear, and Hamlet. In 1976, he began to direct at the Festival’s Cedar City, Utah, theatre, and he continues to do so. His 2000 adaptation of the three parts of *Henry VI* into one epic drama, *The War of the Roses*, was praised by the *Las Vegas Review-Journal* as a “triumph” for the adaptor-director. For more than 16 seasons, Jensen has been involved with the festival, which, as it celebrated its 40th anniversary in 2001, named him one of 40 “illustrious persons who have illuminated our lives.”

His retirement will find Jensen again directing in Utah, where he is already scheduled to bring Marlowe’s *Doctor Faustus* to the stage. He has just completed his adaptation of the script, conflating two different source texts into a coherent, meaningful whole.

So eloquently put in the play, Anya says, “Goodbye to our old life,” and Trofimov responds with, “And welcome to our new life!”

An interview with Jensen: Inside *The Cherry Orchard*

Recently, Jensen informally discussed his final departmental production. Here are some of his thoughts about Chekhov and *The Cherry Orchard*, which was the playwright’s last work.

Q: Why did you want to direct *The Cherry Orchard* this season?

A: It’s my favorite play outside of Shakespeare, and I think it’s the greatest of modern plays. I find it very affecting and moving. If you are going to spend six months of your life on a project, you should do something you love and want to bring to the stage.

Q: So, is *The Cherry Orchard* a comedy, as Chekhov proclaims on its title page?

A.: Oh, let’s not go there; that can be so unproductive. Stanislavsky [the influential director who first produced *The Cherry Orchard*] thought it was a tragedy and did everything he could to make it so. Chekhov was furious and vehemently disagreed with his director. I think he was reacting to Stanislavsky’s idea that the play was sad and tragic when Chekhov insisted it was *only* a comedy. It’s *both*. It *is* comic, certainly, in this sense: Of all his plays, this probably has the most extreme characters. They’re *vivid* characters; some of them verge on the bizarre. Yet *The Cherry Orchard* is the only one of Chekhov’s plays

that moves outside its immediate situation. Without a doubt he’s writing about a family and their servants and acquaintances, but he is also writing about the end of one kind of culture — one way of life — and how another way of life

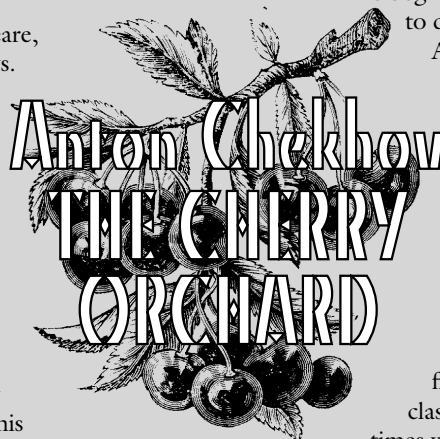
is beginning and is taking over. It’s a play that tries to deal seriously with social and cultural change.

And I love that about the play, too. Chekhov was trying something new here. And it’s regrettable that he died so soon afterward. It would be interesting to see what he would have come up with next.

Q: Chekhov can be a challenging playwright for younger actors. I think he asks that actors bring a lot of life experience to the table when they take on one of his plays.

A: Yes. Some of the characters *can* be difficult. But I teach Chekhov in my Acting IV class, and for the past four or five years, several times we’ve done an act or two from *The Cherry Orchard*, and the acts played well. It gave me the idea that we can do a good job with the play.

I’ve always loved Chekhov. He’s influenced almost every modern playwright who has followed him. He’s an actor’s playwright. He’s in the blood of theatre people.



Thirty-three years a Hoosier

Howard Jensen's productions at IUB, 1972–2004

1972–73 *Long Day's Journey Into Night*.. University Theatre
 1973–74 *Of Mice and Men* Brown County Playhouse/
 University Theatre
 1974–75 *Richard III*..... University Theatre
 1974–75 *The Trojan Women* University Theatre
 1975 *The Bald Soprano* Indiana Theatre Company
 1975–76 *In the Boom Boom Room* University Theatre
 1976 *Consent of the Governed* Staged reading as
 part of the U.S. Bicentennial Celebration at
 the Kennedy Center, Washington, D.C.
 1976–77 *The Duchess of Malfi* University Theatre
 1977 *A Streetcar Named Desire* Brown County
 Playhouse
 1977–78 *The Homecoming* University Theatre
 1978 *Charley's Aunt* Brown County Playhouse
 1979–80 *Hedda Gabler* University Theatre
 1980–81 *Buried Child* University Theatre
 1981–82 *A Midsummer Night's Dream* University
 Theatre
 1982–83 *The Father* University Theatre
 1983–84 *The Changeling* University Theatre
 1984–85 *The Glass Menagerie* University Theatre
 1986–87 *Macbeth* University Theatre
 1987–88 *Cloud Nine* University Theatre
 1988–89 *The Oresteia* University Theatre
 1989–90 *The Sea Gull* University Theatre
 1990–91 *Curse of the Starving Class* University Theatre
 1991–92 *Sweet Bird of Youth* University Theatre
 1992–93 *Twelfth Night* University Theatre
 1994–95 *All's Well That Ends Well* University Theatre
 1995–96 *Hurlyburly* University Theatre



Howard Jensen raised the curtain on the Ruth N. Halls Theatre with his 2002 production of *Death of a Salesman* featuring Blake Bowen, BA'02, as Happy, Erik Anderson, MFA'02, as Willie Loman, and Jonathon Molitor, MFA'04, as Biff.

1996–97 *Tartuffe* University Theatre
 1997–98 *The Ghost Sonata* University Theatre
 1998–99 *The Winter's Tale* University Theatre
 1999–2000 *Suddenly Last Summer* University Theatre
 2000–01 *Oedipus the King* University Theatre
 2001–02 *Death of a Salesman* Ruth N. Halls Theatre
 2002–03 *Trelawny of the "Wells"* Ruth N. Halls Theatre
 2003–04 *Betty's Summer Vacation* Ruth N. Halls Theatre
 2004–05 *The Cherry Orchard* Ruth N. Halls Theatre

Chair Jonathan Michaelsen addresses students, staff, faculty

Our new chair, Jonathan Michaelsen, initiated a celebratory event to start the academic year on a positive and inclusive note. Called "The Convocation," it was a lively and rousing gathering in the Ruth N. Halls Theatre on Sept. 3, complete with music, lights, slides, and welcoming comments and introductions. It was followed by a pizza party with plenty of food and conversation in our expansive courtyard. The following remarks by Jonathan were well-received by a large, supportive number of students, staff, and faculty.

I wish to thank the Student Advisory Board and University Players for their work producing this event. I am also grateful to the many faculty and staff who assisted with today's convocation.

One of the reasons I decided to take the position of chair at Indiana University was the strong reputation this department has for training outstanding theatre artists. This tradition spans literally generations of students, many of whom have gone on to have long and productive professional and academic careers in theatre. Our 77-year history has also included remarkable faculty

and strong departmental leadership and vision.

Furthermore, I was impressed with the potential of this department: potential in the faculty, staff, students, and of course, in the remarkable Lee Norvelle Theatre and Drama Center, with its two theaters. All the elements are in place to build on this department's strong traditions and reach new heights in our training, creative activity, and scholarly work.

I believe we, at IU, can have a real impact on keeping theatre alive and vital. We have the skill, the talent, the brains, and creativity. But, most of all, we have the opportunity to make a difference with the work we do. It is not always easy — theatre is not for the lazy; it takes backbone and commitment and drive.

So I want to start this year with a challenge to all of us: a challenge to continue our journey of being students of theatre. I challenge us to be inspired in our teaching and creative efforts. I challenge us to produce the most exciting, compelling, and dynamic theatre we possibly can, providing

our audiences with experiences that will expose them to all the riches of live theatre.

This task will take our focus, our imagination, our energy, our commitment, and our intellect and soul ... but, most important, it will take our collaboration, our collective spirit, and our sense of community.

I look forward to joining you in this collaboration and sharing this new academic year with you. Welcome to the 2004–05 Department of Theatre and Drama at IU.

2004–05 season

(continued from page 1)

of the racist apartheid in South Africa. The season concludes with Phyllis Nagy's adaptation of Nathaniel Hawthorne's *The Scarlet Letter*, where Puritan values come face to face with erotic desire; and the great American musical *Pal Joey*, book by John O'Hara, music by Richard Rodgers, and lyrics by Lorenz Hart, a risqué look at 1930s Chicago night life and the dark side of human nature.

Around the department

A new life for an old friend: Wes Peters retires

Associate Professor Wes Peters retired from Indiana University at the end of the fall 2003 semester. *Romeo and Juliet* was his 168th production and his final theatre scenic design. His first scenic design at IU was *Hedda Gabler*, which opened the 1979–80 University Theatre season. His ambitious set for *Much Ado About Nothing* opened the Wells-Metz Theatre in February 2002.

A native of Chicago, Peters headed the scenic design program at Indiana University Bloomington for 24 years, having previously taught at Northwestern and Western Illinois University. Before that, he taught art for six years in secondary schools. His designs for theatre, musicals, and operas have been seen throughout the Midwest and in New York City, Chicago, and Los Angeles.

Peters came to theatre with a background in fine arts and commercial art. That training has served the department

over the years with all things visual: posters, program covers, brochures, money-raising pamphlets, logo designs, and advertising graphics. He is a member of the United Scenic Artists, Local 829, Design Director, which allows him to practice scenic design, lighting design, costume design, and scene painting in television, movies, and professional theatre.

