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CLASS OF 2020

Ph.D. GRADUATES

JOSEPH D’AMBROSI
WHIT EMERSON
ANDRES LÓPEZ

M.F.A. GRADUATES

MICHAEL BAYLER
Acting
MEGAN BRANHAM
Lighting Design
MEAGHAN E. CARLO
Costume Technology
ELLISE CHASE
Acting
ELIZABETH GRACE DAVIS
Costume Design

JUSTIN GANNAWAY
Costume Design
KAELA MEI SHING GARVIN
Playwriting
MAEVE S. GOLD
Lighting Design
ELLIS GREER
Costume Technology
MATTHEW HAFEMAN
Technical Direction

B.F.A. MUSICAL THEATRE

MADELYN ALLENDER
JOSHUA CARTER
NINA DONVILLE
CASEY LAMONT
JOEY LAPLANT
LUKE MAJOR
CASEY MCCOY
DANIELLE MCNIGHT
HENRY MILLER
BRODERICK O’NEAL
DOMINIC PAGLIARO
LISA PODULKA
SAM SANDERSON
KATIE SCARLETT SWANEY

B.F.A. CONTEMPORARY DANCE

VICTORIA ANTONINI
ALYSSA ATHENS
CAMERON BARNETT
ELLA BERRY
COREY BOATNER
MESSAGE FROM THE CHAIR

It is with joy and gratitude that I have this opportunity to address our department friends, alumni, students and colleagues in our annual Stages issue.

The year 2020 will forever be tied with the unprecedented events of the last several months: namely, the coronavirus pandemic sweeping the globe, with its resulting economic downturn and indefinite suspension of our beloved live performing arts and entertainment industries; and the relentless violence against Black Americans that has propelled the Black Lives Matter movement front and center, prompting the long overdue national reckoning with structural racism. Each of these issues is a knot of complexity and nuance that impacts each of us personally and deeply.

We are all in this together and we must address important issues this year, forging a new path as a community united in change. We take on this non-negotiable responsibility and stand accountable for change. We’ve created a Climate Committee charged this year to work closely with our department faculty and staff in outlining a two-year plan of actionable steps that lay solid groundwork for transformative change. The committee also includes graduate and undergraduate student members, elected by their peers, to represent and contribute to this process.

Our faculty and staff are taking action to understand, acknowledge, and dismantle structural racism within our department and prepare for the critical work of deconstructing colonial ideologies in our curriculum, policies, and programming. Furthermore, we are addressing ways we will improve the human, environmental, and financial impact of certain industry practices and methodologies.

We are compelled to view the world through a very different lens today and through it all our faculty and staff have engaged the upcoming year head on. I’m proud to stand with them as we begin and continue the work of deconstructing colonial ideologies in our curriculum, policies, and programming. Furthermore, we are addressing ways we will improve the human, environmental, and financial impact of certain industry practices and methodologies.

We are also welcoming three new permanent faces in our community: Sharai Bohnannon (Academic Specialist, House Manager and Director of Patron Services), Beatrice Capote (Associate Professor of Contemporary Dance) and Lauren Haughton (Assistant Professor of Musical Theatre). We are thrilled that DJ Gray has accepted an offer to stay with us as Professor of Practice in Musical Theatre as well.

This past year we saw the transition of Academic Specialist Trish Hausmann to the critical position of Production Manager and welcomed Academic Specialist Elizabeth (Betsy) Smith as our Lighting Supervisor. We also welcome Visiting Assistant Professor of Playwriting, Diana Grisanti who will be joining us this year.

We say goodbye this year to playwright Peter Gil-Sheridan as he moves back to the east coast and wish him well. We also said farewell to musical theatre choreographer Ken Roberson and wish him all our very best as he moves into retirement.

Finally, our graduating seniors, M.F.A. and Ph.D. students did not get a formal or proper graduation, but it is important to note that they have been a most talented and remarkable class.

Back well, Linda Pisano, chair
Professor of Costume Design

When a flower doesn’t bloom you fix the environment in which it grows. not the flower. —Alexander Den Heijer

This year, IU Theatre & Dance has made the commitment to begin our work towards acknowledging and dismantling structural racism within our department policies, programming, and curriculum. To that end, Department Chair Linda Pisano has put together the current list of actionable steps taken and being taken toward this goal.

1) Seventeen faculty and staff including Linda Pisano attended a 4-day institute this summer hosted by SpeakOut, the Institute for Democratic Education and Culture. SpeakOut is a mission-driven speakers agency and education institute with the mission to encourage critical and imaginative thinking to address the major inequities of our day and transform a fractured world.

2) IU Theatre & Dance engaged the services of Penumbra Theatre to present a mandatory full faculty, staff, and graduate student anti-racism workshop on August 17. It is the intention of the Department to re-connect with Penumbra Theatre for additional training on a regular basis.

3) The Department has established a new Climate Committee, which has been charged with examining and addressing the biases of our department and outlining a two-year plan of additional actionable steps to lay solid groundwork for transformative change.

4) Beginning in the 2021/22 academic year, IU Theatre & Dance is introducing grants for BIPOC undergraduates to propose Independent Projects that directly address the experiences of Black, Indigenous, Latinx, and People of Color.

5) Beginning in the 2021/22 academic year, IU Theatre & Dance will introduce a grant award of $2500 for a BIPOC M.F.A. student who proposes professional development experiences in their discipline that can be completed before their graduation date.

6) Beginning in the 2021/22 academic year, IU Theatre & Dance will be providing awards for research accounts to Tenure Track or Non-Tenure Track faculty who develop a course approved by our curriculum committee on an important aspect or topic around theatre by, about, or for Black theatre and/or dance.

7) During the 2020/21 academic year, IU Theatre & Dance will be presenting the digital reading series Amplified: A Series of Plays by Black Authors.

8) IU Theatre & Dance will now be requiring a Diversity Statement with all applications for new faculty and staff positions that will be addressed during the interview process for each faculty or staff candidate invited for an interview with the department.

9) All student members of the Climate Committee and Programming Committee will be elected by their peers to serve.

One way we can start is by acknowledging that Indiana University Bloomington is, quite literally, built on oppression and systemic racism. The university today sits on the ancestral lands of several Native American tribes. Only in 2019 has the university begun to implement a formal acknowledgement of this history, a move that has taken far too long to formalize. It is these kinds of erasure that are the clearest legacy of the colonialist and white supremacist foundations of this university. Thus it feels important, as we begin this conversation with our own department, to honor the tribes on whose ancestral lands and resources IU Bloomington was built, the Lenape (Delaware), Miami, Potawatomi, and Shawnee peoples. Every conversation we have should start with this acknowledgement, not only asking us to consider the land on which we stand, but making space for the small everyday actions that can contribute to making our campus a more welcoming and inclusive environment for Native American faculty, staff, and students. Perhaps only by facing our past do we have a chance of changing our future.
KENNETH L. ROBERSON: RETIREMENT

During his time at IU Theatre & Dance, Kenneth directed and choreographed Pippin, Urinetown, and Sweet Charity; choreographed In The Red and Brown Water; and directed Into the Woods along with numerous student and independent projects including a staged reading of Stoop Pigeons by M.F.A. playwright Christin Eve Cato, a workshop production of A Bushel and a Peck by M.F.A. playwright Aaron Ricciardi, in addition to serving as the Faculty advisor for the Black, Brown, & Beige Theatre Troupe.

