



STAGES

College of Arts & Sciences Alumni Association · Winter 2008-09

IU Department of Theatre and Drama

Lee Norvelle Theatre and Drama Center

Membership matters. This publication is paid for in part by dues-paying members of the Indiana University Alumni Association.

Building the future one play at a time



The first production of the first season, *The First Mrs. Frazer*, opened in 1933 and featured Catherine Feltus, who went on to a professional acting career as Catherine Craig. In 1940, she married actor Robert Preston.

This year, Indiana University celebrates its 75th season of plays, tracing its formal commitment to artistic and academic excellence back to Oct. 10, 1933, when, under the direction of Professor Lee Norvelle, the University Theatre presented *The First Mrs. Frazer*. Theatre has been part of campus life since the 1880s, when various student groups were performing plays on the Bloomington campus. During that period, and for years to come, theatre on the IU campus varied wildly in performance quality and production standards.

In 1915, the Department of English offered the first theatre course, *The Staging of Plays*.

(continued on page 2)

WANTED: Your stories!

Did one professor or mentor have a lasting impact on you? Did you fall into the pit at the University Theatre? Did you make it to Broadway (not just to see a show)? Did your theatre training play a part in helping to achieve your career goals? Got GREAT IU photos?

The Department of Theatre and Drama is collecting stories and pictures from alumni, faculty, and staff. Your story will be compiled in our research archives to be treasured by students, alumni, and anyone who loves IU theatre for generations to come.

Your story could end up in *STAGES*, on our alumni Web page, or even be featured at the 75th Anniversary Diamond Jubilee on May 2, 2009.

Send your memories to thtralum@indiana.edu, or mail to:

Alumni Relations, Lee Norvelle Theatre and Drama Center, 275 N. Jordan Avenue, A300T Bloomington, IN 47405-1101.

Questions? Call Pat Kennedy at (812) 855-5568.



**Stephen Sondheim
accepts invitation
to deliver Ralph L.
Collins lecture.**

See story on page 10.

Future

(continued from page 1)

In 1925, Lee Norvelle joined the English faculty to teach courses in Oral English (which became the Division of Speech in 1931). He strongly believed in a formalized approach to theatre education and added courses in theatre production.

In 1928, Norvelle, with the support of IU Administration, founded the University Players, bringing together theatre groups from The Garrick Club, The Studio Players, Campus Affairs, The Jordan River Revue, the public speaking classes, and the play acting class.

Bringing the University Players to life was “a slow and at times rather painful process,” Norvelle later recalled. But the group raised standards for production and acting and set the tone for future generations. Auditions, previously limited to members of sponsoring groups, were open to the entire campus.

In 1933, the University Players became the University Theatre, IU’s official theatre. The group launched its first season with *The First Mrs. Fraser*, *East Lynne*, Ibsen’s *Ghosts*, Shakespeare’s *Twelfth Night*, *Little Women*, *Behold the Dreamer*, a “musical show” (*Good News*), and two one-act plays.

By the late 1930s, the Division of Speech offered courses in play acting, play production, stage lighting and make-up, theatre practice, and Pulitzer-Prize plays.

This early curriculum reflected a diversity of courses in acting, directing, design, and dramatic literature that is still prevalent in today’s curriculum.

To read more on the history of the Department of Theatre and Drama, visit theatre.indiana.edu

Write to thtralum@indiana.edu
or Lee Norvelle Theatre
and Drama Center
275 N. Jordan Avenue, A300T
Bloomington IN 47405-1101

Looking to the future

by Jonathan Michaelson, *Chair*

We are celebrating our 75th season of plays at Indiana University. Indeed, we opened our first production of 2008, *Dead Man Walking*, on Oct. 10, 75 years to the night of our first season opener. This means that IU (not counting the Brown County Playhouse) has produced well over 500 plays — the equivalent of producing all the works of Shakespeare some 15 times over.

Generations of students, with birthdates stretching back over 100 years, have created seasons of theatre at IU. They have spoken the words of the world’s greatest playwrights, examined the most contemporary texts (for their time), and collaborated to bring new works to life on stage. Thousands of students have designed costumes, built scenery, and witnessed a revolution in the way technology is used in producing theatre. Generations have studied history and provided criticism that illuminates the past, present, and future of theatre onstage and in our culture.

In 1933, Franklin Delano Roosevelt was in his first year as President. The country



Mrs. Moonlight in 1943 with Andrew Duggan

was in a severe depression with millions out of work. People faced crippling hardships and often struggled just to put food on the table. There were also global threats, with Europe and Asia not far from the most devastating war in history.

Yet despite this (or perhaps because of it), students, staff, and faculty members felt it was important, even necessary to produce an entire season of plays at IU. They knew the power of theatre

— how it can transform lives and provide audiences with new perspectives. While theatre cannot stop disastrous events in history, it can illuminate the human condition and bring us closer to the world and the humanity we share.

So they felt at IU in 1941 with the beginning of World War II during the eighth season of plays. So they felt in 1953 when IU celebrated its 20th season, as Sen. Joseph McCarthy was beginning his investigations and the cold war and the realities of living in an atomic age gripped the country. So they felt during the social upheaval and assassination of leadership in 1968 when we produced our 35th season. And so we felt in our 68th season and all that followed after 9/11.

After 75 years, the world needs theatre more than ever. It needs theatre that challenges our intellect, sparks discussion and debate, lets us see new vistas, opens our minds and hearts — and, yes, entertains all generations.

Our faculty, staff, and students stand on your shoulders — the alumni who have toiled and collaborated to bring us to this point in our history. We are eager to pay honor to your legacy as we build the future, one play at a time.

Celebrating success!

In December 2008, the Department of Theatre and Drama enters a new era of excellence in its storied history.

In recent years, significant strides have been made. We have:

- » launched a new BFA program in musical theatre, which immediately attracted outstanding talent from across the country;
- » revised our MFA degree in acting, providing the finest training for students entering professional theatre;
- » engaged more than 20 professional guest artists and scholars;
- » initiated new fellowships for top graduate students;
- » increased the size of our graduate program;
- » created professional internships for graduate and undergraduate students in theaters across the country;
- » hired eight new faculty members and three new professional staff;
- » and expanded our production season to include two new play-development programs, the Black Play Lab (2008) and Premiere Musicals (2006).

Growing Pains

This new activity greatly increases demand for theatre, classroom, and office space. Currently classrooms, faculty, and staff are split between the Lee Norvelle Theatre and Drama Center and the old University Theatre. The latter, which served the department for almost 70 years, has fallen into disrepair.

In fall 2007 Indiana University's President Michael McRobbie announced a plan to renovate the University Theatre building. With the added support of College of Arts and Sciences Dean Bennett Bertenthal, a visionary renovation team was formed.

The renovation will connect the two buildings, creating opportunities for greater creativity and communication within the department. This work will also make the old building handicap accessible, allowing for greater diversity in our student population.

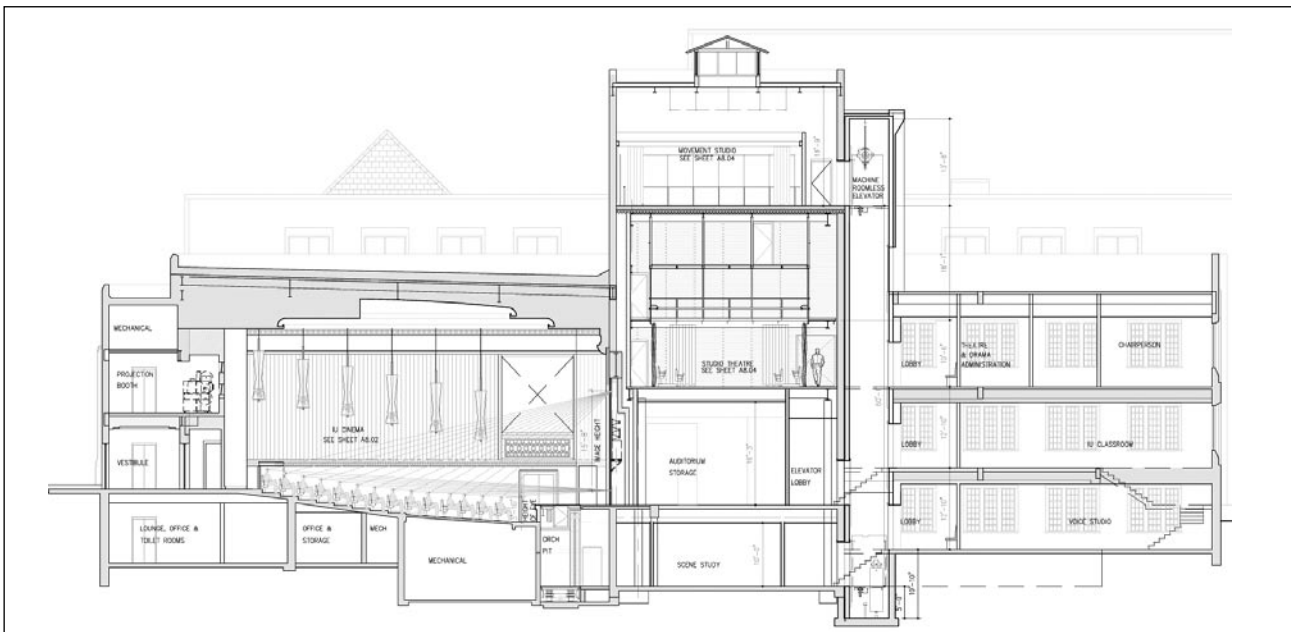
Currently the department has no proper classrooms for teaching musical theatre, dance, movement, voice, or theatre history courses. There are no practice rooms for musical theatre students or spaces to teach Acting for the Camera.