Audiences have seen Peters's creative efforts outside the department at the Illinois Shakespeare Festival in *A Midsummer Night's Dream*, *Macbeth*, and *As You Like It*; at Indiana Repertory Theatre in *Red Badge of Courage*; and at Indianapolis Opera in *Don Pasquale*. He designed a massive



production for the Grand Palace Theatre in Branson, Mo., with his IU Department of Theatre and Drama colleague George Pinney.

Peters loves to travel. He has visited theatre and art museums throughout Europe but only recently discovered the rich heritage of Eastern Europe. Two years ago, during his sabbatical, he saw 90 eye-opening theatre, opera, and dance productions in Poland, the Czech Republic, Slovakia, Hungary, Croatia, and Slovenia. He says all theatre designers should have a similar experience early in their careers, and, more important, directors should too.

Since he retired, Peters has been finding expression in sculpture, easel painting, and other art traditions. Theatre, he says, has provided him with a "wildly wonderful, never routine, rollercoaster" career filled with delightful and richly artistic colleagues.

Leon I. Brauner returns to the Pacific Northwest

After serving the Department of Theatre and Drama from 1969, Leon I. Brauner retired from the faculty in 2002. He and Roberta now live in a lovely beach house in Ocean Shores, Wash., near family and friends on the West Coast. Upon his retirement, the university published a brief sketch by Professor Emeritus Frank Silberstein, and here we reprint excerpts from Silberstein's tribute to his friend and colleague, which originally appeared in the spring of 2002.

Leon Brauner received both his BFA and MFA from the University of Texas in Austin, where he studied with legendary costume designer Lucy Barton, among others. Before coming to Indiana University, Leon taught at the University of Northern Colorado, Utah State University, and the University of Santa Barbara. As a designer of theatre costumes, Leon has credits ranging from New York to Nashville and Indianapolis to Hollywood. Altogether, Leon has designed costumes for some 225 productions in academic and professional theatre.

Leon's instructional activities have not been limited to the Bloomington campus. He has been a guest lecturer at the Korean Association of Theatre Artists; theournemouth and Poole College of Art and Design in England; the Academy of Science,

Institute of Art, Warsaw; the Academy of Fine Arts in Zagreb, Croatia; the Katowice Scenography Museum in Poland; and the Academy of Fine Arts in Belgrade. These and numerous other activities have helped create a significant international profile for Indiana University in the area of theatrical costume design.

As if all of this had not been enough, for the past six years, Leon has been serving as the chair for the Department of The-

struction of the new Theatre and Drama Center. No one who has not been involved in such a process can possibly imagine the tangle of financial, bureaucratic, structural, mechanical, and aesthetic interests that manifest themselves in a project of this magnitude.

Through all of this, it seemed the department's most effective champion was Leon I. Brauner. I do not exaggerate when I say that Leon looked into literally hundreds of details related to the construction of the new building. Many problems were small and easily rectified. But many other matters were of major concern, ranging from having traps in the Wells-Metz Theatre to getting the proper type of floor in the scene shop. While it was perfectly evident that all of the people involved — architects, contractors, administrators, consultants, and so on — were trying to do their best for the project, time and again it was Leon who patiently guided the progress of the building. Generations of theatre students yet unborn will be indebted to Leon's quiet, firm, persistent efforts as he brought our new building to successful completion. We *all* — students, colleagues, the world of the theatre at large — have reason to be grateful to Leon I. Brauner, teacher designer, builder, administrator, friend.

— Frank Silberstein

"Generations of theatre students yet unborn will be indebted to Leon's quiet, firm, persistent efforts as he brought our new building to successful completion."

— Frank Silberstein

atre and Drama! Not only did this involve the "usual," very considerable intricacies of running a theatre department with its demanding mix of academic concerns and theatre productions, but it also included the formidable task of supervising the con-

Season a smash success, boasts two world premieres

Suffused with wit, punctuated with intellect, imbued with social commentary, and featuring award-winning music, the 2003–04 season staged two outstanding world premieres and presented cherished classics alongside contemporary masterpieces. The first of these arresting new works was *The Alien from Cincinnati*, by playwright **Jonathan Yukich**, MFA'04. Yukich, recipient of the 2003 Kennedy Center Paula Vogel Award, crafts a humorous nightmare that questions our culture's insensitivity to the intricacy of miracles. *Alien* was lauded by George Walker of WFIU as having "a wonderfully wild, theatrical imagination that is full of surprises."

Later in the season, IU presented Professor Dennis J. Reardon's profound new piece *Last Days of the High Flier*. Declared a dramatic visit for younger theatergoers to a crucial period in America and a reminder for older ones,

Reardon's play examines the effect of the macrocosm on the microcosm in its focus on personal struggle and political intrigue. Set against the background of the Gary Powers U2 spy plane incident and the United States's secret war in Laos, the play asks us to reflect on the past as we move into the future. A revised version of *Last Days of the High Flier* will be published by Broadway Play Publishing in the next few months.

The department proudly produced two musicals during the 2003–04 season, beginning with *Jacques Brel Is Alive and Well and Living in Paris*. The show, a compendium of songs by the Belgian musician, was noted for its effective and poignant thoughts on love, life, war, and aging. The treasured *Sweet Charity*, music by Cy Coleman, lyrics by Dorothy Fields, and book by Neil Simon, appeared in the Ruth N. Halls Theatre. Playful and acrobatic choreography distinguished this production of the

sassy and sentimental story about the search for lasting love.

The remaining four productions of the season featured three notable recent plays and one of the most revered classics in English drama, William Shakespeare's *Romeo and Juliet*. Christopher Durang's zany and thought-provoking *Betty's Summer Vacation* opened the season, David Auburn's mathematical and Pulitzer Prize-winning opus *Proof* graced the Wells-Metz Theatre, and Moises Kaufman's wrenching *The Laramie Project* was staged by IU alumna **Lynne Perkins**, BA'83.

Boasting two world-premiere works, two musicals, and a range of productions spanning styles and centuries, the Indiana University Department of Theatre and Drama's 2003–04 season was celebratory, enlightening, provocative, and delightful.

Brown County Playhouse 2004 season in review

For our 56th year in Nashville, we were thrilled to continue offering our audience greater comfort and convenience. Renovations in 2003 allowed us to install brand-new seats, ensuring a more pleasurable experience for our patrons. Additionally, we upgraded our box office to provide better service and remodeled the front of the building to shine onto Van Buren Street. Alongside these physical changes, the Brown County Playhouse retained its commitment to presenting quality comedies and dramas onstage.

The 2004 season opened with Robert Harling's charming southern tale, *Steel Magnolias*, set in a quaint, neighborhood beauty salon in Chinquapin, La. The salon acts as the perfect venue for six local women to gather for compelling conversation, ranging from small-town chatter to shared tragedy. George Walker at WFIU appreciated the play, observing, "There were plenty of tears, but they are more than balanced by the laughter and the hope that these six vital ladies show. The production itself simply never makes a misstep."

Larry Shue's comedy *The Foreigner* followed, with two Englishmen caught in the lie that one of them cannot speak English.



Second-year MFA acting student Scot Purkeypile, left, and Jonathan Molitor, MFA'04, appear in *Caught in the Net* at the Brown County Playhouse during the 2003–04 season.

Hilarity ensues, as the characters reveal truths around a person they think cannot understand a word they say. WFIU's George Walker called the play "a richly comic farce" with "many very funny moments," including a scene that "captivated the characters on stage and the audiences as well."

Caught in the Net, the sequel to *Run for Your Wife* by Ray Cooney, continued to build on a season of witty comedy. When a London taxi driver with two families in different suburbs learns that his daughter from one family and his son from the other have met over the Internet, pandemonium results. Simone Gubar of the *Herald-Times* called the play "a raucous, in-your-face farce."

The Odd Couple completed the season of comedy and farce. Neil Simon's light-hearted classic presents two recently divorced childhood friends thrown together as roommates. Actors Charles Goad and **Rob Johansen**, MFA'95, were supported by a strong ensemble that included David Cole; **Jona-**

than Molitor, MFA'04; S.C. Stratigos; Phil Kasper; **Carmen Rae Meyers**, MFA'04, and Emily Lowder Wootten. *H-T* reporter Sabra Snyder recommended, "Go to this play if you want to laugh."

Guest artists, scholars enrich the IU theatre experience

From Broadway and Beijing to Los Angeles and many points between, a stellar cast of outstanding guest artists and scholars shared their talent and expertise with Department of Theatre and Drama students and faculty in 2003–04. Five alumni were among the group whose visits enriched the curricular and co-curricular experience. Most of the visits were made possible by the Lee and Deb Norvelle Visitors Fund, established by the Norvelles in 1977 to bring artists from the professional theatre to work with students both in and beyond the classroom.

Scenic artist Edward Haynes was Norvelle Visitor for spring semester

As Norvelle Visitor for spring '04, Edward Haynes taught courses in scenic design, served as interim head of scenic design, and designed the set for the world premiere production of Dennis J. Reardon's *Last Days of the High Flier*. Haynes has designed for productions all over the world, including *Going Up* for Broadway; *Grapes of Wrath*, *When We Dead Awaken*, and *Charlie Parker* for off-Broadway; *Cinderella* and *Eaters of Darkness* for the National Ballet; *Legenda* and *Pagota* for the Harkness Ballet in Spain; the National Shakespeare Company national tour; and for scores of operas and theaters in the United States and South Africa. Haynes has been a scenic artist for the Metropolitan Opera, the Bolshoi Opera U.S. Tour, and the Messmore and Damon Scenery Studio, and he has worked as art director for American feature films and a South African television series. He has been a designer's assistant for Jo Mielziner, Ming Cho Lee, Ben Edwards, and others. Haynes has also taught and designed for Harvard University, the University of Texas, the University of North Carolina at Greenville, several universities in South Africa, and — on a previous visit — Indiana University.