Continuing his professional work, recently Kenneth directed Nina Simone: Four Women at the Merrimack Repertory Theatre in Lowell, MA and at Northlight Theatre, Chicago for which he received a Broadway World Chicago Nomination for Best Direction of a Play. He choreographed Regina Taylor’s Oo-Blá-Dee, directed by Ruben Santiago Hudson, for Two River Theatre in Red Bank, NJ. Kenneth performed his autobiographical solo work, Change Changes Things at the Triad Theatre in New York City in 2019. He directed Lettin’ The Good Times Roll, his cabaret concert with E. Faye Butler and Felicia P. Fields, at Victory Gardens in Chicago in 2017.

Kenneth’s Broadway credits include Avenue Q (Tony Award for Best Musical), All Shook Up, The Palace Theater; Purlie (Encores!), City Center; Freak, Court Theater. Off-Broadway credits of note: A Boy and His Soul, The Vineyard; Jazz a la Carte (as director and choreographer) and Harlem Song at the World-Famous Apollo Theater; Avenue X, original production at Playwrights Horizons; Seven Guitars and The Piano Lesson, both at Second Stage. Regionally, he choreographed the world premiere of The Color Purple at the Alliance Theatre.

For HBO, Lackawanna Blues, Preaching to the Choir, Brother to Brother and John Water, and for Fox TV, Leguizamo’s House of Buggin’ for which he received an Emmy nomination. Other awards include: two NAACP Awards, two Lucille Lortel Award nominations, Drama Desk Award nomination and ADELCO Award, BET Spirit Award and NPT Spirit Award, and a Lifetime Achievement Award from SAY (Stuttering Association for the Young).

As a teacher, Kenneth has taught workshops specializing in the Black Vernacular of Theatre dance in cities including: New York City, NY; Bahia and Rio de Janeiro, Brazil; Stuttgart, Germany; and Osaka, Japan. At IU, Kenneth taught courses in musical theatre dance styles, jazz dance, tap, the American Songbook, and devised solo performance, among others.

Kenneth is a graduate of the University of Georgia’s Henry Grady School of Journalism. We’re saddened that we could not celebrate Kenneth and his incredible work and commitment in person at the end of this year due to the Coronavirus pandemic. We hope these few pages show, even in small ways, how much we will miss you, Ken, and look forward to what magic you’ll create next.

Dear Ken,
Your joy, enthusiasm, and passion for what you do are so evident and infectious; you really do brighten everyone’s day. You consistently push us to be better artists and better people, and for that, we all have to thank you.

Caroline Santiago Turner
(B.F.A. class of 2022)

Richard: Well, it’s with no small amount of sadness that we say goodbye to you this spring. I’ve had the lucky opportunity of working with you these past three years. But you’ve been here six, you finished six years at IU right?

Kenneth: Yes, I started August 2014 on a job that I thought I would be three years.

Richard: So before the IU thing happened, you had this and still have this illustrious career in performing arts as a professional director and performer. As a performer, you were in Black and Blue at the Miniskoff theatre and Jelly’s Last Jam [at the August Wilson Theatre formerly the Virginia Theatre]. I remember coming to see Black and Blue because I had been studying at Henry LeTang’s and I got to see all that beautiful choreography onstage. And I’m pretty sure I saw you in the show. So tell me a little bit about those days as a performer.

Kenneth: It was joyous because that’s what I came to New York for was to perform. Especially original shows like Black and Blue and Jelly’s Last Jam and some shows that I toured in Europe, I felt it was a dream come true. It was exciting. It was just as exciting as I thought that it would be.

Richard: And then you made that, for many of us, enviable transition onto the other side of the table, into directing and choreographing. Tell me about [your] first staging. You did all the staging on Freak with John Leguizamo, is that right?

Kenneth: I did that, but before that I did Avenue X. So these shows with avenues have been great luck for me. I did the first production of Avenue X at Playwrights Horizons and that was my first SDC, Society of Directors and Choreographers, union contract. Then I did Freak with Leguizamo because I had also done his HBO special and his televisionshow [House of Buggin’].

Richard: How did that transition work for you from going from performer to director/choreographer? How did that physically or logistically work out?

Kenneth: I assisted one of the choreographers, Hope Clarke, on Jelly’s Last Jam and I wanted to choreograph. I don’t know how they got my name for Avenue X, that was the weird thing. But before the Avenue X thing happened, there was a show at Mount Holyoke College that Arnold Mungioli was directing and they needed actors. And I remember putting in my resume, you know they had mail then, and I put in there I’m interested to choreograph and they hired me. They had no money. I got $40 and I think it cost me $50 something to travel up there on the bus. One of the actors in that show was a friend of John Leguizamo who saw that I worked well with non-dancers and recommended me to John. So that happened from $45 to the rest is, as they say, history. For House of Buggin’, Leguizamo’s show, we did thirteen episodes for Fox television and I got an Emmy nom for that. And that show, just a side note, House of Buggin’ turned into the template for Mad TV. It was the same producers and a few of the same cast members stayed, so we were a part of that template for Mad TV.

Richard: What did you take away from working on Avenue Q?
Dear Ken,

I have never met a teacher who just loves to be a part of the process like you. Your classroom is filled with energy and a want to work hard and a want to improve and be better and do better. You motivate people in a way that I have never seen before. Ken, you have inspired me in ways I didn’t know I could be inspired, and left a mark on this program. We’re sad that you’re going, but you have left us with so much and for that we’re all grateful.

Victoria Wiley
(B.F.A., class of 2021)

Dear Ken,

I know I will see you again, but I’m going to miss you. I’m going to miss bumping into you in the hallways and I’m going to miss dancing with you to oldies. I want to thank you for your friendship, for your mentorship, for your advice, for keeping it real, for encouraging me, and for your words of wisdom. I love you and I wish you the best of the best.

Christin Eve Cato
(M.F.A., class of 2021)
INTRODUCING THE M.F.A. IN DRAMATURGY

This month IU has welcomed our first batch of M.F.A. dramaturgs to the Bloomington theatre fold. The newly established M.F.A. in Dramaturgy is an intensive three-year program designed for collaborative, creative thinkers interested in deepening their knowledge of the theatre in order to shape the future of the art form.

Helmed by Tanya Palmer, a leading new play dramaturg with over twenty years of professional experience, the program combines rigorous academic study, extensive production dramaturgy experience and meaningful engagement with leading professional artists and institutions. Students will receive a foundation in dramatic theory and literature as well as classes in civic dramaturgy, translation and adaptation, curation and creative producing and audience engagement, amongst others. Closely aligned with the M.F.A. in Playwriting, dramaturgy candidates will gain considerable experience in the development and production of new plays, in addition to working on musicals and classic texts, and will explore the role of the dramaturg in contemporary dance, devised work and multidisciplinary performance.

With only three students accepted into the program at a time, dramaturgy students will benefit from the mentorship of experienced faculty and nationally recognized guest artists, build a network of professional contacts, and become an integral part of a community of theatre makers. The M.F.A. is a terminal degree that prepares candidates to teach at the university level and to pursue a variety of creative careers including, but not limited to, positions in literary management, production dramaturgy, arts education and advocacy, producing, and artistic leadership.

We asked our three incoming dramaturgs, as well as Tanya, what their personal definition of dramaturgy is, and what drew them to the field.

HEAD OF THE DRAMATURGY M.F.A. TANYA PALMER ON THE IMPORTANCE OF DRAMATURGS IN THIS MOMENT:

One of my favorite descriptions of what a dramaturg does is that they question assumptions. In the context of producing theatre, that often means that dramaturgs are questioning assumptions about what plays should be produced, how they should be performed and designed, what they will mean for a particular audience, and who they are being produced for. They are asking these questions in order to ensure that they and their collaborators are thinking deeply, thoughtfully, creatively and responsibly about each choice they make, because making plays is all about making choices and how those accumulated choices create meaning and experience.