The renovated space includes improved classrooms that will enhance our programs, especially the BFA in musical theatre, allowing this degree to continue as one of the finest in the country.

Additional improvements include:

- » a new movement studio for musical theatre courses and stage combat and movement;
- » an Acting for the Camera classroom;
- » a voice studio for large courses in vocal production for the theatre;
- » two fully-equipped lecture classrooms for teaching Theatre History and Script Analysis;
- » three faculty voice studios for teaching singing to BFA musical theatre students;
- » an acting scene study room for rehearsals;
- » five piano practice rooms to serve 60 BFA students;
- » a seminar room;
- » offices for faculty and staff to bring the entire department together.

(continued on page 4)



The University Theatre renovation marks the beginning of a new chapter in the history of theatre at Indiana University. The ambitious renovation project, which features a new black box theatre, classrooms, rehearsal spaces and offices for the Department of Theatre and Drama starts in 2009.

2007–08 season scrapbook



Laura Sweitzer, Nicholas Sauerberg,
and Matthew Buffalo

Seussical the Musical

Lynn Ahrens and Stephen Flaherty

This delightful musical opened our 2007–08 season, introducing young audiences to the magic of live theatre.

Director/Choreographer: George Pinney
Music Director: Ray Fellman
Scenic Designer: Chris Wych
Costume Designer: Linda Pisano
Lighting Designer: JoJo Percy
Sound Designer: Andrew Hopson



Chris Hatch, David Sheehan
and Winston Fiore

Jimmy Cory

Kevin Daly

MFA playwright Kevin Daly took us on a journey to the old neighborhood. The play centers on a factory worker who can't escape the shadow of his father's crimes.

Director: Murray McGibbon
Scenic Designer: Tim Borden
Costume Designer: Robbie Stanton
Lighting Designer: Cynthia Murphy
Sound Designer: Andrew Hopson



Jeff Grafton

The Real Thing

Tom Stoppard

Couples look for the “real thing,” in this humorous look at love, marriage, and infidelity.

Director: Bruce Burgun
Scenic Designer: Fred M. Duer
Costume Designer: Scott M. Anderson
Lighting Designer: Robert A. Shakespeare
Sound Designer: Joshua W. Cooney

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Celebrating

(continued from page 3)

Studio Theatre

The jewel of this project is a new experimental studio theatre. This intimate space will be a home for future student productions.

The Studio Theatre offers flexible seating that is highly adaptable for many different configurations of the actor-audience relationship. State-of-the-art lighting illuminates a playing area where audience members are no more than 15 feet away from the action.

The future of Theatre and Drama at IU looks bright, and the creation of new facilities for the department is critical at this time. The renovation will ensure that generations of theatre artists at IU will flourish and create the theatre of tomorrow.

SAVE THE DATE!

MAY 2, 2009

75th Anniversary “Diamond” Jubilee

hosted by Indiana University
Department of Theatre and Drama
and Theatre Circle

Watch the mail for **your** invitation this spring!



Darin De Paul (AEA Guest Artist)
and Thomas Florio

A Funny Thing Happened on the Way to the Forum

Stephen Sondheim, Burt Shevelove
and Larry Gelbart

From *Zero Mostel* in the 1960s to
Nathan Lane in the 1990s, *Forum* has
remained one of the most beloved and
enduring pieces of American musical
theatre.

Director: Jonathan Michaelson
Choreographer: George Pinney
Musical Director: James Ivey
Scenic Designer: Tim Borden
Lighting Designer: Cynthia Murphy
Costume Designer: Scott M. Anderson
Sound Designer: Andrew Hopson



Harper Jones

Metamorphoses

Mary Zimmerman

This deeply moving, very funny play
weaves familiar Greek myths into a
stunning exploration of love, loss,

memory, imagination, and the power to
adapt and endure.

Director: John Maness
Scenic Designer: Hyunsuk Shin
Costume/Mask Designer: Erica Griese
Asst Mask Designer: Miodrag Guberinic
Lighting Design: Liz Replogle
Sound Designer: Claire Diedrich
Projection Designer: Cynthia Murphy



Josh Hambrock and
Justine Salata

The Seagull

Anton Chekhov

The facade of laughter veils a well
of sadness when an aging star of the
Russian stage and her companion, a
famous and popular writer, descend on
her country estate. There, chaos and
heartbreak ensue.

Director: Erik Friedman
Scenic Designer: Chris Wych
Lighting Designer: JoJo Percy
Costume Designer: Miodrag Guberinic
Sound Designer: Andrew Hopson
Composer: Mark Oliveira



Allison Moody

Measure for Measure

William Shakespeare

Renaissance Vienna collided with heavy
metal, and unleashed a talented pool of
actors and designers into the debauchery
of an out-of-control Vienna.

Director: Fontaine Syer
Scenic Designer: Jared Rutherford,
Costume Designer: Angie Burkhardt
Lighting Designer: Sean Smallman
Sound Designer: Matt Reynolds

*Our doubts are traitors, and
make us lose the good we
oft might win, by fearing to
attempt.*

— *Measure for Measure*,
Act I, Scene IV

MFA thesis projects

In an outstanding year for successfully completed thesis projects,
the department congratulates:

Jeff Grafton – Actor
The Real Thing

Allison Moody – Actor
The Seagull

Erik Friedman – Director
The Seagull

John Maness – Director
Metamorphoses

Chris Wych – Scenic Designer
The Seagull

Angie Burkhardt – Costume
Designer
Measure for Measure

Leah Busse – Theatre Technology
The Seagull

Dennis J. Reardon, playwright and professor, retires from IU

by Dale McFadden, *Professor of Theatre and Drama*

On April 20, 2008, Dennis Reardon's family, colleagues, and many former students gathered in the Wells-Metz Theatre for a catered dinner, wine, and informal, heartfelt speech-making. Ronald Waiscott, Jonathan Michaelson, Greg Owens, MFA'93, and Michael Chemers, MFA'97, gave appreciative remarks, and Lila Michaels, MFA'94, read from *The Peer Panel*. All in all, it was a lovely celebration of a life in playwriting, theatre, and higher education.

In 1966 Dennis J. Reardon, then a 22-year-old senior at the University of Kansas, was in the college theatre building when the playwright William Inge introduced himself. "You must be Dennis Reardon," the author of *Picnic, Bus Stop, and Come Back, Little Sheba*," he said. Inge, an alumnus of that university, was in Lawrence, Kan., to teach a course in writing, a course in which Reardon was not enrolled. Someone had given Inge a script Reardon had written for a playwriting course, and Inge admired it.

Inge had a copy of the script sent to Audrey Wood, one of the major theatrical agents in the country. After a few months, Wood wrote to Reardon that she would be interested in seeing anything else he might write. "Send me your other plays," she requested, which spurred the young man to begin work on a new script.

Wood sent the new script, *The Happiness Cage*, to Joseph Papp, producer and director of the New York Shakespeare Festival, who discovered, nurtured, and produced many of the major American playwrights of the late 20th century. The play is set in a VA hospital where doctors conduct psychological experiments on unsuspecting soldiers in a program of experimental brain implantations.

The Happiness Cage was the inaugural production at the Newman Theatre, the flagship venue of the Joseph Papp Public Theater, in September 1970. The reviews were generally good, including a rave by John Simon, who praised Reardon for his "totally assured dialogue—succulent, pointed, literature without being literary." The work has been produced in Germany, the Netherlands, and South Africa, and in 1972, *The Happiness Cage* was released as a feature film starring Christopher Walken.

In 1970-71, Reardon was playwright-in-residence at the University of Michigan, where he wrote his second play, *Siamese Connections*, a somber work that explores the dark side of an

American farm family, especially two brothers. One brother is favored but killed in Vietnam; the other survives, only to live out a dark, condemned existence, haunted by the ghost of his brother and ghosts from his life and family. It was produced at the Actors Studio in New York, starring James Woods, and by the Public Theater, and was the recipient of the 1971 Avery Hopwood Award for Drama.

Reardon's third play, *The Leaf People*, depicted the first contact by white men with a hostile tribe of Amazonian Indians. "A young musician," wrote the *Village Voice* reviewer, "goes into the jungle in search of his father, an anthropologist attempting to save a stone age tribe. *The Leaf People*, which was produced by Joseph Papp, reveals our shared humanity at a fundamental level, showing both aspects of good and evil.

Papp made two unfortunate decisions for the production of *The Leaf People*. The first was to move the play from the Vivian Beaumont at Lincoln Center, which Papp managed

from 1973-83, to the proscenium stage of the Booth Theatre on West 45th street. The space and audience, Reardon thought, were all wrong for the play. Papp's second misstep with *The Leaf People* was to hire Tom O'Horgan as its director. Most famous for directing *Hair* in 1968, it is thought that O'Horgan lacked a

"You must be Dennis Reardon," the author of *Picnic, Bus Stop, and Come Back, Little Sheba*, said William Inge as he stepped out of the faculty office.