The Acting Company, John Lee Beatty, Ntozake Shange visit the department

Students and members of the public participated in the project that the National Endowment for the Arts touts as “the largest Shakespeare tour in U.S. history” when the department collaborated with

the Buskirk-Chumley Theatre to sponsor an Arts Week performance of *Richard III* by The Acting Company, the 2003 Tony Honoree for Excellence in Theatre. Part of the NEA and Sallie Mae Fund's Shakespeare in America initiative to tour professional Shakespeare productions to 100 communities, the February production featured alumnus **Michael Gotch**, EX'95, in the role of Buckingham. The following day, two of the company actors led students and faculty in a workshop on physical and vocal characterization of masked characters and conducted a discussion on careers in professional theatre.

Tony, Obie, and Los Angeles Drama Critics' Award-winning scenic designer



Marc Singer, EX'68, visited the Department of Theatre and Drama in 2003 to teach master classes in Shakespearean acting and to work with students.

John Lee Beatty, who visited in April, presented and discussed many of his exciting designs, including the then-current Broadway productions of *20th Century* and *Wonderful Town*, as well as those for the Broadway productions of *Chicago*, *Proof*, *Crimes of the Heart*, and *Fifth of July*, among others. Beatty also visited design classes to review and critique portfolios of graduate and advanced scenic-design students and conducted an informal lunchtime question-answer session with MFA scenic-design students.

Well-known playwright, poet, director, and performer Ntozake Shange conducted a session for students interested in playwriting, acting, and directing and also presented a poetry reading from her work during a March visit, which was co-sponsored by

the Office of Multicultural Affairs. Best known for her play *for colored girls who have considered suicide/when the rainbow is enuf*, Shange is the recipient of an Obie and the *Los Angeles Times* Book Prize for Poetry. She is an associate professor of women's studies at the University of Florida.

Beastmaster-cum-Petruchio focuses on Shakespeare

Before a weeklong Norvelle Artist's residency in November, most students probably knew **Marc Singer**, EX'68, best for his work in the title role of the television series *Beastmaster* or the hit sci-fi mini-series *V*, but they quickly learned why he is so highly regarded as a Shakespearean actor. Prior to

his arrival, students attended a screening of the video of the American Conservatory Theatre production of *The Taming of the Shrew*, for which Singer earned the Los Angeles Critics' Best Actor Award for his performance as Petruchio. During his intensive visit, Singer taught two master classes in Shakespearean acting, critiqued Shakespearean scenes for two directing classes, worked individually with students on Shakespearean monologues, and attended several rehearsals of *Romeo and Juliet*. “From Proust to Pavlov ... What a Professional Actor

Thinks” was the provocative title of the intriguing and inspiring talk that concluded his residency.

Don B. Wilmeth is 2004 Ralph L. Collins Lecturer

Distinguished American theatre historian Don B. Wilmeth visited the department in March as the 2004 Ralph L. Collins Memorial Lecturer. The author, editor, and co-editor, respectively, of the *Cambridge Guide to American Theatre*, *Cambridge History of American Theatre*, and *Cambridge Guide to Theatre*, Wilmeth is the former president of the American Society for Theatre Research, which has bestowed on him its Career Achievement Award. He is also the recipient of the prestigious Hewitt

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Guest artists

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Award, the Association for Theatre in Higher Education Distinguished Scholar Award, and a major teaching award from the American Theatre and Drama Society. The Asa Messer Professor Emeritus and immediate past chair of the Brown University Department of Speech, Theatre, and Drama, Wilmeth continues to act, direct, and write. His public lectures were "Prelude to a New Millennium: American Theatre, World War II to 2000" and "American Memory: The Variety Stage, 1870–1920." Dottie Collins, founder of the lecture series in memory and honor of her husband, former IU vice president and dean of the faculties Ralph L. Collins, was special guest for both lectures. During his visit, Wilmeth also lectured for several theatre history and literature classes.

From Broadway and off-Broadway to Bloomington

Patti Wilcox, named by the Society of Stage Directors and Choreographers as one of five "Up and Coming Broadway Choreographers," taught three strenuous days of master classes in dance for musical theatre, jazz dance, and stage combat in October. In addition to her Broadway work, Wilcox has choreographed productions in major cities around the world.

Esteemed Broadway and film milliner, draper, and tailor Hugh Hanson of New York's Carrelli Studio spent three busy days teaching costume students his millinery techniques and sharing with them a portfolio of designs he has built for the most prestigious costume designers on Broadway and in film.

Stage managers and actors benefited from the October visit of Rich Costabile, chair of the Stage Managers Association and stage manager for Hal Holbrook's *Mark Twain Tonight*. During his four-day residency, Costabile taught a master class for stage managers, conducted individual workshops with them, and led a session for actors on finding theatre work in New York. Freelance director and writer Andrew Frank spoke to directors, playwrights, and actors in April. He has directed at many off-Broadway and off-off-Broadway theaters and New York City Opera, in Tel Aviv, and at major regional theaters and opera companies. His writing credits include the critically acclaimed dance/theatre piece "Isadora ... No Apologies." Frank teaches directing in NYU's Dramatic Writing Program and is a founder

and the artistic director of Manhattan Theatre Source.

From Beijing and LA to Bloomington

"The Performing Art of Beijing Opera" was the intriguing topic of the February lecture-demonstration for the Introduction to Theatre class by Xiaolin Li, former actor with the Beijing opera who is now associate professor of Western literature and comparative literature at Zhejiang University, China.

A return visit by dynamic writer, composer, and musical theatre performer Steve Schalchlin highlighted several days in January when the department and Brown County Playhouse co-sponsored, with IU Health Center Health and Wellness, an encore public performance of Schalchlin's one-man show *Living in the Bonus Round*, which features excerpts from *The Last Session*, his inspiring and upbeat musical on living with AIDS. The play, which ran for 300 performances in New York, won the Los Angeles Drama Critics' Award for Best Musical and the national GLAAD Award in 1999. In presentations to the Musical Theatre Workshop and Introduction to Theatre classes, the versatile Schalchlin played the piano, sang, and shared his personal and professional experiences in writing, developing, and producing *The Last Session*.

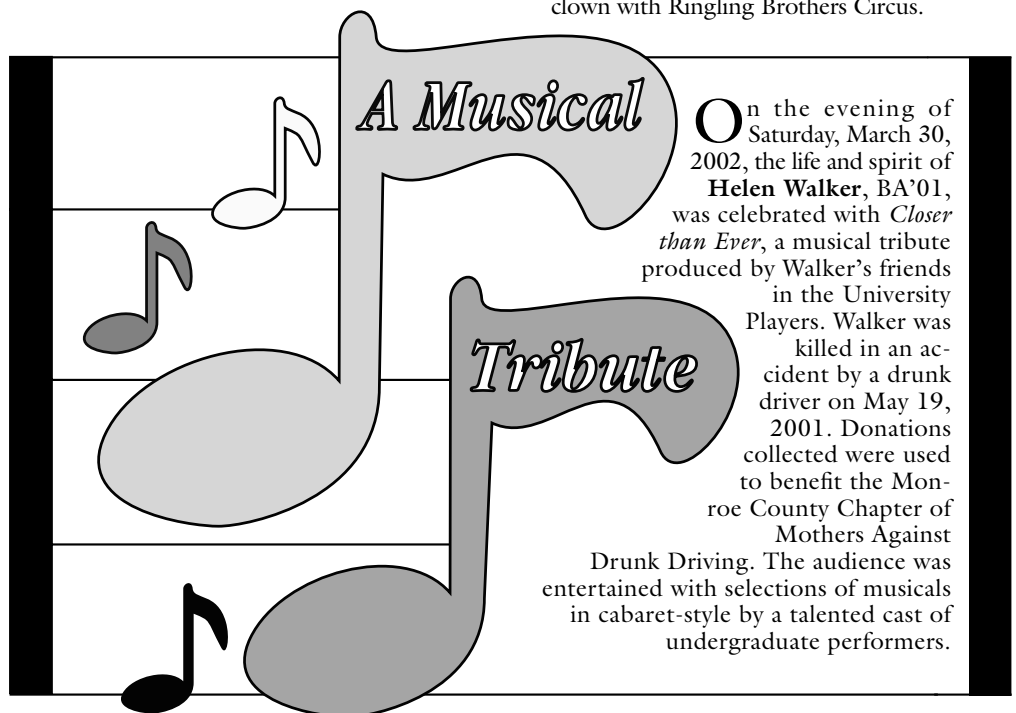
Bloomington's own Martha Jacobs was guest director for *Proof*. A departmental visiting lecturer in acting and directing, Jacobs is an Equity actor who has appeared in roles at the Café La MaMa and many other NYC theaters, at the Edinburgh Festival, Asolo Summer Theatre Festival, Rochester Shakespeare Theatre, Gloucester

Stage Company, Indiana Repertory Theatre, Phoenix Theatre, and Brown County Playhouse, among others. She has directed for the Phoenix and Edyvean Repertory theaters in Indianapolis and for Oasis Productions in Bloomington.