In this moment, when all our assumptions about what theatre is, how we can create it, and who its by and for are being challenged, dramaturgs are needed more than ever to keep pushing us to think beyond our assumptions and make bold, courageous choices about how we tell stories, and what our art form and industry will look like moving forward.

WHY DRAMATURGY?

Like a lot of people I was first drawn into theatre by performing—I acted in plays in high school, and as a depressed, angsty teen theatre allowed me a place to hide, try out different identities, and figure out how to live my life. I majored in theatre in University, but quickly found I wasn’t actually that interested in acting—but I loved reading about theatre history, and I also loved writing plays. As I got closer to graduating, I was trying to find a path that would allow me to work in the theatre, but also do nerdy things like hang out in the library for hours and read dusty tomes about performance theory. Enter dramaturgy! I discovered I could read, research, and still make plays! My first professional experience was as an intern at Actors Theatre of Louisville, where I learned a ton about how new plays are developed and produced, and I got to know an inspiring group of playwrights and really fell in love with the process of reading, discovering and advocating for new work.

Five years after I completed my internship (and also went on to get an M.F.A. in Playwriting at York University in Toronto) I was hired at Actors Theatre as their literary manager. From there I spent twenty years working as a dramaturg and director of new play development, first at Actors Theatre, then at the Goodman Theatre in Chicago.

Name: Chris Mills
Pronouns: she/her
Hails from: Brooklyn, New York

For me, the dramaturg’s task is to gather, produce and amplify meaning. Whether that means working with a playwright to craft exactly the voice they want for their play or with a director to realize a production they’ve imagined or with an audience to deepen the nuances in something they’re watching, a dramaturg helps give ideas muscle and movement.

I came to dramaturgy the same way that I came to cooking and art history: trying to figure out how things worked together and then trying to replicate that with other things. The first show I worked on was Stoppard’s Arcadia and I was hooked for life.

Name: Jordan Flores Schwartz
Pronouns: she/her
Coming to IU from: Indianapolis, Indiana

When planning a season, a mentor of mine always asks the question “Why this show and why now?” To me, dramaturgy is how you answer that question. It’s all about putting theatre in context and bringing clarity to that context for both artists and audiences. This can take many different forms depending on the script or production, but I’m always most energized when dramaturgy turns a story into direct civic engagement through partnerships and actionable items!

Name: Lexi Silva
Pronouns: she/her
Hometown: Hilmar, California

My working definition of a dramaturg is: an individual who functions as a literary and historical consultant to creative teams working on theatrical productions.

What really drew me to the field is the opportunity to cultivate a greater contextual understanding of how any given production functions to better its surrounding communities and speak to a specific moment in time.
Any person growing up in a Latinx household is familiar with the tertulia, whether they know it or not. Call it a circle, a salon, a gathering, or any old Sunday with the tías. It is a coming together of ideas, a sharing of stories and culture, and an intersection of the political with the cultural. Last November, IU Theatre & Dance threw their first tertulia, in conjunction with their production of Water by the Spoonful, Quiara Alegría Hudes’ Pulitzer Prize winning play about a North Philly Puerto Rican family battling their demons and seeking connection. Pitched by M.F.A. playwright, Christin Eve Cato, who was also starring in the production, the event quickly picked up speed as we jumped at the idea to celebrate with and learn from our colleagues in the Latino Faculty and Staff Council (LFASC). The complete team that worked on the event included Playwriting graduate students Christin Eve Cato and Jayne Deely, Department Dramaturg Madison Colquette, Project Manager Laura Judson, Production Manager Trish Haussmann, and Professor Eric Mayer-García, a Lecturer with IU Theatre & Dance and dramaturg for Water by the Spoonful.

Happening on Saturday November 16th during the interval between the matinee and evening performances, the event included a tertulia where Puerto Rican members of the Latino Faculty and Staff Council (LFASC), Luis Fuentes-Rohwer, Solimar Otero, Emma Dederick, Gloria Colom, shared personal stories, research, songs, and artistic work. Carmen Medina and Javier Cardona Otero led attendees in creating a sculpture representing Puerto Rican resilience. Student dance club Paso a Paso taught a salsa and a sculpture representing Puerto Rican resilience. and on the event included Playwriting graduate students Christin Eve Cato and Jayne Deely, Department Dramaturg Madison Colquette, Project Manager Laura Judson, Production Manager Trish Haussmann, and Professor Eric Mayer-García, a Lecturer with IU Theatre & Dance and dramaturg for Water by the Spoonful.

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Tertulia, a kind of literary salon, has been important to a number of Caribbean literary movements. Tertulia is a centuries-old literary salon/oratory performance that goes back in the history of Cuba and Puerto Rico, at least to the mid-nineteenth-century Romanticists. I often think about how the Independentistas (emphasis on the political, but with literary players like José Martí) in 1890s Cuba that used oratory performance to communicate political ideas and shape national imaginaries. Avant-garde circles from various movements the 1920s-1980s also shared work through tertulia. Authors like Julia de Burgos, Luisa Capetillo, and Virgilio Piñera participated in tertulias. We might look at the Nuyorican Poet’s Café as having a shared genealogy with tertulia. This is speculative and hypothetical, but comparing tertulia with the Taino Indians’ areito song-dance performance might reveal some interesting links to Indigenous cultures as well.

It is good to think back to this event and the implications of a tertulia en acción that allowed us to get together, share our co-operative art and more importantly to heal from the collective traumas in the afterwinds of hurricane María. Together, in one space, artists-scholars-educators shared ways in which to creatively and imaginatively build a common brave space in solidarity to generate memories vivas of resistencia, disruption, empowerment, and acción. We brought to our improvised stage artifacts such as a suitcase, shoes, a candle, a santito, a blue tarp, flowers . . . to in addition to honoring our muertos, start a guagua aérea full with “spect-actors” wanting to collectively craft an imaginative road of meaning. Staging in this road our nonlinear diasporic journeys, stories, and memories have named as well, those systems of oppression that like hurricanes for centuries have had catastrophic effects for our people in Isla of Puerto Rico and its diaspora.

Now like a novel hurricane in present times a pandemic that intersects with class, race, and ethnicity threaten us all. Let us continue colluding and self-organizing resilient spaces to (re)member and deliberately re-imagine as communal place to gather, reflect and enact hope. For us esperanza is a verb.

The tertulia last fall was a welcoming way to highlight the different cultures that make up the Latinx community at IU and Bloomington. The range of talents, ages, and experiences we all shared through dance, song, and spoken word performances was deeply moving for me, a newcomer. As a Cuban Puerto Rican American, the lifelong experiencing of sharing stories and music with family and friends created the framing for my career as a folklorist. So, the tertulia brought back memories of gatherings from my childhood. For the event, I read some work from my new book, “Archives of Conjure”: that dealt with the importance of the image of the sea for Caribeño writing and spiritual practice.