Dennis Reardon and Lila Michael, Acting MFA'94 (Center), with (from the left) playwrights Greg Polk, MFA'94, Michael Chemers, MFA'97, Angie Larimer, MFA'96, Kevin Daly, MFA'08, Greg Owens, MFA'93, David Houghtaling, MFA'94, and director C. Russell Muth, MFA'94.

creative understanding of the play. *The Leaf People* premiered in October of 1975, and closed after a brief run.

Reardon moved to upstate New York, where he forwent playwriting for a few years. In the 1980s he entered academe, serving as playwright-in-residence at Hartwick College in 1980 and teaching English at the State University of New York at Albany, where he worked from 1985–1987 and earned, in 1990, a Doctor of Arts.

In 1987 he joined IU as head of the Playwriting Program of the Department of Theatre and Drama. During his tenure at Indiana, Reardon created a program termed by a survey of MFA programs nationwide by Chicago's trade journal *PerformInk* as "the most elite playwriting program in the country."

In the late 1970s, Reardon returned to creating plays and theatre. Throughout the early 1980s, he produced smaller pieces, some of which are among his most popular and many of which find him exploring new forms. Among these plays are *Subterranean Homesick Blues Again*, a 10-minute play commissioned by the Actors Theatre of Louisville, premiering there in 1983 and performed throughout the U.S. ever since.

Following early 1980s readings in New York and Portland, Maine, *Steeple Jack* received its world premier production at the Bloomington Playwrights Project in 1988. This full-length play is about a young girl, her father, and two transients that come into their lives. On the basis of his work on *Steeple Jack*, the National Endowment for the Arts awarded Reardon a prestigious two-year Playwriting Fellowship.

Boone Descended, a 1992 meditation on the national character, follows the story of mysterious encounters between Daniel Boone and his direct, lineal descendant, a demoralized and unemployed diesel mechanic. This full-length play won Reardon a Master Fellowship in Playwriting from the Indiana Arts Commission.

Another full-length play, *The Peer Panel* (1997) was chosen for development at the Denver Center Theater Company's US West TheatreFest. The Department of Theatre and Drama was



Reardon had almost completed *Last Days of the High Flier* on Sept. 11, 2001. Events on that day inspired a rewrite of the original play. The play, which explores America's loss of innocence after the assassination of President John F. Kennedy, premiered in 2004.

honored to present the world premiere of this work in its T300 Studio Theatre in March 1999.

Reardon's *The Misadventures of Cynthia M.* (1999-2001) follows a beautiful young woman with deeply passionate aspirations who finds herself thwarted both by her own limitations and by societal constraints. Inspired by events that happened in Bloomington in the recent past, *The Misadventures of Cynthia M.* employs a wide range of styles, from brutal naturalism to an unabashedly spiritual lyricism.

In early 2001 Reardon began researching the historical events that surrounded the action for his next play, *Last Days of The High Flier*. He had almost completed the play by Sept. 11 of that year, but the events of that day caused him to postpone his work and, eventually, to rewrite it from the beginning. The play is set on a college campus in the wake of the Kennedy Assassination. CIA activity and our creeping journey toward Vietnam serve as backdrop to an overall loss of innocence in America. The play was given a full production by the Department of Theatre and Drama

in 2004 and was subsequently published by Broadway Play Publishing.

Over his dedicated teaching career at Indiana, Reardon taught hundreds of undergraduates the crafts of playwriting and screenwriting and provided them an opportunity to have their works read before an audience through the annual Meet The Playwrights Program. Of greater note is the MFA Playwriting Program that he passionately and solely refined and oversaw during his many years at Indiana. As teacher and mentor he inspired many talented playwrights who developed their craft and honed their own voices under his guidance.

On a personal note, I have had the opportunity as a director to work with Dennis on two of his plays — *Boone Descended* and *Last Days of the High Flier*. Both were demanding and intense experiences due to Dennis' passion and unwavering belief in the power of theatre. He is a playwright who creates an elegant story imbued with a truth that should be witnessed. His talent, passion, and commitment have well served American theatre and Indiana University.

Students making a difference

Theatre is an avenue for artistic expression, but it is also a business that needs active participation by students to help build an audience that will appreciate theatre for years to come. In that spirit, two highly creative and organized student groups add value to the educational process.

Student Advisory Board

Each year, this group of committed theatre students take on an important role in the decision-making process of the department, serving as liaisons between students and faculty. They serve on the play-selection committee, field questions about opportunities and activities, address concerns to faculty members and staff on behalf of students, and plan and execute activities and fundraisers throughout the year, including the end-of-the-year Theatre Awards Banquet (Drama Prom). The work of the SAB ensures that students, the faculty, staff, and department chair are all on the same page.

University Players

The University Players is a student-run theatre organization dedicated to providing further opportunities in the areas of theatrical performance, production, management, and educational outreach to undergraduate students of all majors and backgrounds. This semester, enthusiastic and dedicated students interested in acting, directing, playwriting, lighting, costuming, set design, stage management, marketing, and fundraising, will follow a professional model to produce a number of projects, including a presentation of *One Flew Over the Cuckoos Nest*.



2008 Student Advisory Board: (back row, left to right) Sean Smallman, Ryan Goshman, Matthew Martin, Lauren Schaefer, Graham Sheldon; (front row, left to right) Sarah McCarroll and Deana Nichols. Not Pictured: Mary Weber

Then and now

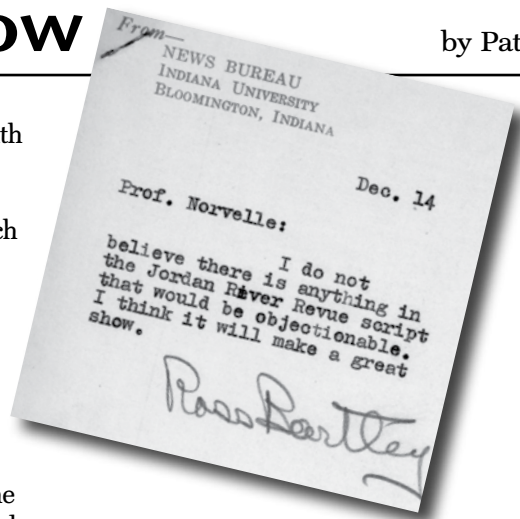
The note at right was recently found with scripts from Lee Norvelle's collection of memorabilia. It raises interesting questions and might make a fun research project for one of our students.

History is clear on the fact that Lee Norvelle was sensitive to the needs of his students and audience. Was he also bound by an established review or censorship process? Was a decision to seek advice designed to gain support for the program? Or was he simply seeking an opinion from a trusted colleague during a tumultuous time in American history?

Whatever research may tell us about the note, today the department remains conscious of its responsibilities to students and audience in a cultural environment that invites controversy and demands a broad spectrum of plays.

The first two plays this season are clear examples of program choices made with that audience in mind.

Dead Man Walking and surrounding special events invited public dialogue



on the death penalty and its impact on anyone touched by an act of murder.

Reaction from students and others who attended *The Wild Party* covered a broad spectrum of comments ranging from delighted, to stimulated, to outraged. *The Herald Times* (see excerpt right) added fuel to the discussion.

The end result? At a time when a younger, more engaged audience is critical to the future of theatre, two little words — sold out — made my heart sing!

by Patricia Kennedy, Arts Administrator



Ariel Simpson

“Yes

folks, leave the kids at home for this one, because *The Wild Party* is for the grownups. Pinney is pulling out all the stops

for what sounds like an unforgettable evening. He told me, ‘Artistically, *The Wild Party* has been one of the more exciting and difficult challenges I have ever faced. Most musical scores average around 100 to 200 pages; this score is over 400. The singing and dancing is nonstop! *The Wild Party* is a true test for the triple threat, actor/singer/dancer. The leads are tour de force roles, delving into incredibly dark and heightened dramatic action. Sex, drugs, and booze are used as weapons to become the life of the party and for payback.’ He had me at ‘hello.’” — Joel Pierson, *Bloomington Herald Times*, 2008

Playwrights Raise the Bar

by Tom Shafer, *Dramaturg*

A pod? A pack? A parliament of playwrights? A den? A drove? A draft of dramatists? A swarm of script writers? However one might describe it, last season the department hosted a plethora of plotters, some home-grown, some from out-of-town, and some falling into both camps.

December 2007 – Jimmy Cory

Kevin Daly, the final MFA student under Dennis J. Reardon's guidance, created a darkly realistic look at political corruption. Directed by Murray McGibbon, *Jimmy Cory* was a typically strong example of the work generated in Professor Reardon's program.



February 2008 – An American Ma(u)

Robert O'Hara visited the department in late February to discuss his play, *An American Ma(u)*, with Director Edris Cooper-Anifowoshe. The Obie Award-winning playwright (*In the Continuum*, 2006) also met with the cast, sat in on rehearsals, gave two lectures to the department and the public, attended performances in March, and joined the Tuesday talk-back with the audience. O'Hara's recent projects include Des McAnuff's revival of *The Wiz* at LaJolla Playhouse and *Good Breeding*, his new adaptation of *The Oresteia* at Washington, D.C.'s Woolly Mammoth Theatre. In March 2009, Chay Yew will direct the world premiere of O'Hara's *Antebellum*.

