



Theatre Circle INSIGHTS Special Edition - Fall 2013

Indiana University Department of Theatre, Drama, + Contemporary Dance

Stages and Insights

For the past several years the first issue of *Theatre Circle Insights*, our donor newsletter, has been published in combination with *Stages*, our alumni newsletter, and it has proved to be a happy combination. Alumni and Theatre Circle members may catch up on the recent activities of former classmates and professors, enjoy news about recent productions and accomplishments of the department, read in-depth articles about the first productions of the season.

This issue has articles that cover a wide range of topics, chief

among them the merging of the Department of Theatre and Drama and the contemporary dance program. We have “class notes” for alumni from both programs, articles on recent visitors; reunions of alumni in the New York City area and Chicago; faculty activities; as well as articles that focus on the upcoming lectures, activities of the Theatre Circle; and much more.

We hope you enjoy this issue of *Stages* and *Theatre Circle Insights*!

—Tom Shafer, editor

New Partners: *Theatre and Drama + Contemporary Dance*

Last September, when HPER—the School of Health, Physical Education, and Recreation—renamed and repurposed itself into the School of Public Health, educators and administrators felt that the school’s dance program did not match up with the focus of the new institution as well as it had before. Meetings with the deans of the College and the School of Public Health and the provost brought an invitation to the Department of Theatre and Drama: Would we consider incorporating the contemporary dance program—one of the nation’s oldest such training programs—into our department? In doing so, we would be bringing dance, theatre production, performance, and the study of their respective histories under one academic umbrella. Many departments

and schools across the country have such an organization, and the symbiosis within those organizations is strong and healthy.

The chair of the Theatre and Drama, Jonathan Michaelson, met with his department’s area heads and with Professor Elizabeth Shea, the head of the dance program, and members of the dean’s office, and it was decided to bring the two programs together into a new Department of Theatre, Drama, and Contemporary Dance.

This issue of *Stages* is the first to address alumni of both **dance** and **theatre & drama**. We thought it would be a good idea to introduce dance alumni to **theatre & drama** and theatre alumni to **contemporary dance**, so we might become better collaborators.



The image behind the masthead shows two photos of the dance program’s students performing in Dunn Meadow c. 1928 (IU Archives Poo37121 & Poo37122). ABOVE: The first University Theatre production, *The First Mrs. Fraser*, featuring Catherine Feltus (BA’36, third from left) in the title role.



Our Newest Alumni: The Class of 2013

1. Taylor Crousore
2. Brook Wood
3. Chloe Williamson
4. Carrie VanDoren
5. Rachel Goldman
6. Molly Herman
7. Gabi Knoepfle
8. Jacqueline Emord-Netzley
9. Alycia Matz
10. Amanda Wray
11. Aaron Densley
12. Katherine Duffy
13. Evan Mayer
14. Erica Evans Johnson
15. Caroline Barnthouse

16. Brianna McClellan
17. Johanna Estava
18. Aubry Wood
19. Jessye Mueller
20. Elijah Willis
21. Olivia Ellery
22. Victoria Scanlan
23. Jessica Drew
24. David-Aaron Roth

25. Emily Mange
26. Eric Sigmundsson
27. Katelyn Hurst
28. Chika Ike
29. Derek Kaellner
30. John Machesky
31. Xuan Liu
32. Kelsey DeWitt
33. Christina Epp

Contemporary Dance at Indiana University

Contemporary dance grew out of a frustration with the constraints of classical ballet at the turn of the 20th century. Dancers longed for a medium that would allow them to place more emphasis on expressing emotions and ideas rather than just mastery of technique. These pioneers were influenced by practitioners in the visual arts and the theatre—innovators who were experimenting with new means of creating their art.

tricks and technical virtuosity. Even the ballet greats of the day, like Nijinsky and Massine were experimenting with alternative movements in performance. New and abstract forms in the worlds of music, theatre, and visual art influenced these artists as well, and so contemporary dance, a truly American art form, was born.”

The dance program was begun at Indiana University in 1927 as part of the Department of Physical Education for Women.



At the time, says Professor Elizabeth Shea, “many dance artists were beginning to rebel against the constraints of classical ballet. They wished for a dance form where emotions, feelings, and ideas could be readily expressed, and were more important than

It is the second-oldest college-level dance program in the nation. Begun by Jane Fox, the program emphasized *natural dance*, “in honor of Isadora Duncan.” “Natural dance,” explained Dr. Edna Munro, the chair of the women’s physical education program,

emphasized “the expression of ideas and feelings through natural movements rather than the formalized stereotyped technical steps of ballet.” By the end of the 1920s, the form had taken on the name of “modern dance.”

Early guest residencies in the dance program at IU included Charles Weidman, Martha Graham, Ted Shawn, Helen Tamiris, and José Limon and Dance Company with Pauline Koner. The tradition of guest artists and workshops continues: In recent years the program has hosted David Parsons and Liz Koeppen, Ruth Andrien and Taylor 2, Bill T. Jones/Arnie Zane Dance Company, Pilobolus, Nora Reynolds Daniel, and the Twyla Tharp Dance Company, among many others.

Across the country, contemporary dance programs are often a part of kinesiology, music, or education departments, but they are increasingly joining theatre departments. Elizabeth Shea, the coordinator for the contemporary dance program at IU, believes that dance and theatre have a natural affinity toward one another: “They are both performing arts and speaking plainly to the human condition.” Professor Liza Gennaro, who teaches musical theatre choreography, agrees: “Musical theatre dance innovation is always inspired by what is happening in the concert dance world. The link is direct and immediate.”

Every student majoring in dance is a part of the Indiana University Dance Theatre, which celebrated its 85th anniversary in November 2012. Students take part in the faculty/guest artist concert as well as student choreographed works. There are two dance concerts for the 2013-2014 Season. The first concert, *Moving into Focus*, is a celebration of the merger of theatre and dance at IU. New York City choreographer Larry Keigwin will headline the concert which will be held in the Ruth N. Halls Theatre January 17 and 18. There will also be premieres by IU Faculty members Elizabeth Shea, Selene Carter, Iris Rosa, and George Pinney.

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ABOVE: Students perform natural dance in Dunn Meadow (IU Archives Poo2436). BELOW: Ruth Andrien, director of Taylor 2 and a former member of the Paul Taylor Dance Company, teaching IU dance students on the stage of the IU Auditorium.



The spring concert, *Hammer and Nail*, is a cooperative effort with the students from the contemporary dance program and student composers from the Jacobs School of Music Student Composers Association. The two organizations will work in coordination to create and perform original works which will premiere in April 23 and 24 at the Buskirk Chumley Theatre.

The department is currently offering a B.F.A. degree and an undergraduate minor

in dance. There is no audition required for the dance minor, but students seeking a major in dance must audition. The dance major gives students a strong background in not only contemporary dance but also ballet and world dance forms. Students may also choose to study musical theatre, tap, and jazz. The department also provides students with an academic background in dance theory and aesthetics, providing students with the tools to become wholly integrated

artists and professionals.

We hope that you will join us in welcoming the contemporary dance program to the theatre department. We look forward to a future of collaboration and new artistic endeavors.

For more information on the contemporary dance program please visit: theatre.indiana.edu and click on **Dance**.

—Todd Aulwurm, Sarah Campbell, and Tom Shafer

Theatre and Drama at Indiana University

Eighty years ago this year, Professor Lee Norvelle presented the first University Theatre production, *The First Mrs. Fraser*, in Alumni Hall.

This was not the first play to be staged on the Bloomington campus; students had been presenting plays at least since the 1880s, and in 1887 a Shakespeare Club was formed to mount an annual Shakespeare play.



In 1925 Lee Norvelle joined the faculty of the English Department and began teaching in the Division of Oral English. The administration asked Norvelle to bring together at least seven groups that had been presenting plays of widely varying quality under the name of the university. Norvelle consolidated these theatre groups and began a tradition of performance that continues to this day.

The first theatre course, "The Staging of Plays," had been taught ten years before Norvelle's arrival in Bloomington. In 1931 the Division of Speech was formed to bring together the growing number of speech classes and theatre classes being taught under

English. The Department of Speech was formed in 1945 with Lee Norvelle serving as its chair until his retirement in 1957. During Norvelle's tenure, he assembled a faculty strong in theatre scholarship and theatre production; had created a graduate program led by Professor Hubert C. Heffner; constructed the Brown County Playhouse, a professional summer theatre for the department in Nashville, Indiana; acquired the Showboat Majestic, which plied live student theatre up and down the Ohio River; and moved the department into the "Little Theatre" at the back of the newly built IU Auditorium (currently the home of the IU Cinema).

In 1957, the Department of Speech became the Department of Speech and Theatre under the chairmanship of Jeffery Auer; the theatre program was headed by Richard Moody. In 1971 the disciplines of speech and theatre separated into different academic units, and R. Keith Michael became chair of the newly formed Department of Theatre and Drama. Michael expanded the faculty and found room for them in a remodelled sorority house across Seventh Street; and he worked diligently throughout his chairmanship to create a new theatre complex. Chair Leon I. Brauner continued the effort for a new building, working on the foundation laid by Michael, who retired in 1996. The long, fifteen-year campaign for a new theatre, later named the Lee Norvelle Theatre and Drama Center, came to fruition in 2002, when then-President Myles Brand opened the new center, which shares space with the Neal-Marshall Black Culture Center. Actors Ruby Dee and Ossie Davis gave the opening address, and R. Keith Michael was awarded an Honorary Doctorate of Humane Letters, the highest award given by the university.

Leon Brauner was succeeded by interim co-chairs Ronald Wainscott and Dale McFadden, who served until 2004, when

Jonathan Michaelson became chair of the department. Since 2004, the department has created a new B.F.A. in musical theatre and an M.F.A. in costume technology; begun the Indiana Festival Theatre, a summer theatre series on the Bloomington campus; inaugurated Premiere Musicals, a workshop to develop new musical theatre on campus; and remodelled the "old" section of the IU Auditorium, expanding the facilities and



resources of the theatre.

This academic year, the department begins a new association with contemporary dance and a new B.F.A. in that discipline. It is a partnership we embrace in the same way "Prof" Lee Norvelle and his faculty—and succeeding chairs and faculty—welcomed new challenges, new students, and new programs: with energy, affirmation, and open arms.

—Tom Shafer

LEFT: Lee Norvelle in 1947. ABOVE: Kevin Kline (BA'70) as Macheath, surrounded by the cast of Brecht's *The Threepenny Opera*. Director Bill Kinzer sits at left. (Detail from IU Archives PS69-668)

New Faculty

People go, people come, and new faculty and staff are the result. This semester we welcome the following new faces to the Department of Theatre, Drama, and Contemporary Dance.

Selene Carter received her MFA in dance from the University of Wisconsin-Milwaukee. As a Chicago dance artist she received



a Ruth Page Award, the city's highest honor in dance, for her improvisational work, as well as funding from city agencies and private foundations. For five years she was co-director of Links Hall where she produced workshops in alternative dance and improvisation, creating a forum for post-modern and experimental dance in Chicago. She has taught improvisation and dance studies at the Dance Center of Columbia College Chicago, the University of Chicago and the Chicago Academy of the Arts. She presented her research on Lester Horton at the Society of Dance History Scholars Annual Conference in June 2009, and in July began working towards her certification in Bill Evans' Laban Based Modern Dance Technique.

Reuben Lucas is a Visiting Assistant Professor of Scenic Design at Indiana University.



Prior to re-locating to Bloomington he was a Chicago-based freelance scenic designer working with nationally known designers on museum exhibits and theatre projects nationwide at companies such as: Chicago Shakespeare Theatre, Drury Lane Theatre Oakbrook, Arden Theatre Company, The Glimmerglass Festival, Mark Taper Forum, George Street Playhouse, Portland Center Stage, Signature Theatre, Round House Theatre, Pittsburgh Public Theatre, Pasadena Playhouse, Colorado Shakespeare Festival, Alabama Shakespeare Festival, Syracuse Stage, and Long Wharf Theatre.

In addition to his work as a freelance scenic designer in Chicago, Reuben has worked as an exhibit designer on museum and nature center exhibits located around the country. Also, he was the resident scenic design associate at the Denver Center Theatre Company, where he worked on more than 40 productions with nationally known designers over a period of four years. Recent companies Reuben has designed scenery for include: the Denver Center Theatre Company, the National Theatre Conservatory Repertory at the Denver Center Theatre Company, Theatre Aspen, University of Illinois at Urbana-Champaign's Division of Opera, and Curious Theatre Company. Other companies he has worked with include: Santa Fe Opera, Milwaukee Repertory Theatre, Pennsylvania Shakespeare Festival, Modern Muse Theatre Company, Hope Summer Repertory Theatre and Music Theatre of Wichita. Reuben received his MFA from the University of Illinois at Urbana-Champaign and is a member of United Scenic Artists, Local 829.

Reuben is replacing Fred M. Duer, who has taken the position of Associate Professor of Scenic Design at Temple University.

Henry (Hank) McDaniel III earned his MFA in acting at Indiana University in 2011. For IU Theatre, he appeared in *Angels in America*, *Hay Fever*, *Take Me Out*, *Parentheses of Blood*, *Oklahoma!*, *Dead Man Walking*, and *Marisol*. He frequently performed at Brown County Playhouse and appeared for Indiana Festival Theatre in *The Comedy of Errors* (Antipholus of Syracuse) and *Ah, Wilderness!* (Bartender). Henry has performed with University of Memphis, Theatre Memphis, and Clownzilla in Arezzo, Italy. In 2012, Hank completed his Masters in



Voice Studies at London's Central School of Speech. He is from Memphis, Tennessee.

Hank replaces Professor Nancy Lipschultz, who is on sabbatical.

Adam McLean is a director, fight director, theatre educator and a life-long musician



specializing in long distance musical collaborative projects (adamclean.bandcamp.com). Adam's fight direction has been seen at Capital Repertory Theatre, Boston Playwrights' Theatre, Stoneham Theatre, American Repertory Theatre (A.R.T.), Company One, The Actor's Shakespeare Project, Shakespeare Now!, The Nora Theatre, MetroWest Opera, Boston Opera Collaborative and Opera Boston. In addition Adam's fight direction has been seen at Harvard University, Massachusetts Institute of Technology (M.I.T.) and the Boston Conservatory.

As a director, Adam had the pleasure of directing Jose Rivera's *Marisol* while teaching Acting and Movement full time at Boston Arts Academy the city's only public high school for the Visual and Performing Arts. He also directed David Lindsay-Abaire's *Rabbit Hole* for Newton South

Summer Stage and Jose Rivera's *Giants Have us in Their Books*. In addition, Adam directed Henry Purcell's *Dido and Aeneas* and Mozart's *The Magic Flute* for Boston's Metro West Opera.

Adam has taught Movement, Acting and/or Stage Combat at Emerson College, Boston University, the Opera Institute, the New England Conservatory, the Boston Conservatory and was a Visiting Assistant Professor of Acting and Stage Combat at Florida State University. In addition, he has taught at the National Stage Combat Workshops in Las Vegas and the North Carolina School of the Arts. Adam has also had the pleasure to teach Acting and Stage Combat at the Boston University Summer Theatre Institute (BUSTI) and the Emerson College Pre-College Acting Studio Summer Program. He had the honor of performing in Carol Churchill's *Mad Forest* at the Sibiu International Theatre Festival in Sibiu, Romania where he later returned to teach Stage Combat.

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

Prior to joining the faculty of Indiana University in 2013 to launch the M.F.A. Costume Technology program, Heather Milam served as the Costume Production Specialist for the University of Alabama's Department



of Theatre & Dance.

A native New Yorker, Heather obtained her bachelor's degree in theatre from Ithaca College in the mid-nineties. Upon graduation, she moved to NYC where she worked making Broadway costumes at Barbara Matera Ltd. She worked as a cutter, first hand, pattern maker and assistant draper over her years of service with the shop. She worked on such shows as *Spamalot*, *Mama Mia*, *Movin' Out*, *Thoroughly Modern Millie*, *The Lion King*, *Aida*, *Beauty and the Beast*, *Sunset Boulevard* and *Show Boat*, as well as *101 & 102 Dalmatians* (the movies), many ballets (NYC, ABT, SF), several operas, the finale costume for Cher's 2003 Farewell Tour, the Rolling Stone's 1995 Voodoo Lounge Tour and more.