- Solimar Otero, Ph.D.
- Professor, Folklore and Ethnomusicology, Interim Director, Latino Studies Program

Tertulia photos by Jayne Deely
NEW FACULTY & STAFF | 2020–21

SHARAI BOAHANNON | HOUSE MANAGER AND DIRECTOR OF PATRON SERVICES
Sharai Boahannon is a playwright who has had work produced in Arkansas, Illinois, Iowa, Kentucky, Missouri, North Carolina, Texas, and London, England. Her script, The Great Steven Shaives, a ten-minute play about an 11 year-old wannabe magician who learns the magic behind the baffling first-crush kiss and the joys of being an older sibling was published by Applause Books in 10-minute Plays for Kids (2005 Edition). Her full-length play, Crosgalised, has had 3 collegiate productions, a community theatre premiere at The Liberty Theatre in Conway, Arkansas, received a reading at KCACTF Artistic Heritage Project 2016, and received staged readings at The Lorraine Hanshberry Theatre in 2016, the Women’s Theatre Festival in Raleigh, North Carolina in 2018, The NOLA Project in 2019, and The Road Theatre in 2019. In 2020, Sharai received the TYA Innovator award. When not writing, Sharai fills her time working in various front of house positions and as a freelance stage manager. She’s most recently worked in Chicago at Victory Gardens Theatre, Lyric Opera of Chicago, and The Public House Theatre in various patron centered positions. Having lived in Chicago stage management experience includes Victory Gardens Theatre, The Goodman, Black Ensemble Theatre, and The Public House Theatre. Before moving to Chicago she worked as Box Office Manager at the Performing Arts Series in Warrensburg, MO, Assistant Box Office Manager at Texas Tech University, House Manager and Instructor of Record for House Management and Advanced House Management at Texas Tech University, while stage managing a plethora of academic and community theatre productions.

BEATRICE CAPOTE | ASSOCIATE PROFESSOR, CONTEMPORARY DANCE
Beatrice Capote is a Cuban American contemporary dancer, choreographer, educator, and founder of Contempo: Capotechnique Exercises. In her work, she fuses Modern, Ballet, African and Afro-Cuban dance techniques to support artists with building technical skills while deepening knowledge on African Diaspora traditions.

Ms. Capote has served as the choreographer for Citrus, a choreopoem play (Northern Stages) & The Wedding Band Musical (Montclair State University). She has received choreographic commissions from the Lower Manhattan Cultural Council and The Dark Elegy Project inspired by Suse Lowenstein's The Plague (Commonwealth Theatre Center), Extracurricular, or The World Is Caving In on My Little Brain (Ivywildly Arts Academy) and The Starkweather-South High School Physics Club First Annual End-of-Year Lock-In, or Ghost Party (Cleveland Play House).

She has also co-written three plays with her spouse, Steve Moulds: (Cleveland Play House). Lauren recently finished a Fellowship on the production of The Great Steven Shaives, (On and Off-Broadway, and Non Equity National Tour), assisted staging with Dorina and Pilates, and is a teacher trainer for both.

DJ GRAY | PROFESSOR OF PRACTICE, MUSICAL THEATRE DANCE
DJ Gray is a performer, director and choreographer. She performed on Broadway in The Producers, and has performed in regional and international theatre for over 20 years. Working with James Lapine, she was the Associate Choreographer with Tony Award winning, The 25th Annual Putnam County Spelling Bee, (On and Off-Broadway, and Non Equity National Tour), and, as Assistant Director on Broadway with Sondheim on Sondheim (Studio 54) and Merrily We Roll Along, (Encore!). She was the Associate Choreographer with Tony-nominated Kanada, (directed by Chris Ashley), set the National Tour which opened at the La Jolla Playhouse, and the Tony presentation at the Radio City Music Hall, and staged many TV presentations of the show nationally and internationally. Off-off Broadway, she choreographed A Man of No Importance, and the touring show, Masterman for Theatreworks.

For Regional Theatre, she has enjoyed setting Spelling Bee for Barrington Stage, alongside William Finn at the first regional production and also toured to North Shore Theatre. (Other theaters she has directed and choreographed for include McCoy and Rigby, Little Shop of Horrors, Candlelight Pole Upon A Cherry Tree, Phantom, 42nd Street, 1776, La Cage, Mr. Saturday Night, and Little Shop of Horrors).

Music Theatre West, Northern Stage and 3D Theatricals (Spelling Bee), Moonlight Stage (Sondheim on Sondheim), Phantom, and Florida Studio Theater, (Pump Boys and Dinettes, I Love You, Now Change, The World Goes Round).

TV credits include the Emmy nominated “Shubert’s Cobalt’s Christmas Special” and the erotic “Dance Party” for The Style Network, reality episodic tv show "instant Beauty Pageant" that ran 2 years, several episodes for the Emmy award winning The New Electric Company, NBC’s “The Year Without a Santa Claus”, and a live action tv show for the Cartoon Network, “Fat Guy Stuck in the Internet”. DJ made an appearance on The View, putting Whoopi Goldberg into her debut performance in Xanadu on Broadway.

DJ received her B.A. from University of Florida, and her M.F.A. from UC Irvine, where she was on Faculty teaching Musical Theatre Dance for B.A. Musical Theatre and M.F.A. Acting programs and Dir/Choreographed Spelling Bee. She has been a Guest Teacher several times at Pomona College, taught tap, staged new dance works for their Spring Dance Concerts and choreographed 3 Penny Opera and Guys and Dolls, and at Arizona’s Pima University, she dir/Choreographed Into the Woods. DJ is certified in the GYRONTIC® method and Pilates, and is a teacher trainer for both.

LAUREN HAUGHTON GILLIS | ASSISTANT PROFESSOR, MUSICAL THEATRE
Lauren Haughton Gillis is a performer, director, and choreographer. She performed on Broadway in Wicked, in the original cast of Twain of the Century directed by Tommy Tune at the Goodman Theatre in Chicago, Sammy with Leslie Bricusse at The Old Globe in San Diego, and Hans Christian Anderson with Maury Yeston at Maine State Music Theatre. Alongside her work on stage, she has prosecuted and choreographed shows for Broadway Cares Equity Fights AIDS all over the US and Canada with the Broadway National Touring companies of Hamilton, Wicked, Beautiful: The Carol King Musical, and The Book of Mormon, and featuring stars such as Jennifer Holliday.

Lauren recently finished a Fellowship on the production of Fly at the La Jolla Playhouse. She also served as the Associate Director on the documentary theatre piece entitled FDA for the La Jolla Playhouse Without Walls Festival. At San Diego Musical Theatre she was the Choreographer and Assistant Director on their production of She Loves Me and the Assistant Choreographer for Crazy for You. At Droversian Theatre she was the Assistant Director on Hedwig and the Angry Inch. In NYC she was the Assistant Director for Pickwick’s Haunted Christmas at Ripley Grier Studios. Academically she directed and choreographed the world premiere of the new musical The Magic Hummingbird at San Diego State University, and directed Peter/Wendy/ and Rose and the Annie at Northwestern University. Lauren also choreographed the 2019 Broadway in San Diego Awards, which is a prestigious award for the Jimmy Awards.

On television, Lauren appeared in the Annie episode for Encore on Disney Plus, directed by Marcia Milgrom Dodge and choreographed by Melinda Sullivan. She also guest starred as Lori on Guiding Light. She has been featured on Montreal television with dancers from all over the world.