April 2008 – Ralph L. Collins Memorial Lecture

Suzan-Lori Parks visited the department in April to meet with classes and give the Ralph L. Collins Memorial Lecture. Parks presented informal talks that were entertaining and inspiring. She met with

theatre and drama classes and students in the Department of African American and African Diaspora Studies. Parks has written or co-written the screenplays for Spike Lee's *Girl 6*, *The Great Debaters*, and the teleplay for *Their Eyes Were Watching God*. She is a recipient of a MacArthur "Genius" Award, and her play *Topdog/Underdog* was awarded the Pulitzer Prize in 2002.

Earlier in the academic year, Edris Cooper-Anifowoshe directed several of the plays from Parks's latest work, *365 Days/365 Plays*, and this coming March, also under her direction, the department will present Park's *The America Play*.

July 2008 – Black Play Lab

In addition to her strenuous teaching and directing schedule, director Edris Cooper-Anifowoshe found time to secure a generous grant from the Lilly Endowment's New Frontiers in the Arts and Humanities Program. Supplemented by support from the department and the Office of Academic Affairs and Dean of Faculties, the funds were used to create the 2008 Black Play Lab, which helped develop *Bulletproof Hearts* by Robert Alexander, directed by guest director Olesgun Ojewuyi and *Preemptive* by 'Niyi Coker, Jr., directed by Cooper-Anifowoshe.

With the expert assistance of graduate student, Sean Smallman, the plays were workshopped with a combination of IU student actors and professional actors. Following each performance, the writers joined in an engaging dialogue with the actors and audience.

A mini-conference on Black drama featured Obie Award-winning playwright Ed Bullins as its keynote speaker.

Bullins' 50+ plays have won numerous awards, including the New York Drama Critics Circle Award, the Vernon Rice Drama Desk Award, the Obie, and the AUDELCO Award.

Robert Alexander is the author of 29 plays including *Servant of the People* and the widely seen *I Ain't Yo' Uncle: The New Jack Revisionist Uncle Tom's Cabin* and *Secrets in the Sands*, and *The Hourglass*. His works have been produced by the Kennedy Center, Inner City Cultural Center, Los Angeles Theatre Center, the Hartford Stage Company, and the Mark Taper Forum, to name a few.

'Niyi Coker Jr. holds a PhD in African American studies, and studied under Nobel Laureate Wole Soyinka, Academy Award-Winner F. Murray Abraham, Social Critic Molefi Asante and Pulitzer Prize-winner Charles Fuller. He has served as artistic director at the National Theatre of Nigeria, Malmo Hogskola in Sweden and "The" Theatre in Bermuda. He is the founding Artistic Director of the African Arts Ensemble in New York City, and has directed shows at the Nat Horne and John Houseman theatres in New York City and at King Alfreds Theatre in Winchester, England.

(continued on page 10)



Students attending the Black Play Lab gather around Edris Cooper-Anifowoshe, director of *Bulletproof Hearts*, and Ed Bullins, keynote speaker.

Sondheim is coming!

Stephen Sondheim will be on hand to commemorate our 75th season of plays and present the 45th Ralph L. Collins Memorial Lecture on Thursday, April 30, 2009 at 8 p.m. Sondheim will deliver the lecture at the IU Auditorium.

"In light of our expanded focus into the area of musical theatre, it seemed fitting to invite the most important American musical composer of our century to deliver the Ralph L. Collins lecture. We were honored that Mr. Sondheim accepted our invitation," said Jonathan Michaelsen, chair of the IU Department of Theatre and Drama.

Sondheim's long and storied career reads like a page out of the American songbook. Over a career that spans 50 years, he composed and wrote lyrics for musical favorites, including *A Funny Thing Happened on the Way to the Forum*, *Company*, *Sweeney Todd*, *Sunday in the Park with George*, and *Into the Woods*. He provided lyrics to Leonard Bernstein's *West Side Story* and Julie Stein's *Gypsy*, and has an impressive list of television and film credentials and awards, including the National Medal of Arts from President Clinton and the Lifetime Achievement Award at the 1993 Kennedy Center Honors.

About the Collins Lecture

Ralph L. Collins (1907-1963) was an esteemed member of the IU community who served as assistant dean of faculties in 1948 and vice president and dean of faculties in 1959.

As teacher and scholar, Collins was principally interested in the area of theatre and drama. For many years he published in journals and taught undergraduate courses on modern drama and in Shakespeare and a graduate seminar on George Bernard Shaw.

Even after assuming many administrative duties, Collins maintained his interest in theatre. For him, drama was an intense presentation of behavior, a projection of gestures of mind and heart, and a searching analysis of motives and moral foundation. No static memorial could honor the memory of Ralph L. Collins as do the present lectures.

Recent Collins lecturers include Simon Callow, Marcel Marceau, and Desmond Heely.



The Wells-Metz Theatre grid, above, served as the insane asylum in 2002's *Sweeney Todd*.

Playwrights

(continued from page 9)

August 2008 – Premiere Musicals

Now in its third summer, Premiere Musicals: Developing Musical Theatre at Indiana University, brought in writer Katie Baldwin Eng and composer James B. Rubio to workshop their musical based on George MacDonald's *The Day Boy and the Night Girl*, a finalist for the 2004 Richard Rodgers Award.

The creators had the flexibility of rewriting and restructuring the musical throughout the rehearsals and received full production support from a talented team of students and faculty who collaborated to create an 1882 fairytale world.

James Ivey provided musical direction and George Pinney directed and choreographed a cast of IU musical theatre students and professional actor-singers, with costumes by Robbie Stanton, sets by Seamus M Bourne and Jared Rutherford, lighting design by Sean Smallman, and stage management by Jayme O'Hara.

Post-show discussions engaged both young and old in the creative process.

LEE NORVELLE THEATRE & DRAMA CENTER
75 YEARS

awaken your senses

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Dead Man Walking
Oct. 10, 11, 14-18, 2008
Ruth N. Halls Theatre

The Wild Party
Oct. 24, 25, 28-Nov. 1, 2008
Wells-Metz Theatre

Hamlet
Nov. 14, 15, 18-22, 2008
Ruth N. Halls Theatre

Marisol
Dec. 5, 6, 9-13, 2008
Wells-Metz Theatre

Stop Kiss
Feb. 6, 7, 10-14, 2009
Wells-Metz Theatre

An Ideal Husband
Feb. 27, 28, March 3-7, 2009
Ruth N. Halls Theatre

The America Play
March 27, 28, 31-April 4, 2009
Wells-Metz Theatre

Oklahoma!
April 17, 18, 21-25, 2009
Ruth N. Halls Theatre

For the first time, Marilyn Norris is a 'retiring' figure

On Oct. 22, students, faculty, staff, Theatre Circle members, family and friends gathered to honor Marilyn Norris. An ad-hoc Norris Readers Theatre Troupe (made up of Dennis Reardon, Ron Wainscott, Charles Railsback, and Tom Shafer) read letters from absent friends.



Marilyn Norris

It is not surprising that Norris shares the same hometown as Tennessee Williams. She grew up in Columbus, Miss., where many family members, including sisters Jan and Beverlyn, reside and, not surprisingly, support the arts.

Norris graduated from the Mississippi University for Women in 1962, and joined its faculty in 1967. She was director of forensics and debate for eight years, director of readers theatre for two years, an actor, and the acting director of theatre.

She received her MA from the University of Florida in 1971 and in 1978 came to Bloomington for her PhD. At IU, she served as assistant director and dialect coach of *Lu Ann Hampton Lavyer Oberlander*, part of Preston Jones's *Texas Trilogy*.

As a graduate student, Norris professionalized house management, especially at the Brown County Playhouse, where her cordial, helpful and enthusiastic manner made lifelong theatregoers of many a summer vacationer visiting Nashville, Ind.

'Charging, always charging'

In the early 1980s Norris became the second executive director of the Bloomington Area Arts Council.

Board member Jane Potter Otten says, "What made Marilyn so great was she came to work, with a lot of enthusiasm and she was ready to get down to the nuts and bolts."

Bloomington photographer and board member Roger Pfingston recalls, "When I think of Marilyn Norris, I think of someone charging, always charging." Board member Natalia Schau sees hiring Marilyn as a turning point in the history of the Arts Council. "It legitimized the organization in a way it hadn't been before ... what a powerhouse she was. Still is."

In 1984, Norris left the BAAC to rejoin the department, first as accounts manager and visiting lecturer, then as the first professional director of audience development.

Norris oversaw the Oral Interpretation Program and taught courses in theatre management, acting, and directing. She helped coordinate the newly formed Theatre Circle and instituted pre-show

talks, post-show discussions, and dinners with directors and designers.

In 1987, Norris was appointed administrative director. She scheduled classes, solved problems for students and faculty, wrote grants, served as liaison for Theatre Circle, and maintained contact with alumni and patrons.

She also administered the Brown County Playhouse. "The most interesting contract that I've ever negotiated was for a dog as an actor at the Brown County Playhouse," Norris said. "He was so good we brought him back for an encore performance the next year!"

Norris also contributed to and edited the fall/winter 2007 issue of *Stages*, demonstrating a deep affection for our faculty and students, both present and past.

"The greatest reward of this job is following the personal and professional progress of our graduates," she said. "It's a bit like being a proud parent — visits, letters, and phone calls from your 'departmental children' are most satisfying."

