

STAGES

The Annual Theatre Circle and Alumni Newsletter - Fall 2017

Indiana University Department of Theatre, Drama, & Contemporary Dance



1. Emmie Phelps
2. Chad Singer
3. Madeline Concannon
4. Jenna Handschuh
5. Erin Logan
6. Kevin Renn
7. Maia Katz
8. Courtney Relyea-Spivack
9. Sophia Garofoli
10. Maggie Black
11. Susie Wopat
12. Tori Prestel
13. Elizabeth Burr
14. Meadow Nguy
15. Melanie McNulty
16. Bailey Anne Praeger
17. India Maynor
18. Ashleigh Brower
19. Emily Rozman
20. Caroline Huerta
21. Craig Franke
22. Josiah Brown
23. Alexander Allen
24. Claudia Hanna
25. Sydney Sizemore
26. Allison Harris
27. Stephanie Gunter
28. Maggie Scudder
29. Kiko Laureano
30. Kelly MacMillan
31. Kevin Rudzinski
32. Brianna Milan
33. Christian Fary
34. Andrew Minkin
35. Jason Craig West
36. Kaylee Guritz
37. Corey Rosenberg
38. Emily Sullivan
39. Adam Decker
40. Connor Blankenship
41. Hannah Briner
42. Madison Hannon
43. Richkard Saint-Victor
44. Ryan Elizabeth Conkin
45. Matt Murry
46. Verena Lucke
47. Sarah Murray
48. Taran Snodgress
49. Kendall Millard
50. Robert Toms
51. Bridget Williams
52. Matthew Wofford



THE CLASS OF 2017

53. Jeff Baldwin
54. Kevin Nelson
55. Lani Tortoriello
56. Aaron Wardwell
57. Bruce Walsh
58. Chris J. Handley

not pictured:

Jamie Bray
 Ryan Claus
 Alison Confer
 Kathleen Cox
 Tess Cunningham
 Phillip Deal
 Ashley Dillard

Leah Faulkner
 Katie Horwitz
 Cory John
 Katherine Nash
 Miriam Poole
 Brandon Porter
 Taylor Rodemoyer
 Lauren Snyder
 Hallie Stebbins
 Dianna Sturgis
 Kayla Tillisch
 Jessica Wolf
 Lindsey Zecherle



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on the cover:

Miranda (Erin Logan, BA'17) and Ferdinand (Devin May, BA'18) watch the magical masque featuring Juno (Courtney Relyea-Spivak, BA'17) in IU Theatre's production of Shakespeare's *The Tempest*. Projection design by Reuben Lucas.

Look for this label throughout *Stages* for a quick glance at what is forthcoming in print from IU faculty, staff, students, and alumni.

Print Preview

NOTES FROM THE FIELD

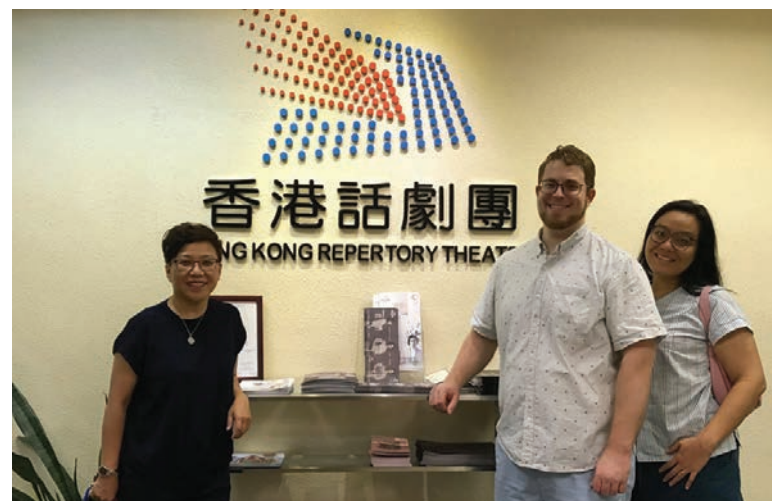
IU Theatre students, faculty, and staff often spend their summers outside of Bloomington conducting research, teaching, and participating in national and international productions and this summer is no exception. We hope you enjoy a quick trip around the world through the eyes of IU Theatre!



University Players at the Humana Festival 2017

The University Players saw four world-premieres and attended many workshops at the Humana Festival at the Actors Theatre of Louisville this year. They thank the department for their generous support of the UP and this trip!

Top (L to R): Devin May, Bryant Mehay, Dominic Pagliaro, Josiah Brown, Benny Sully. **Middle** (L to R): Nathan Kohlmeier, Deb Alix, Eleanor Sobczyk, Michelle Zink, Jessica Van Winkle. **Bottom** (L to R): MacKenzie Van Tassel, Jolie Manning, Brantley Goodrich, Amy Reader, Sarah Leaffer.



Research in Hong Kong

PhD student Whit Emerson (2nd to R) and Amanda Li with BoBo Feng (L), the Assistant Director of Hong Kong Repertory Theatre in Sheung Wan, Hong Kong.



Left: PhD student Joe D'Ambrosi (L) at Walt Disney World in Orlando, Florida, conducting research for his paper presentations at ATHE and ASTR. *Top Middle:* Sophomore Matthew Schludecker (R) in *Young Frankenstein* at Crossroads Repertory Theatre in Terra Haute, Indiana. *Top Bottom:* PhD student Huihui Huang giving a talk on *The White-Haired Girl* at the School of Global and International Studies at IU. *Right:* Junior Michelle Zink during her internship at Tara Rubin Casting.



Sarah Campbell, PhD Candidate

Sarah is conducting dissertation research in the state of Quintana Roo, Mexico from July – October 2017. Her fieldwork is supported in part by the Indiana University College of Arts and Science's Dissertation Research Fellowship and the Department of Theatre, Drama, and Contemporary Dance. In August she traveled to Las Vegas, Nevada, to present at the Association for Theatre in Higher Education as part of the Graduate Student panel in the Latinx, Indigenous, and the Americas focus group. This November, she will participate in the Indigenous Theatre in the Americas working group at the American Society for Theatre Research in Atlanta, Georgia. Sarah was also selected to receive the Helem Krick Chinoy Dissertation Fellowship from the Association of Theatre Research (ASTR).



Liam Castellan, 3rd-Year MFA in Directing

Liam directed Stages Bloomington's "First Stages" summer camp for two weeks in June. He wrote and directed a mostly-original show about shipwrecked pirates for twenty 1st-through-4th-graders, and surprisingly had a blast in the process. During the camp, he also co-taught one of the elective courses on acting offered to both "First Stages" and the older "Center Stages" camp. Both camps' shows were choreographed by junior BFA student **Julia Thorn**.



Joe D'Ambrosi, 2nd-Year PhD Student

In August, Joe traveled to the Association for Theatre in Higher Education (ATHE) conference in Las Vegas to read his paper, “Religiosity, Spectacle, and The Magic Kingdom: The Appropriation of ‘Disney Magic’ as a Theatrical ‘Spiritual’ Experience.” This paper was included as part of a panel entitled, “Celebrity Worship: Ritual, Iconography, and Performance.”

Joe will head to Atlanta in November to share his paper, “Perfecting Human Behavior with Non-Human Bodies: Walt Disney’s Audio-Animatronic and the Search for Utopia” at the American Society for Theatre Research (ASTR) conference. This paper looks at the Hall of Presidents attraction in Walt Disney World to explore how audio-animatronics suggest a “proper” way of behaving in an ideal society. The paper is a part of the working group, “It’s a ‘Normal’ World After All? Theme Parks and the Performance and Aesthetics of ‘Difference,’” presided by IU alum, **Thomas Robson**.



Whit Emerson, 4th-Year PhD Student

Whit spent the summer in Hong Kong doing research for his dissertation, which will focus on Hong Kong theatre and identity. In the last few months, he interviewed playwrights, directors, actors, scholars, and arts administrators working in Hong Kong. Whit hopes to shed light on how a region with diverse heritage can balance tradition with modernity while forging its own discrete identity.



Eric “C” Heaps, PhD Candidate

This July, Eric went to São Paulo, Brazil, for the International Federation for Theatre Research Conference (IFTR), where he is part of the Translation Working Group. In addition to the IFTR conference, he spent time at theatres, both in the audience and backstage, to study the theatrical processes of Brazilian artists.



Huihui Huang, 3rd-Year PhD Student

In January 2017, Huihui was invited to give a talk on the canonization of *The White-Haired Girl* at the School of Global and International Studies at IU. She published a paper—“The Image of African-American Female Body in the plays of Suzan-Lori Parks”—in *Sichuan Drama* in March 2017. *Sichuan Drama* is a high-ranking theatre journal in China. In addition, Huihui presented her paper “Body Narration of African-American Female in *In the Blood*” at the 5th Annual Graduate Symposium on Theatre and Performance Studies at IU in March. She also presented a paper, “Body and Violence: Cultural Expression in *The White-Haired Girl*,” at the Association for Asian Performance (AAP) Conference in Las Vegas in August.



Joshua Robinson, 4th-Year PhD Student

For the 2016-2017 season, Joshua served as the Executive Director for Stages Bloomington, a non-profit theatre arts education and performance organization for students K-12. He also directed their spring musical *Wizard of Oz, Jr.*



Matthew Schludecker, Sophomore BA Student

Matthew spent the summer of 2017 working in Terre Haute, Indiana, at Crossroads Repertory Theater. He was featured in their production of *Young Frankenstein* as an ensemble member and also worked on the run crew for *Jekyll and Hyde*. Matthew held other various positions within the company, most prominently a shop hand and a change-over crew member.



Michelle Zink, Junior BFA Student

This summer Michelle interned at one of Broadway’s most prominent casting offices, Tara Rubin Casting, spending her days behind the table for the first time in her life. Prior to the internship, Michelle had little-to-no knowledge of what it took to be a casting director. Every day she had the opportunity to observe actors as they pursued a career that she hopes to follow herself in the next few years. Through this experience, she met many industry professionals and gained an understanding of the casting process from a new perspective. **S**

A BRAVE NEW WORLD



Assistant Professor **Reuben Lucas** talks about projection design from *Jesus Christ Superstar* to *The Tempest*, and beyond.



“

**THE STRENGTH
OF PROJECTION
DESIGN IS ITS
ABILITY TO OFFER
MOVEMENT TO A
STATIC
MISE-EN-SCENE**

”

If you have attended an IU Theatre production in the last year, you might have noticed a new element onstage: projections. Leading the way into this new world of possibilities is Reuben Lucas, Assistant Professor of Scenic Design at IU. When I sat down to interview Reuben, he was in his office busily working on a scenic model for an upcoming production, the 3-D printer in his office softly hummed in the background, delicately forming a component for one of his scale models. Though the majority of his work is as a scenic designer, Reuben has been interested in projection design for some time now. While he dabbled in projection during his undergraduate years, his foray into the world of projection design officially began with IU Theatre’s production of *Bloody Bloody Andrew Jackson* in the spring of 2016. Though the artistic team knew that projections were needed for the production, there was no one who really had the first-hand experience to carry out the work. Given his interest in incorporating technology into theatre, Reuben was a natural choice. Fortunately for Reuben, the equipment for projections was already

present at IU and his learn-as-you-go approach served him well in this undertaking.

While in many ways projection design is in a world unto itself, it, like other design areas, must serve the particular production. He notes that projections are not necessarily appropriate for all plays and musicals, but they can help to provide an enhanced theatre-going experience for the audience, and a new medium for actors to interact with.

Though projections can easily swallow up the stage, Reuben says it is necessary to maintain a balance – to find those moments where the projection should take focus and those moments when it should serve to enhance the scenic design or lighting design. In the masque scene in the recent production of *The Tempest*, Juno, Ceres, and Iris were projected onto the sail-like curtains that filled the stage. These three projected actors were larger than life – overwhelming the onstage actors. This, of course, added to the magic of the island. Reuben has also used projections to highlight powerful moments within a

play. In *Jesus Christ Superstar*, a production with fairly limited projection use, Reuben projected blood spatter in the “39 lashes” scene. The blood spatter added a visceral component, and avoided the need for messy stage blood. Overall, his goal with projection design is to enhance the storytelling.

Reuben notes that the strength of projection

design is its ability to offer movement to an otherwise static mise-en-scene. Reuben’s projections have many moving parts – from video projections of pre-recorded actors, to animated trees in bloom, to a harpy poised to attack – all of which help to bring the stage to life in a new way. You can see more of Reuben’s projections onstage for the fall production of *Peter and the Starcatcher*.

—Sarah Campbell **S**

NEW FACULTY & STAFF



Leraldo Anzualdo, Assistant Professor of Movement and Stage Combat

After a year as a Visiting Assistant Professor, Leraldo Anzualdo has just joined the faculty at IU Theatre as Assistant Professor of Movement and Stage Combat, which is a tenure-track position.

Leraldo’s fight direction has been seen at the Houston Grand Opera (including works with director Rob Ashford, John Caird and the American premiere of *The Passenger* which later went on to the Lincoln Center) and at the Alley Theatre (with Greg Boyd, Teresa Rebeck, Ken Ludwig), Houston Shakespeare Festival, Lake Tahoe Shakespeare Festival, Classical Theatre Company, and Stages Repertory Theatre to name a few.

As a motion capture performer, Leraldo has worked internationally with Sony Pictures and Sola Digital in Tokyo, Japan, on *Starship Troopers: Invasion*; *Appleseed: Alpha*; and just recently wrapped up another motion picture to be released soon! Leraldo has also worked in Uppsala and Stockholm, Sweden, for the following video games: *The Chronicles of Riddick: Escape from Butcher Bay* and *Just Cause and Knights of the Temple: Infernal Crusade*. Leraldo has voiced almost one hundred characters in anime—his most favorite are: Takashi Komuro in *High School of the Dead*; Yuta Togashi in *Love, Chunibyo & Other Delusions*; Ken the Eagle / G-1 in *Gatchaman*; Toru Acura in *Chaika Coffin Princess*; Largo in *One Piece*; Art in *Hamatora*; and Ralph in *Halo: Legends*. He has also worked on scripts and as an ADR director and assistant director on some anime titles. (For a full list please visit www.behindthevoiceactors.com/leraldoanzualdo or www.animenewsnetwork.com/leraldoanzualdo.)