Lauren has served on faculty at San Diego State University and the Northwestern University NHSI Chorus Program as a director, choreographer, and musical theatre teaching artist and associate. She has taught master classes all over the country for many college musical theatre programs such as: The University of Michigan, University of Cincinnati College-Conservatory of Music, and Syracuse University. She is a proud member of Actors Equity Association and the Musical Theatre Educators Alliance.
WELCOMING THE M.F.A. CLASS OF 2023

Christopher Centinaro  Acting
Bobby Coyne  Acting
Emily Davis  Acting
Gavin W. Douglas  Acting

Eboni Edwards  Acting
Maya T. Jones  Acting
Leah Mueller  Acting
Caroline Sanchez  Acting

Daniel Sappington  Directing
Annalise Cain  Playwriting
Chris Mills  Dramaturgy
Jordan Schwartz  Dramaturgy

Lexi Silva  Dramaturgy
Brittany Staudacher  Costume Design
Dawnette Dryer  Costume Technology
Eileen Thoma  Costume Technology

Corey Goulden-Naitove  Lighting Design
Lily Howder  Lighting Design
Jeremiah Kearns  Lighting Design

FEATURED VISITING ARTISTS | 2019–20

Erik Abbott-Main  Visiting Assistant Professor  Contemporary Dance  Spring, 2020
Jonathan Banks  Actor and Alumnus  Breaking Bad and Better Call Saul  Awarded Honorary Degree
Liz Duffy Adams  Visiting Assistant Professor  Playwriting  Spring 2020
Lucinda Hawksley  Author, Art Historian, Lecturer  Public Talk: How Ellen Terry and Henry Irving Changed Victorian Theatre

Tan Kheng Hua  Actor and Alumnus  Crazy Rich Asians  Industry Q&A
Juel D. Lane  Choreographer and Guest Artist  Contemporary Dance  Choreographer, Ego
Jerrilyn Lanier  Costume Designer, A Image Consulting LLC  Workshop: Bridging the Gap: A Look into African American Hair & Makeup for Theatre
Kristin Martino  Visiting Assistant Professor  Scenic Design  Spring 2020

Susan Bernfield  Artistic Director, New Georges  Guest for At First Sight
Sandra A. Daley-Sharif  Playwright, Actor, Director  Production Manager, University of North Carolina at Chapel Hill  Guest for At First Sight
Kenneth D. Eaddy  Guest Artist, Contemporary Dance  How to Build a House

Susie Bernfield  Artistic Director, New Georges  Guest for At First Sight
Sandra A. Daley-Sharif  Playwright, Actor, Director  Production Manager, University of North Carolina at Chapel Hill  Guest for At First Sight
Kenneth D. Eaddy  Guest Artist, Contemporary Dance  How to Build a House

Visitng Artists  2019–20

Jo Cattell  Playwright and Director
Cassandra Coulam  Company Manager, Utah Festival Opera & Musical Theatre
Vinnie Peraldo  Director of Production, Retired
Gordon Granger  IATSE Local 2 Stagehand  Lyric Opera of Chicago

Jo Cattell  Playwright and Director
Cassandra Coulam  Company Manager, Utah Festival Opera & Musical Theatre
Vinnie Peraldo  Director of Production, Retired
Gordon Granger  IATSE Local 2 Stagehand  Lyric Opera of Chicago

Digital Visiting Artists 2019–20

Pat McCorkle  Jeff Driesbach  Michael Yahni  Jenna Winnett  Chris Wood  Michael Yahni  Jenna Winnett

Digital Visiting Artists 2019–20

Pat McCorkle  Jeff Driesbach  Michael Yahni  Jenna Winnett  Chris Wood  Michael Yahni  Jenna Winnett

Digital Visiting Artists 2019–20

Pat McCorkle  Jeff Driesbach  Michael Yahni  Jenna Winnett  Chris Wood  Michael Yahni  Jenna Winnett
In February, Hahn took on the lighting design for About Love, a play with songs and music, that is based on a Turgenev novella in its world premiere at Manhattan’s Sheen Center. The simple but elegant play was directed by Hahn’s long-time collaborator William Pontzmann, Associate Artistic Director of New York’s well-regarded Bay Street Theater. The play was well-received by critics, with several of them remarking in particular on Hahn’s work as lighting designer in superlative terms: “delicately beautiful lighting” (Lighting & Sound America).

MURRAY MCGIBBON
During the academic year, McGibbon nominated his friend and IU alumnus Dr. Althol Fugard for Honorary Doctorates in Humane Letters to Board of Trustees at IU. Both nominations were unanimously approved.

McGibbon has been working as the directing and lighting designer for the new musical starring Russell Storlee, Conrie, one of South Africa’s most illustrious magicians. He was also contracted in early 2020 to recently featured on Britain’s Got Talent, to direct Peil in four different magic acts for cruise liner.

He is currently engaging, and directing, Jeffrey Bernard is Uwell into a solo play and writing for him a new show (LIV 2017) for performance in South Africa when theatre restrictions have been lifted. McGibbon is also working on an anthology tentatively titled, a bilingual musical for Creede Repertory Theatre, where the work was presented.

ERIC MAYER-GARCÍA
Eric Mayer-García has two publications in the forthcoming issue (39) of Theatre History Studies. The first is an essay titled “Thinking East and West in Nuestra América: Rethricing the Footprints of a Latinx Teatro Brigade in Revolutionary Cuba.” In it, he focuses on the mobilities of two US-based theatre companies. Teatro 4 (Teatro Cuatro) and Teatro de la Esperanza, both of which were active in the 1990s, while the theatre movement known as Nuevo Teatro and benefited from an ongoing exchange with artists in revolutionary Cuba during the 1990s. Mayer-García highlights new histories about this exchange from the personal collection of Ana Oliavrez-Levinson, a former member of Teatro de la Esperanza. He emphasizes that the collections are key to the historiography of marginalized Latinx artists whose movement across borders challenged structural racism, defied US hegemonic dominance, and fomented a radical consciousness. The second publication in the issue is a photo essay co-authored with Oliavrez-Levinson. The selected photographs from Oliavrez-Levinson’s presents a visual history of transnational intercambios (exchange) in the history of Latin American and Latinx theatre. The collaborative effort of Mayer-Garcia is featured on the cover of the issue. He received several awards in 2020, including the寰珠 funding from the Pennsylvania Humanities Fund, STA youth Award, and a Summer Writing-Teaching Grant from the Mellon Foundation for his Innovative Teaching and Learning.

JENNIFER LALÉ
Lalé was recently published in the Puppetry Journal regarding the completion of her article “How Social Distancing Saved My Class,” Dr. Lalé’s spring course, The History and Practice of Puppetry, featured special guests IU faculty Dr. Jennifer Lale and Dr. Michael Baumgartner. Aretta taught students about storytelling and reimagining them that the history of theatre begins with the puppetry skills the students were learning to take upon us in so many media, and they were wise to take the opportunity to be in the class.