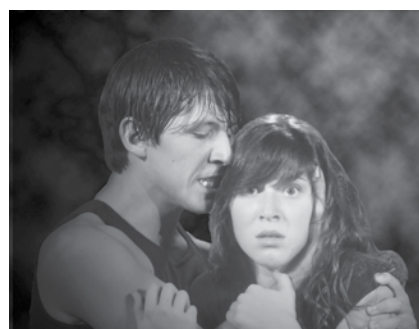
We wish Marilyn the very best in her retirement. The department, the city of Bloomington, and the theatre at large were lucky, indeed, when she decided to become an honorary Yankee and travel north to study at IU. We have all benefited greatly from her energy, hope, charm, and intelligence.

— Tom Shafer



THEN

Hamlet 1958 with
Murphy Brown's
Charles Kimbraugh



NOW

Hamlet 2008 with
Harper Jones
and Justine Salata

Department welcomes new faculty members



Paul Brunner – Assistant Professor – Theatre Technology

Paul Brunner comes to us from the Department of Opera and Ballet at IU's Jacobs School of Music and the Musical Arts Center. He has held faculty positions at Oklahoma State University and IU South Bend and has been technical director, lighting designer, or sound designer for more than 70 theatre, dance, and grand opera productions including *La Boheme*, *A Wedding*, *Don Giovanni*, *A Midsummer Nights Dream*, and the world premiere of the opera *Our Town*.

He is an active member of USITT Midwest and has been a presenter at USITT National Conferences regarding his research into computer applications for technical production and wood and agri-fiber composites and their applications for stage scenery. In 2001 he was awarded the K&M Fabrics Technical Production Award from USITT for outstanding achievement and potential in technical production in the performing arts.



Amy Cook – Assistant Professor – Theatre History, Theory, Literature

Amy Cook specializes in the intersection of cognitive science and theories of performance, theatre history and dramaturgy, early modern drama, and contemporary productions of Shakespeare. She is currently working on the manuscript of *Shakespearean Neuroplay: Hamlet, Blending, and Cognitive Science*. Her essay "Interplay: The Method and Potential of a Cognitive Approach to Theatre" was published in the December 2007 "new paradigms" issue of *Theatre Journal* and "Staging Nothing: Hamlet and Cognitive Science," was published in *SubStance* in 2006. She was also commissioned to write a documentary theater piece on "race" at Emory University, to be presented at the Brave New Works Festival at Emory in February of 2009.

Cook directed Amy Freed's *The Beard of Avon* at UCSD, and staged readings at UCSD's Baldwin New Play Festival, *The Dumb Waiter* by Harold Pinter at UCSD's graduate cabaret, and various (off-off-Broadway) plays in New York City. She has assisted directors Lisa Peterson, Richard Nelson, Rob Bundy, Howard Shalwitz, and Lou Jacob at theatres such as Playwrights Horizons, New York Theatre Workshop, Mark Taper Forum, Blue Light, and San Diego Repertory. She was the "cognitive performance analyst" (and dramaturg) for *Richard III* at Georgia Shakespeare Festival in 2007.

For the last two years she has been a Mellon Fellow in dramaturgy, directing, and dramatic literature at Emory University in Atlanta. She earned her PhD in theatre and drama at University of California, San Diego where she studied with Louis Montrose, Bryan Reynolds, Jim Carmody, Janet Smarr, and cognitive scientists Gilles Fauconnier, Rafael Núñez, and Seana Coulson. Her BA in theater directing and psychology (a self-designed individual concentration through the Honors Program) is from University of Michigan, Ann Arbor.



Terry LaBolt – Assistant Professor, Musical Director

Terry LaBolt's career as a Broadway conductor flourished in the 1980s. In that decade, he conducted shows such as *42nd Street*, *Hello, Dolly!* (with Carol Channing), *George M.* (with Joel Grey), and *Sugar Babies* (with Ann Miller and Mickey Rooney). He is co-author of *The Wonder Years – the Musical* which enjoyed success off-Broadway and in Los Angeles. Endeavors at the keyboard include *The Fantasticks* (original Off-Broadway production) and tough touring shows such as *The Phantom of the Opera*, *Evita*, *Aida* and most recently *Mamma Mia*. LaBolt performed the area premiere of Keith Emerson's *Piano Concerto #1* with the Kentucky Symphony Orchestra in 2001. In addition he was music director of musical theatre for the University of Cincinnati's College Conservatory of Music for more than 10 years, conducting and supervising more than 30 productions.



Ryan Davies – Visiting Assistant Professor – Lighting Design

Ryan Davies is excited to return to the Department of Theatre and Drama for the 2008–09 year. He completed his MFA in lighting design from Indiana University in spring 2006.

After his graduation, Ryan became lighting supervisor for the Chicago Shakespeare Theater, winner of the 2008 Tony Award for the best regional theatre company in the United States. At Chicago Shakes, Davies designed lighting for *Funk It Up About Nothin* (Jeff Recommended), *Short Shakespeare! Romeo and Juliet*, *CPS Shakespeare! Hamlet*, and *CPS Shakespeare! Romeo and Juliet*. He also collaborated on productions including *The Comedy of Errors*, *Othello*, *Cymbeline*, *Passions*, *Troilus and Cressida*, *The Three Musketeers*, and *Two Noble Kinsmen*.

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Other Chicago design credits include the Greasy Joan and Co. production of *The Misanthrope* (Jeff Recommended), and Sansculottes Theatre Company's production of *Fear of a Hood*.

Davies' lighting design has been seen in the IU productions of *A Chorus Line*, *Arcadia*, "MASTER HAROLD"...and the boys, *Bat Boy—The Musical*, *Proof*, and the Brown County Playhouse's *Smoke on the Mountain*. He also designed the lighting for the IU dance pieces "Joining Forces," "The Return," and "Our Nature." Other Bloomington lighting design credits include *Patty Red Pants* at the Bloomington Playwright's Project and *Arcadia* at the John Waldron Arts Center.



Ken Weitzman – Visiting Professor – Playwriting, Screenwriting

Ken Weitzman's recent full-length play, *The As If Body Loop*, was produced as part of the 2007 Humana Festival of New American Plays at the Actors Theatre of Louisville. Weitzman returned to Humana in 2008, commissioned to write for the Humana Anthology Project. His previous plays have been presented and developed at Atlantic Theater Company, New York Stage and Film, Steppenwolf Theatre Company, Playwrights Horizons, Arena Stage, Alliance Theatre, the Mark Taper Forum, Williamstown Theatre Festival, Dad's Garage, Florida Stage, The Bay Area Playwrights Festival, Black Dahlia Theatre, Page 73 Productions, and The Summer Play Festival. Ken has received commissions from Arena Stage, South Coast Repertory, the Alliance Theatre, Actors Theatre

of Louisville, and Theatre Emory. Ken will be Writer-in-Residence for Out Of Hand Theatre's 2008-09 season. In October, Weitzman's play *Arrangements* was produced by the Pavement Group in Chicago; also in October, he read from his newest work, *Fire in the Garden*, at the Geva Theater.

His awards include the 2003 L. Arnold Weissberger Award (chosen and awarded by Williamstown Theatre Festival) for *Arrangements*, which was subsequently chosen to be produced as part of Atlantic Theater Company's inaugural second-stage season; the McDonald Playwriting Award for *The As If Body Loop* (for the best new play in San Diego, chosen by KPBS); and the Elizabeth George Commission for an Outstanding Emerging Playwright (chosen and awarded by South Coast Repertory Theatre).

Weitzman received his MFA from the University of California, San Diego, and taught playwriting at his alma mater, Emory University, West Georgia University, The Old Globe Theatre, La Jolla Playhouse, Actors Express Theatre, Horizon Theatre, the Alliance Theatre, the Playwrights Project, and Young Playwrights Inc.

His acting background includes training at the University of Michigan and in New York at the Atlantic Theater Company. He has done voice work for several books on tape, including *CASINO* by Nick Pileggi, with Ron Leibman and Joe Grifasi. In a previous life, Weitzman wrote and produced sports documentaries and narratives for television for, among others, the National Basketball Association, ABC, Speedvision, Emerald City, and CybrCard.

Professional Staff Appointments

James Barrow, *Fiscal Officer*, has been at IU since 2004, having worked for the School of Music and Continuing Studies. Barrow holds a BGS with a minor in criminal justice IU, and an associates of science in financial management from the Community College of the Air Force. He is a Bloomington native and a 9-year veteran of the U.S. Air Force.

Patricia Kennedy, *Arts Administrator*, is an experienced administrator, producer/presenter, and corporate trainer. She has worked with regional and national touring theatres and presented seminars and keynote speeches nationwide and in Canada. Kennedy recently spoke to case workers from the Georgia Department of Labor on "The Gift of Laughter." She helped found the Arizona chapter of Actors' Equity Association, and has performed in or directed over 100 productions. In 2005 she produced the first non-Disney national tour of Elton John and Tim Rice's *Aida* for Theatre League.

Welcome Support Staff

Naomi Cohenour, *Accounts Supervisor*, has worked in many areas at IU since 1998, including the Kelley School of Business, the Department of Physics, and University Division. In October 2001, she received a staff merit award and in June of 2006, she received the Dean of Faculties Award Bonus. Naomi holds a BS from Indiana Wesleyan University and an AS from Ivy Tech State College.