Heather has also worked with the National Dance Institute, Playmakers Repertory Theatre, The Loft Theatre, Homemade Theatre, Kitchen Theatre, INCOACT, Breaking Bread Productions, Expanded Arts Theatre, Pilot House Theatre Company, Theatrefest, Pennsylvania Center Stage, Capitol Theatre, Chautauqua Conservatory Theatre Company and John Drew Theatre.

Amy Osajima joined the Department of Theatre, Drama, and Contemporary Dance this summer—just in time for Indiana Festival Theater's exciting 2013 season. With a



master's degree in music and having served for eight years as General Manager at the Newport Beach Film Festival, she comes to the Department with a great appreciation and enthusiasm for the arts. Amy is looking forward to greeting our long-time supporters and meeting the challenge of finding new audiences for the wonderful productions that IU Theatre and IFT offer.

Amy replaces John Kinzer who retired as Director of Audience Development to seek new challenges and opportunities.

Modern dance artist Elizabeth Shea has received numerous grants and commissions to create dance works. Most recently, her work was shown at Dance Theatre Workshop in NYC, NY and at the John F. Kennedy Performing Arts Center in Washington, D.C., where former Paul Taylor dancer Constance Dinapoli performed Shea's *These Hands* with Karen Reedy Dance. Liz's work *The Nature of Human* was performed by the Eisenhower Dance Ensemble as part of their 2011-2012 season, and she has been commissioned to create a new work for EDE for 2013-14. Liz recently served as a guest artist at the Jerusalem Academy of Music and Dance, where her choreography *Lucy's Bones* was performed by the Ensemble in Jerusalem and Tel Aviv, and for Dance Italia in Lucca, Italy. Her choreography *All Into My Arms* has been selected for performance at the American Dance Guild's Festival 2013 at the 92nd Street Y Harkness Dance Center, NYC, NY, Nov. 8-10, 2013. A master teacher, Liz has served on the faculty and as a guest



artist at many universities, dance companies, and dance schools. She was an Artist-in-Residence for the State of Florida, and in addition to her work in Israel and Italy, has also taught for several dance schools in China. Liz holds a graduate degree in the acquisition of motor skills and performance, and has developed an approach toward affecting change in movement patterns in trained dancers through somatic practices, feedback, and muscle engagement; this unique approach focuses on facilitating the flexibility of the nervous system. Liz is a 200-hour Registered Yoga Teacher and currently serves on the dance faculty at Indiana University, Bloomington, where she is Director of Contemporary Dance.

Noah Tuleja comes to Indiana University from the St. George's School, where he was the Chair of the Department of Theatre, Speech and Dance. Prior to St. George's, Noah taught at Dickinson College, North-



eastern University and was the Head of Graduate Performance Programs at the University of Montana, among others. He earned his MFA in Directing from Indiana University, and also holds a Post-Graduate Degree from the London Academy of Music and Dramatic Art and a BFA in Drama from New York University. Noah has maintained a career as a professional actor, director and fight choreographer working with the Bread and Puppet Theatre, Theatre Royal Plymouth, CBS Television, Long

Wharf Theatre, Oregon Shakespeare Festival, Trinity Repertory Company, Actor's Shakespeare Project and the Montana Repertory Theatre. He is also the Co-Founder and Artistic Director of Trembling Stage (tremblingstage.org), which he started with fellow IU graduate, Jonathan Yukich.

Noah replaces the recently retired Professor Bruce Burgun.

—Compiled and edited by Sarah Campbell

A Queen Comes Home

This past February, Nancy Streets Lyons (BA'62) visited the Bloomington campus and the department, touring the Norvelle Theatre and Drama Center and the Neal-Marshall Black Culture Center. She was impressed by the new facility, she told Arts Administrator Drew Bratton, who escorted her through the building.

Nancy Streets was the subject of a thoughtful article in the *IDS*, which we reprint here in a condensed form. Should you wish to read the original, it may be found online at <http://www.idsnews.com/news/story.aspx?id=91521>. It's a good, detailed portrait of a gracious, strong woman. Our thanks to the *IDS* and Charles Scudder for permitting us to reprint this article.

By Charles Scudder | IDS

Nancy Streets-Lyons was the first black Miss IU, decades before a black woman would be named Miss America.

When Nancy arrived as a freshman in 1957, Bloomington was a community in transition. Because of the liberal leanings of IU and the integration policies of Herman B Wells, the city was more progressive than much of the state. But IU and Bloomington were by no means immune to racism.

"Bloomington was not a very nice place to be for black people. How it was that young people went there, they had extreme stamina and patience," Nancy says today. "You really had to pay attention to what you were doing."



She pledged Alpha Kappa Alpha, a historically black sorority. In the spring of her sophomore year, the members of AKA selected Nancy to be their representative in the Miss IU pageant.

Nancy's crowning made the front page of the *Indiana Daily Student* and the *Bloomington Herald-Telephone*. One headline read, "Negro Coed Wins 'Miss IU' Title." She flew to New York to be on national television and to Hollywood for a screen test with Columbia Pictures. She remembers them telling her she'd be the new Lena Horne, the new Dorothy Dandridge.

When she returned to IU, she was excited to get her copy of the *Arbutus*

yearbook. The *Arbutus* traditionally devoted a section to the University's many pageant-winners. Nancy flipped through the pages, looking for her face. But there was no mention of Nancy or the Miss IU pageant. Nancy wasn't in the following year's book, either. It took until 1988 for the *Arbutus* to recognize her title.

"It was like they were saying I was less than a human being. They'd given me this title and this crown, and then they wanted to sweep it under the rug and forget it ever happened," Nancy told the *Arbutus* in an interview that year. "I was a ghost."

Fifty-four years later, on a cold Sunday evening in February, Nancy sits in the dark Willkie Auditorium, watching nine contestants competing for Miss IU 2013.

The pageant's executive director has invited her back to Bloomington to be honored in this year's ceremony. Nancy's story is an important chapter in the contest's history, and that history is hard to come by.

Before they invited her back, Nancy didn't intend on returning to IU. Everything that had happened to her, the slights and insults — she had pushed it aside and moved on. She was surprised they even called. "It's bad to harbor bad feelings," she says. "I felt like that for a long time."

But as soon as she was back in Bloomington, everyone made it clear she had not been forgotten. Every place she went on campus, people knew who she was and were excited to meet her. They invited her to

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ABOVE: The *IDS* reports the winner of the Miss IU contest. (IU Archives P0020370)

breakfasts and dinners. They asked her to speak on the radio. A curator at the archives asked her to come back again so they could tape record her history and place it in the archives. The Neal-Marshall Black Culture Center invited her to return in April as a guest of honor at a reunion celebration.

At the pageant, the emcees invited her up to the microphone to share memories



of her own crowning. Then she turned to move offstage. "Wait, Nancy," said the emcees as the 2012 Miss IU walked onto the stage with a large bouquet of roses. "Come back."

"Do I deserve all of this?" she asked herself. The pain had faded away. Instead she felt blessed. "Humility. Just humility."

LEFT: Nancy Streets-Lyons and Drew Bratton outside the IU Auditorium in February.

Visitors to the Department

In October playwright and scholar

Anne García-Romero visited campus to give a talk on art and scholarship and the ways in which they intersect. García-Romero is an Assistant Professor at Notre Dame in the Department of Film, Television, and Theatre as well as a Resident Playwright at Chicago Dramatists.

In December actor, director, singer, and composer **Robby Benson** met with students for an informal discussion about the theatre arts. Benson has since joined the faculty of Telecommunications.

In January Guest Artist **Ron Himes** arrived on campus to direct Lynn Nottage's *Intimate Apparel* for IU Theatre. Himes is currently the Henry E. Hampton Artist-in-Residence at Washington University in St. Louis as well as the Founder and Producing Director at The Black Rep, an African-American theatre company based in St. Louis.

In February Indiana University Professor **Amrita Myers** gave a talk about the play *Intimate Apparel*, in conjunction with the production on the Wells-Metz stage. Her lecture entitled "Intimate Histories: 'Progressive Era' Tales of Race, Sex, and Ribbons in Lynn Nottage's *Intimate*

Apparel," discussed the historical context of the play. Myers is a Professor in the Department of History with appointments in African American and African Diaspora Studies,

American Studies, and Gender Studies.

In late March **Dr. Petra Kupperts**, Professor of English, Theatre and Dance and Women's Studies at the University of Michigan visited the department as part of the 2nd Annual Graduate Symposium on Theatre and Performance Studies, (corpo)realities. Kupperts, a community artist, performance maker, and disability culture activist, was the keynote speaker for the Symposium.

In early April **Gary Taylor**, a Distinguished Research Professor at Florida State University, gave a lecture entitled "Platformism: Shakespeare as Multimedia Performance Poet" on campus. Taylor recently reconstructed the lost history play by William Shakespeare and John Fletcher, *The History of Cardenio*, which was given a full performance at IUPUI's new performing arts center.



Among the cast was **Tyrone Van Tatenhove** BA'11), who played Fernando.

In late April **Eve Ensler** (above) visited the department as the 2013 Ralph L. Collins Me-

morial Lecturer. Ensler is a Tony Award-winning playwright, best known for her critically acclaimed play *The Vagina Monologues*. The play inspired her to found the global movement, V-Day, which is dedicated to ending violence against women. After the lecture Ensler signed copies of her new book, *In the Body of the World*.

CONTEMPORARY DANCE

In preparation for the 85th Anniversary Gala, three esteemed artists came to Bloomington to set choreography for IU contemporary dance students. **Connie Dinapoli**, a former dancer and official repertoire for the Paul Taylor Dance Company, spent four weeks on campus setting Taylor's most beloved work, *Esplanade*. **Elizabeth Koeppen**, Associate Artistic Director and former dancer for Parsons Dance Company was on campus for two weeks setting Mr. Parsons' *Nascimento Novo*. Former director of contemporary dance at IU **William Evans**, now a guest artist at SUNY Brockport, worked with dancers on his piece *Rite of Summer*. **Larry Keigwin** (who is a guest artist this fall) contributed his piece *Straight Duet*, along with the three others to the 85th Anniversary Celebration Gala at the IU Auditorium, on Nov. 4, 2012.

Ruth Andrien, director of Taylor 2, taught a master class when the troupe visited the IU Auditorium in late January/early February. Both **Marlayna Locklear** of Dayton Contemporary Dance Company and **Jamy Meek**, formerly of Nederlands Dans Theater and Hubbard Street Dance Chicago, taught master classes in the spring semester.

CLASS NOTES . . .

2013: a great year for IU Theatre reunions

In February faculty and staff from the department trekked up to Chicago. Professors Dale McFadden and Murray McGibbon pulled double duty at U/RTA interviews and then joined Chair Jonathan Michaelson and Arts Administrator Drew Bratton at The Cubby Bear in Wrigleyville for the festive reunion. The event was made possible by the generosity of the Loukas Family (owners of The Cubby Bear and Big IU supporters).

It was a great turn out in Chicago. Alumni that spanned from the Class of 1948 to 2012 were in attendance. Everyone enjoyed catching up, networking, and even seeing the IU Basketball team defeat Michigan at the end of the evening.

Several other alumni in the Chicagoland area who couldn't attend sent their regards, and some others helped generate a second impromptu reunion later that night at The Red Lion in Lincoln Square. Thanks to everyone who ventured out in the cold. We hope to return to Chicago for another reunion very soon.

In April the reunion roadshow moved to New York City. IU Theatre



Good times at The Cubby Bear with Professors Dale McFadden, Jonathan Michaelson, and Mary and Sheldon Cooper (BA'48) at this year's Chicago reunion. BELOW: Dane Bolinger (BA'02), Ira Amyx (MFA'03), Stuart Ritter (BA'02), and Matthew Isler (BA'03) enjoy the reunion and some beverages.



A nice crowd gathered at Joe's Pub for the reunion of New York City-area alumni. ABOVE, from left (Professor Terry LaBolt, someone with their back to the camera, Professor Ray Fellman, Matthew Buffalo, and Allison Moody. BELOW: Entertainment was provided by the 2013 graduating class of B.F.A. musical theatre students, who later in the week performed their showcase before New York agents and producers.



alumna **Shanta Thake** (BA'02), Director of Joe's Pub allowed us to use the space for the event. The reunion featured a performance by the 2013 BFA Musical Theatre Senior Class. Dean of The College of Arts and Science, Larry Singell was in attendance along with Chair Jonathan Michaelson, Professors George Pinney, Terry LaBolt, Ray Fellman and Liza Gennaro. A crowd of over 70 (mainly IU Theatre alumni) filled the intimate space filling the room with fond memories of everyone's days in Bloomington and catching up on working in New York.

We are hoping to return to Joe's Pub again in April 2014 to do it all again. Mark your calendars for Sunday, April 13th. There will be further details about the NYC reunion in the coming months. Keep up with fellow IU alumni in New York at the Facebook Group: IU Theater Alums in NYC.

As always updates and news should be emailed to:
thtralum@indiana.edu.

We want to reconnect with all of you, so help us decide where to go next! Suggest a city and we will set a date.

Contact Drew Bratton, the Department's Arts Administrator, if you are interested in helping organize a reunion in your area:
acbratto@indiana.edu.

We want to strengthen our theatre network all across the country. It all starts with you.

—Drew Bratton



1980s

Ned Averill-Snell (BA'83) performed his solo play *Little Tunes* at the United Solo festival in New York last October.

Kirsten D'Aurelio (BA'88) is appearing in *Freshly Fallen Snow* at Chicago Dramatists.

Tom Gaitsch (MFA'83) was seen this past February in an episode of NBC's *Chicago Fire*.

Jane Page (MFA'80) directed *Macbeth* at Colorado Shakespeare Festival in Boulder, CO this summer featuring current undergraduate student **Nicole Bruce** (BA'14) and alumnus **Stephen Cole Hughes** (BA'95).

Randy Pope (EX'83), former Administrative Director, retired from the faculty of the University of Akron, where he was head of the Arts Administration Department. He lives in Hudson, OH, with his wife **Nancy Newman Pope** (BA'80, MFA'85).

1990s

Debbie Baron (BA'93) worked for over 15 years in Los Angeles (theatre and TV) and Chicago (TV, film, commercials). Debbie has recently relocated to the Orlando area. Since moving there, she has been elected to a three-year term on the board of Actors Equity in Orlando, which is part of the Eastern Region.

David Brandon (MFA'95) has been living in Nashville since 1998, and in October he will celebrate 12 years of marriage. He has two great kids—both in their 20s. Immediately after leaving IU, he taught scenic art for 3 years at Cobalt Studios; he also taught for 5 years at Austin Peay State University. He is in his 2nd year of teaching at Tennessee State University. He has worked as a free-lance scenic artist/set designer and also taught, part-time, design, drawing, and painting at several interior design schools. His free-lance work has included set and lighting design, technical direction and working as a scenic artist. This past year, some of his projects included: Set designs for *Lucky Stiff*, *Amadeus*, *Magic Flute* and *Seven Guitars* and lighting designs for *Lucky Stiff* and *Music Man*. He has a solid career as a scenic artist, painting for theatre, trade shows and music videos. He has worked as a scenic artist on several movies: *The Last*



Another reunion, this time at the annual conference of the Association of Theatre in Higher Education in Orlando. From left: Tom Robson (PhD'11), Noe Montez (PhD'09), Heather May (PhD'07), Christine Woodworth (MA'01), Eileen Curley (PhD'06), and Terry Brino-Dean (PhD'02).

Castle, Road Trip and Hannah Montana: The Movie. A few unique projects include scene painting for a Wynona Judd album cover shoot and working as an Assistant Set Designer for *Smoke On the Mountain* at the Ryman Auditorium. In 2011, images from David's scenic designs were published in *Fundamentals of Theatrical Design* by Karen Brewster and Melissa Shafer (Allworth Press, 2011).