Before coming to IU, Leraldo has taught Movement, Stage Combat, and Acting and Shakespeare at the University of North Dakota, Rice University, University of Houston, and Alabama Shakespeare Festival—University of Alabama. He has been a resident guest teaching artist with the Houston Grand Opera Young Artist Vocal Academy, as well as the HGO Studio for young professionals. For a number of years, Leraldo helped with the Harris County Department of Education with the Cooperative for After-School Enrichment program, with high school students of all areas to build life skills, self-expression through different media, expressive motion, and communication skills. He has also worked with the Alley Theatre Young Conservatory Studio. With the Society of American Fight Directors, Leraldo has been assistant coordinator and teacher at the National Stage Combat Workshop at the North Carolina School of the Arts. Leraldo is a proud certified teacher with the Society of American Fight Directors, and serves on the SAFD Diversity Committee. ▶



Peter Gil-Sheridan, Assistant Professor of Playwriting

Peter Gil-Sheridan spent two years as a Visiting Assistant Professor of Playwriting and now he joins the faculty at IU Theatre as an Assistant Professor of Playwriting. He is currently at work on producing his play *Cockfight* with director Anna Brenner in the Summer of 2018. The play was originally written at Soho Rep's Writer/Director Lab and was further developed by PlayPenn in Philadelphia. His play *Ritu Comes Home*, originally commissioned by InterAct in Philadelphia as part of their 20/20 Commission program had its world premiere there in 2015.

Peter has also become a founding member of The Pool, a new company formed with Lynn Rosen and Susan Bernfield that will produce his play *The Rafa Play* under the direction of Morgan Gould in repertory with Rosen's and Bernfield's work at the Flea Theatre in NYC in November of this year. This summer, he was the recipient of the Mollie Mook-Fiddler Prize and was in residence in Silverton, Colorado, working with A Theatre Group and The Silverton Theatre Mine to create his new play *Linden* under the artistic direction of Daniel F. Sullivan. He also wrote a new webseries, *Hungry*, commissioned by Amar Srivastava that is slated for production in 2018. He was a contributor to Artbarn 2017 in Tacoma, Washington, a site-specific immersive piece about women created in residence at the Warner Gym on the University of Puget Sound under the direction of Jess K. Smith. Peter was a guest at the University of Iowa's New Play Festival where he also gave a video talk on the art of dramatic writing for Iowa's renowned International Writing Program's online course "Power of the Pen: Identities and Social Issues in Poetry and Play."

Peter joined the faculty at Indiana University Program after ten years teaching at Fordham University and in the New York City Public Schools as a teaching artist through the Leap OnStage program. MFA: Iowa, BA: Fordham.

Jenny McKnight, Professor of Practice—Acting

Jenny McKnight is very proud to join the Department of Theatre, Drama, and Contemporary Dance as a Professor of Practice in Acting & Directing. Jenny has performed with IU's Summer Theatre for five seasons, including one (back in the day) at Brown County Playhouse. Previously, Jenny has taught acting and directed productions at The University of Arkansas and Oklahoma City University, as well as coached privately and conducted career workshops. As a professional actor, and longstanding member of Actor's Equity Association, Jenny has enjoyed opportunities to perform at Chicago-area and regional theatres including The Goodman, Steppenwolf, Victory Gardens, Northlight, Remy Bumppo, Actors Theatre of Louisville, Indiana Repertory, Milwaukee Repertory, Kansas City Repertory, and Arizona Theatre Company, among many others. She is an MFA graduate of The University of Alabama, and is excited to settle in Bloomington with her husband Grant Goodman (a native Hoosier, also familiar to IUST audiences) and their dog Charley.

Eleanor Owicki, Lecturer in Theatre History, Theory, and Literature

Eleanor came to the Department in 2015 as a Visiting Assistant Professor; starting this year, she is a Lecturer. In the 2017-2018 academic year, she will be teaching classes on Irish Theatre and Science Fiction On Stage, as well as the Department's theatre history survey courses. She is currently working on a book project about the relationship between theatre and the Northern Irish peace process.



Henry McDaniel, III, Visiting Assistant Professor of Acting

Henry McDaniel is an actor and voice coach from Memphis, TN. Henry is a graduate of Indiana University with his MFA in Acting and a graduate of the Royal Central School of Speech and Drama with an MA in Voice Studies. Henry has maintained a professional career while teaching, performing or coaching for the Pennsylvania Shakespeare Festival, The Phoenix Theatre, Oklahoma Shakespeare Festival, Bloomington Playwright's Project and Brown County Playhouse. He has taught in the United States, London, and Italy. He is active a member of Voice and Speech Trainers Association and Society of American Fight Directors. Henry's interests are in Extreme Uses of the Voice, the Voice as Identity and Transparent Communication Skills for Professionals.

Richard Roland, Visiting Assistant Professor of Musical Theatre

Richard's directing credits include *Steel Magnolias*, *Brigadoon*, *110 in the Shade*, *Dogfight*, *Forever Plaid*, *Grease*, *Ragtime*, *Hairspray*, *A Christmas Carol*, *Chicago*, *Thoroughly Modern Millie*, *God of Carnage*, *Urinetown*, *Barefoot in the Park*, *The 39 Steps*, *Metamorphoses*, *Souvenir*, *Dear Ruth*, and *Avenue Q*. He also served as Associate Artistic Director for the 2012 season at Theatre Raleigh in North Carolina. He was Associate Director for the NYC premiere of *Vanities-A New Musical* and for the Danish premiere of *The Story of My Life*. Richard spent some time as an actor once, appearing on Broadway in *Thoroughly Modern Millie*, *Follies*, and *The Scarlet Pimpernel*, and the 1st National Tours of *Titanic* and ... *Millie*. Richard is a proud member of SDC, and holds an M.F.A. in Directing from Penn State. www.richardroland.com **S**



DEPARTMENT NEWS

Visitors to the Department

Christy Montour-Larson (freelance director and educator) was a guest artist at IU this past Spring semester. Christy lead a masterclass in interviewing with a director and also responded to Design & Technology Thesis project presentations.

Playwright **Rebecca Gilman** came to IU on April 13 for a reading of her new play, *Twilight Bowl*, which she wrote as part of the Big 10 Consortium. Her reading was directed by Jonathan Michaelson and featured Kat Cox, Tess Cunningham, Ashley Dillard, Julia Klinestiver, Courtney Relyea-Spivack, Emily Rozman, and Talia Santia. The Big 10 Consortium commissions female playwrights to create work where the majority of the roles are written for women. While here, Rebecca visited the Graduate Playwriting Seminar and discussed navigating the business as a playwright. She met individually with each of our graduate playwrights and offered feedback on their scripts.

Bryan Fonseca (Artistic Director of the Phoenix Theatre, Indianapolis), **Jennifer Blackmer** (playwright), and **Andrew Volkoff** (Artistic Director of About Face Theatre, Chicago) came to Bloomington as part of the *At First Sight Festival* of new plays. While here, they attended Bruce Walsh's production of *Prospect Hill*, a reading of Aaron Ricciardi's *Nice Nails*, and the new Undergraduate Shorts: a series of readings featuring undergraduate work from the school year. They provided formal feedback to the all of the students about the strengths and weaknesses of their productions and scripts. Jennifer Blackmer was here in a dual role as an adjudicator for KC-ACTF.

The costume area was delighted to invite Professor **Rafael Jean** (renown costume designer, professor at University of Massachusetts Boston, and author of *Show Case*) for a three-day workshop in digital costume rendering and to host, along with the entire Design & Technology area, the fall United

States Institute of Theatre Technology regional symposium on campus in September 2016.

The Association for Research in Theatre at Indiana University, or ARTatIU, held its 5th annual Graduate Symposium on March 31 and April 1. Graduate students, faculty, and three undergraduates presented papers, performances, and discussions on the topic of "Performing Intersections." The symposium featured **Kelly Tsai**, a performance poet based out of Brooklyn, New York, who held a writing workshop on developing solo performance material, a performative keynote address, and a special performance of her piece called *Formosa*. *Formosa* combines spoken word, movement, and multimedia as Kelly imagines encounters with Barbie, a Taiwanese factory worker who makes them, an 8-year old Chinese girl who loves them, and an Asian-American female hip-hop MC who seems to be turning into one.



Upcoming Events

THE WAVE
New Musical
Reading

Oct. 12, 14, 15
Time TBA
Studio Theatre

Cabaret Fundraiser

Jan. 13
Time TBA
Lobby and Wells-
Metz Theatre

BFA Senior Launch
w/Theatre Circle

May 6-10
New York

Collins Lecture:
Joseph Roach

Oct. 19, 5:00PM
Wells-Metz Theatre

Drama Prom

Apr. 28, 6:00PM
Tudor Room

Theatre Circle
Disneyland Trip

May 9-13

IU Theatre will team up with the Dorit & Gerald Paul Program in Jewish Culture and the Arts for a reading of a new musical called *THE WAVE*, written by **Or Matias**. Or is the Musical Director of Broadway's *Natasha, Pierre, and the Great Comet of 1812*, and is the 2017 Paul Artist-in-Residence here at IU. The reading will be directed by **Chloe Treat**. Chloe, who also worked on *Great Comet*, is a director and choreographer based out of New York. She is interested in the curation and creation of modern mythologies.


Based on Ron Jones' famous 1967 social experiment in a Palo Alto high school classroom, *THE WAVE* addresses the human urge to exchange autonomy for a feeling of belonging and security.

Yale Professor **Joseph Roach** will be our Collins Lecturer this fall. Dr. Roach will arrive on campus October 18, attend *Three Sisters*, meet with students and participate in a few classes, and deliver his lecture at 5:00PM on Thursday, October 19, in the Wells-Metz Theatre. The title of his lecture is: "The Silences You Hear: Unspoken Thought in *The Three Sisters*."

A theater historian, stage director, and performance studies scholar, Joseph Roach is the author of *The Player's Passion: Studies in the Science of Acting* (1985), *Cities of the Dead: Circum-Atlantic Performance* (1996), and *It* (2007). He is also an editor of *Critical Theory and Performance* (2007) and *Changing the Subject: Marvin Carlson and Theatre Studies, 1959-2009* (2009). His publications have been recognized by the James Russell Lowell Prize from the Modern Language Association, the Barnard Hewitt Award in Theatre History, and the Joe E. Calloway Prize for Drama. Before going to Yale, he chaired the Department of Performing Arts at Washington University in St. Louis, the Interdisciplinary PhD in Theatre at Northwestern University, and the Department of Performance Studies in the Tisch School of Arts at NYU. He is the recipient of a Lifetime Distinguished Scholar Award from the American Society for Theatre Research and a Distinguished Achievement Award from the Andrew W. Mellon Foundation, which funds the World Performance Project at Yale. In 2009, he was awarded an honorary Doctor of Letters from the University of Warwick (UK) and the Fletcher Jones Distinguished Fellowship from the Huntington Library.

Alumni are welcome at Drama Prom! Tickets go on sale in March. Questions? Contact Drew Bratton at acbratto@indiana.edu.

Theatre Circle joins the Theme Park Entertainment Management class on their behind-the-scenes trip to Disneyland.



Theatre Circle President Cyndi Nelson and R. Keith Michael, Professor Emeritus

Theatre Circle Celebrates 40 Years

Theatre Circle turns 40 this year and *Stages* turned to **R. Keith Michael**, chair of the Department of Theatre and Drama from 1971 to 1996, to share his thoughts on its beginnings in 1977 and on its importance to theatre at Indiana University through the years.

Theatre Circle was the brainchild of two of the department's administrative directors—Durand (Randy) Pope and G. James Olsen. In the mid-1970s, it became apparent that the needs of the department could not all be covered by box office revenue and the funds allocated to the department by the College of Arts and Sciences. An additional need was to develop a solid core of theatre-goers from both within and without the campus community to support the program. These two needs prompted Pope and Olsen to knock on Dr. Michael's door with a proposal in hand.

Their proposal was simple. With Dr. Michael's approval, they would do the groundwork necessary to establish a support group similar to the Friends of Music and the Friends of Art. This support group would be somewhat unique because there were very few academic theatre programs in the nation that had an organization of this kind. The name Theatre Circle had its origin in the English theatre's seating area known as the dress circle, grand circle, or royal circle. The members of this new organization would be a very special group of theatre-goers.

Pope and Olsen personally contacted season ticket holders and other theatre enthusiasts. An organizational meeting was held and Theatre Circle came into being. David Kramer became the first president and Herman B Wells became one of the first members of the group.

The earliest Theatre Circle projects included initiating the prestigious Theatre Circle Award given each year to an outstanding junior or senior student in the department. From the early days Theatre Circle has provided funds to underwrite the theatre playbills, provided funds to recruit graduate students, and sponsored the popular annual reading of new plays written by students in the playwriting program. As Theatre Circle grew, many new projects were initiated including the dinners with directors and receptions for prominent guests.

A very important recent initiative is the associate producer program. Theatre Circle members donate from \$1,250 to \$5,000 each year to sponsor one of the season's plays, making funds available for productions that include opportunities for more students to learn. These donors are invited to auditions and rehearsals, giving them a behind-the-scenes look at how theatre is created.

Another exciting new initiative is raising funds to send the IU musical theatre seniors to New York to perform in front of casting directors and agents. Theatre Circle members have gotten involved wholeheartedly in this project as they travel to New York with the seniors to support them as they begin their professional journeys.

In addition, Theatre Circle helped defray the cost of ads promoting the academic and production programs of the Department of Theatre and Drama. These ads began appearing in national publications in the 1980s and this kind of promotion played a significant role in the department at IU ultimately being recognized and ranked among the top academic and professional theatre training programs in the nation.