Charlene McGlashen, *Executive Secretary*, has been with the university since 2005. She has an associate's degree in business administration from Ivy Tech. She is continuing her studies here at Indiana University.

Catherine Richards, *Administrative/Academic Secretary*, received her BA in theatre and drama at IU and joined the staff in time for the start of fall semester, after working for three years in the IU Biology Department.

For in-depth information on our great faculty and staff, please visit theatre.indiana.edu.

FACULTY & STAFF NOTES

It's been a busy year for faculty and staff. Not only was the academic year filled with ambitious projects, this group just keeps going, and going, and going, year round.

Lara Berich, *Cutter/Draper*, had a highly coveted position as a lead draper at the legendary Santa Fe Opera this summer.

David Grindle, *Production Manager*, chaired the NAST approved (soon to be ratified) BFA Stage Management Curriculum Standards Drafting committee for USITT. He was appointed Vice-Commissioner for Programming of the Management Commission of USITT, directed *Carmen* for the Summer Opera Theatre in DC, served as guest lecturer at San Diego State University, University of Georgia, and Piedmont College and as a presenter at USITT in Houston, and led a class trip to Las Vegas to shadow at *Cirque du Soleil*, *Blue Man Group*, and *Phantom of the Opera*.

Bruce Burgun, *Associate Professor (Acting and Directing)* Burgun completed his 18th consecutive year as member of the Individualized Major Program, and served as thesis chair for three 2008 MFA acting/directing thesis projects. He was nominated to FACETS (Faculty Colloquium on Excellence in Teaching) for the Indiana University system, received a 2008 Arts Leadership Award (the Arts in Education Award) from the Bloomington Area Arts Council and was appointed as an "Artist in Residents" at the Bloomington Playwrights Project.

In addition to *The Real Thing* at LNTDC, he directed *Miss Witherspoon* at the Waldron Arts Center and *The Boys Next Door* at the Brown County Playhouse, and adjudicated new American plays at Playfest at the Orlando Shakespeare Festival and the Humana Festival for New American Plays at the Actors Theatre of Louisville.

Burgun recently attended the American Theatre Critics Association in Washington DC, and is a member of the Executive, New Plays (which awarded a \$40,000 Steinberg/ATCA Award to playwright Moises Kaufman) and Regional Theatre Tony Award Committee.

Roger Herzog, *Professor Emeritus (Theory and Literature)*, spent the early summer completing four articles, the first of which, "Theatre History and 17th-Century France," has just been published in *17th-Century French Studies* (30:1 2008). He and Sharon then spent the summer enjoying their home in Normandy.

Cathy Taylor, *MA in Arts Management and former Director of Audience Development*, works in Chicago, where her clients include renowned companies like Chicago Shakespeare Theatre and Steppenwolf, both of which recently won Tony Awards.

Nancy L. Lipschultz, *Associate Professor (Voice and Speech)*, was the dialect coach for the Brown County Playhouse production of *How The Other Half Loves* directed by Dale McFadden this summer. In June she worked as the Acting teacher for IU's 2008 Midsummer

Theatre Program and directed the final presentation, *Dark Ladies*; *Bright Angels* a compilation of Shakespeare scenes and monologues dealing with women and love. She was the text and dialect coach for *Romeo and Juliet*, *The Tempest*, and *The Sound of Music* at The Arkansas Shakespeare Theatre, an Equity company in Conway, AR. In the fall, she will coach *Sherlock Holmes*, *The Final Adventure* directed by Peter Amster at the Indiana Repertory Theatre.

On the international scene, **Murray McGibbon**, *Associate Professor (Acting and Directing)*, was a featured speaker and Panel Chairman at the ISPA (International Society for the Performing Arts) World Congress in Durban South Africa in June and wrapped up his busy South African summer with a stop in London to remount *Black Mamba*. This hilarious, fast-paced, biting clever (and courageous) satire has taken Kwazulu Natal, Durban, Cape Town and Johannesburg, South Africa by storm. Since McGibbon first staged it in 2005, the sketch comedy, performed in the vein of America's *Greater Tuna*, featured multi-talented actor/author Ben Voss and James Cunningham in all of the roles, and has won numerous awards. The London production premiered at The New Wimbledon Theatre on Aug. 26.

Jonathan Michaelson, *Chair*, worked on increasing international exchange possibilities for students and faculty and travelled to the University of Kent in Canterbury, England this summer. Currently the Department has four Kent students spending the year studying at IU. "The Department is looking to open up to the world as well as bringing the world to Bloomington", said Michaelson. The Department has a number of foreign students and Fulbright Scholar In Jun Kim from South Korea on campus this year.

Michaelson also directed *Same Time Next Year* at Brown County Playhouse.

Adam Noble, *Assistant Professor (Movement/Combat)*, played Edmund and served as fight director for *King Lear* at Pennsylvania Shakespeare Festival, directed by our own Fontaine Syer. Noble also acted and served as stunt coordinator /fight director for an independent short film *Deaf Killer* and has been hired by Indiana Repertory Theatre to serve as fight director for their upcoming production of *Macbeth*.

Wes Peters, *Professor Emeritus (Scenic Design)*, spent two weeks in Ireland in September, and reports he saw Abbey Theatre's *An Ideal Husband*!

Linda Pisano, *Associate Professor (Costume Design)*, led students on the department's study abroad program to London and designed *The Boys Next Door* for Brown County Playhouse. She will collaborate with the IU Jacobs School of Music's on *Most Happy Fella*. Also watch for her *Hamlet* here at IU and *To Kill A Mockingbird* with Indiana Repertory Theatre. In May she received tenure and promotion.

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Ilkhom Theatre visits Bloomington

On April 23, 2008, the Department of Theatre and Drama and the IU Auditorium welcomed a very special guest — The Ilkhom Theatre of Mark Weil from Tashkent, Uzbekistan. Their performance, *White White Black Stork*, based on the novel by 19th-century Uzbek writer Abdulla Kadyri, tells the universal and tragic tale of love confronted by the prejudices of custom and law and offers a rare glimpse into Uzbek culture.

The play was performed in Russian and Uzbek with supertitles, and the performers and audience shared the IU Auditorium stage.

During their visit, company members worked with theatre students, and taught master classes devoted to their unique style of performance.

White White Black Stork was directed by the late Mark Weil (1952–2007), founder and artistic director of The Ilkhom Theatre, the first independent theatrical company in the USSR to reject state censorship and government subsidy.

His work has been seen throughout the world in more than 22 international festivals in 18 countries, including Austria, Czech Republic, Denmark, Ireland, Italy, Russia, France, Holland, Norway, Germany, Japan, and the United States.

Faculty

(continued from page 14)

Fontaine Syer, *Associate Professor (Acting and Directing)*, directed *King Lear* at the Pennsylvania Shakespeare Festival and had one of the best creative and collaborative times she can remember. “The production was filled with things you can only do in the theatre,” Syer said. “Working on *Lear* is a huge challenge, and I was proud of many things about our production. I’m already looking forward to directing it again, somewhere down the road.

Midsummer Theatre Program nurtures young theatre artists

The Midsummer Theatre Program is the department’s dynamic theatre and drama institute designed for young artists who are preparing for a college career. Students from around the country enjoy two weeks of challenging and rewarding theatrical training under the guidance of faculty, professionals in the field, and young artists currently studying at IU.

This year, 18 highly motivated and talented high school students studied acting, monologue preparation, voice and speech, movement, acting for the camera, musical theatre, and dramatic literature that culminated in a final performance for friends and family.

The Final Presentation included Musical Theatre song and dance numbers and a compilation of Shakespearean texts called *Dark Ladies, Bright Angels*. The overall experience gave the students a sample of what it’s like to be a theatre and drama student here at IU. They spent time on our wonderful campus in addition to seeing one of our shows at The Brown County Playhouse.

If you know of young theatre students who want to be trained in a supportive atmosphere full of vitality and fun, please visit theatre.indiana.edu for more information.

Circle welcomes associate producers

The Theatre Circle was founded in 1978 to promote and encourage the study and practice of theatre arts in the IU Department of Theater and Drama and to promote an awareness of theatre throughout the community and public at large. Acting as community advisors, recruiters, ambassadors, and fundraisers, the members of the Theatre Circle help to ensure that the highest standards of academic and artistic excellence are met. And, on a social level, the members always have fun — in or out of the theatre!

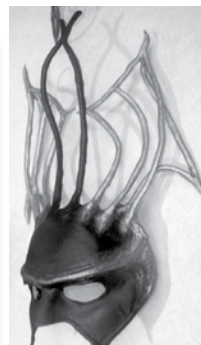
Theatre Circle is also focusing on the development of new audience through its associate producers, individual sponsors who are featured in “their” show’s programs, and receive six tickets to opening night complete with a wine and hors d’oeuvres reception for guests in the Monroe Bank Theatre Art Gallery where we display the costume and scenic designs for each show (see NOW below). Members of the production staff are on hand to discuss their work.

For more information on Theatre Circle, please contact Trish Hausman at pjhausma@indiana.edu, 812-866-3844. or visit theatre.indiana.edu.