Michael Connolly (PhD'98) is a company member in the Dallas Theater Center's (LORT-C) resident Brierley Acting Company. At Dallas Theater Center he has played Butch in *Next Fall*, Everett K. Olson III, a.k.a., EKO in Chris Diaz's *The Elaborate Entrance of Chad Deity*, and Mark Rothko in *Red*. He will be playing Scrooge in a brand-new adaptation of *A Christmas Carol* by Kevin Moriarty, and Dr. Watson in *Sherlock Holmes: The Final Adventure*. He is a tenured, Meadows Foundation Distinguished Teaching Professor at Southern Methodist University in both the BFA (Senior Acting Studio: Shakespeare) and MFA (Second-Year Studio: Shakespeare and Text Analysis II: Shakespeare and Company) programs.

Kyra Himmelbaum Wegman (BA'97) married Jesse H. Wegman in Rockport, Mass in August 2012. She is an actress known professionally as Kyra Miller. In 2011 she played Aldonza in a production of *Man of La Mancha* at the Tulane Summer Lyric Theater in New Orleans, and until June 2011 she was an assistant professor of acting at Tulane University. In 2009, Himmelbaum portrayed Franca in *The Light in the Piazza*

at the Suzanne Roberts Theater in Philadelphia. She is also a Pilates instructor at Fine Tune, a studio in Brooklyn, and is studying for certification in the Alexander Technique, a physical-awareness and posture-training method, at the Balance Arts Center in Manhattan. She lives in Brooklyn, N.Y.

Rob Johansen (MFA'95) is working with his theatre company, ShadowApe, after their two year hiatus. They presented an original adaptation of Kurt Vonnegut's *Welcome to the Monkey House* at the Phoenix Theatre's MainStage August 16-25th. He will be Reverend Parris in *The Crucible* at Indiana Repertory Theatre in the Fall, then will begin his 13th production of *A Christmas Carol*. In October

he will be performing as Cole Porter in *The Cole Porter Radio Hour*, which he also wrote. It will be the sixth time it has been produced: in Indiana four times, Michigan once, and now in Cleveland.

Ben Livingston (MFA'90), previously on Broadway in *One Man, Two Guvnors*, returned there this past season in *The Heiress* with Jessica Chastain and David Strathairn.

Clare Mottola (MFA'96) continues to chair the Theatre and Dance Department at The Fieldston School. This summer marks the 13th year of Cherry Picking, an annual new play festival she co-produces, featuring the one and only **Chris Tomaino** (MFA'96).

Michael J. Riha (MFA'92) took over as the Chair of the Department of Drama at the University of Arkansas – Fayetteville this July after serving on faculty since 1992.

Eric Samuelson (PhD'92) recently retired from the faculty of Brigham Young University (BYU). Samuelson joined the faculty at BYU in 1992 and headed the playwriting program from 1999-2011. Eric has had twenty-four plays professionally produced in Utah, Indiana, Louisiana, New York and California. Since 2006, he has had an artistic home at Plan-B Theatre Company, which has premiered at least one of his plays each season. These include the full-length plays *Miasma*, *Amerigo*, and *Borderlands* and eight 10-minute plays. In 2012, Eric was invited to become the company's second resident playwright. This year, Plan-B is presenting "The Season of Eric,"

featuring the world premieres of *Nothing Personal*, *Radio Hour Episode: Fairyana*, *Clearing Bombs* and 3. Eric is a member of the Playwrights' Circle, and the Dramatists Guild. He is three-time winner of the Annual Award in Playwriting offered by the Association for Mormon Letters (AML) and he became president of AML in 2007. In 2013 the organization awarded him the Smith Pettit Award for his lifetime work as a playwright and revered him as a Mormon Henrik Ibsen or Charles Dickens.

Steven L. Williams (MFA'95) is a Full Professor and Director of Theatre at the University of Nebraska at Omaha. Steven is a freelance scenic, lighting, and graphic designer who has designed over one hundred productions with such notable theatre companies as the Lake Tahoe Shakespeare Festival, the Nebraska Shakespeare Festival, Omaha Community Playhouse, The Rose Theatre, Theatre Aspen, Heritage Repertory Theatre, Indiana University, Brown County Playhouse, and McLeod Summer Playhouse. Since 1998, Steven has been production consultant and designed scenery for Thorn Productions, which produces *The Thorn*, one of the largest touring church productions in the country. This production has been seen live by nearly 750,000 people and televised to over 20 million households. Steven was recently recognized by the Omaha Theatre Arts Guild for Outstanding Scenic Design for *A Streetcar Named Desire*, and Outstanding Lighting Design for *Dark Play, or Stories For Boys*. His design for *Dark Play* was also recognized by the Omaha Arts and Entertainment Awards committee. He recently designed a police investigation/training facility for Project Harmony. This facility will be instrumental in training police and FBI on domestic and child abuse cases. Steven is in his eighteenth year at the University of Nebraska at Omaha. He recently celebrated his 17th anniversary to wife, Nancy, and has two boys, ages 10 and 6.

Tim Wilsbach (BA'96) resides in LA with his wife, Nancy, and four-year-old son Riley. He is currently a television picture editor. Recent projects include: *My Crazy Ex* for BIO, *Face/Off*, *Hot Set & Robot Combat League* for SyFy, and he is currently editing a new docudrama series for Oxygen called *Preachers of LA*.



A past reunion in Indianapolis, 1998: Rob Johansen (MFA'95), Claire Engel Dippel (MFA'97), Patrick Benton (MFA'98), Doug Long (MFA'95), and Christy Smith Treece (MFA'98). The photo was taken when Rob, Claire, Patrick, and Christy were acting in *Ride a Blue Horse* at the Indiana Repertory Theatre.

2000s

Ricardo Alvarez (BA, BFA'06) has been accepted into the graduate program in dance at Arizona State University with a full scholarship. He will study dance and new media.

John Robert Armstrong (BA'02, MFA'07) is a professor of Acting and Musical Theatre at Ohio Northern University. He just finished workshoping a new musical by Kooman and Dimond called *The Noteworthy Life of Howard Barnes*, in which he played Howard, at The Human Race Theatre Company in Dayton. In the spring he played Jason in *Ordinary Days* at the Short North Stage in Columbus. He will be directing the spring production of *Measure for Measure* at Ohio Northern University this year.

Marcia Berry-Diggs (ABD'01) is performing in NYC with Pulse Ensemble Theatre in *Taming of the Shrew*. She is the proud mother of Taye Diggs and mother-in-law to his gorgeous, talented wife, Idina Menzel. As well, she is grandmother to their son, Walker Nathaniel Diggs, who will be four this September.

Sachin V. Bhatt (BS'04) recently appeared in the world premiere of *Sleepless in Seattle: The Musical*, which ran from May 24 to June 23 at the Pasadena Playhouse in Pasadena, Calif.

Angela Burkhardt-Malone (MFA'08) is in her third year as the costume shop manager at Butler University. She will also be designing at Cardinal Stage this year.

Angelique Cabral (BA'01) was married in July to longtime love Jason Osborn. Her wedding was covered by *People* (<http://www.people.com/people/mobile/>

article/0,,20722724,00.html) and *E! News* (<http://iphone.eonline.com/article.ftl?id=445578>). Her new show *Enlisted* for FOX airs November 8. It's a half hour comedy set on an army base (they are comparing it to a new version of *M*A*S*H*).

Yuri Cataldo (BA'04) was selected as one of Indiana's 40 under 40 business leaders by the St. Joseph County Chamber of Commerce for his start-up company IndigoH2O [www.indigoh2o.com] and for his work with charities that help children in third-world countries obtain access to fresh

water. He will also be spending the year at IU-South Bend as an adjunct professor of scene design.

Sierra Codalata (BS'09) has finished her first year of MFA work at the University of Oklahoma.

CC Conn (MFA'05) is an assistant professor of sound and lighting design at Stephen F. Austin State University in Nacogdoches, Texas. CC returned to Bloomington this summer as a guest artist at the Indiana Festival Theatre, where she designed lights for *Much Ado about Nothing* and *The Matchmaker*.

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

Kerry Kyle Davies (BA, BS'04) lives in Fishers, IN, with her husband, **Ryan Davies** (MFA'06) and their daughters Adelle and Ruby. Kerry is a licensed mental health therapist with Baume Psychological Services in Carmel, IN. She specializes in child and adolescent behavioral health and substance abuse. Ryan is an architectural lighting designer for Techlite Corp., also based in Fishers. He has been designing shopping malls, car dealerships, hotels, fine restaurants, and entertainment venues across the country. He has continued designing theatrical productions with several companies throughout the Midwest.

Colin Donnell (BA'05) is playing Tommy Merlyn on the popular CW series *Arrow*, airing Wednesdays at 8 PM.

Larry Dooley (PhD'00) has been Chair

CLASS NOTES . . .

of the Theatre Department at Columbus State University in Georgia since 2010. The department enrolls approximately 165 undergraduate majors in its BA, BFA, and BS.Ed tracks. They recently launched a M.Ed program in the summer of 2012 and currently have 12 working teachers enrolled for the summer classes.

Rebecca Faulkenberry (BA'06) continues as Mary Jane Watson in Broadway's *Spiderman: Turn Off the Dark*.

José Antonio Garcia (MFA'03) resides in Chicago where he has had the privilege of working at some world-renowned theaters in and around the city. Some of his credits include work at The Goodman Theatre, Chicago Shakespeare Theatre, Illinois Shakespeare Festival, Notre Dame Shakespeare Festival, Chicago Children's Theatre, Steep Theatre Company, Factory Theatre, Collaboraction, Adventure Stage Chicago, BoHo Theatre Ensemble and Stage Left Theatre. He has also had some opportunities to work in front of the camera. He was recently seen playing Flaco in NBC's *Chicago Fire*, Galvez in *Boss* on the Starz channel, and Sgt. Taveras in *The Mob Doctor* on Fox. He continues to audition for both Theatre and TV/Film work in the city of Chicago, where he lives with his wife Sarah and little rascally dog Zorra.

Nicole Ranee Greene (BA'04) is currently enrolled in a doctoral program in Higher Education at the University of Arkansas and an academic advisor for the College of Arts and Sciences.

Tenaya Irene Hurst (BA'05) works at the Tech Museum in San Jose as a lab instructor. Tenaya is also teaching a groundbreaking new technology, Arduino, which is a microcontroller that uses computer programming to control LED lights, sensors, speakers, etc. Arduino is used in many projects including wearable technology. Tenaya has played the leading role in DeeDee Kirkwood's *Take* in productions in Berkeley and Sacramento.

John Maness (MFA'08) is the Director of Theatre at Arlington High School in Arlington, TN. He was recently in the Mid-South regional premieres of David Mamet's *Race* (as Jack Lawson) and Keith Huff's *A Steady Rain* (as Joey). He was recently nominated for an Ostrander Award (a Memphis/Mid-South theatre award) for Best Actor for his role in *A Steady Rain*. He will be directing *A Streetcar Named Desire* for the

Bartlett Repertory Company and playing Karl/Steve in *Clybourne Park* at Playhouse On the Square.

Heather May (PhD'07) has been offered a position as Associate Professor of Theatre at Hobart and William Smith Colleges.

Arian Moayed (BA'02) will be featured in the upcoming NBC drama *Believe* premiering in 2014. Indiana University has selected Arian for the College of Arts and Sciences' Outstanding Young Alumni Award, which will be given in the spring of 2014.

Allison Moody (MFA'08) directed the world premiere of "A Future Imperfect" by William S.E. Coleman for the 17th Annual NY International Fringe Festival in August.

David Muller (PhD'06) has, as of this writing, published two of three important articles about Molière's *Tartuffe*. The first, "Theatrical Iconography, *Jeu de Scène*, and Recognizing the 'Table Scene(s)' in Molière's *Tartuffe*," published in *Seventeenth-Century French Studies* (2013: 35.1), reestablishes the importance of using Chauveau's and Brissart's seventeenth-century frontispieces to the Molière's *Tartuffe* as evidence for aspects of the original performances. The second, "'Pourquoi sous cette talbe?': More Candlelight on Molière's *Tartuffe*," published in *Comparative Drama*, sheds more than candlelight on Molière's most controversial play. Muller builds a strong case for how the original audience would have read the two candles employed in the "table scene" of the play, and how these stage props may well provide evidence as to why conservative churchmen were so outraged by *Tartuffe*.

Charles Quinto Ott (BA'09) was a fellow at the Music Academy of the West in Santa Barbara, CA, with people like Marilyn Horne, Vladimir Chernov, Matthew Epstein, Gregory Fortner, David Paul, and Carol Burnett. Recently he played Superintendent Budd in Benjamin Britten's *Albert Herring* and Don Pasquale in Donizetti's *Don Pasquale* in the Opera Scenes program. Currently, Quinto is in rehearsal for Mozart's *Die Zauberflöte* and in October begins rehearsals for the 25th Anniversary National Tour of *The Phantom of the Opera* as Don Attilio.

Nicole Parker (BA'00) closed the national tour of *Wicked* in Las Vegas; wrote and starred in "Les Sound", a Yahoo! Studios short that sent up the movie version of

Les Miz < <http://screen.yahoo.com/sketchy-les-sound-050000801.html> >; reunited with the other co-founders of the IU improv / sketch comedy group Full Frontal Comedy for a performance at LA's IO West Theater; and has just closed a successful and critically acclaimed (*LA Times* called her performance a "triumph") run as Fanny Brice in the 1964 musical *Funny Girl*.

Chris Payne (Mills) (BA'01) received his MFA in Makeup & Wig Design from the University of Cincinnati; he then moved to LA and spent five years working in film and television. In LA, he worked on a number of wonderful projects, including Oscar and Emmy winning productions. He now works at the Lyric Opera in Chicago and as a freelance makeup artist. He owns a small company called Instant Monsters, which sells prosthetics and makeup supplies online.

Dixon Reynolds (MFA'05) just received tenure and promotion at SUNY Fredonia where he heads the BFA program in Costume Design and Technology.

Andrew Rhoda (MA'06, MLS'08) now occupies the very interesting position of Curator of Puzzles at The Lilly Library at IU Bloomington.

Renee Rodriguez (MFA '06) gave birth to a beautiful baby boy, Roberto Jose Dyckman-Rodriguez, on September 3rd, 2012. They live in New York City.

Justine Salata (BA'09) was recently in the Public Theatre's Shakespeare in the Park production of *As You Like It*. Justine also recently closed a production of Brian Friel's *Lovers* at the Beckett Theatre in New York.

Erica Sartini-Combs (BA'07) relocated to Chicago in 2009 and founded Two Birds Casting. Two Birds Casting is a casting service that focuses on working with storefront and mid-sized houses in the area. In addition, she began working full time for the Goodman Theatre as the Casting Coordinator, now in her third season. This past May she also got married to Nick Combs, a Chicago-based actor.

Graham Sheldon (BA'09) recently won a regional Emmy award for his long-form documentary *Crossing Borders*, which he wrote and produced. The documentary covers the immigration debate in the United States and was shot in Washington DC, Napa, San Francisco, Birmingham and San Diego. Graham was previously nominated for a regional Emmy in 2012 for the documentary *Echoes from Chernobyl* shot on location in Chernobyl, Ukraine.

Wolf Sherrill (MFA'00) was granted tenure and promoted to Associate Professor at James Madison University. She also recently played Pantalone in *The Servant of Two Masters* at the Avignon Off festival this past summer in France, a role she also performed while being a graduate student at IU. She has been contracted as voice over talent for Rosetta Stone.

Gretchen Sneegas (BA'08) is currently pursuing a Master's Degree in Food Studies at Chatham University.

Zach Spicer (BA'06) played Biff in *Death of a Salesman* at the Alley Theatre in Houston this past season. He also performed as Hector in *Man and Superman* at the Irish Rep in NYC last year; this led to him being invited into the Project Shaw company by its founder David Staller, where he's done a number of staged readings with the organization every month at the Players Club. He is now acting in Shaw's *You Never Can Tell* at the Off-Broadway home of The Pearl Theater. Last November Zach participated in and successfully completed a Kickstarter campaign to fund the short film *Big Boy Blue* last November.