LINDA PISANO
Linda worked with another colleague as the Assistant Professor of Music, Linda delved into the role of the Jacobs School of Music’s Nutcracker godfather, Jon Murray, in the Ruth Hall for the IUTD competition. In December, Linda directed Ascendant—Jonathan was commissioned by the Monograph Theatre to open the bicentennial year. In the summer of 2019, Linda enjoyed her first cohort in the fall of 2020. The conference was postponed so many theatre and dance companies, including the IU Opera, have competed ten weeks of studying once the current crisis abates.
LIZ SHEA
Elizabeth Shea, Associate Professor and Director of Contemporary Dance, had a busy year touring her choreography and presenting creative projects on campus. Liz’s works, Memory: Object, described as “a tour de force” by dance critic Rita Katz, was selected for performance at RAD FEST, the Epic Center in Kalamazoo, MI, March 6, 2020. Liz was also invited to offer SomaLab™, her self-developed somatic methodologies, as a master class at the festival. Memory Object was also selected for performance at PUSHfest at the ODC Theatre in San Francisco, which has been rescheduled for Fall, 2021. Artists selected for the festival will be featured via digital platforms throughout 2020–2021. Breath/Line/Stone, a film by colleague Allen Hahn and Shea, had two international screenings, one at the TDP’19 International Dance Festival in Tipperary, Ireland, and also at Moving Body in Varna, Bulgaria. Liz served as a guest artist for Eisenhower Dance, a professional company based in Detroit, MI, for their 2019–2020 season, setting a repertory work, Protean Hearts, on four company dancers. She was invited for a second time to DIG. A Choreography Mentorship at the international summer festival Dance Italia; the event is postponed to 2021. Traveling to Miami, FL, for the National Dance Education Organization’s annual conference, The Creative Process. Liz presented “Embodied and Empowered: Personal Stories and Collaborative Dance-Making” for colleagues and students. On campus, Liz was thrilled to collaborate with composer Craig Michael Davis to direct and choreograph Ascension, a site-specific work created in honor of the grand re-opening of the Eskenazi Museum of Art. Featuring professional performers and students, over 1,000 people witnessed the work over seven performances. Katz stated, “This creative collaboration embracing I.M. Pei’s daring architectural ascension of triangles, reaching into the outdoors led us to feel the building in its new light, to hear its story as wafts of sighs, to embrace discoveries.” Liz also collaborated with NYC-based artist Stelane Nelson to present The Moving Memory Project as part of Threemester Fall 2019: Remembering and Forgetting. The evening-length performances explored aging and disappearing in relation to memory, movement, words, thoughts, and the role of art making on the memories and perspectives of human beings, specifically in terms of narrative. The year’s work was supported by several internal grants, specifically from the Office of the Provost for Research, Threemester Co-curricular Programs, CAHI Conference and Workshop Grant, and CAHI Research Travel Grant. Works in progress include a new choreography titled Rhythm Runs Deep and a book on her somatic work contracted by McFarland & Company, Inc., Publishers.

STUDENT UPDATES

2020 STUDENT SCHOLARSHIPS AND AWARDS

The Scholarship Committee would like to congratulate all recipients of this year’s scholarships and awards. A Theatre and Dance Scholarship is much more than a monetary award. It is also an indication of your abilities, your work ethic, and your promise. When noted on your resume or printed in a bio, the designation “Scholarship Recipient” implies dedication, discipline, responsibility, and professionalism. That is the ongoing value of a scholarship awarded by our department.

Thanks to every student who applied. We look forward to resuming our live presentation of awards at next Spring’s Drama Prom!

BETTY & CHARLES AIDMAN SPOON RIVER FELLOWSHIP
Charles Aidman, who was born in Frankfurt, IN, earned a B.A. from IU in 1948 and had a distinguished career as an actor, including performances in television series such as The Twilight Zone, Little House on the Prairie and M*A*S*H, and films including Uncommon Valor and Innerspace. In 1963, Aidman adapted Spoon River Anthology by poet Edgar Lee Masters into a hugely successful theatrical production. This award in honor of Charles and his wife Betty, is awarded to an undergraduate or graduate student in acting/directing.

Jamie Anderson (M.F.A., Directing)

CATHERINE FELTUS PRESTON SCHOLARSHIP
Catherine Felts Preston graduated from IU in 1936 with a B.A. in English. She was a member of Phi Beta Kappa, and many IU productions. She went to Hollywood, joined Pasadena Playhouse and married actor Robert Preston. She remained a dear friend of Professor Lee Norville and of the theatre department all of her life. This award in her memory recognizes an outstanding BA theatre undergraduate student.

Oriana Ogale (B.A., Theatre)

DAVID S. HAWES AWARD
This award is given to an undergraduate theatre major, or to a graduate student who has demonstrated exceptional creative work in playwriting, acting, or directing. David Hawes retired in 1980 after 25 years of service as a faculty member in the Department. Grateful that demanding work with talented students brought joy to his teaching, David made a gift that supports the annual granting of this award in the Department of Theatre and Drama.

Justin Smusz (B.F.A., Musical Theatre)

FEATHERINGILL THEATRE AND DANCE SCHOLARSHIP
This scholarship was established by Jack Featheringill, a graduate of our department. Jack spent 15 years in New York as a dancer and a casting director, and then 30 years in the Department of Theatre at Portland State University in Oregon. This scholarship is awarded to undergraduate Theatre and Drama students going into their junior year, who demonstrate excellence in both academics and production.

Jorie Miller (B.A., Theatre)
Grace O’Brien (B.A., Theatre)

FONTAINE SYER DIRECTING FELLOWSHIP IN THEATRE
This fellowship is to celebrate the life of former IU Theatre professor Fontaine Syer, honor her memory, and carry on her work of supporting the next generation of theatre professionals, particularly M.F.A. students in Directing. Many of Fontaine’s most rewarding experiences involved working with graduate students as they developed and refined their ability to lead diverse groups of artists and professionals in the creation of live theatre experiences.

R.J. Hodde (M.F.A., Directing)

FOSTER HARMON UNDERGRADUATE SCHOLARSHIP IN THEATRE
This scholarship was established to honor the life of its namesake, and recognize the contributions that he made to IU. Born in 1912, Foster Harmon earned his Bachelor’s degree at IU. After stints at Ohio University and Iowa State, he returned to Bloomington in 1941 to assist Lee Norville in opening the new Theatre wing of the Auditorium Building. Harmon was one of the original four theatre faculty. In 1950, Foster Harmon left IU for Sarasota, FL, where he played an active role in the arts, education and civic affairs. This scholarship recognizes outstanding undergraduate students in Theatre.

Victoria Wiley (B.F.A., Musical Theatre)
Max Rezek-Tewinkle (B.F.A., Musical Theatre)

Do you have news that you would like to share with your fellow alumni in the next issue of Stages? Send updates to Laura Judson at ljudson@iu.edu by June 15th, 2021 to be included in the next issue.
FRESHMAN TALENT AWARD
This award is given to outstanding incoming Contemporary Dance students.
Kamari Donaldson (B.F.A., Contemporary Dance)
Sade Holloway (B.F.A., Contemporary Dance)

GARY GAISER AWARD
In 1995, the Department of Theatre and Drama established this award in memory of Gary Gaiser, who began his career at IU in 1944 and retired in 1980. Gary had a wide range of interests and an unlimited love for lighting and technology. His boundless energy, enthusiasm, and insatiable curiosity inspired generations of students and colleagues. This award is given to a graduate or undergraduate student in the Department of Theatre and Drama who has been self-motivated and unusually innovative as an artist, technician and/or scholar during their career.
Lee Anne Meeks (M.F.A., Lighting Design)

HELEN SARAH WALKER SCHOLARSHIP
This scholarship honors the memory of Helen Sarah Walker, a theatre student with a particular interest in stage management, who died in an auto accident. Awarded to an outstanding undergraduate junior enrolled in the department who is concentrating in design and technology (in particular, stage management) and who is committed to returning to the university for their senior year.
Rachel Johnson (B.A., Theatre)

HUBERT C. HEFFNER AWARD
This award is granted to a graduate student in the Department of Theatre and Drama who has been self-motivated and unusually innovative as an artist, technician and/or scholar during the career of Distinguished Professor Hubert C. Heffner during his tenure from 1955 to 1971 at Indiana University.
Greer Gerri (Ph.D. Candidate)

JAMES F. ELROD SCHOLARSHIP
James F. Elrod established this scholarship in memory of his wife, an M.A. in Speech and a Ph.D. in Theatre and Drama from IU. James then taught at DePauw University for 30 years. This scholarship is awarded to a junior or senior who holds a B.A. degree in theatre.
Tyrarence Nibbs (B.A., Theatre)
Onyea Cummings (B.A., Theatre)

JAY MARK AWARD
This scholarship is given in memory of IU Theatre and Dance alumna Jay Mark. It recognizes an undergraduate theatre student for their contributions to the department.
Hannah Kutula (B.F.A., Musical Theatre)