Departmental alumni return

Alumna **Lynne Perkins**, BA'83, was guest director for *The Laramie Project*. Perkins has directed for the Indiana Repertory Theatre, Phoenix Theatre, Beef & Boards Theatre, Human Race Theatre, and Indianapolis Children's Museum Lilly Theatre, as well as for Butler University, Earlham College, and the University of Indianapolis. She also directed the Brown County Playhouse productions of *Caught in the Net*, *The Good Doctor*, and *Love Letters*. An Equity actor, Perkins has appeared in Indiana Repertory Theatre productions including *Ah, Wilderness!*, *Othello*, *Macbeth*, and *Romeo and Juliet*. She teaches classes for Indiana Repertory Theatre, Butler University, and the University of Indianapolis.

Playwright and television screenwriter **Richard J. Allen**, MFA'84, discussed his writing career with the Introduction to Theatre class in November. Allen is assistant professor of playwriting at Texas Christian University. To end the academic year on a comic note, alumnus **Kevin M. Burke**, EX'90, conducted a hands-on comedy acting workshop focusing on comic timing, physical comedy (complete with a cream pie-in-the-face!), and improvisation. Burke is the star of the national tour of the one-man show *Defending the Caveman*, which played for two performances at the IU Auditorium in April. A headliner with the National Touring Comedy Club, Burke has been a clown with Ringling Brothers Circus.



A Musical Tribute

On the evening of Saturday, March 30, 2002, the life and spirit of **Helen Walker**, BA'01, was celebrated with *Closer than Ever*, a musical tribute produced by Walker's friends in the University Players. Walker was killed in an accident by a drunk driver on May 19, 2001. Donations collected were used to benefit the Monroe County Chapter of Mothers Against Drunk Driving. The audience was entertained with selections of musicals in cabaret-style by a talented cast of undergraduate performers.

Departmental awards presented in 2004

Applause (and more than a few “hoots and hollers”) was the order of the day at the 2004 Annual Theatre and Drama Banquet, when the department honored many of its outstanding students with scholarships and awards generously provided by you, our alumni and patrons. Interim chair Ronald Wainscott presided over the gala event held April 30 at the Bloomington Convention Center.

Junior **Tenaya Irene Hurst** received the Nota Scholl McGreevey Scholarship presented to “a returning undergraduate who has demonstrated exceptional talent and dedication to the theatre.” The tuition scholarship is donated by Distinguished Alumnus

John McGreevey, BA’37, DHL’86, Peabody and Emmy award-winning screenwriter, in honor of his wife **Nota Scholl McGreevey**, BA’37 (English), who acted in numerous IU productions and served as Professor Norvelle’s secretary. For the second year, **Michael Barbero Paolini** earned the Jack Featheringill Scholarship awarded to an outstanding junior or senior in recognition of academic and production excellence. The award is donated annually by alumnus **Jack Featheringill**, BS’53 (business), MA’70, who worked 15 years as a professional dancer and casting director in New York before launching a 30-year teaching career in the Department of Theatre at Portland State University.

Awards celebrate legacy of distinguished faculty

Eight awards celebrated the legacy of some of the Department of Theatre and Drama’s most eminent professors. Graduating MFA

lighting student **Laura Dowling** received the Gary W. Gaiser Award, which recognizes a student who “has been unusually innovative and self-motivated as an artist, technician, and/or scholar.” The award honors the memory of Gary W. Gaiser, who personified those qualities during the 36 years that he designed, directed, and taught in the department. The first David S. Hawes Scholarship was presented to junior **Eric Holmes** in memory of David S. Hawes, who taught, wrote, and directed children’s theatre and oral interpretation in the department for 25 years. For her outstanding work in theatre history, literature, and theory, PhD student **Eileen Curley**

received the Hubert C. Hefner Award, given in memory of the distinguished teacher and historian who taught in the department from 1955 to 1971.

Junior **Jessica Kreuger** received the William E. Kinzer Memorial Award, dedicated to the memory of Professor Kinzer, who taught and directed in the department, at Brown County Playhouse, and on the Showboat Majestic for 32 years. The Marion Bankert Michael Career Award, donated by Professor Emerita Marion Michael and Professor Emeritus R. Keith Michael and honoring a graduating MFA actor who demonstrates strong potential for success in the acting profession, was awarded to **Carmen Rae Meyers**.

Graduating MFA director **Noah Tuleja** earned the Richard L. Scammon Award, founded by Vera Scammon Broughton and given in memory and honor of “the high artistic standards

and sense of dedication that marked the career of Richard L. Scammon during his 33 years at Indiana.”

Graduating MFA actor **Jonathan Molitor** and freshman **Cody Girten** received Faculty Memorial Awards.

Scholarships honor alumni and friends

Theresa and Michael Walker traveled from Texas to be present for the awarding of their scholarship given in memory of their daughter, **Helen Sarah Walker**, to junior **Taylor James**, who demonstrates the expertise and passion for stage managing which characterized Helen’s undergraduate career. The Jason Stradtman Award, donated by Charlotte and Martin Stradtman in memory of their son, an aspiring playwright, was won by graduating MFA playwright **Jonathan Yukich**. Senior **Yuri Cataldo** garnered the Rosemary R. Schwaratzel Scholarship, donated by **Rosemary R. Schwarzel**, BA’39 (English), and senior **Zachary Frank** earned the Jay Mark Award, donated by Alvin Goldstein in memory of his friend.

(continued on page 11)

Our NSAL award-winning actors

Thirteen Department of Theatre and Drama students acted, sang, and danced their way to \$5,650 in acting and musical theatre awards in competitions sponsored by the National Society of Arts and Letters in 2004. The awards were presented April 18 at the Bloomington NSAL Chapter Showcase, which featured performances by the top winners in drama, musical theatre, vocal and instrumental music, ballet, and literature, and an exhibit of the winning visual artists’ work.

Vanessa Brenchley, first-year MFA actor, captured the first-place Chapter Career Award in Drama with her performance as Doll Tearsheet in an excerpt from *Henry IV, Part II*, and as Valerie in a monologue from *The Weir*.

Second-year MFA actor **Sam Wootten** performed monologues by Launcelot Gobbo from Shakespeare’s *Merchant of Venice* and Ben in Neil Labute’s *The Mercy Seat* to earn the second-place Lora Shiner Memorial Award, donated by Reva Shiner. Junior **Michael Mauloff** garnered the third-place Lenyth Brockett, Carol Moody, and Fran Snygg Memorial Award, donated by Marion Bankert Michael and R. Keith Michael; and undergraduate **Josh Gaboian** was selected as winner of the fourth-place Hrisomalos Merit Award, donated by Becky and Frank Hrisomalos.

Other drama winners were undergraduates **Alison Wonderland Bacich**, who won the Lazerwitz Merit Award, donated by Katherine and James Lazerwitz; **Alia Maria Tawil** who won the Ralph L. Collins Memorial Award sponsored by Dottie Collins and an anonymous donor; and **Tenaya Irene Hurst**, who won the Ilknur Ralston Merit Award, contributed by Ilknur Ralston.

Marilyn Norris, Department of Theatre and Drama administrative director, planned and chaired the acting

(continued on page 11)

The Theatre Circle supports department

Many alumni will fondly remember long and grueling days of technical rehearsals that were made bearable by delicious refreshments provided by the Theatre Circle. Others will recall the gala red banners that the Theatre Circle purchased for the University Theatre building or the informative play programs underwritten by the Theatre Circle.

For 25 years, the Theatre Circle has helped to provide the IU Department of Theatre and Drama and its faculty and students with that margin of excellence that has kept the department in the top echelon of the nation's theatre programs. In 2003–04, the department's support group provided \$57,300 — its largest budget ever — to support the department's mission and program.

Student needs are at the heart of all Theatre Circle projects, and last year the single largest budget item was more than \$16,000 for the direct support of students through five types of scholarships:

- Theatre Circle Outstanding Undergraduate Theatre Major Award;
- Tuition scholarships for Brown County Playhouse student cast and staff who are required to enroll in a minimum of one credit hour of Creative Work in Summer Theatre;
- Professional conference scholarships to defray travel expenses for graduate students who have been invited to present papers, exhibit designs, or serve on programs at international, national, or regional professional conferences;
- Two partial-tuition scholarships for high school students who attended the department's 2004 Midsummer Theatre Institute; and
- Partial-tuition scholarships to enable six outstanding graduate students to take the 2004 Summer IU Intensive Costume and Character course in London.

Second only to scholarships in the amount of funding was the group's \$11,000, which went to support the department's efforts to recruit the nation's best students. The Theatre Circle provided funds to pay for the department's cost of sending seven faculty members to the

University/Resident Theatre Association's combined auditions in New York and Chicago to recruit MFA students in the areas of acting, directing, playwriting, scenic design, costume design, and technology. The Theatre Circle also underwrote the department's national print media campaign to recruit graduate and undergraduate students.

As it has each year since its founding, the patron group again provided a substantial portion of the funding (\$5,000 last year) for the printing of the informative, entertaining programs for the season's eight productions, including large-print and Braille programs. The Theatre Circle also sponsored audio-description for the visually impaired for one performance of each production in the Ruth N.

Halls Theatre, the Wells-Metz Theatre, and the Brown County Playhouse.

The Theatre Circle contributed \$5,300 to purchase the new banners for the Lee Norvelle Theatre and Drama Center, \$1,330 to assist in funding the department's statewide radio advertising campaign,

and \$1,500 to sponsor an MFA graduate actor internship at the Indiana Repertory Theatre.

Some of the most popular projects among students were events co-sponsored by the Theatre Circle, including the September pizza party to welcome undergraduates, the picnic to welcome graduate students, and the Graduation Day brunch, honoring the department's graduates and their parents. The Theatre Circle also provided refreshments for each production's daylong technical rehearsal.