Theatre Circle would not have been able to celebrate its 40th anniversary this year without the strong volunteers who have given their time during those years to improve theatre at IU for students and patrons alike. And, of course, not without its loyal members. Thank you for your past and future support.

Let's work together to make the next 40 years even better. **S**

Department of Theatre, Drama, and Contemporary Dance 2017-2018 Season

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|---------------------------------|------------------------------------|--|---|------------------------------------|--|------------------------------------|--|-------------------------------------|--|
| <i>Urinetown</i> Sept. 22-30 | <i>Three Sisters</i> Oct. 13-21 | <i>Peter and the Starcatcher</i> Oct. 27-Nov. 4 | <i>The Resistible Rise of Arturo Ui</i> Dec. 1-9 | <i>Julius Caesar</i> Jan. 19-27 | <i>Bodies of Light: Dance Concert</i> Feb. 9-11 | <i>Machinal</i> Feb. 23- Mar. 3 | <i>At First Sight: MFA New Play</i> Mar. 30- Apr. 7 | <i>City of Angels</i> Apr. 13-21 | <i>New Moves: Student Choreographers' Showcase</i> Apr. 27-28 |
|---------------------------------|------------------------------------|--|---|------------------------------------|--|------------------------------------|--|-------------------------------------|--|

Print Preview



Eleanor Owicki, Lecturer, Theatre History, Theory, and Literature

“In addition to being a tragedy that cost the lives of over 1,500 people, the sinking of the RMS Titanic has become a myth, a story we use to understand ourselves and our place in the universe. Usually, we use it to tell the story of the dangers of arrogance and believing humanity can ever fully control natural forces. However, “Fine When She Left Us? Theatre and the Titanic’s Belfast Legacy,” my article in the Summer 2017 issue of the journal *New Hibernia Review*, looks at another example of Titanic mythology. The Titanic was built in the shipyards of Belfast, in what is now Northern Ireland. For the centenary of the launch, first voyage, and sinking of the Titanic in 1912, the Northern Irish tourism industry launched a campaign to attract visitors who were interested in the ship. This campaign was surprisingly optimistic, focusing on the prowess of the Belfast shipyards rather than the sinking. These 2012 celebration included an MTV rock concert and light show, as well as the opening of the £100 million Titanic exhibition center.

“As my article argues, however, the theatre that was made for these celebrations was far more ambivalent. The plays I write about express the deep shame felt by many in Belfast following the sinking. This shame was so strong that the Titanic was not discussed in the city for decades. In Jimmy McAleavey’s *Titans*, which was staged in several locations inside the new Titanic building, historical people who survived the sinking are trapped in a purgatory of survivors’ guilt. The centenary celebrations also generally glossed over the fact that the shipyards were dominated by Protestants (the division between Protestants and Catholics would lead to 30 years of violence in the second half of the 20th century). Rosemary Jenkinson’s play *White Star of the North*, however, examines the Titanic as a specifically Protestant symbol, and looks at the way the shame following its sinking contributed to the development of Protestant identity (and especially masculinity) during this period.”—Eleanor Owicki

Above: Eleanor in front of the Titanic Musuem in Belfast.



Selene’s There is a Singing Around Me at Spring Mill State Park.

Paul Brunner (design and technology) was on sabbatical during the spring of 2017. He used the time to complete an article that examines impediments to sustainable theatre production in academic programs that will appear in an upcoming edition of *Theatre Design & Technology*, the journal of United States Institute of Theatre Technology (USITT). He received a New Frontiers Exploratory Travel Fellowship travel grant from IU to attend the PAVE Symposium “Arts Entrepreneurship In, With, and For Communities,” in Phoenix, Arizona, in early May. The symposium and his sabbatical research will help Paul retool the technical direction program and undergraduate offerings to better prepare students for a rich and ever-changing job market in the arts. He also completed a course in academic problems and challenges facing higher education administration. Paul was elected Secretary of USITT and assumed a three-year term of office on July 1 to lead the institute’s national elections and governance. His summer included a two-week family vacation and several camping trips. He looks forward to returning to full-time teaching in the fall.

Selene Carter (contemporary dance) received an Indiana Arts Council, Arts in the Parks Indiana Centennial Grant for 2016. Her work *There is A Singing Around Me* took place in the historic Pioneer Village in Spring Mill State Park in Mitchell, Indiana, at dusk on Sept. 24 & 25, 2016. The event, billed as an “... installation of song, spectacle and performance” was an interdisciplinary, site-specific dance integrated into the stunning space of Spring Mill State Park. The park is a geo-physic gem of the Southern Indiana, and a living historic archive of Indiana’s rural economic life, so Selene drew from archives, anecdotes, the architecture, and environmental attributes of the space. The spectators followed a path though a living, moving installation as birds flew overhead and the cave-fed spring sang through the site. She choreographed performers in the spring, the gardens, and even hanging from an aerial dance scaffold. For this



piece, Selene worked with Voces Novae’s director **Susan Swaney** (Adjunct Professor in Musical Theatre, Voice) who conducted the choir singing songs by local composer Malcom Dalglish (who appeared in the work as a guest performer) that were based on the poetry of Wendell Berry. Designer Amy Burrell collaborated on visual design. Other guests included performers Valeria Di Castro and Travis Puntarelli, and the AsaBela Aerial Dance Company directed by Juliana Burrell. Selene’s goal was to illuminate the site for spectators, integrating the environmental elements with the history of the site. *There is a Singing Around Me* was a site-specific journey that evoked whimsy and mystery while celebrating the history and current use of the park. For this project, Selene received the 2016 Indiana Bicentennial Award for Lawrence County. The award stated that her piece celebrated the history of Indiana while using a contemporary approach.

Liza Gennaro (musical theatre) saw the *Annie* National Tour that she had choreographed end in May after a succesful 3-year run. She contributed a chapter on choreography for Broadway musical revivals for an upcoming book with Routledge. Liza continues to serve on the executive board for the Society of Directors and Choreographers (SDC), on the editorial board for *SDC Journal*, as well as on their academic initiatives committee. In addition to starting her first year as head of the Musical Theatre program at IU, Liza will be directing and choreographing the Christmas show for San Francisco Symphony this fall.

Jennifer Goodlander (history, theory, literature) was recently appointed Director of the Southeast Asian and ASEAN Studies Program through the School for Global and International Studies. Her book, *Puppets and Cities: Articulating Identities in Southeast Asia*, is under contract with Bloomsbury Methuen Drama. This past year she traveled to Malaysia and Vietnam for research on how puppetry is being used to form the



Left: Part of Linda's turn-of-the-century costume exhibit in Beijing. Right: Linda in Taipei at World Stage Design 2017.

ASEAN (Association of Southeast Asian Nations) community — she has a grant to go back to Vietnam for a couple of weeks in October. She has been playing with the Circle City Derby Girls in Indianapolis and travelled to a tournament in Wisconsin in July.

Reuben Lucas (scenic design) is the scenic designer for the upcoming production of *The Originalist* at the Indiana Repertory Theatre. (See <http://www.irtlive.com/plays-and-events/2017-2018-season/the-originalist>.) His scenic designs for *Mamma Mia!*, *Newsies*, and *West Side Story* have opened and are currently running at Rocky Mountain Repertory Theatre in beautiful Grand Lake Colorado. (See <http://www.rockymountainrep.com>.)

Nyama McCarthy-Brown (contemporary dance) had her first book, *Dance Pedagogy for a Diverse World*, released by McFarland Publishing this spring. Shortly after, the rest of her year took off with numerous traveling projects. In March, she completed a short residency in Johannesburg, South Africa, where she worked as a guest choreographer on a new South African musical, *Tree of Humanity*, by renowned musical artist, Tu Nokwe. The musical is a coming-of-age story about two teenagers, one from an urban township and one from a rural community. While in South Africa, she was also able to collect research data in one of her primary research areas, women of color in ballet. Her current book proposal is on women of color in ballet, featuring black and Latina women. She interviewed two women who are current members in the Jo-burg Ballet Company, one Cuban-born and one Brazilian-born.

Upon returning to the states, she was offered the opportunity to travel to Cuba with the Indiana University's African American Dance Company. The trip proved to be invaluable for an upcoming piece for the 2018 dance concert on the dances of the Orishas, spiritual deities. In Cuba, she was able to dance many of the traditional Af-

ro-Cuban dances and learn more about Oshun, the Orisha who will be featured in her piece. Afro-Cuban influences will be woven throughout this piece that will premiere in the February Faculty Dance Concert.

Dale McFadden (acting and directing) started off the 2016-2017 IU Theatre season by directing *Dancing at Lughnasa*. This spring Dale directed Robert Caisley's *The Open Hand* at the Phoenix Theatre in Indianapolis, then returned to Bloomington for Indiana University Summer Theatre's *Persuasion*. This summer, he also gave a lecture for IU's Mini-University, an annual week-long opportunity for lifelong learners to experience classes, lectures, and social events at IU. Dale's topic was "The State of the Theatre and the Theatre of the State." Upcoming this fall, Dale will be directing *Three Sisters* in the Wells-Metz, running from October 13-21.

Murray McGibbon (acting and directing) began his summer by directing Athol Fugard's powerful drama *My Children! My Africa!* for Presto Theatre International, right here in Bloomington. The production featured Ansley Valentine, Tara Chiusano, and Yusuf Agunbiade. He then traveled to Dublin, Ireland, and visited the Abbey and Gaiety Theatres in Dublin and met with theatre colleagues at Trinity College. From there, he flew to London where he saw nearly a dozen production on and off the West End.

He also met with Sir Nicholas Hytner and is investigating the development of a possible internship program with his new theatre, The Bridge Theatre, opening in London in October. He met with Conrad Heyns and Robert Gordon at Goldsmith's College, and toured their theatre facilities. Professor McGibbon has been invited to direct the world premiere of a new play by Z.P. Dala in South Africa in April 2018 sponsored by UNESCO. He travelled extensively throughout South Africa with his two children, James and Catherine (both now IU students), looking for the elusive leopard and new South African plays

for publication. He found both! He also spent a lot of time doing research into the life of playwright James Barrie and preparing for his forthcoming production of *Peter and the Starcatcher* (the prequel to *Peter Pan*), which opens in the Ruth N. Halls Theatre on October 27th.

Jonathan Michaelson (department chair) directed *Vanya, Sonia, Masha, and Spike* last fall, and directed the play reading of the new Big Ten Consortium play this spring, which was Rebecca Gilmore's *Twilight Bowl*. This summer, he produced Indiana University Summer Theatre (IUST). He served as IUST's Artistic Director and also directed *Love's Labour's Lost*.

Jonathan wants to thank all of the department's donors who have given outstanding gifts these past several years. Your continued generosity makes a huge difference to generations of students. Thank you!

Linda Pisano (costume design) recently returned from two weeks in Taipei, Taiwan, exhibiting in the quadrennial event, World Stage Design 2017. The only costume designer selected from the United States, Linda was selected for this coveted opportunity to feature an installation of her design work. While there she attended many performances, museums and met with designers from all over the world. She also had the opportunity to visit an indigo plantation where they grow, harvest, and manufacture indigo with traditional methods.

Linda's work was featured in the Beijing exhibition of Turn-of-the-Century Costume Design and her work and biography were also included in the new publication of the same name. Both the exhibition and the publication included a select number of costume designers from around the world featuring some of the most innovative costume designers for the world stage between 1995-2015.

As a teacher, Linda is proud to have her third year graduate student, **Courtney Foxworthy**, with the rare opportunity to design *Romeo and Juliet* on Indiana Repertory Theatre's (IRT) season this year. Congratulations, Courtney! This past school year, Linda also piloted a new course (T125) titled Performance as Art and Design, which is offered as a Breadth of Inquiry course on campus. She accompanied graduate students Chen Chen, Courtney Foxworthy, and Emmie Phelps on shopping trips to NYC to purchase fabrics for their designs of *Duchess of Malfi*, *The Tempest*, and *The Drowsy Chaperone* on the 2016-2017 season.

Linda proudly continues her service as an elected member on the Board of Directors for the United States Institute of Technology (USITT) and member of the Publications Committee that serves Theatre Design and Technology Magazine and various books and monographs published by USITT.

Last year, she was also happy to see her work as a co-author of *The Art and Practice of Costume Design* — written with colleague **Heather Milam** (costume technology) among others—published and on the shelves

ready for the classroom.

This past year, Linda designed the world premiere of *Miranda* by James Still at IRT, designed *Florencia en el Amazonas*, *Madama Butterfly*, and *The Music Man* for Jacob School of Music (JSOM) and closer to home collaborated with colleagues Elizabeth Shea and Kenneth Roberson on the IU theatre season.

This fall Linda's work will include *Urinetown* on the IU season, the opera *L'Etoile* and musical *West Side Story* at JSOM, as well as *Florencia en el Amazonas* featured at San Diego Opera.

Kenneth L. Roberson (musical theatre) was recently featured in the summer 2017 issue of *SDC Journal*, published by the Society of Directors and Choreographers. In his feature article, Roberson discussed his work with SAY (the Stuttering Association for the Young), a non-profit organization based in New York which provides resources and artistic opportunities for children and teens who stutter. Roberson also conducted an interview with Thomas Kail, director of *Hamilton*, regarding their work with SAY. Both pieces appear in the most recent issue. For more information on SAY, visit their website at say.org. The *SDC Journal* is available to subscribers at sdweb.org.