JANE FOX CREATIVE ARTS AWARD
This award is given to students in the Contemporary Dance program, and is intended to recognize the excellence of their peers as dancers, scholars, community leaders and artist advocates. This award goes to a student who has shown excellence in creative projects, showing work outside of Bloomington, and collaborating with dancers from both within and outside of the dance major.
Emma Rodes (B.A., Theatre)
Amanda Fawell (B.F.A., Musical Theatre)

JANE FOX EXCELLENCE IN PERFORMANCE AWARD
This award is given to students in the Contemporary Dance program, and is intended to recognize the excellence of their peers as dancers, scholars, community leaders and artist advocates. This award goes to a senior dance major who has shown excellence in performance on the stage, dancing in both faculty and guest artist works, and has also shown excellence in the classroom as demonstrated by consistency and significant growth over a four-year period.
Sydney Poteet (B.F.A., Contemporary Dance)

JANE FOX STUDENT SERVICE AWARD
This award is given to students in the Contemporary Dance program, and is intended to recognize the excellence of their peers as dancers, scholars, community leaders and artist advocates. This award goes to a senior dance major who has invested significant time and energy into our community dance at Indiana University, going above and beyond what is offered, and providing mentoring and mentorship for younger students.
Megan Kudia (B.F.A., Contemporary Dance)

KIMBERLY S. HINTON MEMORIAL SCHOLARSHIP IN CONTEMPORARY DANCE
This scholarship is given in memory of IU Theatre & Dance Academic Advisor Kimberly S. Hinton, who valued education highly and developed lasting relationships with the students she advised, impacting the lives of many. The goal of this memorial scholarship is to further strengthen, grow, and diversify the Contemporary Dance program, and is awarded to support undergraduate scholarship for incoming students pursuing a B.F.A. degree in Dance.
Kamari Donaldson (B.F.A., Contemporary Dance)

NOTA SCHOLL McGREEVY SCHOLARSHIP
This award is generously donated by distinguished Alumnus John McGreavy, who won numerous Emmy and Peabody Awards as a prolific television screenwriter, most notably for The Waltons. The scholarship funding is originally awarded as an anniversary gift to his wife Nota Scholl McGrevey, who acted in many plays while a student at Indiana University. This scholarship recognizes undergraduate students majoring in theatre, or to an IMP student whose emphasis is in theatre, who has demonstrated superior talent and dedication to the theatre.

RICHARD L. SCAMMON AWARD
Presented to a graduate student in the Department of Theatre and Drama who has consistently exemplified the “high artistic and academic standards in the area of theatre that marked the career of Richard L. Scammon during his 33 years at Indiana.”
Marie Pipinich (M.F.A., Technical Direction)

ROBERT AND WILDA CROSBY SCHOLARSHIP
This scholarship is given in honor of Robert Crosby and his wife Wilda. Robert received his Ph.D in Theatre from IU in 1958, and went on the Chair the Department of Speech at Ohio State University. The scholarship recognizes an outstanding graduate or undergraduate student in Theatre.
Erin Barnett (M.F.A., Costume Design)

ROBERT PRESTON SCHOLARSHIP
Robert Preston was an American stage and film actor remembered for originating the role of Harold Hill in the 1957 musical The Music Man. He won two Best Actor Tony Awards, for The Music Man and I Do! I Do!, and was nominated for Mack and Mabel. He was also nominated for an Academy Award, a New York Film Critics Circle Award, and a Golden Globe. Preston and his wife Catherine Felts Preston were dear friends of professor Lee Norville, and longstanding supporters of IU Theatre. This scholarship is presented to a student pursuing a degree in Musical Theatre.
Taylor Ward (B.F.A., Musical Theatre)

ROSEMARY R. SCHWARTZEL SCHOLARSHIP
Ms. Schwartzel grew up in New Albany, Indiana, graduated from IU, and performed professionally during the 1940s in Life With Father on Broadway and on tour, as well as in numerous radio shows. She married and started a family, continued her work in television and radio, and recorded audiobooks for the reading impaired. She also taught after receiving her Master’s Degree at the University of Texas. This scholarship is given to an outstanding graduate student in theatre.
Melanie Patterson (B.A., Theatre)

RUTH N. HALLS SCHOLARSHIP
This award was donated by the late Ruth N. Halls, who enjoyed acting while a student at Indiana University, and recognized a theatre major or minor who made an outstanding contribution to the theatre and drama program. Her bequest also provided major funding for the construction of the Ruth N. Halls Theatre.

William Kinzer Memorial Scholarship
This scholarship recognizes a student who has made a substantial contribution to the overall program of the Department of Theatre and Drama and who in some way exemplifies the character and spirit of William B. Kinzer, a faculty member in the department from 1951-1984. Zoe Swisher (B.A., Theatre)

Theresa Anne Walker Scholarship
This scholarship honors the memory of Theresa Anne Walker, who passed away in an unfortunate accident in 2009. The scholarship goes to support a rising sophomore or junior undergraduate student in the Department of Theatre.
Kabir Gandhi (B.F.A., Musical Theatre)
The Student Advisory Board for the Department of Theatre, Drama, and Contemporary Dance, also abbreviated to SAB, exists to serve the student body of our Department. Our mission is to advocate for the student body by acting as a liaison between students and faculty. We seek to optimize the Department’s academic offerings, to engage with the community both inside the University and in the wider Bloomington area, and to create spaces for Theatre & Dance students to connect with and support one another. Examples of SAB engagement with the student body and department include general town halls, diversity town halls, writing proposals to the department for training/workshop programming, hosting social events, and fundraising year-round to co-host Drama Prom with the department.

STUDENT UPDATES

Christin Eve Cato’s (M.F.A. playwriting ’21) play Stoop Pigeons, was featured in the Future Classics Reading Series with the Classical Theatre of Harlem at Lincoln Center in January.

Joseph R. D’Ambrosi (Ph.D. ’20) is the new Director of Theatre and Drama at Liberty High School in Kissimmee, Florida.

Elizabeth Grace Davis (M.F.A. costume design ’20) recently accepted a new position as Visiting Assistant Professor and Costume Shop Manager at California State University at Chico.

Nina Donville (B.F.A. Musical Theatre ’20) won first place in the Musical Theater National Competition for the National Society of Arts and Letters.

Kaela Mei-Shing Garvin (M.F.A. playwriting ’20) was hired as the new playwriting professor at Cornish College in Seattle. Kaela was also selected by The Kennedy Center American College Theatre Festival to present work at the Region III festival.

Ellis Greer (M.F.A. costume technology ’20), was featured in NPR’s “I Am Mourning The Loss: Two-Thirds Of Artists Report They’re Now Unemployed” story in April 2020.

Brendan Holland (B.A. ’20) was selected by The Kennedy Center American College Theatre Festival to present work at the Region III festival.

Grace Leckey (B.A. ’21, audio engineering) and Alex Kopnick (B.A. ’21 directing and producing for theatre and film) have been selected to receive one of the highest undergraduate honors in the College of Arts and Sciences, a 2020 Executive Dean’s Award for Undergraduate Research and Creative Activity, for their projects Big Fish (Leckey, sound design) and Bad Jews (Kopnick, direction). The selection committee was thoroughly impressed with their projects, and see these students as persons with great potential for future achievements.

Scenic Designer Chris Mueller (M.F.A. ’20) will be starting at the University of Alabama in Tuscaloosa as a Visiting Scenic Design Instructor.

Bridget Sundin (Ph.D. candidate) was recently published in volume 27 “Theatre and Emodiment” of Theatre Symposium. Her article “From Tuxedo to Gown: Dietrich’s Haunted Dressing Room(s)" is an “imaginative exploration of how it is possible to open the archive, to create new spaces for performance scholarship, via an interaction with the body,” according to the publication’s editor, Sarah McCarroll.