The Theatre Circle and the Department of Theatre and Drama again co-sponsored three important educa-

tional programs: the pre-show lecture series, the Dinners with Director and Designers, and the publication of *Theatre Circle Insights*, the newsletter mailed to members prior to each production, along with an advance copy of the production program.

In partnership with the Department of Continuing Studies, the Theatre Circle sponsored chartered excursions to productions at the Indiana Repertory Theatre and Actors Theatre of Louisville. Last spring, the Theatre Circle hosted a gala reception for playwright Dennis J. Reardon following the opening night performance of the world premiere of his *Last Days of the High Fliers*. Later in the semester, they sponsored the department's first-ever Season Announcement Event, which featured staged readings by Marion Bankert Michael and R. Keith Michael, as well as the announcement of the 2004–05 season.

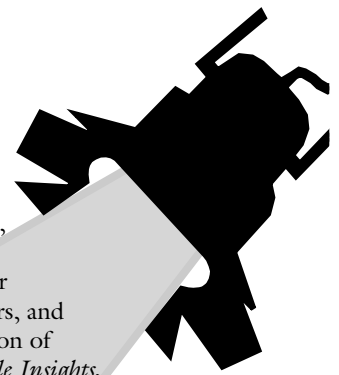
Officers for 2003–04 were Joan Olcott, president; Ann Burke, vice president; Victor Harnack, secretary; and Janet C. Stavropoulos, treasurer. Officers for 2004–05, announced at the 25th annual meeting and dinner, are Ann Burke, president; Janet C. Stavropoulos, vice president; Audrey Marker, secretary; and Bill Kroll, treasurer.

The Department of Theatre and Drama appreciates the projects that its invaluable patron group has provided to students and our program. We salute the Theatre Circle on the celebration of a quarter-century of unparalleled service and support.

A view of the Lee Norvelle Theatre and Drama Center from Jordan Avenue. Now, everyone knows where we are.



For 25 years, the Theatre Circle has helped to provide the IU Department of Theatre and Drama and its faculty and students with that margin of excellence that has kept the department in the top echelon of the nation's theatre programs.



Faculty news

The faculty of the Indiana University Department of Theatre and Drama are often hard at work teaching students and working on productions during the academic year. However, they also maintain active academic lives during the summer months. Highlights are listed below:

Bob Bovard worked for the Colorado Shakespeare Festival on productions of *Comedy of Errors*, *Romeo and Juliet*, and *Anthony and Cleopatra*, the latter directed by alumnus and Collins Lecturer Robert Benedetti, '66 (postgraduate work). Bovard served as production director, which is an expanded version of a production manager with more influence on the technical side.

Bruce Burgun received a summer teaching-writing grant from IU's Campus Writing Program to develop a journal-writing component for his acting classes. He was made a member of the IU Faculty Learning Community, where he implemented a confidential Referral Service for IU faculty and staff suffering from alcohol or substance abuse. Outside of IU, Burgun attended the American Theatre Critics Convention in San Francisco, where he was selected to participate in the Theatre Critics Mentoring Program. In a large project, he adapted Dashiell Hammett's *The Maltese Falcon* for the stage; that and his previous adaptations earned him membership in the Dramatist Guild of America.

Burgun had many committee responsibilities over the summer: He served on the Regional Theatre Tony Committee; he served on the committee determining the inductees to the Theatre Hall of Fame; and he was named to the Planning Committee for the ACTA convention of 2006 to be held at the Stratford and Shaw Festivals of Canada. He voted on the American Theatre Critics/Steinberg Citation for Outstanding Playwriting and attended private workshops led by the following theatre artists: Olympia Dukakis and Carey Perloff of the American Conservatory Theatre; Timothy Near, artistic director of the San Jose Playhouse; Chris Smith, artistic director of the Magic Theatre; Tony Taccone, artistic director of the Berkeley Repertory Theatre; and Jonathan Moscone, artistic director of the California Shakespeare Co. Burgun also worked as an arts reporter for the *Bloomington Herald-Times*.

Howard Jensen spent the summer preparing for his production of *The Cherry*

Orchard, participating in preliminary meetings with designers. He also prepared a production script of Christopher Marlowe's *Doctor Faustus*, which he will direct at the 2005 Utah Shakespearean Festival.

Dale McFadden was the producer for the Brown County Playhouse's 2004 season, where he also directed *Steel Magnolias*.

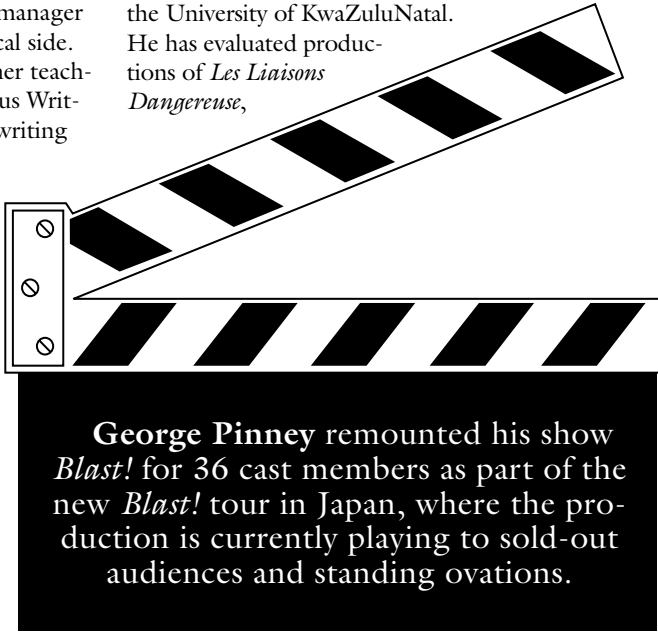
Murray McGibbon directed *The Foreigner* at the Brown County Playhouse. Afterwards, he traveled to Durban, South Africa, where he is spending his sabbatical. He has been an external examiner at the Durban Institute of Technology as well as the University of KwaZuluNatal. He has evaluated productions of *Les Liaisons Dangereuse*,

her children, Massimo and Liam.

Dennis J. Reardon spent the first half of the summer completing a rewrite of *Last Days of the High Flier*, which received its world premiere in February in the Ruth N. Halls Theatre under Dale McFadden's direction. The revised version will be published by Broadway Play Publishing within the next few months.

Rakesh Solomon published "From Orientalist to Postcolonial Representations: A Critique of Indian Theatre Historiography from 1827 to the Present" in the current issue of *Theatre Research International*, the journal of the International Federation for Theatre Research. Solomon also presented a paper, "Stylized Drama and the Actors Studio: Edward Albee, Alan Schneider, and Lee Strasberg," at the Second International Conference on American Theatre and Drama in Malaga, Spain. He read a paper, "From Orientalist to Postcolonialist Constructions of Indian Theatre: A Historiographic Critique," at a plenary session of the annual conference of the American Society for Theatre Research in Durham, N.C., and presented, "'The Popular Theatre Has No History: Orientalist Historiography Encounters Indian Theatre,'" for the India Studies Faculty Seminar at IU Bloomington. In recent months, Solomon has served as a consultant on British-Asian Theatre for the Arts and Humanities Research Board, United Kingdom; as an evaluator for *Theatre Research International*; and as the chair of the Nominating Committee of the American Society for Theatre Research.

Ron Wainscott collaborated with Kathy Fletcher on an anthology of plays for Allyn and Bacon, which is due to be published in 2005. The anthology will be a companion text to their recently published text, *Theatre: Collaborative Acts*. Wainscott also revised and updated two articles for the new *Microsoft Encarta Encyclopedia*: "American Literature: Drama" and "American Musical Theatre," which is due to be published next year. He wrote a book chapter, "When Actors Were Still Players," that is due to be published in *Art, Glitter, and Glitz: Mainstream Playwrights and Popular Theatre in 1920s America*. He also presented a paper, "MFA Programs Co-Existing with PhD Programs," at the conference of the National Association for Schools of Theatre at Chicago in March 2004.



George Pinney remounted his show *Blast!* for 36 cast members as part of the new *Blast!* tour in Japan, where the production is currently playing to sold-out audiences and standing ovations.

Hello and Goodbye, and *Gaynor Rising*. He is critiquing productions at the annual Hilton College Festival in September and working hard to complete his book about new post-apartheid South African drama.

George Pinney remounted his show *Blast!* for 36 cast members as part of the new *Blast!* tour in Japan, where the production is currently playing to sold-out audiences and standing ovations.

Linda Pisano taught a course on 18th- and 19th-century costume in London to IU students in a study abroad program in London. Pisano also submitted her designs for the IU production of *Sweeney Todd* and IRT's *Romeo and Juliet* to the World Stage Design Exhibition for digital publication and for an exhibition in Toronto in 2005. She taught T230 second session, designed costumes for *Caught in the Net* at the Brown County Playhouse, began designs on *Uncle Vanya* for the Contemporary American Theatre Company (Columbus, Ohio), and served as a full-time mom to

NSAL awards

(continued from page 8)

competition held Feb. 8 in the Wells-Metz Theatre. Judges were R. Keith Michael, retired chair and professor emeritus of the IU Department of Theatre and Drama; Victor Harnack, retired chair and professor emeritus of the University of Illinois–Chicago Performing Arts Department; and Mary Carol Johnson Reardon, AEA, SAG, and AFTRA actor of stage, film, and television.

Senior **Colin Donnell** won the first-place Mrs. Granville Wells Award in the Musical Theatre Competition with his acting, singing, and dancing as multiple characters from *She Loves Me*, *Hello Dolly*, and *Doonesbury*. He represented the chapter at NSAL's first National Competition in Musical Theatre, which was held in Champaign, Ill., in May. Professor and head of acting **George Pinney** chaired the local and national competitions.