It's been a busy 2017 for **Elizabeth Shea** (contemporary dance). After directing "Roots to Wings" in January, she headed to London to offer a workshop in somatics for students at the Royal Academy of Dance. May brought good news of tenure, and also tours to Philadelphia, where her professional group performed as guests with Sharp Dance Company, and NYC, where they appeared at the Footprints Dance Festival. Shea's work *The Rise of Otherness*, with lighting design by Allen Hahn, and costumes by Linda Pisano, was featured at both events. Liz also premiered a new work, *Last Good Thing*, with Kenyetta Dance Company in June, and wrapped filming at the Old Woolery Mill, a project supported by a New Frontiers in the Arts and Humanities award that she received with colleague Allen Hahn. Elizabeth Shea Dance also toured to Geneva, New York, presenting *Hunger Moon* at the 5th Annual International Conference and Performance Festival for Somatics-based Dance, where Liz also presented a workshop in somatic dance-making. Her work, *Minor Bodies*, was also filmed at various sites around campus for WTIU's upcoming project "Beauty by Design" and in July, Liz headed for Italy where she teaches annually for Dance Italia in Lucca, Italy. Her film collaboration project *Labyrinths*, with composer Jeffrey Hass, was shown at the World Dance Alliance annual conference in Canada, the Philadelphia Screen-Dance Festival, and American Dance Festival's Movies by Movers. The fall brings a residency at the University of Maryland, an evening-length work as part of Themester, and a presentation at the National Dance Education Organization's 2017 Conference in San Antonio, Texas. **S**

NEW DIRECTIONS IN DANCE AND FILM



“As the sunlight streamed in, then retreated and faded, stone and steel and flesh and bone seemed to become one, breathing a kind of life into the space. It is with me still.”

—Liz Shea

In October 2016, Associate Professors **Allen Hahn** (lighting design) and **Elizabeth Shea** (contemporary dance) applied for a **New Frontiers of Creativity and Scholarship** grant to fund a dance film at the Woolery Limestone Mill on Tapp Road. Both were inspired by the history of the space and were captivated by its simultaneous state of preservation and decay.

Neither Hahn nor Shea had extensive experience working in the medium of film before, so this project was quite an undertaking. Andrew Lee and Ryan Newman, both IU grads, were recruited as filmmakers for the project. Hahn and Shea had seen their work in a special feature for the 2016 IU Theatre production of *Macbeth*. They admired the way in which the filmmakers understood how to capture movement of the human body in a dynamic way. Jonathan Snipes, a Los Angeles-based composer and sound designer, joined the team as composer. Sarah Campbell, a Ph.D. candidate in the Theatre Department, served as the dramaturg on the project, consulting archival material and conducting research on the limestone industry.

Filming took place at the end of June and Hahn and Shea started the process of editing in August. They expect the film to be completed by the end of the year and hope to debut the film at a public screening on campus in spring of 2018. Stay tuned through our theatre and dance website and social media for local screening times and video links.

“STONE AND STEEL AND FLESH AND BONE SEEMED TO BECOME ONE, BREATHING A KIND OF LIFE INTO THE SPACE.”

1 Dancers Caitlin Negron and Rachel Newbrough. 2 Dancers Caitlin Negron and Justin Sears-Watson. 3 Front row (L to R): Amy Burrell, Liz Shea, Caitlin Negron, Justin Sears-Watson, Jarrett Kelly, Rachel Newbrough, Allen Hahn. Second row (L to R): Mitch Fee, Sean Brennan, Ryan Newman, Stephanie Gunter, Ryan Galloway, Jonathan Snipes, Andrew Lee.



Part of the appeal of the space for me goes back to my boyhood interest in architecture—I found the site positively charismatic. I’ve always been enchanted by large-scale, silent, abandoned places like this. They carry a patina of human life force – the impulse to create some kind of performance there was almost instantaneous when I discovered the place as a means of reactivating it and showcasing its raw beauty. Not having much interest in creating a narrative work suited to the purpose, I brought Liz across town to see it, imagining she would be similarly moved by it and she was.

What was gratifying about making a piece rooted in movement rather than narrative is that we could awaken the energy of the space in a more unabashedly aesthetic way and give the audience license to approach it on terms they defined for themselves. I spent an extraordinary amount of time in the space taking photographs and video, hoping it would pay off and—boy, did it! Despite film being a new medium for me as an artist, there was no difficulty in crafting the composition of the shots or any hesitation at all in identifying what looked good on camera.

As I had hoped, we were able to shoot the whole thing in natural light. As a lighting designer, it’s a perennial lament of mine that I can seldom accomplish on stage what the natural world has on offer every sunny day. As soon as we got word we had received the grant to make the film, I started visiting the site frequently and at different times of day in order to understand what the light did in various parts of the site as the sun moved across the sky. By doing this, we were able to set a shooting schedule that showed the place at its most exquisite and made the dancers’ physicality and movements that much more ravishing.

I find such serenity in spaces like this and unfortunately there are fewer and fewer places like it. Only property own-

ers with vision like Randy Cassady, who owns the site, see their potential and the importance of their preservation. A city of any size is too easily convinced that its economic interests are better served by tearing structures like these down and plopping down acres of undistinguished townhouses and malls filled with the same shops from coast-to-coast. Bloomington itself seems so gung-ho for growth that developers seem free to define the nature of our city, particularly downtown. Just as the ruins of the Forum in Rome stand as a testament to the achievements of that great empire, so should the architecture of our early industrial heritage stand as monuments to what made our country great.

—Allen Hahn

The actual filming in the Old Woolery Mill proved to be an extraordinary experience. Allen and I had visited the site many, many times, and had made a decision early on to focus primarily on the juxtaposition of the mill’s grand and linear architecture against the curvilinear capabilities of the human body; no particular narrative would be addressed, although many things, including our own embodied understanding of the place and its history, and the dancers’ relationship to the site and each other, would most certainly inform the outcome. I think what I was not prepared for was the exponential growth in the source material that resulted from having the dancers perform take after take, from differing perspectives and points of view. As the sunlight streamed in, then retreated and faded, stone and steel and flesh and bone seemed to become one, breathing a kind of life into the space. It is with me still.

—Elizabeth Shea **S**

IN MEMORIAM



Karen Walsh Rullman (BS in Music--Theatre Outside Field '97)

Actress Karen Walsh Rullman passed away on May 30, 2017, after a 20-month fight with colon cancer. She had already been involved in Broadway's benefits for the American Cancer Society, and when she learned of her own diagnosis she continued on with her work, with a new passion to raise money for cancer research.

As she went to her bi-weekly chemotherapy treatments, she began to turn them into creative photoshoots with her family and friends, even parodying famous art, movies, and TV shows. She posted each image on Instagram @kwrandthebigwin, and it became a media sensation. Her inspirational story was published through the *Huffington Post*, *Playbill*, *Daily Mail*, and *Cosmopolitan*. She once said to a journalist, "You have to find forward motion, to have hope, empowerment, something, something that lifts us in some way because this is a fight." Karen worked hard to raise cancer awareness and money for research, serving as American Cancer Society's 80% Ambassador, campaigning to have 80% of the eligible population screened for cancer by 2018. ACS also named her Mom of the Year in 2016.

During her cancer treatment, Karen continued to act, understudying for Mary-Louise Parker in *Heisenberg* at Manhattan Theater Club. Her previous Broadway credits include understudying for Annie Parisse in *Prelude to a Kiss*, Claire Danes in *Pygmalion*, and Carla Gugino in *The Road to Mecca*. Her most well-known film and television acting credits were *Rebel in the Rye* (2017), *Power* (2014), and *Boardwalk Empire* (2010).

When Karen lost her battle, the theatre world came together to honor her. *Playbill* published an article highlighting her story. On June 8, Broadway's American Airlines Theatre dimmed its lights in her memory. And, on August 14, the Roundabout Theatre also held a memorial service for her, directed by Tony Award-winning choreographer Sam Pinkleton, the friend who helped coordinate many of her Instagram shoots.

Karen was born in Concord, Massachusetts, on August 28, 1975. She attended IU's Jacob's School of Music in the '90s, spending a great amount of her time with the Department of Theatre and Drama. She now leaves behind her husband, Todd, and their two children, Zoe and Tate.

Karen's husband has put together a website where those who knew her can write their memories and share photos, videos, and songs. Please visit Karenwalshrullman.org, if you wish to contribute your memories of Karen.

An excerpt of Kyra Miller Himmelbaum's (BA '96) post from June 7, 2017:

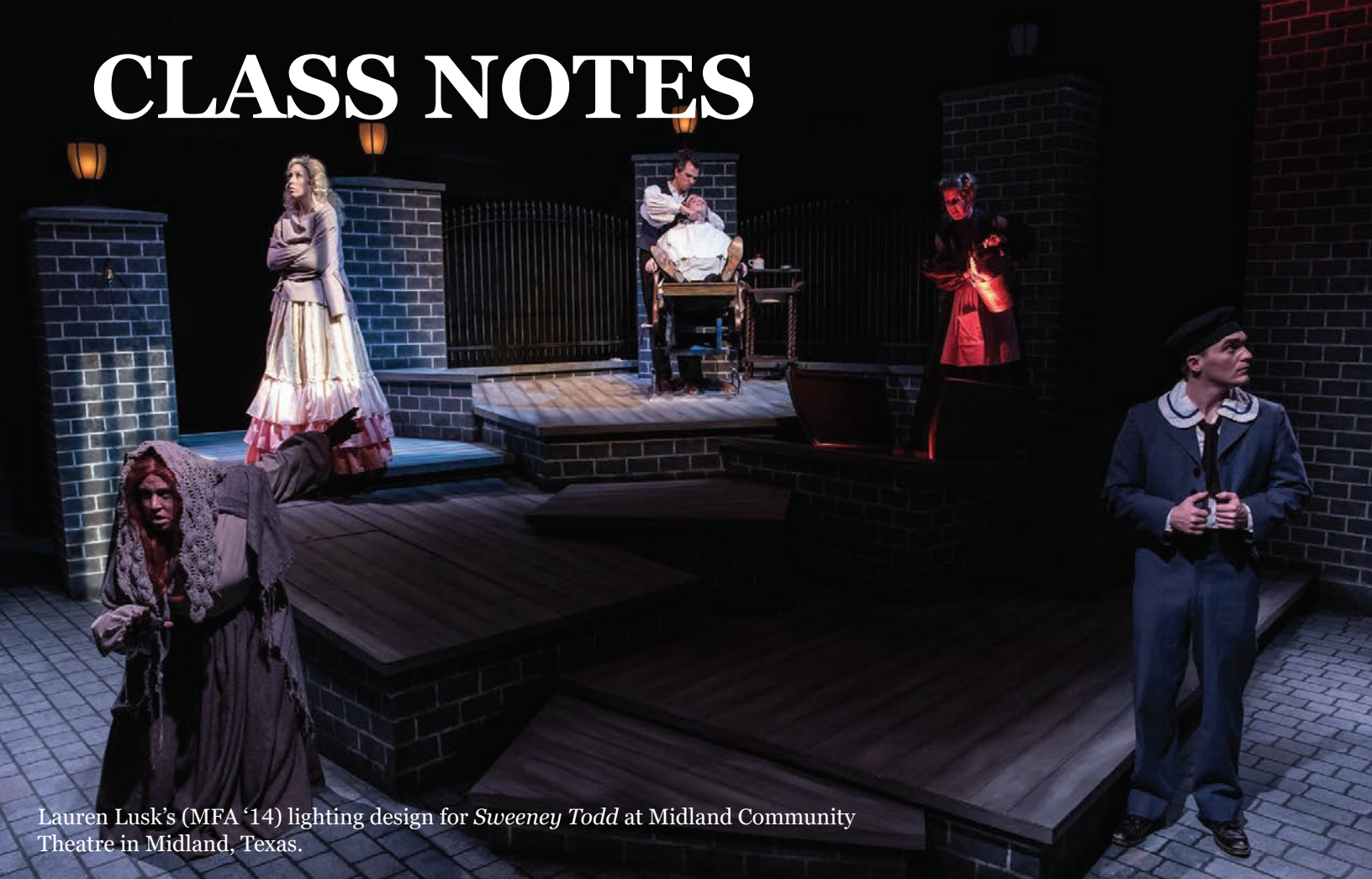
"We probably became friends at first because there weren't a whole lot of northeasterners going to school there (at IU). Or maybe it's just that Karen had... a tremendous gift for making friends.

"Karen was in the music school, but she spent a lot of time in the theater department; and we met when we were in an acting class together with a teacher we were both completely intimidated by but desperately wanted to please. Karen asked me out for coffee—it seemed to be a strategy meeting of some kind, but I couldn't tell what we were strategizing about. All I know is that it seemed to have a feeling of complicity, 'We're in this together so let's figure out how to make the most of it because this is hard.' Totally from Karen; I was along for the ride. Even though I wanted to be an actress, badly, I didn't have her sense of the stakes being so high in this, our acting class, pleasing our teacher, making a mark, that it mattered, that HER work mattered and therefore mine did too because we were teammates. She was talented, smart, ambitious, brave in spite of her anxiety, able to make sense of complicated text—I was delighted to be her scene partner, she made it easy to trust her.

"In the 13 years that followed, all I can tell you is that even though we arrived in New York with a similar set of tools, Karen created a career many an actress (including me) would envy. Without taking away from her singular talents for acting, Karen's gift not only for making friends but keeping them, served her well as she navigated one of the most competitive jobs in the world. Anyone will tell you that this business is all about relationships, not just who you know, but who loves you, who you love, who thinks of you as being on their team, who relies on you. She was someone people trusted, not only for her humor, her talent, her bravery, but all these things combined—she could bring it in an audition, she was fun to be around, so people wanted to be her friend, and people wanted to work with her. It was about the work, but also about everything else that she was. She knew it was important. She seemed to have no doubt that she had something important to give, and it was high stakes that she get to give it. She didn't shy away from it, she leaned into that desire—forward motion." **S**



CLASS NOTES



Lauren Lusk's (MFA '14) lighting design for *Sweeney Todd* at Midland Community Theatre in Midland, Texas.

1960s

Benjamin Lawson (MA English '68), currently an Adjunct Professor of English at Florida State University, has written a new play called *The Last Beatles' Concert*. Benjamin's homage to the '60s, the play expresses the spirit of the times—war and peace, the nature of memory, love, violence, intersections of popular culture with social and political contexts, militarism—through telling the story of the Beatles' last days. He would love to share his experience of the intensity of the '60s with audiences! If you are interested in producing his play, please contact us at thtralum@indiana.edu and we will put you in contact with Benjamin.