Salena Watkins (BA'05) is currently a teaching Artist for Hubbard Street Dance Chicago and she is also teaching ballet for School for the Performing Arts in Naperville.

Colleen Welch (BS'09) is a dancer with Zephyr Dance, one of four companies featured at the FlySpace Dance Series, Pritzker Pavilion in Millennium Park, Chicago, IL. She is also a member of Chicago's Project 606 Dance.

Blake Wilson (BA'03) currently works at Louisiana State University overseeing the LSU Performing Arts Academy, a community school of the arts that offers non-credit programs and lessons in music, theatre, and digital media.

Sam Wootten (MFA'05) and his wife Emily moved from Chicago to Montgomery, AL in October 2009. They have a 3.5 yr old son, Henry, and an 18 month old daughter, Miriam. They opened and run a restaurant in Montgomery called The Tipping Point (www.tippingpointthampstead.com). He serves on the board of the local community theatre, The Cloverdale Playhouse (www.cloverdaleplayhouse.org). His wife has just been elected to serve on the board of Alabama Shakespeare Festival (www.asf.net). They have performed, directed and taught theatre locally and look forward to bringing more theatre to the region in the years to

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James Black as Willy and Zach Spicer as Biff in the Alley Theatre's 2012 production of *Death of a Salesman*. Black became ill and had to drop out of the production just prior to the opening. Zach played the run opposite Glenn Fleshler, who had understudied Philip Seymour Hoffman's Willy in the most recent New York production.

come.

2010s

Francesca Arostegui (BFA'12) has joined the tour of *Mamma Mia!*.

Isabel Sophia Dieppa Betancourt (BA'11) is producing her first theatre dance show *Archeologies of Love* at Links Hall, where she works as an intern. She resides in Chicago.

Jenna Blumenfeld (BS'10) is the Managing Editor of Delicious Living magazine, and she dances with the AscenDance Project in Boulder, Colorado (a fusion of rock climbing and modern dance).

Kelsey Brece (BS'11) completed a contract with Norwegian Cruise Lines on the Pride of America ship in Hawaii as a featured dancer/singer. In October 2012 she moved to Orlando, FL and worked with Universal Studios as a dancer for their holiday shows. She is currently en route to the Mediterranean as a singer/dancer, Dance Captain, aerialist, and certified Zumba teacher for the Norwegian Jade, traveling to Italy, Turkey, Greece, Croatia, and Israel.

Kevin Carmichael (BS'11) is the Competition Team Director at The Brooklyn Dance Center, Brooklyn, NY.

Taylor M. Crousore (BFA'13) wrote and starred in the short film "SheetWOW" for the IU Campus MovieFest last spring. Crousore's submission was chosen to repre-

sent IU at the 2013 Campus MovieFest in Los Angeles where it won Best Comedy.

Melody Cutsinger (BS'13) is co-director and co-choreographer of Flores de Samba, a Brazilian dance based company in Bloomington, Indiana.

Sarah Fischer (MFA'11) and husband Aaron had a baby. His name is Martin Fischer Fleming (called Marty) and he was born on May 20.

Alejandro Fonseca (EX'13) is a member of the national tour of *West Side Story* and will be performing in several U.S. Cities during 2013-2014.

Melanie Griffin (BS'11) performed in a dance performance project with Theresa Felton: Body Stories Dance Company last fall. She is also working as Outreach Coordinator for Human Impacts Institute.

Lalah Hazelwood (BS'13) is the newest member of Deeply Rooted Dance Productions, Chicago, Illinois directed by Kevin Iega Jeff.

Kerry Ipema (BFA'11) currently lives in New York City and is a member of The Flea's resident acting company The Bats. In the past year she performed in *Russ Miles* directed by IU alumna **Allison Moody** (MFA'08), *Restoration Comedy* at The Flea, and has been involved in numerous readings and workshops around the city. She also appeared in the TV show *Most Likely To . . .* on Investigation Discovery, and performed



Julie Strong and Jack Featheringill rehearse a dance for the Jordan River Revue in March 1952. (IU Archives P52-129)

Viola in *Twelfth Night* in Maine during the summer. In the fall she will be going on tour with *Post Secret: Unheard Voices*, a play based on the website postsecret.com.

Kristine Jones (BS'11) was hired by Trisha Brown Dance Company as their administrative and education assistant. She also received her 200 hr. Yoga Certification from Yoga Vida this summer and teaches several classes at Yoga Vida. Additionally, Krissy is performing in the April 2013 premier of *Birdshit*, produced by actor James Franco.

Henry A. McDaniel III (MFA'11) is a visiting assistant professor at IU, filling in for the amazing Nancy Lipschultz. While at IU Hank's favorite roles were Matt Poncelet, *Dead Man Walking*, his first production here and Prior Walter, *Angels in America*, his last production at IU. After leaving IU Henry traveled to London and did a further year of graduate work in Voice Studies with Jane Boston at the Royal Central School of Speech and Drama. While there he taught at London Metropolitan University, East 15 Acting School, and Italia Conti School of Theatre Arts. Since then Henry has been teaching, coaching, and acting in film and onstage in Nashville, TN, and throughout the continental United States. This summer he worked with IU faculty member Fontaine Syer when she directed *Measure for Measure* at the Pennsylvania Shakespeare

Festival playing the roles of Barnadine and Elbow. He is thrilled to return to IU theatre, a pivotal place in his theatre world.

Colleen Metzger (MFA'12) accepted the tenure track position of Assistant Professor of Costume Design at University of Alaska Anchorage.

Utam Moses (BS'11) completed her Master's Degree in Performance Studies from NYU and is creating work and performing in the San Francisco Bay Area.

Joe Musiel (BS'13) has signed a contract with The Giordano Jazz Dance, second company in Chicago Illinois.

Rachel Newbrough (BS'12) and **Kate Anderson** (EX'13) travelled with Contemporary Dance Director Elizabeth Shea to Jerusalem where they taught and assisted her in the staging of her choreographic work *Lucy's Bones* on the professional performing ensemble of the Jerusalem Academy of Music and Dance at Hebrew University.

Jason Orlenko (MFA'12) designed costumes at St. Louis Rep this past spring and will be designing *Forever Plaid* at the Milwaukee Rep in the 2013-2014 Season.

Joanna Paul (BS'10) is a dancer with Perceptual Motion Inc., Project606 Dance and Matter Dance Company, Chicago, IL. She is also teaching dance for Spotlight Youth Theater (spotlight.org) and at the Dance and Music Academy in Edgebrook, IL and works with Voice of the City to develop their Dynamic Music program.

Courtney Ramm (BS'10) was Associate Artistic Director, choreographer and teacher at Tanglin Arts Studio, a dance school for children ages 2-18 years in Singapore. While she was in Ko Samui, Thailand, Courtney taught yoga at Vikasa Yoga, Pilates, and Dance. Additionally, she completed 4 courses certifying me in advanced levels of Theta Healing, a form of energy-healing.

Tom Robson (PhD '11) continues as an assistant professor of theatre and dance at Millikin University in Decatur, IL, teaching courses in theatre history, dramatic literature, and directing. In the 2012-13 academic year he directed Douglas Carter Beane's *The Little Dog Laughed* and the world premiere of **Paul Shoulberg's** (MFA'07) play *Cracker*, both with Millikin students.

Jared Rutherford (MFA'10) was in St Petersburg, Russia, as the assistant set designer of Broadway's *Chaplin*, which was be-

ing re-mounted at the St Petersburg Theatre of Musical Comedy. "I was not part of the Broadway production," he writes, "but have worked for the set designer (Beowulf Boritt) before, and he asked me to come along. So it's the Broadway creative team mounting a Russian translation for a Russian company with a Russian cast—it has been an adventure! Plus, I get to sight-see in Russia—so it's a pretty amazing opportunity!" Jared also was part of the IU-related team that created *Tuning In* at the University of Akron.

Stephanie Scott (BS'11) has been recognized as a Professional Rising Star Ballroom dancer and received her DVIDA ballroom instruction certification for bronze rhythm with high honors. Additionally, she is employed as a Group Exercise and Pilates instructor, and a teacher of dance.

David Sernick (BA'10) currently works at The Flea Theater as a Marketing Associate. Recently, he became Literary Manager at New Light Theater Project as well. With NLTP, he programs and produces the Dark-room Series, a monthly event that presents sections of five works in progress by various companies and artists in NYC.

Jenn Sheshko (MFA'11) married **Chris Wood** (MFA'11) this summer.

Hana Slevin (BFA'12) moved to NYC a little less than a year ago, and has been performing in cabarets and concerts. Recently, she was in a play of Lawrence Evans' with several IU alums. In February, she was in a workshop/reading of a new musical *Tamar of the River* at Prospect Theater Company, which is the company of Pete Mills and Cara Reichel (creators of *The Rockae*).

Noah Trulock (EX'11) is a performing member of Dance Kaleidoscope, Indianapolis' only professional contemporary dance company under the direction of Artistic Director, David Hochoy.

Jaysen Wright (MFA'12) was recently seen in Studio Theatre's *Rocky Horror Picture Show*. He also appeared in *Wallenstein* and *Coriolanus* at The Shakespeare Theater in DC.

Future Alumni:

Currently enrolled dance major **Samia Mooney** was cast as the lead female dancer in the Visual Ensemble for the Emmy and Tony award winning Broadway show *Blast*. She toured nationally with the show for 2011-12 and internationally to South Korea and full Japan tour in summer 2012.

Obituaries

Patrick Benton (Dec. 13, 1961– July 31, 2013; MFA'98). William Patrick Benton, born December 13, 1961, was laid to rest Wednesday, July 31. Patrick was born and raised in Mississippi, but the theatre was his home. He was a talented actor and director, who helped everyone he worked with to be their best. He was a member of the Actors' Equity Association. After graduating from Pearl High School in 1979, Patrick studied at Millsaps, USM, and Indiana University, where he earned his MFA in 1998. He received the Porterfield Award from the Southeastern Theatre Conference and was awarded a grant to study best practices at small regional theatres from the Theatre Communications Group. He served as the Artistic Director of New Stage Theatre in Jackson and Mill Mountain Theatre in Roanoke, VA. He lived in New York City, working with Horse Trade Theatre, for a short time before returning to Mississippi. He taught as an adjunct professor at Millsaps and Hinds before joining the faculty at Jackson State, where he served as visiting assistant professor and interim technical director. "Patrick's extended family," wrote his obituarist, "includes anyone who ever shared a credit on a playbill with him."

James S. Bost (Jan. 6, 1923– Sept. 28, 2012; PhD'61) Dr. James Bost died on September 28, 2012, at his home in Santa Fe, NM. Jim had a life-long passion for theatre. As an educator, he attempted to enrich the lives of his students by giving them the experience of working with some of the great dramatists—Shakespeare and Chekhov on the one hand, Eugene O'Neill and Arthur Miller on the other. Without the inspiration and encouragement he received from the distinguished professor of theater, Hubert Heffner, and the unflagging support from his dear wife, Madge, he could not have prevailed in his endeavors. He received his Ph.D. from Indiana University in 1961. Jim was Professor and Director of Theater at the University of Maine, Orono for 26 years, and Chairman of the Theater Department and Acting Head of the School of Performing Arts. He also taught at North Texas State University and Ohio State University. His book *Monarchs of the Mimic World* was published in 1976. Jim would certainly say he had a good life. He was blessed with a beautiful and loving wife, four intelligent and remarkable children, and a long life on a college campus, living and working with bright, talented young adults in the world

that he loved—the theatre.

Jack Featheringill (1931 – 2012; MA'70). A few years before his 2000 retirement from teaching at Portland State University in Oregon, Jack Featheringill began to work with Indiana University's Foundation to develop the Featheringill Theatre and Drama Scholarship. He continued adjusting and fine-tuning the scholarship over the next decade, surely to the consternation of IU officials. But having spent 30 years as a theatre professor at PSU, a number of those years as head of the department and—for fourteen summers—the director of PSU's Coaster Theatre at Cannon Beach, Jack had little concern for bureaucratic resistance. As he had done in his teaching and directing, following through with detail work was of utmost importance to him. The Featheringill Scholarship was established in 2001 and supports a junior Theatre and Drama major for a year and probably for a second year as well, depending upon the student's continued need and success. Jack's intention for the scholarship was to be truly student-focused and initiated, and getting to know a few of the early recipients of the scholarship helped Jack learn more specifically the needs of the students. Departmental major Jennifer Smith is now the seventh Featheringill Scholarship holder.

Jack returned to live in Indianapolis for almost two years after his retirement. During that time he saw many of the department's productions, continuing to be interested in the growth and development of theatre students and bringing his sharp but judicious eye to the production work. He took part in the naming event of the Norvelle Theatre and Drama Center, telling of his relationship to department founder, Professor Lee Norvelle ("To say the least, he was quite a piece of work."). Jack was called back to Portland in 2004 to receive the Portland theatre community Drammy Award for lifetime achievement. It was then that Jack concluded that Portland was really his home, and he moved back there for his remaining years.

Not one to sit quietly during his retirement, Jack directed twice again. He served on the board of the Oregon Partnership's alcohol, drug and suicide crisis line and was an ombudsman for long-term patient care facilities. More recently he became greatly involved as an advocate and trainer for CASA, the agency for court appointed advo-

cacy for abused and neglected children.

Jack's association with theatre at Indiana University spanned many years. He was an undergraduate Business major from 1949 – 1953, during which time he found the department welcoming for those who "wanted to dig in and do the work." He was a frequent participant in touring variety shows with Norvelle to various IU Alumni clubs around the state. He furthered his interest in dance through choreography for the Jordan River Revues. From IU he went to New York as a triple-threat singer, dancer, actor and quickly was cast in the revival of *On Your Toes*, working with Richard Rodgers, George Abbott, George Balanchine, and Elaine Stritch. Not one to dwell on his fifteen-year career in Broadway theatre, Jack was anything but pretentious. One has had to dig (His Equity name was Jack Leigh) to learn that he danced with Ethel Merman in *Happy Hunting*, was in the original cast of *She Loves Me*, and appeared as a dancer in both the Broadway and film companies of *The Music Man*. In 1964 he was casting director for *Fiddler on the Roof* and worked also as a stage manager with Ruth Mitchell and Hal Prince.

Jack returned to IU in 1969 to earn a M.A. degree, directing *Mary, Mary* at the Brown County Playhouse. He was typically focused on his work, so most of his fellow students knew little of Jack's previous work in New York. He was pleased later to apply the Aristotelian principles of dramatic structure, taught at IU by Professor Hubert Heffner, to his own popular Script Analysis course at Portland State. His loving obituary in Portland's *Oregonian* summarized the respect for Jack: "He was an inspiration to several generations of Portland actors and crew, and a role model in living life to the fullest." It's my privilege to add that he was also a great and true friend.

—Charles L. Railsback, Ph.D.

Departmental Undergraduate Academic
Advisor and Theatre Education Specialist,
1996 – 2011

Donald W. Zacharias (Sept. 28, 1935 – March 3, 2013; MA'59; PhD'63). Donald W. Zacharias died of complications from multiple sclerosis on March 3, 2013. He was 77. Zacharias was president of Mississippi State University from 1985-97. "Donald Zacharias was a transformative figure at Mississippi State University," university President Mark

E. Keenum said. "He really helped bring MSU into the modern era, and he did so by developing a broad vision for the leadership that Mississippi needed from a land grant university. I counted him as a friend, a mentor, and an inspiration. Don Zacharias was a man of great courage and dignity - and he was one of the most influential leaders in the history of Mississippi higher education." Zacharias came to MSU from Western Kentucky University, where he served as president from 1979-85. He began his career in higher education at Indiana University in 1963, where he earned a master's degree in speech/theatre in 1959 and a doctorate degree in communication in 1963. He joined the University of Texas communication department in 1969 and later served in administrative roles there before he left for WKU. Zacharias was born in Salem, Ind. He is survived by his wife, Tommie Kline Zacharias of Starkville, their three adult children and three grandchildren.