With performances from *The Most Happy Fella* and *The Last Five Years*, senior **Abigail Mueller** was named winner of the second-place Gayle and William Cook Award, given by the Cooks in honor of **George Pinney**, and first-year MFA actor and first-place drama winner **Vanessa Brechley** was a double winner, taking the third-place Scott Burgess Jones Tribute Award, given by an anonymous donor.

Senior **Zachary Frank** was selected winner of the Albright and Caldwell Merit Award, donated by Ruth and David Albright and Helen Caldwell. Other winners — all undergraduates — were **Maria Campos**, who won the Marjorie K. Borkenstein Memorial Award and Jacobs Merit Award, donated by the Borkenstein Endowment



College of Arts and Sciences Development Officer David Elties, from left, State Rep. Matt Pierce, and Dean of the College of Arts and Sciences Kumble R. Subbaswamy chat during a reception following the 2004 celebration of the naming of the Lee Norvelle Theatre and Drama Center. The highlight of the celebration was the sharing of memories of "Prof" by alumni **Dorothy Webb**, PhD'70; **Jack Featheringill**, MA'70; **Nota Scholl McGreevey**, BA'37 (read by Marion Bankhert Michael); **John McGreevey**, BA'37, DHL'86 (presented by R. Keith Michael); interim Chair **Ronald Wainscott**, PhD'84; and by Professor Emeritus and former Chair R. Keith Michael and Director of Theatre Dale McFadden.

and Martha Jacobs; **Alexander Meisner**, who won the Bachman Merit Award, contributed by Peggy Bachman; and **Galia Arad**, who won the Call Merit Award, donated by Anne Call.

Judges for the local musical theatre competition held in the Wells-Metz Theatre in January were **Jim Moore**, Tony-nominated and Emmy-winning choreographer of *BLAST!*; **Ty Johnson**, executive producer of the Indianapolis Symphony Orchestra Pops Series; and **John Pickett**, executive producer of the Indianapolis Opera.

Assistant Professor of Theatre **Murray**

McGibbon emceed, and theatre majors **Jillian Marler** and **Nathan Shewell** stage-managed the April 18 showcase presented at the John Waldron Art Center in Bloomington. Visiting Lecturer **Mary Carol Reardon** was assistant chair of the event, which was directed by **David Albright**, Theatre Circle board member and NSAL vice president.

Awards

(continued from page 8)

Senior **Rachel Simpson** received the Ruth N. Halls Scholarship, funded by an endowment from Ruth N. Halls, BA'19 (Latin), whose estate provided the major gift for the Ruth N. Halls Theatre. Recipients of Theatre Merit Awards were senior **Christina Pumariega**, junior **Garlia Jones**, and freshman **Nicholas Arapoglou**.

Previous awards announced

Wainscott recognized students who had received major awards earlier in the year: senior **Eric Jacob Price** as Theatre Circle Outstanding Undergraduate and junior **Colin Donnell** as recipient of the first Charles Aidman (Spoon River) Scholarship presented by Betty Aidman in memory of her husband, alumnus Charles "Chuck" Aidman, BA'48, who enjoyed a long and distinguished career on the stage and in

film and television. Wainscott recognized National Society of Arts and Letters Musical Theatre and Drama award winners (see article p.8) and congratulated the department's Phi Beta Kappa initiates: **Sara Bancroft**, **Sara Dobbs**, **Tenaya Hurst**, **Kacie Leblong**, **Lauren McCarthy**, and **Sara Rebrovic**.

The host himself was surprised to be the recipient of the first (and last) Ronald Wainscott Interim Chair Award, presented on behalf of faculty, staff, and students by director of theatre Dale McFadden in grateful appreciation of Wainscott's two years of dedicated service as interim chair of the Department of Theatre and Drama.

Following the announcement of the newly elected 2004–05 Student Advisory Board and University Players officers, the Student Advisory Board entertained the group with skits lampooning and celebrating the 2003–04 production and academic season.

This newsletter is published by the Indiana University Alumni Association, in cooperation with the Department of Theatre & Drama and the College of Arts and Sciences Alumni Association, to encourage alumni interest in and support for Indiana University. For activities and membership information, call (800) 824-3044 or send e-mail to ualumni@indiana.edu.

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Professor David Hawes: A tribute by Bob Hammel

Professor Emeritus David S. Hawes died at the age of 91 on April 7, 2002. For 25 years — beginning in 1955 — he served on our faculty, taught courses in speech and theatre, developed a program in children's theatre, and directed University Theatre and T300 productions. He retired in 1980. Hawes was an enthusiastic and supportive teacher who recognized that theatre for young people could make an important impact on children's lives and "grow" future theatre audiences.

*While at IU, Hawes researched American humorists, upon which he based a series of one-man performances and readings. He became closely associated with the work of Brown County humorist Kin Hubbard, developing and starring in a series of scripts and shows featuring Hubbard's Abe Martin. In 1984, the IU Press published his *The Best of Kin Hubbard*.*

Bob Hammel, for many years the sports editor of the Herald-Times and now the managing editor of the Sunday Hoosier Times, recognized Hawes's passing in the following editorial, which he based on the relationship that was created through Hawes's perfor-

mances and books. The essay is a tribute to David S. Hawes as an author and actor, and we reprint it with Hammel's kind permission.

I read the obituaries one day this week and felt the loss of a friend — whom I had never met.

That's twice now, which is a pretty high number for a fellow who, by such traditional standards as birth certificates and Social Security numbers, never existed.

Abe Martin, the rustic purveyor of Hoosier values and views and Brown County's delegate to a world traveling much too fast and thinking far too seldom, died first when Franklin McKinney "Kin" Hubbard, the creator of the cartoon character for the *Indianapolis News*, died Dec. 26, 1930.

David Hawes was born in Maine. He spent his early life out East and his early-adult years out West. It was after he came to the Indiana University Department of Theatre and Drama in the mid-1950s that he took on a second identification as Abe Martin personified.

He became to Abe, regionally, what Hal

Holbrook for years has been to Mark Twain.

He took Abe onto the stage, in costume and in character for talks, one-man shows, and lecture-demonstrations. What it amounted to was a revival of Abe Martin, of new generations at a time when his colorful wisdom might have been forgotten.

There has been a line from Abe Martin on page A2 of every issue of the Sunday *Hoosier Times* that has been published. Many of those lines came from the David Hawes book, *The Best of Abe Martin*, published in 1984.

David S. Hawes was 91 when he died at Bloomington Hospital. There's a scholarship award fund in his name at the IU Foundation. And there's an awareness of Abe Martin that he left for all of us. The first Abe Martin-ism that he ran in his book, and the first the *Hoosier Times* ran in its series, also ranks first among all for me: *When a feller says, "It hain't th'money, but the principle o'th' thing," it's the money.*

That's Abe Martin. And that, for half his life, was David S. Hawes.

— Bob Hammel

Professor Albert Wertheim: Inspired teacher and friend

Albert Wertheim, professor of English, theatre and drama, and comparative literature, died at his home on April 16, 2003, having fought valiantly for six years the cancer that took his life.

He was 62 years old. Wertheim received his PhD in English and American literature from Yale in 1965, taught at Princeton for four years, and joined the IU faculty in 1969. He taught courses in Shakespeare, 17th-century drama, and modern British and American drama, as well as the literature and drama of South Africa, New Zealand, and Australia. He was an outstanding teacher and received seven teaching awards at IU, including the Herman Fredric Lieber Award, the most distinguished teaching honor the university bestows.

Wertheim served on the executive boards of the American Society of Theatre Research, the Theatre Circle, and the Phoenix Theatre in Indianapolis and as national president of the Eugene O'Neill Society. He received several awards from the National Endowment for the Humanities and the German Marshall Fund, as well as fellowships from the German Exchange Service, the Folger Shakespeare Library, and the Newberry Library.

He was an inspired and enthusiastic speaker. He often led theatre excursions to Indianapolis and Louisville for the School of Continuing Studies and the Theatre Circle. He was a frequent lecturer in the depart-

ment's series of pre-show talks. One of his last appearances, in fact, was in November 2002, when he explored Pinero's *Trelawny of the Wells* with an appreciative — and capacity — audience at our pre-show lecture.

Wertheim authored numerous articles and books on drama; he took pleasure in researching, reading, thinking, and writing. And he never stopped. After being diagnosed with his illness and beginning a vigorous treatment, he decided, recalls his colleague and friend Stephen Watt, "that writing might serve him best as a therapy, and he set out on an amazing course that produced two fine books: *The Dramatic Art of Athol Fugard: From South Africa to*

the World (IU Press, 2001) and ... *Staging the War: American Drama and World War II*," the first comprehensive study of American drama during the second World War (IU Press, 2004).

In the spring of 2004, the Department of English, Department of Theatre and Drama, Department of Comparative Literature, and the School of Continuing Studies hosted a memorial for Albert Wertheim in the Ruth N. Halls Theatre. Once again, Wertheim filled the house with friends, colleagues, and family — from the community, the nation, and around the world — who warmly remembered his presence and mourned his absence in their lives.

In memoriam

Katherine "Katy" Bigge Kestner, BA'60, MA'68, of Carmel, Ind., died on April 26, 2004. She had taught high school speech and debate for 34 years in Carmel.

Elizabeth Leona Kulze Easley, MAT'69, died on Dec. 20, 2001. She lived in Bloomington.

John Eldon Jenkins-Lee, MA'66, died on Jan. 3, 2001. He lived in Solona Beach, Calif.