Sam Smiley (PhD '67) was a faculty member of the IU Theatre Department from 1973 to 1986, and he is currently well, happy, and living in Oro Valley (Tucson), Arizona. Since retiring from his professorship at the University of Arizona Theatre Department in 1993, he has spent considerable time as a communications consultant until 2016. After 2000, he devoted himself to a career as a painter while living in Barcelona, Spain. Beginning with galleries in Spain, he has sold oil and acrylic paintings, but now creates watercolors that combine abstracts with figurative elements.

1970s

Michael Bourne (MA Speech and Theatre '69, PhD '77) became a disc jockey for WFIU while earning his doctorate at IU. He has been on the radio and working as a journalist ever since, mostly writing about arts and

travel. Since 1984, he has been a jazz and blues disc jockey on WBGO, broadcasting around the world from Newark, while also serving as the WBGO Journal theatre critic and a member of the New York Outer Critics Circle. This summer, he was honored by the Montreal Jazz Festival, one of the world's biggest and best jazz festival. He has been attending the festival for 25 years.

Greg Dehm (MA '74) currently plays Uncle Richard on the TruTV sitcom *I'm Sorry* and has appeared on *Criminal Minds* as Dr. Jerry Berneman. Last year, Greg was the televangelist in the Sundance Festival selected feature film *Trash Fire*.

Alan Shorter (BA '78) was recently promoted to the rank of Full Professor and Associate Chair of the Department of Theatre at Texas Christian University.

Brent Wagner (MFA '74) graduated from the IU Theatre Department with a degree in Directing and then two years later, he started the Musical Theatre Program at Syracuse University, where he remained until 1984. He was then hired to head the Musical Theatre Department at the University of Michigan in Ann Arbor. He served as Chair of the Department for 32 years, finally stepping down in 2016. Brent had planned to retire, but was offered a half-time job teaching in the Department, and so he returned in the fall of 2016, and hopes to continue in this position for the next few years. Students from these programs at Syracuse and Michigan have won the Tony Award, Academy Award, Grammy Award, Emmy Award, and numerous others. He still very fondly recalls his IU



Above: One of Sam Smiley's (PhD '67) art gallery watercolors.

years as being influential and transformative.

D. Terry Williams (PhD '76) directed several productions recently: *Disgraced* for Farmers Alley Theatre, an Equity theatre in Kalamazoo, Michigan, and *I Hate Hamlet* for the Naples Players in Florida. This fall, he will direct two one-act operas—*Trial by Jury* and *An Embarrassing Position*, a new work by Dan Shore—as well as Lucas Hnath's *The Christians* for Farmers Alley Theatre in 2018. Dr. Williams is Chair Emeritus for the Department of Theatre at Western Michigan.

1980s

Valerie (Ciancutti) Haley (BA '86), after getting an MFA in Acting from West Virginia Univeristy, spent nine years living in Chicago doing a little teaching and singing, but mostly working outside of theatre while starting a family with her husband, Robert. In 1997, they relocated to Pittsburgh and she took time off to raise two children (Jess & Luke). After taking that time off, Val was fortunate enough to return to the work force as the Front of House Manager at the Carnegie Mellon University School of Drama. For the last six years the job has grown greatly, so that in addition to assisting in the box office, she has taken on the roles of an event coordinator for the department, an administrator of CMU Drama PreCollege—which brings over 100 high school students in for six weeks to experience a conservatory program—and finally, a teacher for high school students' acting classes. She also gets to substitute for Audition and Movement/Stage Combat classes.

She is thrilled to have her career move in such a positive direction at this stage of life, proving that it is never too late to pursue what you love and that the skills learned in college do stay with you for a lifetime.

John Maxwell Hobbs (BA '82) spent nine years as the Head of Technology for BBC Scotland, where he oversaw the launch of the first fully-HD, file-based production facility in Europe. During his time there, he was involved in the BBC's transition to HD, the launch of the first new television channel in Scotland in 50 years, coverage of the Scottish Independence Referendum, and the 2014 Commonwealth Games. Since leaving the BBC, he did postgraduate work at Oxford, writing a thesis about music copyright issues, and launched a startup called Delic, which is a platform to support the creation of new music. He is currently working with the National Film and Television School to create a new Master's program in Production Technology and Engineering. John has also kept up a career as a musician, performing solo in Glasgow and London, and performing with Rhys Chatham's 100 electric guitar orchestra in Birmingham.

Joy Shane Laughter (formerly **Barbara Blewett**) (BA '81) changed her name in 1988. If anyone reading this remembers Tim Laughter—a director at the Brown County Playhouse in its last IU seasons—he was the inspiration for her chosen surname. Joy writes that the greatest uplift she had ever felt in her life was finally being called by a name that was truly, spiritually and emotionally, her own. She lived in Seattle for 20 years, from 1986-2007, with two years' diversion to New York City in 1995-97. While making a living at various office jobs, she interviewed big names in holistic culture like Deepak Chopra and Wayne Dyer for a Seattle magazine. She also banged away at the screenwriting craft for many years before realizing that people preferred reading her work far more than considering it ripe for production—so she became a novelist, and finished her first, award-winning mystery novel in 2006. You can find it on Amazon under *Yu: A Ross Lamos Mystery*. In 2007, Joy returned to

Bloomington to be with family, and while here she has finished a short story collection and published seven short stories in various literary journals. She is the Secretary of the Writers Guild in Bloomington, and has been involved in audio theatre productions by The Burroughs Century, supporting their mission to educate audiences about avant-garde literature, music and film. From 2007-2014, she was a volunteer news reporter, news anchor, board operator and live spot interviewer for WFHB Community Radio. Joy is now Radio Projects Coordinator at WFIU, and produces arts interviews for "Profiles."

Lynne Porter (MFA '85) is a full professor at Fairfield University in Connecticut, where she serves as Resident Designer and Chair of the Theatre Program. This summer, she finished the scenic and puppet designs for *The BFG* (adapted from Roald Dahl's *The Big Friendly Giant*) at the Bloomsburg Theatre Ensemble in Pennsylvania. Now she is working on designs for fall productions of *The Diary of Anne Frank* (for the same company) and *Pericles* for the Guerrilla Shakespeare Project in NYC. Lynne is also finalizing a chapter titled "Teaching the Creative Process," which will be published in the upcoming book, *Creativity Theory and Action in Theatre and Drama Education*. She is delighted that her book about the creative process and design, *Unmasking Theatre Design*, is being used as a textbook by colleagues around the country. For more information on her scholarship, see LynnePorter.com.

Tom Shafer (MA '80) occasionally dips toes into the theatrical pond: in August 2016, he directed a production of *Godspell, Jr.* for St. Mark's United Methodist Church. For the Bloomington Chamber Singers' annual December concert, he wrote and directed an adaptation of Dickens's *A Christmas Carol*, in which he also took the role of Scrooge. He recommends never doing such a thing when working with a small budget. Both productions were enthusiastically received. In the spring of 2017, Tom gave an acting workshop to the students of Seymour High School. He and Susan Parrish enjoy traveling, time with family, reading, ►

and playing their ukuleles. This summer he attended the Ukulele World Congress in (he's not kidding) Needmore, Indiana.

Jeff Spencer (BA '89) was named Outstanding Performing Artist of the Year by the Marquette Arts and Culture Center in Michigan. Over the last year, his theatre company has performed four puppet shows for children at the library and two adult shows—an evening of short plays by women and *The Zoo Story*. He had wanted to do *The Zoo Story* for 30 years. This past year, Jeff also played Max in *The Producers* at Lake Superior Theatre, directed Julius Caesar at the Westwood Shakespeare Company, and had singing engagements with the Marquette Symphony and the City Band.

Thor Steingraber (BA '88), having completed his third year as Executive Director of Valley Performing Arts Center in Los Angeles, secured a \$17 million gift to create an endowment for the organization. Honoring the new benefactors, Younes and Soraya Nazarian, the venue will get a new name, "The Soraya." The 1700-seat award-winning venue is the home to seven different music, theatre, and dance series. Notable new presentations last year include the rare Broadway gem *Dear World*, starring Tyne Daly—a world premiere commissioned by Aspen Santa Fe Ballet that went on to run at The Joyce Theater in NYC—and an original multi-media children's musical called *Hansel and Gretel, A Wickedly Delicious Musical Treat*—with a score by kid rocker Justin

Roberts—that will go on national tour this coming year.

1990s

Denise Blank (MFA '95) played Grace Sims in Alan Ayckbourn's *Improbable Fiction* for the Buffalo Theatre Ensemble, the Equity company in residence at the College of DuPage in Glen Ellyn, Illinois.

Sven Craddock (alias **Nick Rian**, alias **Jean Sebastian Hardt**) (BA '91) is now on hiatus from his award-winning broadcast journalism career. His career peaked while working as a reporter for KNXV in the prestigious Phoenix market. Previously, he worked at CBS owned station WFRV in Green Bay, Wisconsin, where he won accolades from the WI Associated Press, WI Broadcasters Association, and Milwaukee Press Club.

Michael Connolly (PhD '98) appeared as Henry Drummond in the Dallas Theater Center's production of *Inherit the Wind*. It was thrilling to do that work at the same time the Theater Center collected the 2017 Tony Award for "Outstanding Regional Theatre." Michael continues into his sixth year as Equity Principal in the Brierley Resident Company at DTC. Additionally, he also remains a Meadows Foundation Distinguished Teaching Professor in the Division of Theatre at Meadows School for the Arts, Southern Methodist University. Michael's upcoming work includes performing as J. Edgar Hoover in *The Great Society* at Houston's The Alley Theatre.

Jeff Côté (MFA '95) was elected Board President of the 6th Street Play-

house in Santa Rosa, California.

Julie Fether (*nee* **Rockwell**) (MA '95) is an instructor in American History at the Pennsylvania State University, Altoona Commonwealth Campus, in Altoona, Pennsylvania. She primarily teaches the survey course "American Civilization Before and Since 1877," incorporating the study of American performing and visual arts into each course module. Julie will also be teaching an inaugural course at the Altoona campus— "American Food System: History, Technology, and Culture"— this fall semester. Prior to her instructor appointment in 2016, Julie was the project coordinator for the campus's Center for Community-Based Studies, of which her Engaged Scholarship project focus was 19th-century American folk music in Central Pennsylvania. Julie resides in Huntingdon, Pennsylvania, and got married over Labor Day weekend.

Dan "Flip" Filippelli (BA '94) moved back to Los Angeles in April where he has taken a job as the Art Department Foreman for the Disney Digital Network, formerly Maker Studios. Since starting this new chapter of his life in April, he has worked on some interesting projects, including production design for a ten-episode series on Polaris called *The Remember Hour* and a new series called *Science and Star Wars*. A puppet show, *The Remember Hour*, takes place in an underground bunker in the year 2472. Dan is currently designing and building props for Season 2. *Science and Star Wars* is a *Bill Nye the Science Guy*-style of show where all of the science experiments are based on *Star Wars*-related objects—such as blasters, light sabers, and hovercraft. The project is being done in collaboration with Lucasfilm. It will premiere this fall. In his spare-time, Dan continues to design and build custom furniture and art pieces.

Darian Lindle (BA '99) was surprised by the board of *14/48: The World's Quickest Theatre Festival* with The Mazen Award on July 31st. The Mazen, Seattle's version of a life-time achievement award, is given to veteran

participants of *14/48* for their contribution to the spirit of risk-taking and camaraderie embodied in the process. *14/48* operates under a simple premise: gather some of Seattle's most daring theatre artists and put them in a pressure cooker—14 plays written, cast, directed, rehearsed, scored, designed, and premiered in 48 hours. Darian has participated in fifteen *14/48* festivals. While she generally works overnight as a playwright, she has also directed, designed, acted, and completed a fifth discipline—musician—on her Mazen weekend this year.

Doug Long (MA '89, MFA '95) directed Tim Robbins' *Dead Man Walking* for Springboard Theatre in Chicago. Sister Helen Prejean, whose story of becoming an advocate against the death penalty is told in the play, attended opening night and participated in a curtain talk. She met earlier in the day with the cast and crew, which included DePaul University students, staff & faculty, including IU Theatre alum **Kirsten D'Aurelio** (BA '88). The cast and crew also got to study Sister Helen's papers and photos, which are housed in the DePaul Library.

Kristin Ingersoll (BA '92) spent ten years as a television producer in New York (for *SNL*, *Dateline NBC*, and *The Rosie O'Donnell Show*) before getting her MA in Education, from IU of course. She is now an Instructional Designer and eLearning Developer, working as a consultant in Indianapolis. She finds a creative outlet in the Indianapolis Symphonic Choir and performed last year at Carnegie Hall (one of her bucket list items)! Recently, she had a story published in the newest edition of the *Chicken Soup for the Soul* book, called "The Cat Did That?" about her lucky black cat, Daisy Serendipity, who saved her life in 2010. Her other cat, Inigo Montoya, is very jealous.

Amy Smith Jackson (BA '95) primarily works as a dyslexia specialist and special education teacher. Additionally, she choreographs for a local children's theatre holiday musical, a biannual charity fundraiser, and at a summer performing arts camp in her hometown of Sewickley, Pennsylvania (near Pittsburgh).

Rob Johansen (MFA '95) is once again teaching for IU—this time in



Above: Nathaniel Beaver (BA '03) (R) with the crew of FringeTV for the 2017 Hollywood Fringe Festival. (Photo Credit: Matt Kamimura.)

Kokomo. He will be a visiting lecturer for their theatre courses. He is also directing *The Miser* at Franklin College in Franklin, Indiana. Later in the year, he will appear in the Phoenix Theatre's Christmas show, on aerial silks. Apart from that, Rob is performing in two one-man shows that he also co-wrote—one on Vincent Van Gogh (October 5th at the Indianapolis Museum of Art) and one on Cole Porter (October 15th in Canton, Ohio).