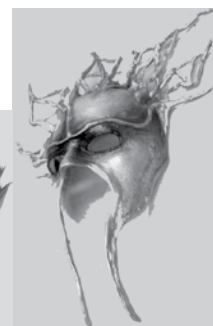
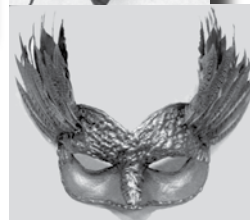
THEN

Prometheus Bound designer masked Kevin Klein in 1969



NOW

Designer Erica Griese’s masks help cast of 12 assume multiple characters in *Metamorphosis* 2008



ALUMNI NEWS



Theatre Dinner, 1951

Do you recognize any of these folks? If so write thtralum@indiana.edu

Thank you, to all of the alumni who reported in this year and to our faculty, staff, and alumni association for keeping up on e-mails and updates!

I wish we had room for all the great photos that you sent and ALL of the news (some of it pages long). If I've left anyone out, please write thtralum@indiana.edu so we can get your information online at theatre.indiana.edu and in the news!

Please don't forget to update your contact information with the IU Alumni Association, at www.alumni.indiana.edu or by returning the form on the back page of this newsletter! — Patricia Kennedy, Editor

1950s

Pianist **Bob Williams**, BS'56, MA'64, has released a new CD, *Can't Get Hoagy Off My Mind*, which features songs by alumnus Hoagy Carmichael, LLB'26, DM Hon'72. The CD was released as part of a concert tour sponsored by the IU Alumni Association. Williams's wife, Pat (Hargus), BS'60, acts as a narrator during performances, sharing insights and stories about Carmichael's life. The couple was scheduled to perform throughout Florida and Arizona in February 2008 and in Akron, Ohio, on March 1. Pat is a member of the IUAA Executive Council, and Bob is a longtime board member and past president of the Singing Hoosiers Alumni Council

and a former member of the IUAA Executive Council. The couple lives in Bloomington, Ind. Bob can be contacted at renwill@att.net.

1960s

Barbara Gordon Grande, BS'60, is a speech language pathologist at



1964-65 Theatre Award Winners
Are YOU in this picture?

St. Joseph Regional Medical Center in Milwaukee, Wis. Her husband, Donald, BS'58, LLB'66, is a senior vice president of B.C. Ziegler and Co., a financial-services firm. The Grandes have lived in Milwaukee since 1966. They enjoy running and are involved in charitable activities.

Retired U.S. Army Lt. Col. **Robert R. Turman**, MA'65, has worked for the federal government for 42 years — 25 years for the military and 17 years in civilian work. Turman, of Ijamsville, Md., has worked with the U.S. Public Health Service in Rockville, Md.

Katherine "Kiki" Wayman Mehner, BS'69, MBA'73, owns her own business, Entrepreneur's Source, which provides business coaching. She lives and works in Annandale, N.J., and she has lived on the East Coast since 1973.

1970s

Jeanie A. Brandes, BA'71, is a professional singer. She has released a new vocal jazz album, *When I Look In Your Eyes*, her third CD. Brandes lives in Los Angeles, having recently moved from New York City. She can be contacted through her Web site, www.jeaniebrandes.com.

1980s

Barbara Fried Becker, BA'88, lives in Cleveland. In February 2007, the Cleveland Public Theatre produced her play *Ictus*. With Howard Kingkade, she won the Jury Prize for Best Screenplay at the 2008 Beverly Hills International Film Festival for the 2008 film *Hole in the Paper Sky*.

Kyle Donnelly, MFA'80, directed *The Three Musketeers* for Seattle Rep in September. The show also benefitted from the fight direction of Rick Sordelet. The production was a delightful, silly, and romantic theatre piece, complete with film-style music under the fights, love scenes, and sinister confrontations.

Mark A. Fearnow, MA'82, PhD'90, is a professor of theatre at Hanover (Ind.) College. Cambria Press recently

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(continued from page 16)

published his third book, *Theatre and the Good: The Value of Collaborative Play*. Additionally, Cambridge University Press has reissued Fearnow's second book, *The American Stage and the Great Depression*, in paperback. He lives in Madison, Indiana.

Howard C. Kingkade, BA'84, of Columbia, S.C., is a professor at the University of South Carolina Lancaster. Kingkade's original screenplay *Hole in the Paper Sky*, was filmed in Los Angeles in January 2007 by Iron Ocean Films. It was directed by William Purple and stars Jessica Biel (*The Illusionist*), Jason Clarke (star of Showtime Channel's *Brotherhood*) Garry Marshall (director of *Pretty Woman* et al.), Jeffrey Nording (*Dirt* on the FX channel), and Stephen Collins (*7th Heaven*). For *Hole in the Paper Sky*, Kingkade received the Jury Prize for Best Screenplay at this year's Beverly Hills International Film Festival.

1990s

Christopher Dippel, MFA'98, and **Claire Engel Dippel**, MFA'97, live in New York City with daughters, Charlotte, 5, and Maggie, 2. Chris is an adjunct assistant professor at Hofstra University and a founding member of the New York Neo-Futurists, winners of the 2006 New York IT Award for Outstanding Performance Art Production. Claire has her hand in the worlds of both literature and film. Recently, both visited with faculty and friends, toured the Lee Norvelle Theatre and Drama Center, and visited the old University Theatre. "It's amazing," said Chris, "like time has not moved forward at all. Almost everything in the old building is just as it was when we were students."

Dawn Pearlman, BA'97, became director of human resources (March 2007) with Levy Restaurants at Wrigley Field in Chicago. She lives in Chicago.

J. A. Ball, BFA'98, is a PhD candidate in theatre history and cultural studies at the University of Pittsburgh and is currently visiting assistant professor of drama at Carnegie Mellon. Ball and **Michael Chemers**, MFA'97, recently adapted Aristophanes' *Lysistrata*, published by Carnegie Mellon University

IN MEMORIAM

Rev. Catherine Louise Price, BA'85, passed away on Monday, Sept. 22, following a three-and-a-half year battle with cancer. At Indiana University, she appeared at the University Theatre and the Brown County Playhouse, and had an active and successful theatre career. Price also played in numerous Chicago venues including Northlight Theater, Steppenwolf Theater, and the Pegasus Players. She began her ministerial study at Fuller Theological Seminary, and earned her Master of Divinity degree in 1998. She was the recipient of Fuller's highest award for preaching excellence, and studied at Cambridge University before becoming minister of spiritual life at the First Congregational Church in Western Springs, Ill.

Press (2008), and being produced, mostly in university theatres, throughout the country.

2000s

Dennis E. Black, MFA'00, has been an assistant professor of acting since 2001 at the University of North Carolina at Charlotte, where he served on the board of directors for the North Carolina Theatre Conference and the Metrolina Theatre Association. At UNC-Charlotte, Dennis directed an array of productions and was cast by the Charlotte Repertory Company in James McLure's play *Calvary*. In 2006 he directed *Going After Cacciato* by Romulus Linney, a play that won the David Mark Cohen Playwriting Award at the Association for Theatre in Higher Education Convention in Chicago.

Kevin "Wolf" Sherrill, MFA'00, has accepted a faculty position in acting at James Madison University in Harrisonburg, Va. His recent acting credits include the role of Morris in *The Heiress* at the Arvada Center in Denver, and an upcoming role as Franklyn in a new play, *Kosher Lutherans*, with the Snow Range Theatre Co. Sherrill will also direct the play *Dearly Departed* for Theatre West in Nebraska. He lives in Harrisonburg with his wife, Alexi, and their son, Keegan, who turned 3 in November 2007.

Eliza Hittman, BA'01, is in the film program at Cal Arts, where she just enjoyed a screening of her film "Trickster" at the REDCAT Theater.

Emily Schwartz, BA'01, was recently voted Best Chicago Playwright of 2008 by the *Chicago Reader*. She is also artistic

director of The Strange Tree Group, a company of several alumni that has made a great name for itself in Chicago since 2004. Strange Tree was on the *Chicago Tribune's* "Best of the Year" list for both 2006 and 2007 and also on the best-of list for *TimeOut Chicago Magazine*.

IU alumni currently working in the Strange Tree Group include Emily Schwartz, Carol Enoch, Kara Klein, Scott Cupper, Kate Nawrocki. Past productions included Matt Holzfeind, Carolyn Klein, Ira Amyx, Mark Verne, Megan Baskin, Les Kruse, Bob Kruse, Max Wagner, Jayson Wickenkamp and Dane Bolinger. (See a photo of the group on page 18.)

Deb Dickey Thomas, BA'01, MEd'06, is now a teacher at North Daviess Jr./Sr. High School in Elnora, Ind., where she has been selected to train in turning the school into a "new tech" high school. She also directs for the drama department, which is based on 21st Century learning skills. She lives in Shoals, Ind.

Kiersten M. Vorheis, BA'01, has been acting professionally around the country in venues such as the Derby Dinner Playhouse in Clarksville, Ind., the Renaissance Center in Dickson, Tenn., and the Tibbits Opera House in Coldwater, Michigan, where she recently played Nickie in a performance of *Sweet Charity*. She writes that she has also enjoyed "life on the road" for two national tours of *A Christmas Carol*. Vorheis lives in Clinton, Iowa.

John Armstrong, BA'02, MFA '07, appears as Ross in *Macbeth* at the Indiana Repertory Theatre this fall. HE lives in New Brunswick, N.J.