Tayneshia Jefferson died suddenly on July 31, 2013, while visiting family in Houston. She served as Production Manager for IU Theatre & Drama from 2010 to 2012. She was 41 years old. She earned her undergraduate degree from the University of Texas-Austin and received an MFA from the University of Delaware's Professional Theatre Training Program. She had a distinguished professional career working with Utah Festival Opera and Musical Theatre (UFOMT), Austin Lyric Opera, Zachary



Scott Theatre Center and ProArts Collective, the Alliance Theatre, Theatre Under the Stars, Houston Ebony Opera Guild, and The Kennedy Center before joining IU Theatre & Drama. In 2012 she was appointed to the faculty of the School of Drama at Carnegie Mellon.

Tayneshia was an active member of the United States Institute for Theatre Technology (USITT) where she served in positions of rapidly increasing leadership with expanding levels of responsibility. She was a mentor for the Stage Management Mentoring Project and Vice-Commissioner for Stage Management as well as the Chair of the People of Color Caucus. An ac-

tive presenter at national conferences, she was recently voted onto USITT's Board of Directors. David Grindle, executive director of USITT, wrote: "Tayneshia was an inspiring person who made an impact on our industry and the people in it. As a stage manager and production manager she remained a harbor of calm in many a stormy sea. As an educator she inspired a generation of young people to be better than many of them knew they were capable of being, both as professionals and as people. USITT has lost a vibrant member, board member, and leader. However, our organization is better for her many years of involvement and we are pleased to say she was one of us. Our deepest sympathy goes to her family and to all those in her extended theatre family that were touched by her life."

Tayneshia was widely admired by professional colleagues and she brought out the very best in her students and encouraged compassion and diversity in all ways. She loved theatre, collaboration, problem solving and helping others in the pursuit of artistic excellence. She possessed an exhaustive curiosity about theatre and management and fostered inquisitiveness in her students every day. Her contagious energy and witty humour will be missed by all who had the good fortune to call her a friend and artistic colleague.

—Paul Brunner
Technical Director
Department of Theatre, Drama,
and Contemporary Dance

Stages and Insights

This combined issue of *Theatre Circle Insights* and *Stages* has been edited by Tom Shafer and Sarah Campbell; they also wrote several articles. Other writers (and proofreaders) include Todd Aulwurm, Trish Hausmann, Drew Bratton, Paul Brunner, Charles Railsback, Elizabeth Shea, Jonathan Michaelsen, and Scott Jones. We thank them and the designers who have provided their renderings for both *The Imaginary Invalid* and *Chicago*.



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Molière: actor, playwright, invalid

Jean Poquelin was born in early January 1622, the first of six children to Jean Poquelin and Marie Cressé. Because a family cannot have too many “Jeans,” in 1624 another son was born to the Poquelins, and they named him Jean, as well. From then on, the first Jean was called Jean-Baptiste.

Jean Poquelin, the father, was a well-to-do craftsman who specialized in bedding. He also sold furniture, carpeting, and upscale household items in Paris. In 1631 he purchased from his brother a court appointment, and became known as a “*tapissier ordinaire de la maison du roi*,” a supplier of furniture to the king. His duties as a servant to the king required Poquelin to periodically spend three months at the Louvre, where he took care of the king’s furniture and made the royal bed (at the foot of the bed—the *valet de chambre ordinaire* made it at the head).

The family was comfortably well off—not wealthy, but certainly able to send Jean-Baptiste to the Collège de Clermont, a Jesuit secondary school in the Latin Quarter. Molière’s most recent biographer, Virginia Scott, calls it “the most fashionable school in Paris in the 1630s,” a place where Jean-Baptiste would make the acquaintance of “young nobles and the sons of officers of the court and the Parlement.” The Collège de Clermont was a place an ambitious father would send his son.

At school Jean-Baptiste studied Latin, literature, the Roman comedies of Terence, and the writings of Cicero, the Roman orator. The Jesuit curriculum included the performance of ballets and plays in Latin.

In 1637 his father made Jean-Baptiste the reversioner of his court appointment, which meant that Jean-Baptiste was to inherit the position upon his father’s death. Jean-Baptiste, meanwhile, studied law and was admitted to the bar in 1641. The study of rhetoric, oratory, and law finds fruit in Molière’s plays, where arguments, both comic and serious, have an important part (note Argan’s debate with his brother about health care and medicine in our production).

While in law school Jean-Baptiste became close to Madeleine Béjart and her brother Joseph. They were actors, and Jean-Baptiste fell in love, both with Madeleine and with the theatre. He gave up his law practice after six months, informed his father he was to become an actor, and transferred his court appointment to his brother.

In 1643, Jean-Baptiste joined Madeleine and her brother and nine other actors to start the Illustre Théâtre. They went through their funds and loans relatively quickly and opened their theatre on January 1, 1644. They performed mainly tragedies and lasted for eighteen months before debt forced them to close their doors.

In June 1644 Jean-Baptiste Poquelin adopted a stage name (a practice common of most actors at the time), under which he performed and wrote as “Molière.”

In 1645, Molière was briefly jailed for his debts (he did not pay off his creditors until 1666). He left Paris for the south of France and was soon followed by the Béjarts. They

joined an established troupe of travelling actors, of which Molière and Madeleine eventually became leaders. For the next thirteen years they performed before courts and well-educated audiences in southern France, playing tragedies (in which Madeleine excelled) and establishing a reputation for comic acting. Molière began to write short comic pieces. By the time they returned with their troupe to Paris in 1657, Molière had written two full-length plays.

In 1658 Molière’s company performed a tragedy and one of Molière’s one-act comedies before King Louis XIV and his court. They were warmly received, and the king’s brother, known as Monsieur, became their patron. His troupe was given the Petit-Bourbon Théâtre in the Louvre, sharing the stage on alternate days with an established company of Italian actors, whose repertoire was made up of improvised comedies in the style of *commedia dell’arte*.

As part of a remodelling project for the Louvre, in 1660 the Petit-Bourbon was demolished. The king gave Molière’s company the use of the theatre in the Palais Royal, which became the home of his troupe throughout his lifetime.

According to almost all contemporary reports, Madeleine Béjart was an exceptional tragic actress, but Molière was not her equal as a tragic actor. For this reason, and because Molière’s comedies proved to be very popular with the court and the public, the company began to perform more and more of his comic plays.

When Molière returned to Paris, comedy was not regarded as a serious dramatic form. This was based in part on the reputation old French comedy created in previous decades, when, frankly, its humor was based on gross and obscene material.

Molière changed all that, first with shorter farces like *The Flying Doctor*, then with comedies full of social commentary like *Les Précieuses ridicules* (*Such Foolish Affected Ladies*, 1659) and *L’Ecole des femmes* (*The School for Wives*, 1661). These latter pieces created controversy among the literary set and a lot of buzz at court,



which resulted in full houses at his theatre. (Molière went so far as to follow up *L'Ecole des femmes* with *La Critique de l'Ecole des femmes* [*The School for Wives Criticized*, 1663], which fed on the previous play's *cause célèbre* and filled the seats of the Palais Royal.) In such plays as *L'Avare* (*The Miser*, 1668) and *Le Misanthrope* (1666), Molière wrote comedies with serious intent, comedies that examined the psychology and needs that were behind his main characters. His most controversial play, *Tartuffe* (1664-1669), showed how the title character, a religious hypocrite, insinuates himself into a bourgeois family. He fools the credulous father, steals the father's money, gains the hand of his daughter, and attempts to seduce his wife. The play was bitterly censured by Molière's literary and religious enemies, who persuaded the king to ban its performance for almost five years.

The Playwright and His Doctor

It is true that Molière often made fun of doctors in his comedies and their performances. Doctors were easy targets for satire: They spoke in a gibberish of Latin and Greek that no one outside their profession could understand (not unlike some contemporary physicians, I'm afraid); they often had little interest or understanding in new scientific theories, like the wild idea that blood circulated in the body; they practiced their art according to precepts and rules passed down from physicians in ancient Greece to the medical schools of the seventeenth century. In a word, if one had a talent for rote memorization of ancient terms and practices and had a knack for Latin and Greek, the practice of medicine was well within the grasp of an empty-headed dunce or a smug, self-satisfied ass.

Molière may have made doctors the butt of several of his comedies, but he did have a doctor whose advice he trusted and whose friendship he seemed to have enjoyed. (He was, indeed, friends with more than one doctor.) Molière even went so far as to petition the king on behalf of his doctor, who sought a canonship in the royal chapel. Even then, though, Molière could not resist having some fun:

"A very estimable doctor, whose patient I have the honor of being, promises me and will swear before notaries to keep me alive another thirty years, if I can obtain for him a favor from Your Majesty. I told him, as for his promise, I would not ask so much of him, and I would be satisfied with him if he were to be so obliging as not to kill me." (trans. by Virginia Scott)



Molière sat for several portraits. Here he is in costume for the role of Caesar in Corneille's *The Death of Pompey*, painted by Nicolas Mignard in 1658. When Molière returned to Paris, tragedies were held in high esteem. He, however, was not particularly good in tragic, serious roles, and over time the repertoire of Molière's company was based more and more upon his comedies.

Molière created a body of work that made his peers regard comedy as important and worthy of attention. The genre did not enjoy that status in France until Molière's plays were written and performed.

In early 1662 Molière married Armande Béjart, either the sister or daughter of Madeleine Béjart. Armande was twenty years Molière's junior and became a member of the company. In 1663 the king awarded Molière a royal pension "for the fineness of his wit and his excellence as a comic author." In 1665 Molière's company of actors was made "la Troupe du Roi," the king's company.

As did many others in the seventeenth century, Molière suffered from tuberculosis. In 1666 he leased a cottage in Auteuil, now part of Paris, but in the 1660s a country retreat along the Seine and away from the city. Following his doctor's advice, Molière often retreated to this cottage (alone, leaving Armande in Paris), forgoing wine for milk, and giving up beef. This treatment for his disease was common, one that had been handed down from the Greeks to the Romans and through the collective medical wisdom of the medieval period.

Medical theory and practice was based

on the idea of *humorism*, in which the human body was filled with four basic substances called humors, which, when in balance, were a source of good health. We became ill or disabled when these fluids were out of balance. A person out of balance would be prone to specific kinds of behavior, depending on the mixture of humors within.

The four humors were black bile (which made one melancholic), yellow bile (which made one choleric and easily angered), phlegm (*ahem*, which brought about a calm, unemotional state), and blood (which led to love, courage, and hope).

A doctor's job was to figure out what substances were causing his patient to be ill or out of sorts and then remove the excess fluid from the patient's body. This was done by bleeding the patient or, as is



Argan's chair

The chair Molière sat in as Argan for the first four performances of *The Imaginary Invalid* took on an almost iconic status for his actors. The chair continued to be used in performances of the play (and others, where a chair in this style was required). "Between performances, the chair was placed in the actors' assembly hall," writes Sylvie Chevalley. "It was the seat of honour, reserved for the most eminent actor of the troupe."

The chair was finally retired from the stage in 1879, after a suitable stand-in had been constructed. It is on display in the foyer of the Comédie Française, protected by a glass case. It is only brought into the auditorium and given a place on stage once a year, on Molière's birthday.

the case for Argan and his Doctor Purgon, through a carefully prepared and repeatedly administered series of enemas, designed to remove just the right toxins and leave a patient strong, healthy, and well-balanced.

Molière continued to write and perform, literally up to his death. He knew his health was not the best—there is a chair and a bed for his character in his last play for a reason—but Molière did not expect to die. He signed a six-year lease for his apartment just before his final moments.

His three-act *Le Malade imaginaire* (*The Imaginary Invalid*), a farcical, musical look at the high cost of prescriptions and medical treatment, the hard-to-understand gibberish of doctors, and the follies of medicine, opened on February 10, 1673. Seven days later, as he finished the fourth performance of the play, he was taken by a fit of coughing that was difficult to hide from the audience. He left the theatre, returned to his home in Paris, and took to bed. He called for his wife and began to hemorrhage.

When Armande entered his room, Molière was dead.

Molière's company of actors continued to perform. Retaining their title as the Troupe du Roi, they joined with the company of the Marais Théâtre and moved to the Left Bank to produce Molière's plays.

In 1680 the king merged Molière's company with that of the Hôtel de Bourgogne, creating the Comédie Française, which is known as "The House of Molière." It is the oldest theatre company in the world.

—Tom Shafer

Gavin Cameron-Webb at the first rehearsal

Director Gavin Cameron-Webb is delighted to return to Indiana University to stage *The Imaginary Invalid*. Previously, he had directed *Richard III* and *A Midsummer Night's Dream* for IU Theatre. He directs this production as a Norvelle Visitor.

Gavin has wide experience directing in the U.S. and abroad. He has directed a wide range of plays for major Shakespeare companies and regional theatres.

At the first rehearsal of *The Imaginary Invalid*, Gavin laid out his concepts and ideas about the play, its playwright, and our production. What follows is an edited version of these remarks, which have served as the genesis of the IU Theatre's *The Imaginary Invalid*.

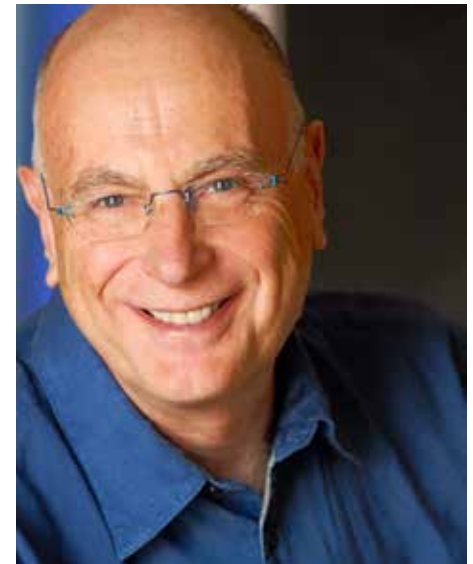
MOLIÈRE: A SHORT AND BRIEF HISTORY:

The Imaginary Invalid or *Le Malade Imaginaire* was the last play Molière ever wrote or performed in (he performed in most of his plays). He died playing the title rôle, Argan, in 1673. He did not die onstage, though that would make a better story; in a scene towards the end of the performance, he had a coughing fit that would not stop. The show was interrupted; I believe that he managed to finish the show. Immediately afterwards, he was taken home where he died some hours later.

So you will appreciate that it is a great irony that the man who wrote *The Imaginary Invalid* and created the part of Argan, a celebrated hypochondriac, should die of an all too real disease – which people today believe was tuberculosis. He had been sick with it for a while, and even moved out of Paris for better air and less pollution. Molière's works are peculiarly personal; for example it's often argued that his masterpiece *The Misanthrope* was really about Molière trying to persuade his young and glamorous wife to move out of the city with him.

It's important for us to note that

much of Molière's comedy has its roots in the Italian form of comedy called *Commedia dell'Arte*. This is the stock comedy that used standard, set scenarios with stock characters, from which the actors would improvise performances. One such plot revolved



around a foolish old man who prevents his daughter from marrying her love and instead decides to marry her off to someone thoroughly ill suited. The problems are usually solved by the servant, a comic character called Harlequin. You will recognise, of course, the elements of our story in *The Imaginary Invalid*.

I don't want diminish these roots, because *Commedia* is the root of farce, and there's a lot of farce in this show. But by 1673, by 1666 even, Molière had moved far beyond the conventions of *Commedia*. And I think it's vital that you understand this in your work on the show.

You see, Molière had introduced satire and parody into his writing. And he was ruthless – you wouldn't want to become his enemy at court. Two of his main targets were religion and medicine. He had taken on religion some years before with his famous,

controversial and banned *Tartuffe*. Molière was also never averse to taking on the law. In *The Imaginary Invalid*, the satire and ridicule is squarely directed at the medical profession for which, it seems, Molière had utter contempt. Perhaps not the best attitude for a seriously ill man. He also takes a good poke at the law in the scene with the Notary in Act One.