Joel Markus (BA '96) is in his seventh year as Production Manager at the Walnut Street Theatre in Philadelphia, Pennsylvania. Other credits include ten seasons at the Indiana Repertory Theatre; four years at Geva Theatre Center in Rochester, New York; five summers at the Weston Playhouse in Vermont; American Players Theatre in Spring Green, Wisconsin; and North Shore Music Theatre in Beverly, Massachusetts. Joel is originally from Miami, Florida.

Sandra Parker (BA Germanic Studies, Theatre Minor '90) has worked as a script supervisor in film and television for over twenty years. This past summer, she worked alongside Cuba Gooding, Jr. on the feature film *Louisiana Caviar*, which was his directorial debut. He also stars in this movie, along with Richard Dreyfuss and Famke Janssen. Last year, Sandra completed her first narrative short film, *Creatures of God*, which she wrote and directed. It will screen at the Kiev Film Festival in Ukraine in

September. This will be the European premiere of the film, and her fifth festival. She is currently developing her first feature-length screenplay, a comedy about menopause and mortality entitled *Helen is Hot*.

2000s

Amanda Bailey (MFA '03) returned to Bloomington this Spring to design wigs for *The Drowsy Chaperone*.

Nathaniel Beaver (BA '03) just finished another year working with FringeTV on the video coverage of the 2017 Hollywood Fringe Festival in Los Angeles, now in its 8th year. Every year, the Hollywood Fringe Festival creates opportunities for artists to express themselves. This year, Nathaniel served as FringeTV Director and adopted a sci-fi/space theme for their coverage. If you like Star Trek or Galaxy Quest, he recommends watching their Staff Intro first. Check out the entire 2017 Playlist on their channel (www.youtube.com/hollywoodfringe), and learn more about the Hollywood Fringe Festival. He also recently filmed an interview with Quentin Tarantino for KPCC in Pasadena. The full video can be seen at www.spcr.org.

Yuri Cataldo (BA '04) spent late 2016 and early 2017 as the CMO for a 3D-Scan-to-Print sunglasses start-up company and as the resident costume designer for Harvard Dance. In June, he joined the software company Autodesk in their Innovation studio. He works with large product and construction companies and helps them test out new technology and materials to solve their problems. At the end of 2017, he will be releasing his first

Below: Sandra Parker (BA '90) with Cuba Gooding, Jr.



At left: Dan Filippelli's (BA '94) production design for *The Remember Hour*.

The Good Catholic (2017)

Zachary Spicer (BA '06) stars in *The Good Catholic* which hit theatres on September 8th. The film is written and directed by Paul Shoulberg (MA '07) and stars Danny Glover, Wrenn Schmidt, and John C. McGinley.

The story centers on Daniel, a young small town priest, who confronts a crisis of faith when he forms a bond with a young woman he meets in confession.

The Good Catholic held its Bloomington premiere September 17 at the Buskirk-Chumley at 7:30pm. The actors were also in attendance.

For more information, visit the official website at www.thegoodcatholicmovie.com.



Shot in Bloomington in early 2016, many IU alumni were involved with the film, and its production company, Pigasus Pictures. Some of those alumni and IU students :

David Anspaugh
(BS Education '70)
Executive Producer
John Armstrong
(BA '06, MFA '07), Producer
Rebecca Banks
(BA Telecom '15), PR
Sam Barkley
(BA '16), set production assistant
Michael Borgman
(BA Communication and Culture '07), Associate Producer
Kate Braun
(BA '00), *Ronnie's Wife*
Phillip Deal
(BA '17), Intern
Zach Decker
(BA '15), runner

Eric Holmes
(EX '05), Production Coordinator
Shewan Edward Howard
(MFA '11), 2nd Assistant Director
Juan Mares
(BA Telecommunications '17), Intern
Callie Rekas
(BA '16), Featured Extra
Courtney Relyea-Spivack
(BA '17), PR Director
Kaleb Rich-Harris
(BA '15), Intern
Graham Sheldon
(BA Theatre and Telecom '09)
Producer
Paul Shoulberg
(MFA '07), Writer/Director
Mia Siffin
(Current Student), Intern

Kaitlyn Smith
(BFA '15), Business Manager
Zachary Spicer
(BA Journalism '06)
Producer/*Daniel*
Gordon Strain
(MFA '06), Production Designer
Malia Tilden
(BA '07), Associate Producer
Claire Tuft
(BA '07), Assistant to the Producer
Lily Walls
(BA '15), wardrobe assistant
Henry Woronicz
(Visiting Faculty '14-'16), *Kent*



Above: Katie Malarsky (BA '08) in NYC's "Rising Star" singing competition.

co-authored book on how to overcome challenges.

Thomas Choinacky's (BA '07) performance work merges multiple art forms including theatre, dance, visual art, and architecture. In 2017, he premiered a new solo called *A User's Manual* (Philadelphia), an exhibition titled *Equilibria* (San Antonio), and performed in *Orbiter 3's* critically acclaimed *Peaceable Kingdom* (Philadelphia).

Johnny Drago's (MFA '03) company, Dismantle Theater, presented *RECEPTION*, their latest work of experimental dance-theatre, at Sleep-center last month on the Lower East Side. The piece he has been making over the last year with Pig Iron, called *Fire Burns Hot*, was presented as part of the ANT Fest at Ars Nova. Johnny teaches English Composition and Dramatic Literature at Pace University.

Matt Heston (BA '08) is living and working in Cincinnati, Ohio, where he acts as the Assistant Director of Special Projects for the University of Cincinnati Foundation, Academic Health Center, and UC Health Foundation. In his spare time, Matt sings with the Young Professionals' Choral Collective and assists with their growth and strategic development as a board member. Matt is married to **Megan Werling** (IU class of '11) and together they

have a dog, Dana.

Marla Hudnall (BA '00) moved out to Los Angeles in 2004 for the Directors Guild of America (DGA) training program. In 2007, she graduated from the program and has since been working as a 2nd Assistant Director on various shows. Marla's credits include *Raising Hope*, *CSI: NY*, *Togetherness*, *You're The Worst*, and *GLOW*. She has recently moved up to being a Key 2nd Assistant Director and will be celebrating her son's 2nd birthday in August.

Garlia Cornelia Jones (BA '05) and her collaborative theatre group, Harlem9, are working on publishing their second volume of ten-minute plays from their annual "48 Hours in Harlem" event. The first volume is available on Amazon. Now in its 7th year, "48 Hours in Harlem" re-imagines classic plays by black playwrights through the collaboration of six playwrights, six directors, and eighteen actors as they write, rehearse, and perform ten-minute plays over the course of one weekend. Garlia also wrote an article for *Salon* this summer, "'DETROIT': Cleaning up the mess white people made or adding to it?," which you can read at *Salon's* website (www.salon.com/2017/07/28/detroit-cleaning-up-the-mess-white-people-made-or-is-it-adding-to-it). Garlia's work has also appeared in the *Washington Post*; *The New York Times*; *Brain, Child*; and *HowlRound*.

Katia Malarsky (BA '08) returned to performing seriously in 2016, for the first time since abandoning auditioning to attend pastry school in 2011. Last year, she entered a NYC singing competition in Hell's Kitchen, called "Rising Star," under the tutelage of nightlife performer extraordinaire Marty Thomas. She performed new material every week for a very picky bar crowd. Although she did not end up winning, she came in 2nd place, which was not bad for someone so out of practice! The competition caused her performance itch to come back, and she spent the past year creating a story-telling cabaret with her friend Joshua Bennett. The cabaret—"All You Have to Do is Be"—debuted in February 2017 to a full house at the Metropolitan Room in Manhattan. By the end of 2017, they will have performed it four times. A review of

their June 11th performance will be featured in the next issue of *Cabaret Scenes Magazine*. Katia was also honored to play a small role in bringing a debut album for her brother's band to fruition. Fire Chief Charlie's premiere album "Chances Are" was released in early 2017, where she sang backup on a few tracks, but had been helping shape the music for the past six years. Fire Chief Charlie is the brain-child of her brother **Jonah Malarsky**, (BA English '09) who wrote music for and performed in IU's 2009 production of *Marisol*.

Patrick D. Murphree (PhD '08) graduated from Loyola University New Orleans College of Law in May. He was first in his class and received the Spirit of Ignatius Award, honoring an outstanding graduate who embodies the Ignatian ideals of service with and for others. While at law school, he served as an editor on the law review, published four articles in academic law journals, and worked in the Children's Rights Clinic representing undocumented immigrant children. This September, he begins a two-year clerkship with a federal judge in Shreveport, Louisiana.

As a co-producer on *The Shannara Chronicles*, **Jessica Petelle** (BA '00) spent the past several months in Auckland, New Zealand, filming the second season of the Spike TV/Netflix series premiering later this year. In July, her directorial debut short film, *All Good*, premiered at the prestigious Palm Springs International Shorts Fest.

Below: Jessica Petelle (BA '00)



Noe Montez (PhD'10) was promoted to Associate Professor at Tufts University where he heads the PhD program in Theatre and Performance Studies. Noe was also appointed co-editor of the journal *Theatre Topics* where he will serve until 2021. He received the 2017 Robert A. Schanke Research Award from the Mid-America Theatre Conference for his essay "The Heavy Lifting: Resisting the Obama Presidency's Neoliberalist Conceptions of the American Dream in Kristoffer Diaz's *The Elaborate Entrance of Chad Deity*." His essay "Decolonizing Wikipedia through Advocacy and Activism: The Latina/o Theatre Wikipedia Project" was published in *Theatre Topics* and his book *Memory, Transitional Justice, and Theatre in Post-Dictatorship Argentina* will be published by Southern Illinois University Press in November. Noe continues to hold elected positions on the executive committee for the American Society for Theatre Research and as a representative for the Association for Theatre in Higher Education's Latinx, Indigenous, and the Americas Focus Group.

Matt Reynolds (BA '08) designs lighting and sound around the country, with a home-base in Snellville, Georgia. In addition to his alma maters, Indiana University and Michigan State University (MFA '12), his work has been enjoyed at American Southwest Theatre Company, Phoenix Theatre, Cardinal Theatre, and Brown County Playhouse, among others. Some of his favorite designs include *Aunt Raini* (directed by Mark Medoff), *Far From Finished* (starring Jeffrey Tambor and Neil Patrick Harris), *Seth's Big Fat Broadway Show* (starring and directed by Seth Rudetsky), and *Rent* (directed by Scott Burkell). Matt has also had the pleasure of designing for fantastic choreographers like George Pinney, Ben Munisteri, Jin Wen Yu, Bella Lewitzky, Debra Knapp, Sherrie Barr, and Iris Rosa. He has taught theatrical practices for the University of Alabama, New Mexico State University, Indiana University, Michigan State University, Michigan Educational Theatre Association, Lansing Media Theatre Project, and Kennedy Center American College Theatre Festival.

Matt's accolades include 2 publications by the United States Institute for Theatre Technology (USITT), the Gretel Geist Design Award for his lighting design of *The American Clock*, Best Sound Design Pulsar Award Nomination for *As You Like It*, Best Lighting Design Pulsar Award Nomination for *Legally Blonde*, KCACTF Regional Selection for *As You Like It* (sound design) and *Twelfth Night* (sound and lighting design), and the Delta Zeta Faculty Appreciation Award and the Theatre Arts Faculty Appreciation Award both at NMSU. Matt is a long-standing member of USITT; the International Organization of

Scenographers, Theatre Architects, and Technicians; Phi Beta Kappa; and affiliate of the International Alliance of Theatrical Stage Employees.

Outside of teaching and design, Matt dedicates his time to his loving wife of 15 years, Mollie, his 9-year-old daughter, Lucy, and his 4-year-old son, Hugo.

Clay Sanderson (BA '05), who went on to earn an MFA in Acting from The Theatre School at DePaul University, currently lives in Phoenix, where he continues to work as an actor, director, and educator. He is the drama teacher at Tempe Preparatory Academy, and also works in the education department at Southwest Shakespeare Company, where he has appeared in *Twelfth Night*, *The Merchant of Venice*, *Hamlet*, and many other productions. He and his wife Heidi are expecting a daughter in October. You can find him online at claysanderson.com.

2010s

Brittany Brewer (BA '14) freelanced for about half a year after graduating from the Arden Theatre Apprenticeship program. Then she began working full-time at Philadelphia Young Playwrights as the In-School Program Coordinator. When not working at PYP, Brittany continues to pursue performing, playwriting, and producing. Brittany has co-founded a theatre collective, called Prime Theatre Syndicate, which is producing its first show in the Philly Fringe Festival this September: *Trigger Warning*, which was written by fellow IU Alumna **Iris Dauterman** (MFA '15). In addition to producing this piece, Brittany will be portraying the role of Grace. Brittany's first full length play, *Evanesence*, was selected for the Elephant Ears Reading Series by Elephant Room Productions.

MEMORY, TRANSITIONAL JUSTICE, AND THEATRE

IN POSTDICTATORSHIP ARGENTINA

NOE MONTEZ



Additionally, a ten-minute piece she has written will premiere in Elephant Room Productions' production of *Suicide Stories* in the Philly Fringe Festival.

Braden Cleary (BA '15) is an arts administrator and teaching artist living in Chicago, Illinois. As Manager of Sales and Marketing at Imagination Theater, Braden manages the life-cycle of the company's social-issues theatre programs that are performed at schools, colleges and universities, civic/community organizations, corporations, and partnering arts organizations around the country. Based on Augusto Boal's Forum Theatre, Imagination Theater programs transform audience members into "spect-actors." Through improvisation, social interaction, and audience participation, Imagination Theater explores issues like bullying, respect and character, environmental stewardship, and sexual abuse in an engaging and memorable way. Braden also works as a teaching artist with Columbia College Center for Community Arts Partnerships, Chicago Youth Shakespeare, Mudlark Theatre, and Chicago Children's Theatre. With CCT, Braden recently sat on the curriculum development team to design a post-performance residency to complement the remount of Chicago Children's Theatre's *The Hundred Dresses*. Braden went on to teach a twelve-week unit, "Teaching Tolerance with *The Hundred Dresses*," to 3rd and 4th graders at a Chicago public school.