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Alumni

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Arian Moayed, BA'02, was recently nominated for an Obie Award. Moayed was featured in the *New York Times* for his performance in *Masked*, at the DR2 Theater in New York City, where he lives.

Richard Rundle, BA'02, works for The Marketing Group, where he is in charge of nationwide booking for theatre tours. This includes shows that come to the IU Auditorium. He lives in West New York, N.J.

Shanta Thake, BA'02, lives in New York City and manages Joe's Pub. Joe's is one of the city's "in" night clubs; it is part of the Public Theatre facility.

Lauren N. Orenga, BA'03, recently married Ryan L. Ahlwardt, BA'03, a professional singer and songwriter. They live in Fishers, Ind.

Gabriel Lewin, BA'03, is teaching English, drama and choir and in Baltimore, Md.; singing in a five-part male *a cappella* group (Who Knows Five) that does ancient and recent synagogue music; and sitting on the steering committee for The Jewish Theater Workshop, where he recently acted in a production of *Wit* by Margaret Edson. He will direct *JB* by Archibald MacLeish as well as *Julius Caesar* and *Twelve Angry Men*.

John K. DeBoer, BA'04, completed his MFA in voice and speech pedagogy (December 2007) at Virginia Commonwealth University, where he recently served as acting head of voice and speech. In August 2008 he moved to Missoula, Mont., where he now serves as an assistant professor of voice and acting in the University of Montana's Department of Drama/Dance. DeBoer's essay "Getting the Gay Out: Sexual Identity in the Voice Classroom" was recently published as the cover feature of the *Voice and Speech Review's* "Voice and Gender" issue. He has performed in an extended run of the Richmond (Va.) Triangle Players production of *Visiting Mr. Green* and performed as an equity actor in the role of Mitchell for the regional premiere of *The Little Dog Laughed*.

Yuri Cataldo, BA'04, earned his MFA in costume design from Yale this spring and married fellow alumnus **Brandy**

Burkholder, BA'05. They will make their home in New York City.

Tenaya Hurst, BA'05, is still using her geology degree for a theatrical cause. Check out www.tenayahurst.com. She writes that, the "new and improved version" of the show is called *Tenaya Rocks! A Sexy Geological Cabaret* and features new songs and new cabaret boys, but it's the same old rocks." You can watch the Indiana version on YouTube <http://www.youtube.com/user/piratetenaya>. She lives in Lafayette, Calif.

Mike Mauloff, BA'05, now living in Los Angeles, recently had a role on the TBS sitcom *10 Items or Less*.

Dixon Reynolds, MFA'05, just took a tenure-track position heading the BFA Costume Design Program at SUNY-Fredonia University in New York.

Vanessa Ballam, MFA'06, has been a member of the acting company of the Pacific Conservatory of the Performing Arts of Allan Hancock College in Santa Maria, Calif. Ballam has played a French war bride in the world premiere of *The Hearts Desire* by José Cruz González and the Ingénue in Molière's *Imaginary Invalid*. The company plays in both Santa Maria and Solvang, Calif., and Ballam finds both places "lovely" to visit and work. She has extended her contract at PCPA.

Lauren Clemmons, BA'06, lives in Los Angeles, where she has worked as an event photographer and as assistant to several high-profile screenwriters, actors, producers, and studio executives. She has also devoted much time to her own writing and acting

Holly Holbrook, '06, works at IU Bloomington School of Continuing Studies and still finds time to act and direct, most recently in four 10-minute plays for the Bloomington Playwrights Project's *Return of the Alumni*, which featured new works by eight of the BPP's long-standing dramatists, including **Greg Owens**, MFA'93.

Hilary Krishnan, BA'06, has moved New York, where she works with Mainspring Collective.



The Strange Tree Group

Jason Marr, MFA'06, had a new baby, Sabrina Evangeline Marr, in January. Marr is also busy with his theatre company, Hip to Hip. He also directed for the Hampton Theatre Company and served as a teaching artist with Queens Theatre in the Park, working with sixth through ninth-grade students.

David Muller, MA'95, PhD'06, taught theatre history courses the past academic year in the Department of Theatre and Drama. He has taken a position as assistant professor of theatre at Vanderbilt in Nashville, Tenn.

Andrew Rhoda, MA'06, accepted the position of Auxiliary Library Facility Cataloging Specialist in the Lilly Library in 2008. Rhoda recently received his MLS from IU with a specialization in rare books and manuscripts librarianship. He also served as an intern to the curator of books and as a student assistant for the librarian for English & American literature, film studies, philosophy, and theater and drama.

Julia Weiss, BA'06, recently appeared in a children's show at The Conservatory in Chicago. The group also produced an evening of her short works which were well received. Currently she is writing and will perform in a new play, *Blood Sausage* in October. To view her work, visit <http://www.mcsweeneys.net/2008/8/14weiss.html>.

Renee Rodriguez, MFA'06 started Curious Frog Theatre Company in May of 2006 and the second production, *Much Ado About Nothing*, toured the New York City parks in late summer and early fall. Curious Frog's mission is to present new, modern and classical

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works with the goal of showing a new, multicultural perspective through non-traditional casting that does not hinder a work but rather enhances the work in an innovative manner and fosters fresh perceptions. Find out more about her company at www.curiousfrog.org.

Eric VanTielen, MFA'06, made his Broadway debut as Gabelle in *Tale of Two Cities* this season. Eric is in the ensemble and the understudy for the role.

Rebecca Faulkenberry, BA'07, will be starring as Sharpay Evans in *High School Musical 2* at Atlanta's Theater of the Stars in November 2008.

Matthew D. Leach, BA'07, lives in New York City and in November was hired as a sports writer for WPIX, the flagship news station of the CW Network. Leach continues, "I now write for the legendary Sal Marcano and interview players from all the local sports teams, including the Knicks."

Hannah Moss, BA'07, and David Nosko have started a new theatre company in Bloomington called Theatre of the People.

Freddie Rodriguez, BA'07, lives in Connecticut, where he works for a not-for-profit organization and stays involved with local theatre.

Angie Burkhardt, MFA'08, was assistant costume designer for the Colorado Shakespeare Festival this summer. She plans to move to Chicago.

Jojo Percy, MFA'08, is teaching lighting design in the Department of Theatre Arts at Baylor University in Waco, Texas.

PURPLE BENCH THEATRE COMPANY

In 2007 a group of alums founded a theatre named after the purple benches in the lobby of the Lee Norvelle Theatre and Drama Center. The Chicago-based Purple Bench Productions opened its doors in July with a production John Patrick Shanley's *The Big Funk* and continued production in April 2008 with Phyllis Nagy's *Disappeared*. In September of this year current PhD student **Emmy Kreilkamp** directed actress Jessie Fisher in the Chicago premiere of *My Name Is Rachel Corrie*, which received good reviews from the Chicago press (*The Tribune* says the production "hits somewhere near the gut and occasionally straight to the heart.")

The ensemble of Purple Bench Productions reads like a list of recent alumni from the department: Co-founder **Brenden P. Hill**, BA'06, serves as artistic director, while co-founder **Matty Zaradich**, BA'04, serves as executive director, produced *The Big Funk*, and directed *Disappeared*; co-founder **Jennifer Harber**, BA'07, also produced *The Big Funk* and acts as the company's consultant. Other members of the ensemble include director of development **Laurie Green**, BA'03; director of communications **Stephanie Dodge**, BA'04; and assistant producer **Lauren Skirvin**, BA'06.



Jessie Fisher in *My Name Is Rachel Corrie*

The Purple Bench is crowded with IU alumni to the point where they feel compelled to assure the Chicago community that "we are not an alumni-exclusive company." Other IU alumni have found their way to their theatre, however, including **Christine Perrotta**, BA'06 (stage manager, *Disappeared*; as, *The Big Funk*); **Christian Schmitt**, BA'06 (scenic designer, *Disappeared* and *My Name Is Rachel Corrie*; director, *The Big Funk*); **Gordon Strain**, MFA'06 (scenic designer, *The Big Funk*); **Jesse Portillo**, MFA'07 (lighting designer, *The Big Funk*). The most recent alumna to take

her seat on the "Bench" is **Melanie Derleth**, BA'08, who made her Chicago debut as the understudy for *My Name Is Rachel Corrie*.

Recent alumna is award-winning stage manager



Before graduating in 2008, **Caire Diedrich**, became the first IU student to win the Outstanding Young Stage Manager Award sponsored by ClearCom Communications at the United States Institute for Theatre Technology's (USITT) national conference. Claire also joined alum **Katie Seibel** and **Jennifer Harber** as the third consecutive IU recipient honored with the the KC Mehl Award presentation by the Stage Managers Association.

At IU Claire was the lead stage manager on many shows including *Twelfth Night*, *She Stoops to Conquer*, *Measure for Measure*, and *A Funny Thing Happened on the Way to the Forum*. At Brown County Playhouse, Claire managed *A Woman in Black*. Additionally she has worked at Opera Australia in Sydney, Metropolis Performing Arts Center in suburban Chicago, and the Pennsylvania Shakespeare Festival.

Claire spent the summer as the assistant stage manager for *Die Tote Stadt* and lead stage manager for *Carmen*, at the Summer Opera Theatre in Washington, DC. She is currently working at Indiana Repertory Theatre.



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