Molière, like Shakespeare just before him, had also introduced character to his works. The people who inhabit his scripts are not caricatures or the stock characters of *Commedia*, rather they are defined and recognisable individuals. And they need to be presented as such – even if they can be broadly defined by one characteristic: the gold digger wife, the cheeky servant, the love-sick suitor, the rational man, etc. And whilst, I think we can say, that Molière is not a master of character as is Shakespeare. For example: what happened to Argan's first wife? How long have Béline and Argan been married? Who is the aunt who takes Angélique to the theatre? How is Béralde connected to Cléante and Angélique? How was Toinette hired?

A WORD ABOUT NAMES

Around this time and before, it had become popular to use the names of characters to describe their natures, satirise their profession and generally poke fun. Shakespeare was in on it, creating "Rumour" in *2 Henry IV*. But this idea reached its peak, I think, in the Restoration. Many of you remember *School for Scandal* with characters such as Joseph Surface, Lady Sneerwell, Sir Benjamin Backbite and Snake. Then there's Captain Jack Absolute in *The Rivals*, Lady Wishfor't in *The Way of the World*. And on and on. In our play we have a mix of such names along with common French names. The satirical names are associated with the medical and legal professions. We will attempt to anglicise the names so that the audience can be in on the joke. We will also decide on consistent and French sounding pronunciations for the characters like Toinette, Cléante, Béline etc. Where we will have fun is with the doctors like Purgon which we will pronounce,



I think, as Purge On. I think this will take some time during our first week and we may experiment.

OUR APPROACH

These days health care is always on



our front pages, so this is a perfect time to stage a satire of medicine. The nation's health system is in chaos, and there's the charged controversy surrounding the implementation of President Obama's Affordable Care Act.

A friend recently told me of visiting a doctor in Europe; apparently many doctors outside the US believe that people in the US are seriously over medicated ("we have a pill for that"). Indeed, simply look at the cover of the French edition of this play. Big Pharma plays a big rôle in our medical culture. One that, according to many, inherently corrupts, as doctors are bought or bribed or otherwise persuaded to prescribe unnecessary drugs – or brand name drugs instead of generics. You've all heard about this. And you can readily see at your local Target or drug store – the steep price difference between say Advil and generic Ibuprofen.

So we are planning to interrupt the action of the play with drug commercials. These commercials will be no longer than 30 seconds each and will mostly involve the reading of side effects. At the moment, we have six commercials – two for each act. I don't know if we will retain all six; it will depend on how the balance works out.

At the time Molière wrote and directed this play, he was experimenting with performance forms. He had done this before with other plays, notably his *Le Bourgeois Gentilhomme* which had premiered just three years before. He was experimenting with adding music and dance. In *Le Malade Imaginaire* or our play, Molière included two Prologues, two Interludes (between each of the acts) and an Epilogue.

The first prologue was a eulogy to King Louis XIV, Molière's patron, who had just won a celebrated victory on the battlefield. The second was hastily written when it turned out that the show was not going to be premiered in front of the King.

Most modern productions have cut these episodes. Indeed, in one of the first translations I read of this play, the translator – Donald Frame – wrote (and I paraphrase) "Since the



interlude has nothing to do with the plot of the play, it is omitted". I have watched three French productions of *The Imaginary Invalid*, and the prologue and interludes were either cut or severely altered. A designer friend of mine who has designed this play five times, told me that he had never done it with the Prologue and Interludes. The Epilogue, because it is the ceremony during which Argan becomes a doctor, is usually retained.

Our adaptor, James Magruder, decided to include all these episodes and has adapted them in free form using Commedia as a foundation. He also updated the material to include many in jokes about Yale University and New Haven (since the production received its premiere at the Yale Rep), and he even introduced Hillary Clinton (the year was 1993, and the Clinton's health plan was the subject of huge controversy. Now some 20 years on, it is Obamacare). We are going to include them. But we are further adapting them, using them to provide a complete framework for the production.

Like most of the commercials, the Prologue, Interludes

and Epilogue will have a modern setting. They will follow the format of the syndicated television show called "The Doctors".

How many of you have ever seen this show?

We are going to tie this format to the themes and concerns of the story in the play. In fact, in the second interlude Argan will interfere and play a major part. He will also appear in the Prologue.

The Interludes were originally written to play in each act break. Molière had three acts. The Magruder adaptation includes the interludes but divides the action into two acts, so the Interludes fall in the middle of each act. I worry that this structure adversely affects the play, so I am hoping – if possible – to perform the show without an intermission. We will see how that goes.

At the moment, the frame work for the show – Prologue, interludes, commercials, etc. – is very much in a scenario form. We will develop and

finalise the text through improvisation. Your creative input will be essential to this process. For instance, watch and pay attention to those ubiquitous drug commercials. So start jotting down and entering any ideas you might have.

However, whilst the framework is modern, the actual play will be done in the period of the early 1670's Paris. So there will be two periods onstage at once; 2013 and 1673. A span of 340 years. And they will mix and clash.

A NOTE ON SCENERY:

We are performing this play in the Ruth N. Halls theatre. Our clever designer, Andrea Ball, has moved the action downstage as much as possible.

The commercials and the framework of the show will play in front of a commercial drop which Andrea will also demonstrate.

The other thing to say is that our set for the play proper – in other words, Argan's house – will be a wing and drop set. In other words, some wing flats and a backdrop. This sort of stage set up reproduces the sort of physical theatre for which the play was written.

The important thing for you to note about this scenic arrangement is that it is NOT a box set. There are no doors or "walls" in the realistic and conventional sense. Instead people can just appear – as they do in the play. They just arrive. We don't even need to pretend to knock on a door; they just appear – and disappear. I think we shall have some serious fun with this.



The Imaginary Invalid

Costume designs by Johna Sewell.

Scenic designs by Andrea Ball.



In 1990, the department welcomed two Russian theatre artists as the Ralph L. Collins Lecturers, theatre historian Alla Mikhailova and scenic designer Vladimir Arifiev. They gave their lecture about the state of Russian theatre after the collapse of the Communist government, and we invited them to view our production of *Chicago*, which was in production at the University Theatre. This was well before the wildly successful revival of *Chicago* and its subsequent Oscar-winning film adaptation, and Alla and Vladimir were unfamiliar with the play. They asked me for a quick summary of the story. They were, to say the least, appalled by a condensed version of the plot: "This is a musical about a woman

who murders someone?" they asked, horrified. "And how she is in competition with another woman murderer to become known as the best killers? And she gets her freedom? This is a musical comedy?"

Well, yes, it is, I assured them. "It was a big hit, and it's really funny. You'll enjoy it." They were doubtful. But of course their reaction to the George Pinney-directed production that evening changed their minds. It was a pleasure to see them being thoroughly entertained by a terrific production of a terrific piece of musical theatre.

This season George Pinney returns to *Chicago* as director and choreographer. Along with musical director Terry LaBolt and a

team of creative designers and technicians, he has rethought and reconfigured *Chicago* into an up-close, intimate experience, presented in our smaller venue, the Wells-Metz Theatre. For several years now, George has been wanting to present this Bob Fosse, Kander and Ebb piece in the Wells-Metz, wanting to create the kind of performance that would be experienced in a nightclub.

On these pages, illustrated with renderings by costume designer Linda Pisano and scenic designer Christopher Rhoton, co-dramaturg Scott Jones gives us a context for the play and introduces us to its creators.

—Tom Shafer

Kander and Ebb

“When we walk into our music room, I am Fred

Ebb and he is John Kander. When we walk out, we are Kander and Ebb.”

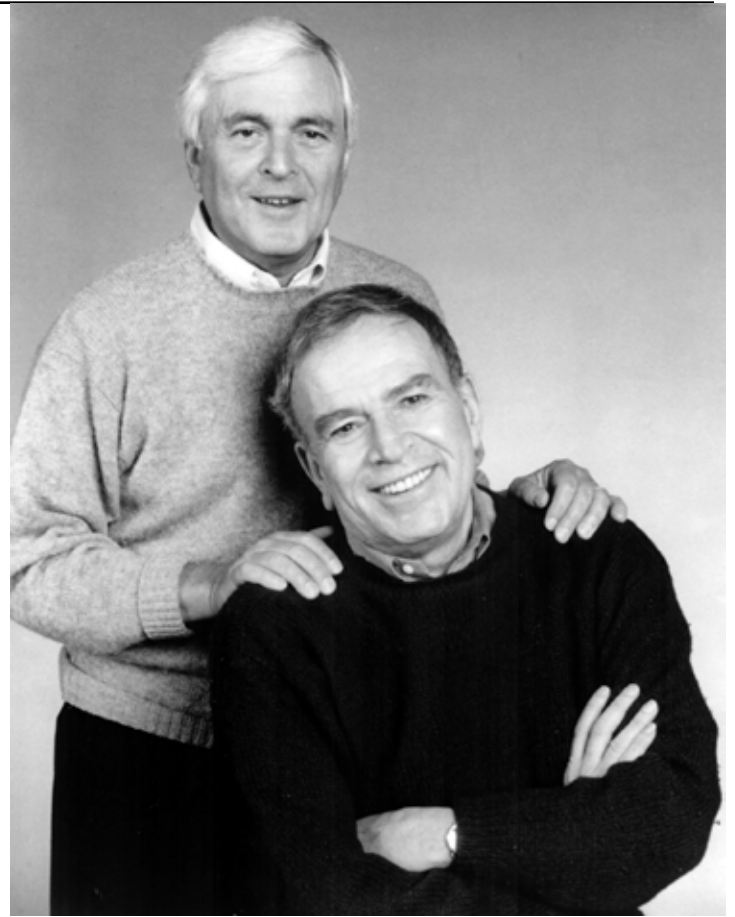
John Kander, composer (1927-), and Fred Ebb, lyricist (1928-2004), are Broadway’s longest-running songwriting team. They met in 1962 and first worked together on an unproduced musical directed by Hal Prince. Their first Broadway show, *Flora the Red Menace*, also directed by Hal Prince, was also the Broadway debut of their star Liza Minnelli, whom they would collaborate with many times on Broadway, film and television; earning Oscars, Emmys, Tonys and Grammys.

Their 1966 hit, *Cabaret*, directed by Hal Prince, ran for 1,165 performances and won 8 Tonys out of 11 nominations including Best Musical and Best Score, a Grammy for Best Cast Recording and also an Oscar for Best Score for the 1972 film version of *Cabaret*, directed by Bob Fosse and starring Liza Minnelli.

Cabaret was revived on Broadway in 1987 (an 8 month run) and revived again in 1998 with Sam Mendes directing the production he had originated in London. The 1998 revival ran for 2,377 performances and won 4 Tonys out of 10 nominations.

Their third collaboration with Liza Minnelli was *Liza with a Z* in 1972 for TV, winning an Emmy. In 1975 *Chicago* opened on Broadway, directed by Bob Fosse, and the same year the film *Funny Lady* was released starring Barbra Streisand. Kander and Ebb were Oscar nominated for Best Original Song, “How Lucky Can You Get.” The Martin Scorsese film *New York, New York* (1977), again starring Liza Minnelli, produced their best known song since *Cabaret*. “New York, New York” would also become a signature hit for Frank Sinatra.

Other Kander and Ebb Broadway credits include *The Happy Time* (1968, Tony nom.), *Zorba* (1968, Tony nom.), *The Act* (1978, Tony nom.), *Woman of the Year* (1981, Tony win), *The Rink* (1984, Tony nom.), *Kiss of the Spider Woman* (1992, Tony win), *Steel Pier*



(1997, Tony nom.), and their final composing collaborations before Fred Ebb’s death in 2004, produced posthumously, *Curtains* (2006, Tony nom.), and *Scottsboro Boys* (2010, Tony win for Book by Fred Ebb). They earned a total of 12 Tony nominations. Kander and Ebb were recognized by the Kennedy Center Honors in 1998.

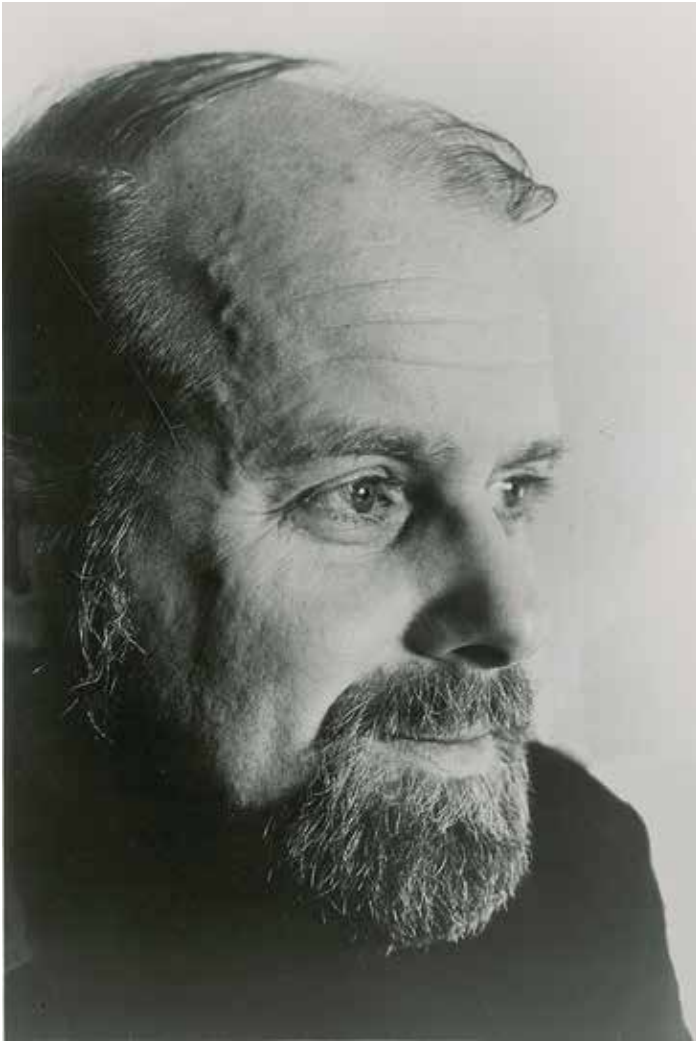
Bob Fosse

Arguably one of the most influential and visionary choreographers of the 20th century, Bob Fosse brought style and sexuality to the Broadway stage through his dances for such memorable musicals as *The Pajama Game* (1954), *Damn Yankees* (1958), *Sweet Charity* (1969), *Pippin* (1972) and *Chicago* (1975), as well as his direction on such films as *Cabaret* (1972), *Lenny* (1974), and *All That Jazz* (1979). Fosse began his career as a dancer with aspirations of Hollywood stardom, but his slight stature and baldness put a halt to that dream. He headed for Broadway, where his steamy, jazz-influenced choreography and direction wowed audiences and earned numerous Tonys. In 1969, he made the leap to film directing, and won the Oscar for *Cabaret* before enjoying critical success with the Lenny Bruce biopic, *Lenny*, and the autobiographical fantasy, *All That Jazz* (1979). A larger-than-life figure whose passion for his art was matched by his appetite for hard, fast-paced living, Fosse’s drive and technique made him a legend in the theatre world, which fell in love with him again through celebrations and revivals after his untimely death in 1987.

Born Robert Louis Fosse in Chicago, IL on June 23, 1927, he was the second youngest of six children born to a Norwegian father

who performed in vaudeville and an Irish mother. Small in stature and suffering from both asthma and epilepsy, he found an outlet in dance, and began taking lessons at the age of nine. By high school, he was a veteran of the Chicago burlesque scene, and after teaming with another young performer, Charles Grass, they toured the country as The Riff Brothers. Fosse’s talents caught the attention of producers who hired him for a show called *Tough Situation*. The production toured military bases throughout the Pacific during World War II and provided Fosse with an invaluable canvas on which he could perfect his future skills as a choreographer and director.

In 1947, Fosse moved to New York City in the hopes of finding work as a Broadway dancer. He was quickly signed to the show *Call Me Mister*, where he was teamed with Mary Ann Niles, who became his first wife in 1949. After the show closed, the duo became a popular attraction on television shows like *Your Hit Parade* (NBC/CBS, 1950-59) and *The Colgate Comedy Hour* (NBC, 1950-55). After Fosse and Niles divorced in 1951, he teamed with and married dancer Joan McCracken and began studying acting at the American Theater Wing in the hopes of becoming an actor-dancer like Fred Astaire.