Marilyn A. Fowler Kruggel, BA'65, died on April 2, 2002. She lived in Kokomo, Ind.

Louise Curtis Williams, MA'76, PhD'82, died on Nov. 15, 1995. She lived in McKinleyville, Calif.

Cathryn Ellen Pisarski, BA'78, of Houston, died Feb. 26, 2001.

Bill Harbin, BA'58, MA'63, PhD'71, died in a London Hospital in June 2004. He taught at LSU and, together with Gresdna Doty, PhD'67, did foundation publication work on the Royal Court Theatre of George Devine and his followers.

George Sullivan, MA'92, died in March 2002. He was working for the IUB Department of Theatre and Drama as director of audience development at the time of his death. On March 26, 2002, a memorial service was held at St. Paul's Catholic Center.

Alumni notebook

1970s

Harold S. Guskin, MA'70, has written a book on acting called *How to Stop Acting*, with an introduction by **Kevin Kline**, BA'70, published by Methuen in May 2004.

Cynthia Meryl, BA'72, serves as the artistic and stage director of the non-profit Westfield Young Artists' Cooperative Theatre. The WYACT summer youth-theatre program enables aspiring, young talent (ages 10 to 21-plus) of diverse socioeconomic and cultural backgrounds to develop and perform full-scale productions in a professional environment. It is a high-quality opportunity that is also free of charge for participants. Recent productions include *Once on this Island*, *Brigadoon*, and *South Pacific*.

David Stine, BA'78, co-directed the one-man off-Broadway revue *Miss Gulch Returns* for the third year running at Indianapolis's Theatre on the Square. The quirky piece has received rave reviews.

1980s

David Alan Anderson, EX'83, was seen in the Brown County Playhouse summer 2003 production of *The Good Doctor*. He appeared in *He Held Me Grand* and *Blues for an Alabama Sky* at the Indiana Repertory Theatre, as well as in August Wilson's *Seven Guitars* at Penumbra Theatre.

Anna Filippo, MA'89, is in her second year as assistant professor of Shorter College in Rome, Ga. She serves as a respondent for the southeast region of the Kennedy Center American College Theatre Festival and chair of the Publications Committee for the Southeastern Theatre Conference. Since receiving her PhD from the University of Georgia in 1988, she has directed and taught at Austin Peay State University, Augusta State University, and the University of South Carolina–Aiken. She shot an independent film, *Renaissance*, in Cleveland, and guest directed *The Robber Bridegroom* at Berry College.

Kathy Fletcher, PhD'86, and **Ronald Wainscott**, PhD'84, are co-authors of the

recently published *Theatre: Collaborative Acts* published by Allyn & Bacon (see "Faculty News" on page 10).

Paul Gilmartin, BA'85, returned to Bloomington to give a stand-up comedy routine at Bear's Place. Since graduation, he has worked on the stand-up comedy circuit, as well as serving as the co-host of TBS's *Dinner and a Movie*.



Leslie Brott, left, as Katherina and **Michael Connolly**, PhD'99, as Petruchio in the Utah Shakespeare Festival's 2004 production of *The Taming of the Shrew*.

Janna C. Kimmel, BA'88, now works with Accessible Threads, a textile and fashion design company in Evanston, Ill. A recent work includes creating interactive versions of famous Chagall paintings to encourage children to experientially explore art for themselves.

Douglas Long, MA'89, MFA'95, who teaches full time at DePaul University, directed his adaptation of Edith Wharton's short story *Roman Fever* for the Bailiwick Theatre's Directors Festival. The cast included alumni **Denise Blank**, MFA'95; **Kirsten D'Aurelio**, BA'88; and **Christopher Mathews**, BA'96.

Constance Macy, BA'89, was seen as Roxane in the Indianapolis Repertory Theatre production of *Cyrano*. She is also a founding member of the Shadow Ape Theatre Company, a collaborative ensemble in Indianapolis.

Jane Page, MFA'80, directed a production of *Brighton Beach Memoirs* at the Alabama Shakespeare Festival. Based in the Rocky Mountain region, she has directed more than 70 productions there, including several regional premieres. Page is also a

survivor of breast cancer, which she announces as her biggest success to date.

Jim Reilly, MFA'87, appeared in a rare revival of Menander's *The Grouch*, as Bottom in *A Midwinter Night's Dream* in December 2002, and played the title role in Molière's *That Scoundrel Scapin* during the summer of 2003 at the New Jersey Shakespeare Festival, all to critical acclaim.

One reviewer described him as "the state's best comic actor."

Lynne (Perkins)

Socey, BA'83, portrayed Aunt Lily in *Ab, Wilderness!* at Indiana Repertory Theatre and was seen in the IRT's annual production of *A Christmas Carol*. She directed *Arsenic and Old Lace* for the Beef and Boards Dinner Theatre, *The Good Person of Setzuan* for the Butler University Theatre Department, and *The Good Doctor* for Brown County Playhouse. She has also directed productions of *Jack and the Beanstalk*, *The Snow Queen and the Goblin*, *The Ugly Duckling*, and *Pinocchio* for the Lilly

Theatre at the Indianapolis Children's Museum. The recipient of a Lilly Endowment Creative Renewal Grant, she also directs and teaches for Indiana Repertory Theatre's Summer Youth Acting Conservatory. Ever busy, Socey directed the IU production of *The Laramie Project* and the Brown County Playhouse production of *Caught in the Net* this past year.

Thor Steingraber, BA 88, is a resident at the Lyric Opera of Chicago, where he has been associated with almost 20 productions since 1995. Last year he received critical acclaim for his direction of *La Traviata*. Steingraber also began his work last year as associate director for Wagner's *Ring Cycle*, an undertaking that continues through spring of 2005. He has a decade-long association with the Los Angeles Opera, where he received rave reviews for his "brilliantly conceived staging" of *I Capuleti e i Montecchi* and *La Cenerentola*, both of which have received successful revivals in companies including New York City Opera, Minnesota Opera, Pittsburgh Opera, and the Hong Kong Arts Festival. Steingraber has

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Alumni notebook

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also staged revivals of *Le Nozze di Figaro* and *Nabucco* for Los Angeles Opera. His new production of *Lucia di Lammermoor* opened the 2001 season of Santa Fe Opera, where he had previously directed *Le Nozze di Figaro*. In 2001, his new production of *Don Giovanni* was performed at the New York City Opera, Pittsburgh Opera, and Opera Pacific. In June 2003, Steingraber collaborated with playwright Tony Kushner and illustrator/designer Maurice Sendak in creating a double bill of *Comedy on the Bridge* and *Brundibar* for Chicago Opera Theatre. Other recent productions include *Jenufa*, *Fidelio*, and *Madam Butterfly* for Utah Opera and *Electra* for Pittsburgh Opera. In summer 2003, Steingraber returned to his alma mater to stage direct *Die Fledermaus* for the IU Opera and to visit friends in the theatre department.

1990s

Gregg Arst, BA'97, returned to IU as the assistant company manager for the Broadway national tour of *Fiddler on the Roof* that played the Indiana University Auditorium in March 2002.

Michael Connolly, PhD'99, now at Southern Methodist University, recently performed Petruchio in *The Taming of the Shrew* at the Utah Shakespearean Festival.

Andrew Crocker, BA'98, is the director of corporate and foundation relations for the Actors Theatre of Louisville.

Brandon Cutrell, EX'98, will be appearing in his new show *I'm Not Waiting* in March at the Duplex Cabaret Theatre in New York City.

Rebecca Eaton, MFA'98, appeared as Frankie in Terrence McNally's *Frankie and Johnny in the Clair de Lune*, produced by Creative Asylum at the Tanze Performing Arts Center in Fairfield, Ohio.

Laura Edmondson, BA'92, assistant professor of theatre at Florida State University, was the conference planner for the 2001 Fall Conference of American Theatre in Higher Education. She also chaired the Women in Theatre panel for the 2002 ATHE Convention in San Diego.

Morgan Hallett, BA'96, performed the role of Ophelia in the Denver Theatre Center Company production

of *Hamlet*. The company is associated with the National Theatre Conservatory, where Morgan studied after leaving IU.

Robert Johansen, MFA'95, received accolades for his performance as Aaron in *The Action Against Sol Schumann* in both the world premiere production at Victory Gardens Theatre in Chicago and the subsequent Phoenix Theatre production in Indianapolis. Johansen's roles at the Indianapolis Repertory Theatre include the title role in a new adaptation of *Cyrano de Bergerac*, the Man in *The Turn of the Screw*, Banquo in *Macbeth*, Touchstone in *As You Like It*, Cassius in *Julius Caesar*, Oberon in *A Midsummer Night's Dream*, and Bob Cratchit in *A Christmas Carol*. He is also a member of the Shadow Ape Theatre Company in Indianapolis, appeared in last summer's production of *Camelot* at the Geva Theatre Center in New York, and teaches at the IRT Summer Youth Conservatory. Johansen is teaching directing and acting as a visiting lecturer at IU this semester and appeared as Oscar in the Brown County Playhouse fall production of *The Odd Couple*.

John Edward Kinzer, BA'91, directed the world premiere of *The Pig's Picnic*, written by **Joy Chaitin**, MA'80, **Sarah Stevens-Estabrook**, BME'76, PhD (IST)'86, and **Catherine Marchese** and **Emile Naoumoff** (School of Music faculty), at

the Monroe County Public Library. The play was a semi-finalist in the Waldo M. and Grace Bonderman IUPUI/IRT National Youth Playwright Symposium and has been accepted by Dramatic Publishing. Kinzer has also joined the staff of the Department of Theatre and Drama as the director of audience development.