Iris Dauterman's (MFA '15) second-year play, *Trigger Warning*, will receive a production by Prime Theatre Syndicate at the Philadelphia Fringe Festival this fall. Her third-year play, *Sing to Me Now*, will receive a reading at Campfire Productions in Boise, and a performance by Little Lifeboats Theatre in Minneapolis this fall. She'll be serving as the Artist in Residence for Spicy Witch Productions and creating an adaptation of *Life is a Dream* that will be produced in NYC next spring. She's working as an adjunct instructor and teaching playwriting at Earlham College.

Nathan Alan Davis' (MFA '14) play *Nat Turner in Jerusalem* had its world premiere at New York Theatre Week in September 2016. The play will run at Forum

Theatre in Silver Springs, Maryland, in April 2018. He is currently working on commissions for The Public, Arena Stage, and Williamstown. Nathan's play *The Wind and the Breeze* will have its world premiere at Cygnet Theatre in May 2018. His play *Dontrell, Who Kissed the Sea* will also run at the First Floor Theater in Chicago from March 4-31, 2018, with our very own **Chika Ike** (BA '13) directing.

Tyler DeLong (BA '10) concentrated in technology while majoring in theatre at IU. Since leaving IU, Tyler has spent time in a variety positions including Head Carpenter, Rigger, and Automation Technician for both domestic and international tours. Some of his credits include Cavalia's *Odysseo*, *The Addams Family*, *Mamma Mia*, *Bring It On the Musical*, *Blue Man Group*, and the 60th season at the Santa Fe Opera. He retired from the road life in November of 2016 after serving as the Rigging and Automation Tech on the First National Tour of Finding Neverland. Since leaving the road behind Tyler has worked on several large projects including the construction of the Mercedes-Benz Stadium that is slated to open in Atlanta this Fall. Tyler is currently returning to his roots here in Bloomington for the '17-'18 school year where he will be on staff at the Musical Arts Center.

Rachel Goldman (BA '13) has been living in NY since her graduation from IU. After two and half years with McCorkle Casting, she transitioned to Barden/Schnee Casting where she has been casting for TV and Film for over a year now. Barden/Schnee is a leading bi-coastal casting office with credits that include *Spotlight*, *Girl on the Train*, *The Help*, the *Pitch Perfect* series, *Dallas Buyers Club*, *Still Alice*, *Winter's Bone*, *Jessica Jones*, *13 Reasons Why*, and many others. While at Barden/Schnee, Rachel has helped cast *Girlboss* for Netflix, *Good Girls Revolt* for Amazon, *Pitch Perfect 3* for Universal, *Untouchable* for The Weinstein Company, and multiple independent features. Coming out soon for Rachel and Barden/Schnee are *The Last O.G.* on TBS and a pilot for Hulu called *Crash & Burn*.

Kaylee Spivey Good (BA '11) graduated from IU

Ira Amyx (MFA '03) started the Chicago-based company Hero Solutions with his friend Jay Neander. Since 2010, Amyx and Neander have created custom fabrications for companies like KIND, Comcast, Kleenex, and Kolcraft. Recently, they worked on the Teddy Gun campaign for the Illinois Council Against Handgun Violence which involved them creating a teddy bear fused with a firearm, as a way of highlighting the significant regulations that exist in toy manufacturing that don't exist for the handgun industry.

For more information on the Teddy Gun campaign see the article recently published by Reel Chicago at <http://bit.ly/2tQALq4>.

Visit their website to their impressive portfolio of work: www.herosolutionschicago.com





Above: Derek Jones's (MFA '14) lighting design for Bee-luther-hatchee at Sierra Madre Playhouse, directed by Saundra McClain, set design by Christopher Scott Murillo, and costumes by Vicki Conrad.

with a degree in Theatre and Drama and European and Middle Eastern Relations, then opened Khaos Company Theatre (KCT), a professional theatre for emerging artists in Indianapolis in 2014. She has been serving as Artistic Director since then. This August, she moved to the Netherlands to attend the University of Amsterdam and work towards an MA in Theatre Studies. Kaylee anticipates that her research focus will be on political activism in the modern theatre. Eventually, she hopes to open an international branch of KCT and create an actor exchange program to facilitate global change.

Megan Gray (BA '15) most recently finished up her year-long Artistic Direction Apprenticeship at the Magic Theatre in San Francisco. Under the Artistic Direction of Loretta Greco, Megan was given many opportunities to learn and grow as an artist, most notably working alongside Paula Vogel as she assistant stage-managed a legacy revival production of *The Baltimore Waltz*, and was the assistant director to Greco on the world premiere production of MacArthur Genius Grant winner Han Ong's *Grandeur*. This summer, Megan returned to her hometown of Milwaukee, Wisconsin, to serve as a headmaster at First Stage Theatre Academy and at the end of the summer, Megan moved to Chicago to pursue a directing career there.

Samantha Gurnick (BA '11) lives in Los Angeles, California, working in television and film production. Most

recently, she worked for Entertainment Industry Foundation on a live telecast which aired September 8th on ABC, NBC, FOX, and CBS, called EIF Presents: XQ Super School Live. Previously, Sam worked in film development at Miramax and worked for 4 years in late night television at *Jimmy Kimmel Live*, simultaneously writing/performing in the comedic web series *Bite Sized*. Sam created, filmed, directed, and edited a documentary series entitled *The New Circus*, which explores the lives of contemporary circus artists novice to professional, and she is currently developing the second season. Sam is gearing up to create and direct an original, modern circus show debuting February 2018 in Los Angeles.

Kerry Ipema (BFA '11) co-wrote and starred in a one-woman show—*One Woman Sex and the City*—that recently went up in Portland, Oregon. A potential UK tour is planned for the show in May 2018. Kerry also wrote *Sex Ed*, which premiered in Orlando, Florida, in May 2017 and played in Winnipeg, Manitoba, in July. She also will tour with *Post Secret: the Show* next spring. When she is in New York, Kerry works for Accomplice, an improv show and scavenger hunt, that takes place on the streets of New York. Additionally, she produces *Lady Bits*, a fundraiser for Planned Parenthood, twice a year. Its most recent production was July 13, 2017, at Rattlestick Theatre Company.

Derek Jones (MFA '14) is rapidly growing his presence in the Los Angeles entertainment scene by expanding his association with several theatre, dance, event, museum, and architectural companies. Many of his performance groups include Los Angeles City College, Long Beach City College, Pepperdine University, Rockwell Table and Stage, Sierra Madre Playhouse, and REDCAT. Outside of LA, he has held design and leadership roles at New York Fashion Week, Virginia Opera, Arena Stage, Arundel Barn Playhouse, the Washington National Opera at The Kennedy Center, and even a return to The George Washington University where Derek received his undergraduate degrees. He is a part-time professor at Los Angeles City College and Long Beach City College. You can view Derek's designs at www.derekjonesdesignarts.com

Josh Krause (MFA '15) is currently working with American Players Theater on their productions of *A Midsummer Night's Dream*, *Cyrano de Bergerac*, and *A View from a Bridge*. Later this year, he will appear in *Miracle on South Division Street* with Milwaukee Chamber Theater and Equivocation with Next Act Theater. He was recently hired by the Milwaukee Repertory Theater as a Lead Teaching Artist and will be teaching adult acting classes, as well as in-classroom residencies through the next season.

Courtney Lucien, (BA '14) currently lives in Chicago, Illinois. As of

Below: Lauren Lusk (MFA '14) and her son Teddy.



August 2017, she became a part of the Actors' Equity Association. She will be seen as Hermia in *A Midsummer Night's Dream* and Desdemona in *Othello* at the Cincinnati Shakespeare Company, where she is a 4th-year resident ensemble member. See more of her work at www.courtneylucien.com.

After **Lauren Lusk** (MFA '14) graduated from IU, she spent 3 years as the Resident Scenic Designer and Charge Artist for Midland Community Theatre in Midland, Texas. While at MCT she designed and painted over 30 productions including *Sweeney Todd: the Demon Barber of Fleet Street*, which just won her the Best of Show: Excellence in Scenic Design award in the design competition at the American Association of Community Theatre's National Festival this past June. This summer her family moved to Arkansas so that she could pursue her main passion: theater education. This summer she served as the first Technical Theater-Inclined Assistant Director of Drama for the Arkansas Governor's School where she taught rising high school seniors about design and technical theater while creating a devised work. This



IU Alumni in Action

1. Evan Mayer (BA '13) (L) as Max in *Cabaret* at Cape Playhouse in Dennis, Massachusetts.
2. Kaitlyn Mayse (BFA '16) in the dance ensemble for Engeman Theater's *Oklahoma!* in Northport, New York.
3. Brittany Brewer (BA '14) and her theatre collective, Prime Theatre Syndicate, promoting their production of Iris Dauterman's (MFA '14) *Trigger Warning* for the Philadelphia Fringe Festival.

August, she began her new full-time job as Props Master/Charge Artist/Scenic Designer for the Arkansas Arts Center Children's Theatre. Since her son, Teddy, just turned 2 years old, Lauren and her husband Jeremy are glad to be back in Arkansas surrounded by their family while pursuing the things they love.

Ian Martin (BA '16) will be directing Amiri Baraka's *The Toilet* in Chicago as part of Haven Theatre's Director's Haven 2017. It will run from Oct. 16 -Nov. 1 this fall.

Evan Mayer (BFA '13) traveled to China in the summer of 2016 with the international tour of *My Fair Lady* (Harry). He also performed in *Cabaret* (Max) at Cape Playhouse under the direction of Hunter Foster. During the holidays, Evan was part of the national tour of *A Christmas Story* choreographed by Warren Carlyle. He spent the spring of 2017 at Goodspeed Opera House doing *Thoroughly Modern Millie* directed by Denis Jones. Evan wrapped up the summer playing Rusty Charlie in *Guys and Dolls* at Bucks County Playhouse in Pennsylvania.

Kaitlyn Mayse (BFA '16) officially moved to NYC in January of 2017. In March, she made her off-off

Broadway debut in The Thalia Festival, a festival of new short plays written, directed, and performed by women. In May and June, she performed as a member of the dance ensemble in Rodgers and Hammerstein's *Oklahoma!* at the Engeman Theater in Northport, New York. Coming up, Kaitlyn will be joining the national touring company of Rodgers and Hammerstein's *Cinderella* in the dance ensemble and as the understudies to Cinderella and Gabrielle (a stepsister). The tour officially opens October 24th in Anchorage, Alaska, making stops throughout the United States and Canada, including the IU Auditorium, closing June 2018 at the Pantages in LA! You can learn more at cinderellaonbroadway.com and kaitlynmayse.com

Brianna McClellan (BA '13) currently lives in Los Angeles, where she is pursuing her acting career. She has been in a handful of commercials and small television roles, but she is most proud of her stage work. This year, Brianna produced and performed in an original musical called *Divorce: The Hip-Hop Musical* as part of the Hollywood Fringe Festival. It had ten performances, and then was awarded an extension. Now, *El Cid*, a local per-



Above: **Brianna McClellan** (BA '13)

formance venue in LA, has picked up *Divorce* for another round of shows. In addition to these accomplishments, she is very excited that her musical improv troupe, The Sound of Musical, was chosen as a Mainstage team at Second City. Second City has had plenty of musical improv teams filter in and out as guest performers, but her group will be the first ever house musical improv team.

Deana Nichols (PhD '12) has an article coming out in August in *Theatre History Studies* called "New Writing in a Populist Context: A Play, a Pie, and a Pint."

Daniel Reinglass (BA '10) was recently afforded the opportunity to become a Major Gifts Officer at the United States Holocaust Memorial Museum. He will be working in their Midwest Regional Office to fundraise for the museum's annual operations and special projects. Daniel came to this position by way of fundraising for Writers Theatre in Glencoe, Illinois, and Victory Gardens Theater in Chicago, where he focused on annual giving programs to steward donors' increased giving. Daniel is honored to be working for such an important institution at a critical time in our country.

Tom Oldham (PhD '12) is continuing as a Visiting Assistant Professor at Colby College, where he teaches courses in performance history and playwriting; in the spring, he will direct Anthony Neilson's *The Wonderful World of Dissocia*. This past year, he collaborated with one of his student

researchers on a production of Mike Daisey's *The Trump Card* and took part in a panel discussion accompanying Portland Stage Company's production of Ayad Akhtar's *Disgraced*. He is currently slated to present at the upcoming ATHE and ASTR conferences and is writing a chapter on Philip Ridley for a forthcoming book on In-Yer-Face Theatre.

This summer, costume designer **Jason Orlenko** (MFA '12) was nominated and elected into the United Scenic Artists Local 829 and continues his active design career based in Chicago and Milwaukee.

Kaleb Rich-Harris (BA '16) is now in Los Angeles, and has been there for about a year. He studied at Lee Strasberg for 6 months and now studies at Lesly Kahn. He has a manager and is also being considered by a modeling agency. In November, a web series he will appear in will start filming. This web series is also being considered by Amazon. In December, he will join the Screen Actors Guild (SAG). Kaleb has already auditioned for a few high-profile feature film, for which he is very excited! *Just Call Me Jack*, a feature film he starred in while at IU, will be released this year. Additionally, he has also been a part of 3 short films that have been submitted to film festivals. Kaleb also has his own non-profit activist website that will be online soon.