He soon graduated to leads in summer-stock productions, which led to a screen test for MGM.

Fosse soon found himself in demand as a dancer in Hollywood musicals, most notably in *Give a Girl a Break* (1953) and *Kiss Me Kate* (1953), which allowed him to choreograph a brief but remarkably complicated sequence with Carol Haney. Unfortunately, Fosse lacked the physical qualities of a traditional leading man: although lithe and graceful, he was also pigeon-toed, round-shouldered and most significantly, prematurely bald, which he attempted to disguise with a variety of hats, including his future signature touch, the bowler. Faced with the fact that he would never progress to the stature of an Astaire or Gene Kelly, he reluctantly returned to New York to work in theatre. His brief film career would provide him with the launching pad he needed: he was hired to choreograph the 1954 musical *The Pajama Game*, based on his 48 seconds of work in *Kiss Me Kate*. The show gave the theater world their first taste of Fosse's unique style — a seamless blend of jazz, popular dances like mambo, and the eroticism of his burlesque days, with an emphasis on small, exact, almost mechanical gestures, like thrusting hips, spread-wide fingers and snapped wrists. Fosse also incorporated his own physicality into his work, with frequent rolled shoulders and knocked knees, as well as a penchant for his dancers to wear bowler hats and/or gloves; the latter being a reference to his own dislike of his hands. Broadway audiences and critics responded to his work with overwhelming praise, and *Pajama Game* earned Fosse his first of numerous Tony Awards.

The following year, Fosse struck gold again with *Damn Yankees*, which starred an exuberant red-haired dancer named Gwen Verdon. She would become his third wife and longest-running collaborator, and he would provide her with signature dances like a steamy striptease number to “Whatever Lola Wants” in *Yankees*. Both Fosse and Verdon won Tonys for their work in the show, and would continue to collaborate on numerous stage musicals, including 1957's *New Girl in Town* and *Redhead* (1959), which marked his debut as both director and choreographer. Again, the Fosse-Verdon team claimed Tonys for actress and choreography, as well as Best Musical of 1959. Hollywood began to take notice of Fosse's work, and lured him back to the studios to direct the dancing for *My Sister Eileen* (1955). He proved to be a natural at adapting his stage style for cinematic purposes, and made exceptional use of location work in the screen versions of *The Pajama Game* (1957) and *Damn Yankees* (1958). The latter also marked his sole onscreen performance with Verdon in a mambo for “Who's Got the Pain.” His second stint in the movies proved equally short-lived, and by 1960, he was back on Broadway, directing and choreographing such hits as *How to Succeed in Business Without Really Trying* (1961), *Little Me* (1962) and *Sweet Charity* (1966), of which the latter two earned him Tonys. *Charity* also provided him with another trademark number, the staccato, highly stylized “Hey Big Spender,” which allowed him to further push the boundaries of sexuality in dance.

Fosse would later repeat his choreography for the film versions of *Business* (1967) and *Charity* (1969), but in the case of the latter, it came with a condition: that he be allowed to direct the film itself as well. Unfortunately, the results were mixed. Though he made excellent use of the CinemaScope process for numbers like “Spender,” the film, which replaced Verdon in the lead with former *Pajama Game* understudy Shirley Maclaine, was a dismal failure and nearly brought Universal Pictures to its knees. Broadway welcomed Fosse back with *Pippin* (1972), a surreal fantasy that became one of his biggest successes, running for over 1,900 performances and introducing the public to the unique talents of actor-singer Ben Vereen. The show's runaway popularity was the spearhead of a long and prolific period for Fosse, and one that brought him his greatest triumphs. In 1972, he directed *Liza with a Z* (NBC), a concert film of actress-singer Liza Minnelli in performance at the Lyceum Theatre in New York. The show helped to mint Minnelli as a star in the making, and earned Fosse three Emmys, including Outstanding Directorial Achievement, as well as a Directors Guild of America Award. Fosse had also won the Tony for *Pippin* that same year, and would pull off an astonishing hat trick with the release of *Cabaret* in early February.

Fosse was an unlikely choice to direct the film version of John Kander and Fred Ebb's 1966 musical. His struggle with the dramatic moments in *Sweet Charity* concerned the film's producers, who saw that equal time and attention would need to be devoted to these scenes in addition to the musical numbers. However, Fosse was hired at the insistence of veteran Broadway producer, Cy Feuer, who had mounted some of Fosse's biggest hits and was producing *Cabaret*. The result largely dispensed with Kander and Ebb's original text; focusing instead on the life of Minnelli's American singer, Sally Bowles, as she descended into the decadence of Nazi Germany via its nightclub scene. Buoyed by an authentically decadent atmosphere and the venomous performance of Joel Grey as the Master of Ceremonies, *Cabaret* was a massive hit, earning eight Oscars, including Best Director for Fosse, whose competition included Francis

Ford Coppola for *The Godfather*. In doing so, Fosse earned three of the biggest awards in show business in a single year.

For his next screen effort, Fosse eschewed the musical altogether to focus on the short but celebrated life of controversial comedian, Lenny Bruce. Dustin Hoffman portrayed Bruce in *Lenny* (1974), a decidedly dark and meditative piece about Bruce's extraordinary incendiary talents and his ultimate downfall after becoming a target for censors. Fosse, who had faced similar challenges with his eroticized choreography, shot the film in black and white and with a riveting verite style, which earned him an Oscar nod for Best Director. However, the achievements were overshadowed by a heart attack he suffered while editing the picture. At the time, Fosse was also preparing his next Broadway show, *Chicago*, based on the scandalous real-life case of two murderesses in the 1920s, and the stresses of both productions took their toll. Those close to Fosse, however, knew that additional strains had been placed on Fosse's health: he consumed drugs, alcohol, women, and cigarettes at an alarming rate, which, when combined with his established health issues and relentless work ethic, contributed to his collapse. In 1974, Fosse underwent open-heart surgery.

Despite his setbacks, Fosse was able to continue as both writer and director-choreographer of *Chicago*. Drawing from his own background as a Windy City native and a veteran of its seamy entertainment underbelly, Fosse again found common ground in its heroes, Jazz-era libertines Roxie Hart and Velma Kelly, who flew in the face of societal norms by embracing the vices of the period and making a scene from the murders of their respective lovers. Gwen Verdon, who had divorced Fosse in 1971 after numerous infidelities, played Roxie Hart, and would look past their troubled history to remain a faithful companion and collaborator to Fosse until the end



of his life. However, the production received mixed reviews during its run, and was routed in nearly every Tony race by *A Chorus Line*. It would eventually assume its place among the great musicals of the 20th century in a 1996 revival choreographed in Fosse's style by dancer Ann Reinking, who replaced Verdon during the original Broadway run, and was one of Fosse's romantic companions following his divorce. The 1996 version eventually became the longest-running musical revival in history and the sixth longest-running Broadway show ever.

In 1979, Fosse returned to filmmaking with *All That Jazz*, an autobiographical fantasy about a driven, pill-popping theatre director (Roy Scheider) who realized that the only way to save his current project, a gargantuan musical gone far over budget, was to die. The film, which drew directly from Fosse's own life — from his collapse while working on *Lenny* to his relationships with figures based on Verdon, Reinking (who played a version of herself), and his daughter, Nicole — took a surreal approach to the telling, with an Angel of Death (Jessica Lange) serving as Scheider's confessor/lover, and a major song-and-dance number to signal Scheider's death. Critics were largely wowed by the film, which received the Palme d'Or at Cannes and four Oscars, including original score, as well as nominations for Fosse as Best Director. It would be his last major work for the screen.

Fosse's final years were marked by misfires. *Star 80* (1983) was a grim biopic about Playmate Dorothy Stratten, who was murdered by her abusive husband (Eric Roberts); the subject matter turned off most audiences, resulting in a financial flop. His final original musical, *Big Deal* (1986), was based on Mario Monicelli's celebrated Italian caper comedy *Big Deal on Madonna Street* (1958), but failed

to win over audiences despite five Tony nominations, including two for Fosse as director and choreographer.

On Sept. 23, 1987, the 60-year-old Fosse suffered a heart attack on the opening night of a revival of *Sweet Charity*. He was taken to George Washington University Hospital, where he was pronounced dead. Verdon, who served as assistant director for the revival, was with him at the time of the fatal attack. In the years following his death, both Verdon and Reinking worked to keep Fosse's legacy alive. The former served as artistic consultant for 1999's *Fosse*, a three-act celebration of his greatest dances that won the Tony for Best Musical. Reinking's revival of *Chicago* led to a celebrated 2002 film adaptation by director Rob Marshall, which in turn, sparked

an interest in Fosse's life and work. In 2007, Fosse was inducted posthumously into the National Museum of Dance and Hall of Fame, and a section of Paulina Street in Chicago was named "Bob Fosse Way."

—Scott Jones

Resources:

Broadway Musicals. Martin Gottfried, 1979, Harry N. Abrams, Inc.
Fosse 2001, Image Entertainment.

Hoofing on Broadway. Richard Kislán, 1987, Prentice Hall Press.

Liza with a "Z". 2006, Showtime Entertainment.

The Tony Award. Isabelle Stevenson and Roy A. Somlyo, 2001.

Vamps and Voyeurs

April 3, 1924 Beulah Annan was arrested for the murder of her lover Harry Kalstedt. The sensational trial of "the prettiest woman now in jail" (Apr. 22, 1924) was covered in detail by the Chicago Tribune. She was represented by a high profile defense attorney, W. W. O'Brien, and was acquitted on May 25, 1924.

True crime scandals were all the rage in the 1920s. They still are.

Vamps

Gwen Verdon had urged Bob Fosse to develop *Chicago* into a musical for some time. The rights to the popular 1926 play *Chicago*

were not available. The former journalist Maurine Dallas Watkins, who had written the 1924 newspaper articles about Beulah Annan for *Chicago Tribune*, had adapted her columns into a successful hit in the 1926 season. Ms. Watkins, however, had become a born-again Christian and felt that the *Chicago* glamorized sinful behavior. (There had been a 1927 silent film of the play directed by Cecil B. DeMille and a sanitized movie in 1942, *Roxie Hart*, starring Ginger Rogers). Gwen Verdon and Bob Fosse had to wait until Watkins's death in 1969, after which her estate made available the rights to the play. It was then that Fosse, Verdon, and Kander and Ebb started work on a new musical vaudeville.

Chicago's heroines were the quintessential "vamps" of the roaring twenties: alluring, predatory, sexy, emancipated women—or in this case, modern women behind bars.

The musical *Chicago* opened in 1975 to mixed reviews. It starred Gwen Verdon as Roxie Hart (based on Beulah Annan), Chita Rivera as Velma Kelly (based on another Cook County Jail accused-and-acquitted murderess, Belva Gaertner) and Jerry Orbach as Billy Flynn (W. W. O'Brien). Bob Fosse directed and choreographed the musical, which ran for 936 performances. *Chicago* was nominated for 10 Tonys including Best Musical, Best Score, Best Direction, Best Book (Fosse and Ebb) and best acting nominations for its three leads, but it opened opposite *A Chorus Line*, which swept the Tonys (and ticket sales) in 1975-76.

The show was threatened to close due to illness of its star, until Liza Minnelli offered to step in for her friend, Gwen Verdon. This was unheard of at the time, but Liza persisted; her temporary run was a sell-out, and the show continued on, allowing Gwen to recover and return. This was the first "star replacement," and it began a trend (for better or worse) most identified with subsequent revivals of *Grease*. It became, ironically, a staple of the 1996 *Chicago* revival.

The 1996 revival of *Chicago* won six Tonys, including Best Revival, Best Choreography (by Anne Reinking, who played Roxie Hart in the revival), leading actress (Bebe Neuwirth), leading actor (James Naughton), direction and lighting design. *Chicago* also won six Drama Desk awards and a Grammy for best Show Album.

The 2002 film *Chicago* starred Renee Zellweger, Katherine Zeta-Jones, Richard Gere and Queen Latifah and was nominated for thirteen Oscars, winning six: Best Picture, Supporting Actress (Zeta-Jones), Art Direction, Costume Design, Film Editing and Sound Mixing. The theatrical film release grossed over three hundred million dollars worldwide.



VE-TV

Young Wife Shoots Man She Loves When He Threatens to Desert Her, Then Plays Phonograph Until Arrested

Details from the back page of The Chicago Tribune, April 4, 1924: a photo of Beulah Annan, "the prettiest woman now in jail."

Voyeurs

On June 17, 1994, an estimated 95 million people watched the 35-mile-an-hour police chase of O.J. Simpson's white Bronco on the California interstate, after he failed to surrender to police for the alleged June 13 murders of his ex-wife Nicole Brown Simpson and friend Ron Goldman. The big three networks and CNN interrupted their programming to provide the live coverage. The subsequent trial was televised from opening statements in January of 1994 through the verdict (and acquittal) in October 1995. The case was front page news of the *Los Angeles Times* for more than 300 days.

O.J. Simpson hired a high-profile defense team initially led by Robert Shapiro and subsequently led by Johnnie Cochran and included F. Lee Bailey, Alan Dershowitz, and Robert Kardashian. All became household names in the mid-1990s along with lead Prosecutor Marcia Clark and Judge Lance Ito. (One of this group of attorneys would, upon his death, leave behind a family that became notorious reality TV stars a decade later, stars whose reason for notoriety is vague at best).

A year later, in November 1996 the revival of *Chicago* opened on Broadway. While the original 1975 production had a modest run of two years, the reinvented revival is approaching its 18th year and has engendered several national tours, a 15-year West End production, and multiple international productions and tours. There are currently eight international companies. The still-running Broadway



SLAYS HER GUEST. Mrs. Beulah Annan climaxes wine party by shooting Harry Kolstedt. The party was held in the Annan's flat at 817 East 46th street.
(THE DUNN Photo.) (Story on page one.)

revival is the third longest-running show in Broadway history (behind *Phantom* and *Cats*). *Chicago* is the longest running American musical and the longest running Broadway revival.

If the original dark content of the 1975 *Chicago* left audiences somewhat bewildered, the cynical, sexy revival captured an audience primed for sensational courtroom drama. The rise of reality TV and crime drama series at the turn of the 21st century further fed the insatiable appetite for bad behavior as entertainment, also *au courant* in *Chicago*.

There have been over forty *Chicago* star replacements from Broadway, the West End, Hollywood film and TV, pop music and reality TV stars. These stars who have taken star turns in *Chicago* include:

Marilu Henner, Ute Lemper, Alan Thicke, Ruthie Henshall, Charlotte d'Amboise, Sandy Duncan, Sharon Lawrence, Jasmine Guy, Jennifer Holiday, George Hamilton, Michael C. Hall, Taye Diggs, Billy Zane, Kevin Richardson, Melanie Griffith, Gretchen Mol, Chandra Wilson, Tom Wopat, Wayne Brady, Brooke Shields, Huey Lewis, Robin Givens, Michelle Williams, John O'Hurley, Rita Wilson, Ashlee Simpson, Usher, Joey Lawrence, Lisa Rinna, Harry Hamlin, John Schneider, Christie Brinkley, Billy Ray Cyrus and Wendy Williams.

Many of these stars can be seen in the credits of TV shows like the long running *Law and Order* or one of the many *CSI* series or *Dancing with the Stars* or Lifetime movies, dramas, or talk shows, or they may be starring or guest-starring on Bravo, TLC, et al., or appearing in reality shows about being celebrities or reality shows about being housewives.

It can be difficult to discern art imitating life, imitating art, imitating...imitation.

—Scott Jones





The Theatre Circle Lectures, 2013-14

The Theatre Circle Lectures

bringing individuals outside the productions of our plays—often outside the Department of Theatre and Drama—to discuss the ideas, issues, and people that the plays are about. The informal talks often bring to the table other points of view, and the resulting mix of ideas, from the productions and the talks, provides a broad perspective about the plays and the world they present.