Amy Lehman, PhD'96, joined the faculty of Towson State University in Maryland in fall of 2004 as a visiting professor. Previously, she taught at State University of New York at Albany.

Benjamin Livingston, MFA'90, continues his onstage work on the West Coast and makes frequent television appearances, including episodes of *Frasier*, *ER*, *Law and Order*, and others.

Sunil Malhorta, BA'98, has enjoyed praise for his work in the ethnic cinematic hits *American Desi* and *Where's the Party Yaar?* This spring Malhorta worked alongside Parminder Nagra on NBC's *ER*, and he was named one of the country's seven sexiest South Asian men by *Bibi*, a South Asian fashion and culture magazine.

Joel Markus, BA'96, is now the production manager at the Geva Theatre Center in Rochester, N.Y.

Daniel Narducci, BM'90 (music), and his wife, **Heather Hertling**, BM'90 (music), both members of the department's

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Alumnus Sheldon Cooper sponsors theatre trips

Since November 2001, **Sheldon Cooper**, BA'48, has made weekends to see professional theatre in Chicago possible for our students, while also providing hotel rooms and dinners at restaurants and his home. Along with his wife, Mary, Cooper has generously provided the means to both entertain and inspire our students, who have seen productions at Steppenwolf, the Court Theatre, and the Chicago production of *The Producers*. Students have also attended the Stratford Festival and the Humana Festival at Actors Theatre of Louisville with Cooper's support. After studying here with

Gary Gaiser and other professors, Cooper worked in the early days of television in New York; he later moved to Chicago, where he became a producer and vice president of WGN television. This generosity and support of Sheldon Cooper is much appreciated by all!



Sheldon Cooper, BA'48, left, and Hubbell Carothers, BA'02, during one of the Chicago trips Cooper sponsored.

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original Broadway Cabaret company, presented a vocal program of operatic and musical theatre with the Wallingford Orchestra, Connecticut, in October. Narducci, whose compact disc *Timeless Broadway* is doing well, is preparing the role of Captain Hook in Leonard Bernstein's version of *Peter Pan* for a Koch International recording to be released in spring 2005.

He will appear in *Sweeney Todd* with the Cleveland Opera this fall and as Escamillo in *Carmen* with the Fairbanks Opera Company in Alaska this spring. He also has upcoming concerts with the orchestras of Toronto, Cincinnati, and Detroit under the baton of Erich Kunzel. Last year, Narducci was a featured performer on the PBS special "A Century of Broadway" with Frederica von Stade and the Naples Philharmonic Orchestra. He previously played Sir

Launcelot to Robert Goulet's *King Arthur* in the national touring company production of *Camelot*. Hertling, who frequently appears in concert with Narducci, is the voice teacher at the Westover School for Girls in Middlebury, Conn., and teaches private lessons at the vocal studio in her home. Narducci and Hertling report that they are enjoying parenthood with their 3-year-old son, Nicolas.

Tobin Neis, MFA'95, is the operations manager for the Chicago branch of Barbizon Lighting Inc. Neis has been involved with several lighting projects throughout the Chicago area, including the *Ebert and Roeper* show and various exhibits at the Chicago Field Museum and the Goodman Theatre.

Greg Owens, MFA'93, was nominated for a Jeff Citation for the Chicago production of his play, *The Life and Times of Tulsa Lovechild, a Road Trip*. The production received a total of seven nominations, including one for Best Actor in a Supporting Role for **Tim Curtis**, MFA'91. Owens directed his play at the Warehouse Theatre in Greenville, S.C. It was also produced at the Stella Adler Theatre in Los Angeles. The play was published last spring by Broadway Play Publishing. Owens has received enthu-

siastic reviews for his performance in Arthur Miller's *The Price* at Montana Shakespeare in the Parks. In even more exciting news, Owens and his wife, **Lila Michael**, MFA'94, have been celebrating their new life with their daughter, Lorelei Pearl.

N.J. Stanley, PhD'90, is teaching at Lycoming College and recently presented papers on Neil LaBute at the Second International Conference on American Theatre: The Plays and Players in Malaga, Spain, and



The San Francisco Bay Area 2001 IU Theatre Reunion included the cast of the 1963 Brown County Playhouse production and University Theatre production of Noel Coward's *Hay Fever*: John Auer, from left, Joel Hermann, Julie Juengel Auer, director Tim Weinfeld, and Dale Hennon.

at the Comparative Drama Conference in Columbus, Ohio.

David VanMatre, MFA'99, was a semi-finalist in the Chesterfield Writers competition at Paramount Studios for his screenplay *A Life in the Movies*. VanMatre also directed his commissioned play, *Owl, Fish, Gull, Wish* for Dale Chihuli's Museum of Glass. Additionally, he was accepted into the Djerassi Artist Residency outside San Francisco, where he worked on a new play and did some hiking. While teaching high school, VanMatre has also been pursuing opportunities to have his works performed.

2000s

Ann Aurbach, BA'03, is working as the production management intern at the Los Angeles Opera for 2004-05.

Amanda K. Bailey, MFA'03, has been hired at Ball State University and in August gave birth to a daughter, Samantha.

Sadie Bancroft, BA'03, is working as an Equity stage manager in New York City and has recently been hired as the production assistant on *Dirty Tricks*, starring Judith Ivey, at the Public Theatre.

Coryell Barlow, MFA'03, appeared as

Ruby Keeler in *Broadway Man* at Stage 2004: A Festival of New Musicals, which took place in Chicago.

DeAnna M. Toten Beard, PhD'01, accepted a tenure-track position at Baylor University as a professor of theatre, history, and dramaturgy.

Marcia Berry, MA'00, is in New York doing research for her dissertation, *August Wilson: Reinventing the Hero*. To pay the rent she works as a transcriptionist at New York Presbyterian Hospital. She urges everyone to watch the new UPN television series *Kevin Hill* starring her son, Tye Diggs, in the title role.

Dennis Black, MFA'01, in his first year as assistant professor of theatre at the University of North Carolina-Charlotte, directed a fall production of O'Neill's *Beyond the Horizon*, which received excellent reviews.

Heath Calvert, BA'03, has been cast in *Good*

Vibrations, a new musical about the Beach Boys that opens on Broadway on Jan. 13, 2005.

Yuri Cataldo, BA'04, is doing a costume design internship at Juilliard.

Carol Enoch, BA'02, starred in the world premiere of *New World Rhapsody* at the Bloomington Playwrights Project.

Kelly Ann Ford, MFA'02, after a brief stint in Indianapolis, where she appeared in *A Christmas Carol*, moved to Los Angeles, where she was seen in *Love's Labours Lost* with A Noise Within Theatre Company, understudied at the Colony Theatre in their production of *The Laramie Project*, and is now a member of the West Coast Ensemble, for which she played the role of the Rose of Sharon in *The Grapes of Wrath*.

Erin Gorman, BA'03, is the assistant stage manager for the Indianapolis Opera.

Casey Gray, BA'02, is the assistant company manager on tour with *Sesame Street Live — Elmo's Coloring Book*.

Eliza Hittman, BA'01, served as assistant director for the SoHo Rep production of *[sic] [sic]*, the first production mounted after Sept. 11, 2001, by the SoHo Rep, located just a dozen blocks from ground zero.

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Rebecca Jarrell, MFA'03, is working as a freelance stylist in New York City.

Staci Kern, MFA'04, is working in costume crafts at the Washington (D.C.) Opera.

Leigh London, BA'00, works in the drama development department of CBS. In addition to developing new series for the network, London is involved with such shows as *The Guardian*, *CSI*, and *The District*.

Megan McKinney, MFA'00, is the marketing manager for the Indiana Repertory Theatre and has appeared on the IRT stage in *State of the Union*, *A Christmas Carol*, and in a stage adaptation of *The Red Badge of Courage* designed for schoolchildren.

Arian Moayed, BA'02, and **Tom Ridgely**, BA'02, appeared in their original, full-length play *Lost in Yemen: or The Bizarre Bazaar* in New York City, attracting the attention of the Rude Mechanicals Theatre Company and the New York Fringe Festival. This experience led them to found their own theatre company, Waterwell Productions, under which they produced a cabaret version of *Fuente Ovejuna*.

After spending two years in the Netherlands as a member of the American improvisation group Boom Chicago, **Nicole Parker**, BA'00, returned to the United States and helped start the theatre company Waterwell Productions. As she was planning to spend the summer in Cleveland with the Second City comedy troupe, Parker received an offer from Fox Television's *MADtv* to become a featured cast member.

Wolf Sherrill, MFA'00, has been seen on the Indiana Repertory Theatre stage in *Julius Caesar*, *A Christmas Carol*, and *The Taming of the Shrew*. He was also seen at the Brown County Playhouse in 2002 in *Murder Among Friends*.

Catherine M. Smith, BA'01, appeared in the Indiana Repertory Theatre production of *He Held Me Grand*.

Trinity Williams, MFA'02, is now an associate professor of theatre design at Southwestern College in Winfield, Kan.

Geoff Wilson, MFA'02, was seen as Demetrius in *A Midwinter Night's Dream*, adapted from Shakespeare, at the New Jersey Shakespeare Festival.

Molly Wright, BA'03, appeared in the Indiana Repertory Theatre production of *He Held Me Grand*.

Jonathan Yukich, MFA'04, won the Kennedy Center's 2003 Paula Vogel Award in Playwriting for his play *Edible Shoes*, which also won the Wichita State University National Playwriting Contest. His play *The Alien from Cincinnati* was presented by the Department of Theatre and Drama as part of its 2003-04 season.

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