Tom Robson (PhD '11) just completed his sixth year on the faculty of the School of Theatre & Dance at Millikin University, where he teaches classes in theatre history, dramatic literature, directing, and playwriting. At the end of the year, he received tenure and promotion to the rank of Associate Professor. Additionally, he was the recipient of Millikin's Teaching Excellence and Campus Leadership Award for 2017. His most recent publication, "The New Stagecraft's Nuts and Bolts," appeared in the Spring 2017 issue of the scholarly journal *Theatre Design and Technology* (edited by **Eileen Curley** (MA '04, PhD '06)). He closed the 2016-17 academic year by directing *Heathers: The Musical* at Millikin. This summer he is directing the one-man play *Buyer and Cellar*, and this fall he will be directing *9 to 5: The Musical*. He currently serves as the

Coordinator of Academic Programs for Millikin's School of Theatre & Dance, the co-chair of Millikin's Commission on Inclusive Excellence, and the Vice Chair of Millikin's Council on Students and Academic Standards. Additionally, he is concluding his two-year term as the Chair of Pedagogy for the Association for Theatre in Higher Education.

Michael Rodriguez (MA '15) is the new Coordinator for Senior Technology Programs at Cambridge Community Television in Cambridge, Massachusetts. In this position, he organizes, implements and facilitates technology-based programming for older adults. He also teaches acting and film history classes. CCTV is a nationally recognized community media center that is the voice and vision of all residents, businesses, and organizations in the city of Cambridge. He was seen most recently as Costard -- as a hippie -- in Wellesley Players' production of Shakespeare's *Love's Labour's Lost*.

Lauren Sagendorph (BA '16) moved to Wisconsin after graduation, and after spending a few months in Bristol, she was hired as a teaching artist with the Milwaukee Repertory Theater. She immediately moved to Milwaukee to dive headfirst into her education career. Since then with Milwaukee Rep, she has held such titles as: Teaching Artist's Assistant, Education Emerging Professional Resident, Receptionist, Summer Academy Teaching Artist, and (now) Education Assistant. She has taught in over 50 classrooms since last October, leading various workshops for children of all ages--kindergarten to seniors in high school--all while still finding time for rehearsal in the evening! You can catch Lauren playing Helena in *A Midsummer Night's Dream* in early September! This fall, she will continue work for Milwaukee Rep as a Lead Teaching Artist. Lauren loves Milwaukee, and plans to live there for the next few years.

Johna Sewell (MFA '15) returned to Bloomington to design costumes for several productions at Cardinal Stage, including *West Side Story*.

Hana Slevin (BFA '12) participated in the Adirondack Theatre Festival in Glens Falls, New York, this summer. She performed in *Knights of the Sales*



Above: **Jaysen Wright** (MFA '12) (2nd from the R) in *Smart People at the Arena Stage*.

Office (written by IU alumnus Hank Greene (BA Sociology and History '13) and *The Lion, the Witch, and the Wardrobe*.

Katie Cowan Sickmeier (MFA '14) returned to Bloomington this summer to design *Persuasion* for our Indiana University Summer Theatre.

Joe Stollenwerk (PhD '16) defended his dissertation last summer and started as Assistant Professor of Directing at the University of South Dakota (USD) in Vermillion in fall 2016. In 2017, he presented a paper and two plays at Mid-America Theatre Conference and another play at the USD Women's, Gender, and Sexuality Studies Conference. He directed his original play *Nine Short Plays for the Theatre* at the Cincinnati Fringe Festival in June and then played Victor and The Hermit

in *Young Frankenstein* at the Black Hills Playhouse. In February, he directed *Six Characters in Search of an Author* at USD and will direct *Cabaret* there next April.

Jennifer Sheshko Wood (MFA '11), now Assistant Professor of Costume Design at Northern Iowa, and **Lydia Dawson Selmer** (MFA '11), now Assistant Professor of Costume at Utah State University, both designed operas for the renown Utah Festival Opera this summer where Linda Pisano was able to visit their shop and see them in action this summer.

Jaysen Wright (MFA '12) recently completed performances as Jackson Moore in Lydia Diamond's *Smart People* at Arena Stage and as Eric in Tarell Alvin McCraney's *WIG OUT!* at Studio Theatre. This winter he will return to Ford's Theatre for

his second season in *A Christmas Carol*, and in 2018 he will play Lord Underling/Royal Gatekeeper/Uncle Henry in *The Wiz*, also at Ford's.

Xiaoran "Lucia" Zhu (BA '15) is currently an MFA candidate in Theatre Management & Producing at Columbia University School of the Arts. She also serves as the Partnerships Consultant to *Miss Saigon* (the 2017 Broadway Revival). As a multilingual speaker, Lucia received her education in China, Japan, and the United States. She is passionate about intercultural storytelling and interactive theatrical projects. Right now, she is working on her graduate thesis about utilizing emerging technology in the commercial theatre industry.

Recent Graduates

Emmie Phelps (MFA '17) returned to Bloomington after graduation to design costumes for Indiana University Summer Theatre's production of *Love's Labour's Lost*.

Miriam Poole (PhD '17) successfully defended her dissertation, *Aesthetics and the York Cycle*.

Do you have news that you would like to share with your fellow alumni in the next issue of *Stages*? Send updates to thtralum@indiana.edu by May 15th, 2018, to be included in the next issue. **S**

The IU Musical Theatre Senior class is Broadway Bound in 2018. Would you like to join them?

MAY 6-10, 2018

Those are the dates to add to your calendar if you want to experience New York in a whole new way. A few lucky travellers accompanied the 2017 class on the Senior Showcase trip last May and had a fabulous time watching all nine seniors take the first steps in their professional careers. The 2017 BFA class all expressed their gratitude at being able to see friendly Theatre Circle faces in the crowd at several performances. So please consider adding your name to list. For more information contact: Managing Director Drew Bratton at acbratto@indiana.edu or by phone at 812-855-5568.

NSAL CHAPTER COMPETITION WINNERS

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

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Jonathan Michaelson

Associate Chair
Dale McFadden

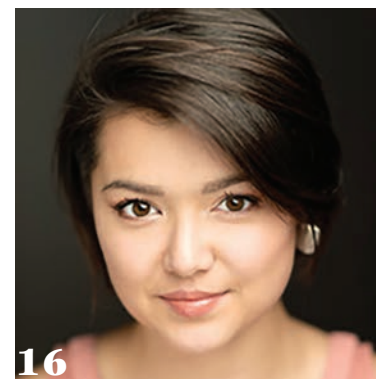
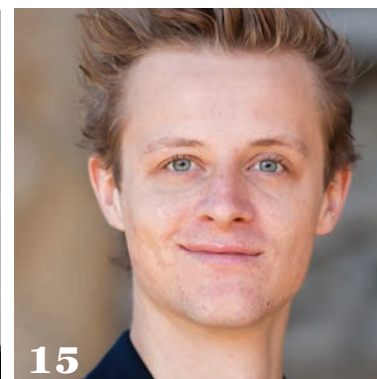
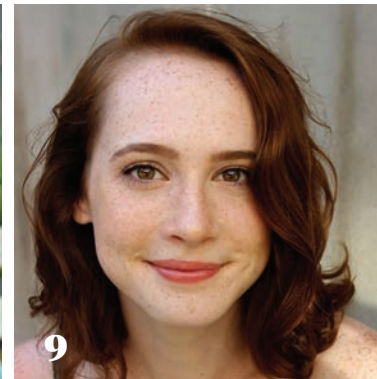
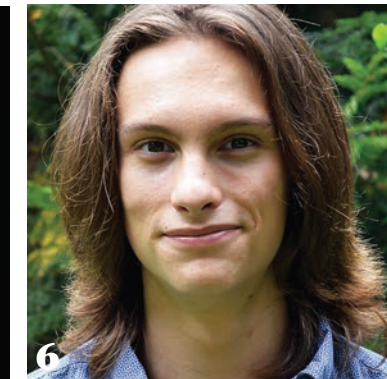
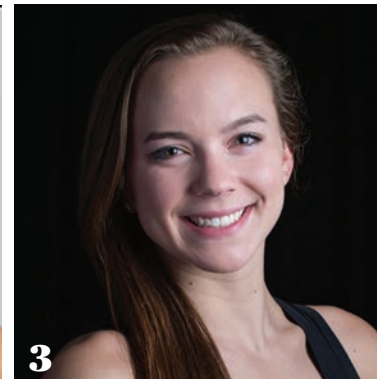
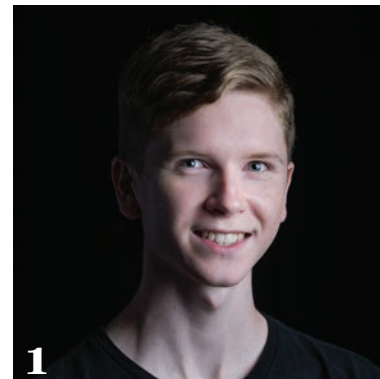
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- 1 Cameron Barnett** (Contemporary Dance) Chapter Career Award. Donors: Members of the Bloomington Chapter, \$1,000.
- 2 Lalah Hazelwood** (Contemporary Dance) Reva Shiner Memorial Award. Donors: Members of the Shiner Family, \$750.
- 3 Meredith Johnson** (Contemporary Dance) Marina Svetlova Memorial Award. Donor: Marina Svetlova Dance Endowment, \$500.
- 4 Corey Boatner** (Contemporary Dance) Marina Svetlova Memorial Award. Donor: Marina Svetlova Dance Endowment, \$400.
- 5 Emma DeLillo** (Contemporary Dance) Marina Svetlova Memorial Award. Donor: Marina Svetlova Dance Endowment, \$300.
- 6 Felix Merback** (Drama) Lenyth Brockett, Carol Moody, and Fran Snygg Memorial, \$1,000.
- 7 Ryan Claus** (Drama) Lora and Reva Shiner Memorial Award. Donors: Members of the Shiner Family, \$750.
- 8 Scott Van Wye** (Drama) Dr. Frank Hrisomalos Memorial Award. Donor: Becky Hrisomalos, \$600. (Musical Theatre) Mrs. Granville Wells Memorial Award. Donor: Herman B Wells Endowment, \$1,000.

- 9 Emily Sullivan** (Drama) Helen and Lynton Caldwell Memorial Award. Donor: Helen and Lynton Caldwell Endowment, \$400.
- 10 Nicholas Jenkins** (Drama) Albert Ruesink Memorial Award. Donors: Dennis and Lynn Organ, \$250.
- 11 Courtney Relyea-Spivack** (Drama) Reva Shiner Memorial Award. Donors: Members of the Shiner Family, \$250.
- 12 Caleb Curtis** (Drama) Breiter Merit Award. Donors: Debbie and Don Breiter, \$200.
- 13 Julia Thorn** (Musical Theatre) Robinson Merit Award. Donors: Murray and Sue Robinson, \$750.
- 14 Janie Johnson** (Musical Theatre) Kovener Merit Award. Donors: Ron and Carolyn Kovener, \$500.
- 15 Robert Toms** (Musical Theatre) George Pinney Tribute Award. Donors: Ruth Albright and Rob and Marie Shakespeare, \$400.
- 16 Meadow Nguy** (Musical Theatre) George Pinney Tribute Award. Donors: Harv and Connie Hegarty and Dale and Cyndi Nelson, \$350.
- 17 Michelle Zink** (Musical Theatre) George Pinney Tribute Award. Donors: Dennis and Lynn Organ, \$300.
- 18 Emily Rozman** (Musical Theatre) Scott Burgess Jones Tribute Award. Donor: Anonymous, \$200.

THEATRE CIRCLE CALENDAR 2017 - 2018



DEPARTMENT OF
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AND CONTEMPORARY DANCE

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October 2017

Monday, October 9, 4:00 PM
Theatre Circle Board Meeting
UU Church

Thursday, October 12, 5:30 PM
Conversations on Craft Lecture
Three Sisters
Studio Theatre

Thursday, October 26, 5:30 PM
Theatre Circle Lecture
Peter and the Starcatcher
Studio Theatre

Friday, October 27, 5:30 PM
Theatre Circle Dinner with
Peter and the Starcatcher Director & Designers
Neal Marshall Grand Hall

November 2017

Monday, November 13, 4:00 PM
Theatre Circle Board Meeting
UU Church

Thursday, November 30, 5:30 PM
Conversations on Craft Lecture
The Resistible Rise of Arturo Ui
Studio Theatre

December 2017

Wednesday, December 6, 11:00 AM-2:00PM
Theatre Circle, Faculty, and Staff
Holiday Lunch
Lobby - Mezzanine

Monday, December 11, 4:00 PM
Theatre Circle Board Meeting
UU Church

January 2018

Monday, January 8, 4:00 PM
Theatre Circle Board Meeting
UU Church

Saturday, January 13
Cabaret Fundraiser
Lobby and Wells-Metz Theatre

Thursday, January 18, 5:30 PM
Conversations on Craft Lecture
Julius Caesar
Studio Theatre

February 2018

Monday, February 12, 4:00 PM
Theatre Circle Board Meeting
UU Church

Thursday, February 22, 5:30 PM
Theatre Circle Lecture
Machinal
Studio Theatre

Friday, February 23, 5:30 PM
Theatre Circle Dinner with
Machinal Director & Designers
Neal Marshall Grand Hall

March 2018

Monday, March 19, 4:00 PM
Theatre Circle Board Meeting
UU Church

Thursday, March 29, 5:30 PM
Conversations on Craft Lecture
with Aaron Ricciardi and Playwriting Professor
Peter Gil-Sheridan
At First Sight
Studio Theatre

April 2018

Thursday, April 12, 5:30 PM
Theatre Circle Lecture
City of Angels
Studio Theatre

Friday, April 20, 5:30 PM
Theatre Circle Annual Meeting and Dinner
City of Angels
Neal Marshall Grand Hall

Thursday, April 26, 4:00-6:00 PM
Student Advisory Board / TC
Ice Cream Social & Silent Auction

Saturday, April 28, 6:00 PM
Drama Prom
Indian Memorial Union's Tudor Room

May 2018

Friday, May 4, 5:00 PM
IU Theatre Graduation Reception
Theatre Mezzanine

Sunday-Thursday, May 6-10
Theatre Circle New York Trip
For BFA Senior Launch

Wednesday-Sunday, May 9-13
Theatre Circle Disneyland Trip
with Theme Park Management Class