This academic season our speakers bring broad and deep backgrounds and expertise to the plays they discuss. The Theatre Circle Lectures are presented in the Studio Theatre at 7th and Jordan at 5:30 the day before we open a production. These are our speakers for 2013-14:

The Imaginary Invalid

5:30 p.m., September 26

Alison Calhoun is an assistant professor of French and an adjunct assistant professor in the Department of Theatre,



Drama, and Contemporary Dance. She received her BA in French and Voice and her PhD in French at John Hopkins University. Calhoun's research focuses on the cultural and intellectual history of the Renaissance and extends to the 17th and 18th centuries to study genre, reception (theater), and morality. Her approach is interdisciplinary (philosophy and literature, music and literature) and often fits into the categories of history of the book, reception theory, and genre studies. Her talk, "The Fatal Marriage: The Critique of Opera in Molière's *The Imaginary Invalid*," discusses comedy, music, and Molière's incensed assault against the composer Lully, his former collaborator, and now his powerful rival.

Professor **Ronald Wainscott** of Theatre, Drama, and Contemporary Dance specialization is American theatre. He is an NEH Fellow and multiple grant recipient, author of four books, *Theatre: Collaborative Acts*, Allyn & Bacon, 2003

and 2007 (co-written with Kathy Fletcher) and currently in its third edition; *Plays Onstage: An Anthology*, Allyn & Bacon (co-edited with Kathy Fletcher); *The Emergence of the Modern American Theater, 1914-1929*, Yale University Press, 1997; and *Staging O'Neill: The Experimental Years, 1920-1934*, Yale University Press, 1988. He is currently writing articles and a new book on theatrical and dramatic struggles with decorum, immodesty, and censorship. Ron has led several seminars on Caryl Churchill and her plays. His working title (he refers to it as "an impossible Victorian title") for his talk about one of the playwright's major plays is "The Politics of Sexuality; or, Is Sex a Political Act?"



Cloud 9

5:30 p.m., December 5

and the European novel. His current projects comprise emotional memory, ethics and politics of empathy, figures of the political body and the rhetorical trope topography. While a student at the Freie Universität in Berlin, he worked at the



Deutsches Theater, as well as with other theatre groups in Berlin. He has taught Büchner's *Woyzeck* and looks forward to sharing his insight and enthusiasm for the play.

King Lear

5:30 p.m., February 27

Professor **Amy Cook** of Theatre, Drama, and Contemporary Dance specializes in the intersection of cognitive science, and theories of performance, theatre history and dramaturgy, early modern drama, and contemporary productions of Shakespeare. An historian, dramaturg, and director, Amy is co-chair, with John Lutterbie, of the Cognitive Science in Theatre and Performance Working Group at the American Society of Theatre Research conference (2010 and 2011). Last season, she and Professor Linda Charnes spoke about Shakespeare's *Richard III* as part of the Theatre Circle Lecture series. She has been a strong advocate for raising awareness of the February-March production of one of the great plays of Shakespeare.



Woyzeck

5:30 p.m., February 8

Professor **Johannes Türk** is in the Germanic Studies Department and teaches a wide range of topics from German cultural history from Charlemagne to the First World War to more specialized graduate courses on nostos and nostalgia in the German literary tradition, on literature and the life sciences, temporality in the novel, eighteenth century literature and thought as well as on literary theory. Although he incorporates other literary genres, his major interest lies in the history of the German

FACULTY NOTES . . .

Cutter / draper **Lara Berich** moved on to the Oregon Shakespeare Festival in December, where she is now working as a draper in their costume shop. She may be found on the Web at <http://lberich.wix.com/theatre>.

This month **Bruce Burgun's** (retired, acting-directing) new book, *Scenes and Monologues from the Steinberg/ATCA New Play Award* has been published by Applause Books.

Amy Cook (history, theory, and dramatic literature) has an essay coming out in the forthcoming *Oxford Handbook of Dance and Theatre* called "Bodied Forth: a cognitive scientific approach to performance analysis," and she is working on her next book: *Casting: The Art and Science of Building Character*. She is again co-chairing the Working Group at ASTR (American Society for Theatre Research) on Cognitive Science and Theatre and Performance. She is on the University Strategic Planning Committee and working with a group of faculty on ways to encourage the use of high impact educational practices on the Bloomington campus.

Recently tenured Associate Professor **Ray Fellman** (musical theatre) has had an eventful year. Last fall he music directed and conducted *Spring Awakening* for the department before travelling back to Ecuador to conduct *West Side Story* at the Teatro Nacional Sucre in Quito. Afterwards he had the pleasure of working with colleagues **George Pinney** and **Linda Pisano** on the Indiana Repertory Theater's production of *A Little Night Music* starring **Sylvia McNair**. In the spring of 2013, Ray reprised his role as Falstaff in *Falstaff* as a guest artist with the IU Opera and Ballet Theater. He also performed the role of Mashkan in the Jewish Theatre of Bloomington's production of *Old Wicked Songs*, which was directed by the department's own MFA graduate Mark Kamie, and music-directed and stage-managed by current MFA director Lee Cromwell. Ray also returned to The Eugene O'Neill National Music Theater Conference this past June to serve as the music director for a workshop of Kooman and Dimond's newest comedy, *The Noteworthy Life of Howard Barnes*. The workshop had four public readings and included an all Broadway cast including TONY nominee Hunter Foster. Before returning to Bloomington to work on the Premiere Musical workshop of Carner and Gregor's *Island Song*, Ray had the extreme pleasure of collaborating with several IU musical theater graduates on *I Heart NY...right?*, starring and written by Lawrence Evans (BFA '10). It was Lawrence's

cabaret debut at the Duplex Cabaret Theater in the West Village in NYC and the supporting cast included Hana Slevin (BFA '12), Matthew Martin (BFA '11), Charnette Batey (BFA '12), William Reilly (BFA'11), and Matt Birdsong (BFA'11).

Liza Gennaro (musical theatre) spent the summer in New York City on a CAHI (College Arts and Humanities Institute) travel grant researching her proposed book, *Making Broadway Dance*. In July she attended and presented a paper at the *Song, Stage and Screen VIII Conference* in London. Liza was appointed to the editorial committee for the *Stage Director and Choreographers Society (SDC) Journal*. This fall she'll be choreographing/directing *A Charlie Brown Christmas* for the New York Pops Carnegie Hall Christmas Show and choreographing *Elf* at Pioneer Theater in Salt Lake City.



Jennifer Goodlander (history, theory, and dramatic literature) just got back from spending two months in Indonesia – on the islands of Java and Bali doing research as part of receiving a Mellon Innovating International Research, Teaching, and Collaboration award for studying how countries in Southeast Asia use traditional performance, especially puppetry, in order to articulate national identity. Next summer she will be going to Cambodia. She presented at several conferences, including the Southeast Asia Performing Arts World Symposium in Bangkok, Thailand. In March, she performed Balinese shadow puppetry, or *wayang kulit*, at the Mathers Museum (watch for another performance at the IU Art Museum in October). This fall Jennifer begins a two-year part-time appointment at the Mathers Museum of World Cultures as a Faculty Research Curator to work with their collections of puppets and other objects from Southeast Asia. Finally, she submitted several articles for publication that will be coming out this year in journals or as book chapters.

Last October **Dale McFadden** (associate

chair; acting-directing) directed *Seminar* by Theresa Rebeck at the Phoenix Theatre in Indianapolis. In February 2013, he directed *The School for Scandal* at IU Theatre. This summer he directed *You Can't Take It With You* at Crossroads Repertory Theatre and *The Matchmaker* at IFT.

Murray McGibbon (acting-directing) will be spending the 2013/2014 on sabbatical abroad in his native South Africa, England and Wales. Murray was awarded a major New Frontiers grant to create an original, experimental production of William Shakespeare's *King Lear* to be performed in "Original Pronunciation" (O.P.). The play will be directed by Murray in the Wells-Metz Theatre in the spring of 2015. Murray will undertake extensive research in Wales and England with David Crystal, one of the world's leading exponents of O.P., and will then edit the text and phonetically transcribe it into a rehearsal script. IU Theatre Alumnus Marc Singer will play the name role, with other parts being played by IU Bloomington students. It is anticipated that an International Visitor's weekend will coincide with the closing of the production. Murray recently interviewed R. Keith and Marion Michael, both professor emeriti of IU's Department of Theatre, Drama, and Contemporary Dance, for WFIU. You can hear their terrific conversation online at:

<http://bit.ly/1aTvq3a>.

Adam McLean (movement/combat) spent the summer teaching Acting and Stage Combat at Boston University's Summer Theatre Institute (BUSTI). In addition, he taught at another overlapping 5-week summer program at Emerson College Pre-College Studio Acting Program, covering Stage Combat and the Michael Chekhov Technique. Adam also did the fights for MetroWest Opera's production of *Carmen* and Boston Opera Collaborative's production of Jake Heggie's *Dead Man Walking*. Adam wrapped up the summer by moving his lovely opera-singing wife and awesome dog to Bloomington to start this new position at IU!

Heather Milam (costume technology) finished up her commitment at University of Alabama and moved herself, husband, and three little girls to Bloomington. They spent July acclimating to the new environment, searching for fun things to do, and exploring the local parks and recreation.

Amy Osajima (marketing/communications) just arrived from Southern California. Amy spent the summer exploring Bloomington's abundant dining, arts, and entertain-

ment venues, and promoting Indiana Festival Theatre's great summer offerings. She counts among her major accomplishments thus far, her ability to navigate the theatre buildings without getting lost.

George Pinney (musical theatre) directed *Sunday in the Park with George* for the spring musical at IU followed by *Swing!* for the Indiana Festival Theatre. He then set off for the University of Akron with colleague **Terry LaBolt**. There they put together the world premiere of *Tuning In* which included Don Farrell (Applebee in *Damn Yankees*) and recent musical theatre graduate, **Kurt Semmler**. Also, contributing to the production were past MFA students **Jen Sheshko** (costumes), **Chris Wood** (lights), and **Jared Rutherford** (Set). George is now in rehearsal for *Chicago* which opens October 25th.

Linda Pisano (costume design) spent her recent sabbatical studying digital costume rendering and the concept of haptic perception in digital rendering. She designed *A Little Night Music* at IRT, featuring Sylvia McNair, and *Akhmaten*, the opera by Philip Glass (on her dream-design list), which was a co-production between IU Opera Theatre and Indianapolis Opera. This summer she was in pre-production on *Chicago* for IU Theatre, a

progressive design of the *Nutcracker* for the BalletMet, the world-premiere opera *The Tale of Lady Thi Kihn* by PQ Phan at IU Opera Theatre, and *La Traviata* in the spring of 2014, also with IU Opera Theatre. She is also preparing to teach her study abroad program in London again, departing May of 2014.

Sue Swaney (voice) was Vocal Director for Cardinal Stage Company's *Wizard of Oz* and *Next to Normal*.

Fontaine Syer (acting-directing) directed *Measure for Measure* at the Pennsylvania Shakespeare Festival this summer. Of the production she remarked: "[it] was one of those times where the design elements came together to reinforce the play and the production and the cast was exceptional. One of our current grad students and one of our MFA alums were part of the Company. It was a terrific work time — and I was very proud of our work!"

Ronald Wainscott (PhD'84; history, theory, and dramatic literature) spent about three weeks in England seeing productions and doing research. He also was an outside adjudicator for a tenure and promotion case. He wrote a book review which will be published later this year in England, and wrote about 2.5 chapters for his book on modesty.

This summer **Ken Weitzman** (playwriting) wrote a new play. He also spent time at the New Harmony Project, a wonderful and storied place to develop new work, as a board member and chair of their script selection committee. <http://www.newharmonyproject.org/>.

Gus Weltsek (theatre education) was awarded the American Alliance for Theatre and Education (AATE) Distinguished Research Award for his work *Global Markets! Global Englishes: Drama and discourses in colonial spaces*. This piece, co-authored with Carmen Medina, focuses on global flows of intellectual and cultural capital within and through drama education. AATE is the largest professional organization in North America for those working in theatre for youth (<http://www.aate.com>). Gus also presented a workshop *Queering the Process: student identity and learning through gender construction within Process Drama* at the annual AATE conference in Washington DC. This summer Gus was selected to serve as the Chair of the Secondary Education National Standards writing committee. He has five upcoming publications for 2013-2014.

'A *Macbeth* which will go down as one of the Scottish Play's great revivals.'

—*The Daily Telegraph*, (5-star review)



An Encore Screening of the National Theatre Live

at the IU Cinema

Sunday, October 20, 6:30 p.m.

The National Theatre aims constantly to re-energize the great traditions of the British stage and to expand the horizons of audiences and artists alike. Through these broadcasts, it shares its work with audiences in the UK and abroad. In partnership with IU's Department of Theatre, Drama, and Contemporary Dance, the IU Cinema presents two encore broadcasts — this semester focusing on Shakespeare.

Manchester International Festival's production of *Macbeth* presents Kenneth Branagh (*My Week with Marilyn*, *Hamlet*) in his first Shakespeare performance in over a decade as *Macbeth*, and Alex Kingston (*Doctor Who*, *ER*) as *Lady Macbeth*. This electrifying new production of Shakespeare's tragic tale of ambition and treachery unfolds within the walls of an intimate deconsecrated Manchester church. Kenneth Branagh has long been lauded as one of the great Shakespearean interpreters. His skills as a writer, director and actor have garnered international acclaim across the disciplines of stage, film and television.



DEPARTMENT OF THEATRE AND DRAMA

INDIANA UNIVERSITY
College of Arts and Sciences
Bloomington

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Each year the T432/T586 class in entertainment management studies a particular aspect of entertainment and then visits a place that does it best. Over the past few years they have gone to Walt Disney World, on cruises, and this year, they are off to Las Vegas(!), and Theatre Circle members are invited to join the students this January.

The trip to Las Vegas is from Jan. 2-6 2014. A limited number of rooms are still available at the low price of \$1,535 per person. Included in the price is airfare, double-occupancy hotel room at the MGM Grand, transportation between the Lee Norvelle Theatre and Drama Center and the Indianapolis airport and between the Las Vegas airport and the hotel, trip insurance, tours of the Hoover Dam and nearby botanical gardens, a tour of the Las Vegas Convention Center, and tickets to Cirque du Soleil *Love*, Blue Man Group, *Vegas: The Show* (includes dinner), comedian/magician Mac King, as well as a \$50 per person tax-deductible donation to Theatre Circle.

If you decide to attend, you are welcome to come to any and all classes, but of course, attendance is not required to participate in the trip. Weekly emails will be distributed to everyone with information from class each week, so even if you can't attend, you can still view videos and stay up to date on what the students are learning in the course. Contact

Trish Hausman at
pjhausma@indiana.edu

to reserve your spot today!

THEATRE CIRCLE CALENDAR

2013-2014

September 2013

Thursday, September 26, 5:30 PM
Theatre Circle Lecture
with Alison Calhoun, French + Italian
The Imaginary Invalid
Studio Theatre

November 2013

Thursday, November 7, 5:30 PM
Special Lecture
with guest artist Marti Maraden
Cat on a Hot Tin Roof
Studio Theatre

Friday, November 15, 6:15 PM
Dinner with Director and Designer
Cat on a Hot Tin Roof
Neal-Marshall Grand Hall

December 2013

Monday, December 2, 4:00 PM
Board Meeting

Thursday, December 5, 5:30 PM
Theatre Circle Lecture
with Ronald Wainscott, Theatre + Drama
Cloud 9
Studio Theatre

Tuesday, December 10, 11:00 AM- 2:00 PM
Theatre Circle and Faculty/Staff Lunch
Lobby Mezzanine

January 2013

January 2 -January 6
Theatre Circle in Vegas Trip
Las Vegas, NV

March 2014

Monday, 4:00 PM
Board Meeting

April 2014

Friday, April 25, 5:30 PM
Theatre Circle Annual Meeting and Dinner
Guys and Dolls
Ruth N. Halls Theatre

TBA

Cabaret Evening – Time and place to be announced.

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