Cameron Barnett (B.F.A. in Contemporary Dance and B.A. in Theatre & Drama ’20) is the new Production and Communications Coordinator, a position created for him, at Boy Friday in New York City. Boy Friday is a movement arts company creating works of progressive and surreal dance theatre.

Justin Gannaway (M.F.A. costume design ’20) was selected for the Emerging Creators showcase at USITT.

Mitch Ost (M.F.A., lighting design ’20) is the new Drama Design and Tech Teacher at The College Preparatory School in Oakland, CA.

The Department of Theatre, Drama, and Contemporary Dance is delighted to announce that five of its students have been elected to the Greek academic honor society Phi Beta Kappa. Students must maintain a GPA of 3.75 or higher to be eligible for membership. Please join us in congratulating Andrew Briggs, Felix Merback, Dominic Pagliaro, Lisa Podulka, and Gavin Whelan.
ZOOM READINGS

In the Spring of 2020, as IU shut down campus in the onset of Covid-19, what now feels like 16 years ago, a collection of enterprising students and faculty refused to be deterred and organized readings over Zoom to stay connected to their artistic communities. Here we’ve compiled some of the projects and asked the major players to share with us how they adapted to these unprecedented digital times, and what they learned from the experience.

DO YOU FEEL ANGER?

By Mara Greenberg-Nelson
Directed by Jamie Anderson
Starring: Adrienne D. Embry, Anna Doyle, Brynn Jones, Peter Ruiz, Nathan Carey, Felix Merback, Gavin Whelan
Sofia was recently hired as an empathy coach at a debt collection agency—and clearly, she has her work cut out for her. These employees can barely identify what an emotion is, much less practice deep, radical compassion for others. And while they painstakingly stumble towards enlightenment, someone keeps mugging Eva in the kitchen. An outrageous comedy about the absurdity—and the danger—of a world where some people’s feelings matter more than others.

A ZOOM WITH A VIEW

A series of readings
Produced by Alex Kopnick
Directors: Caleb Curtis, Gabby Datema, Abbey Harris, Allison Marshall, Christopher Plonka, Ansley Valentine, Tyler Waschmann
From Alex Kopnick:

I created the festival out of the restlessness that being deprived of one’s passion inspires. When I made my first posts online calling for playwrights, I had no idea the scope of the event I was creating. In total, 63 people from all walks of life, helped make the event possible. From new playwrights to professional graphic designers to equity actors, everyone involved worked together with the same goals: to create virtual theatre when real theatre couldn’t exist and by doing so, raise money to support artists who don’t have the ability to do volunteer performances in the future.

The experience of creating the festival taught me so much about what it means to be a theatre producer. As the festival was completely voluntary, I couldn’t hire full time staff. That meant that I had to be involved in everything from casting to marketing if I wanted to take this idea and turn it into performance in only six weeks. The process proved to be a major test for my problem solving, management, conflict resolution, marketing, and tech skills. Even though some parts of the process didn’t go according to plan, (as is the case with most theatre, and life in general) I feel that the festival was a success, as we raised significantly more money than expected for the charities, and the plays were novel and compelling. The recordings of the event can be found on the “Kopcorp Productions” YouTube channel.

DEAR JOHN

By Marcia Cebulska
Directed by Martha Jacobs
Featuring: M.F.A. graduates Jay C. Hemphill and Glynnis Kunkel-Ruiz
May 21st
From Jay C. Hemphill:

Following our graduation in May, Glynnis Kunkel-Ruiz and I ventured into the world of virtual theatre, performing Marcia Cebulska’s Dear John. Told through a decade’s worth of correspondence, Dear John is the touching and humorous story of a gay composer and the straight female writer he loves. Spanning a decade, the two friends correspond in a series of whimsical, angry, comedic, and desperate letters. With touching vulnerability, they support one another through success, failure, loss, and love.

Martha Jacobs introduced us to the play, and we both performed monologues from Dear John as part of our M.F.A. final. Glynnis and I instantly fell in love with the script, so I suggested we do a staged reading on Zoom. Since the two characters are never in the same location, the play seemed ideal for Zoom and this “new normal” was all we were preparing. Martha connected us with Marcia, who generously gave us the rights to her script. Martha also donated her directing talents to the project.

What started out as a staged reading grew into quite a production, complete with rehearsals, props, pre-show music, a virtual program, and a post-show talkback. We did experience some minor technical difficulties, but that’s always a possibility with live theatre. Regardless of any glitches, our audiences were extremely supportive and understanding. We were even asked to do an encore performance.

Having lost several summer and fall theatre contracts, due to the Covid-19 pandemic, this opportunity couldn’t have come at a better time. Not only did it give me an opportunity to focus my creative energy and work in a new medium, it also allowed me to work with three amazingly talented artists: Glynnis, Martha, and Marcia. I learned that good storytelling and honest relationships transcend physical limitations. Despite never being in the same space, Glynnis and I were able to emotional connect to our characters, each other, and our audience. Although it will never take the place of in-person performance, I would definitely be open to virtual performances in the future.

AS YOU LIKE IT

By William Shakespeare
Directed by Jonathan Michaelsen
May 3

For those that were missing their regular dose of Shakespeare, this past spring Jonathan Michaelsen directed a live online reading of Shakespeare’s As You Like It. The reading provided attendees the opportunity to see many of our faculty in acting roles—a rare treat!
The IU Summer Theatre 2020 season was cancelled due to the global coronavirus pandemic, COVID-19. In fact, nearly all live summer theatre across the United States was cancelled in the interest of human health and safety. The devastation to our beloved art form and its creators, however, will be felt for years to come. But what do artists and art lovers do when we’re confined to our homes? We get creative.

IU Theatre & Dance Musical Theatre area head and IU Theatre Thursdays producer/director Richard Roland wanted to create a digital variety show that could be accessed by online streaming. For these episodes, which included recorded performances, live interviews, talking points, and faculty features, his goal was to create something that our patrons could tune in to and enjoy every other week while staying safe at home.

Over the course of the summer IU Theatre Thursdays produced six episodes, which are all now available to view on the IU Theatre & Dance YouTube channel IUTheatre.

I wanted to create “IU Theatre Thursdays” as a way to keep theatre going for the IU community. Our definition of theatre must adapt to the consequences of the pandemic and safe distancing. Is it theatre if it isn’t happening live with you in the same room? Perhaps if you reconsider that the proscenium arch can now be found on your laptop, tablet, or smartphone we can all still enjoy seeing, performing, and discussing theatre from another perspective. I wanted to reach beyond the individual performances of IU Theatre & Dance students and talk to designers, directors, stage managers, and introduce our audiences to our newest faculty members. Just because almost every theatre building in the world is closed right now doesn’t mean we can’t have theatre. “IU Theatre Thursdays” is a way to keep our theatre community engaged and present.

Professor Richard Roland

Within each episode we’re able to interview students quarantined across the country about their art and their plans for the future; we introduced new faculty members to our audiences; designers, directors, and choreographers joined IU Theatre Thursdays to talk about the 2020 productions that never were performed. We also had the great honor of interviewing some of our loyal Theatre Circle supporters, who have been an instrumental part of our department’s success over the last forty years. Our Theatre Circle members shared a little bit about their stories, and what makes live theatre at IU so special to them. Thank you, Theatre Circle!

STAGE MANAGEMENT SUMMER SEMINAR SERIES
By Trish Hausmann

Back when I was in graduate school at CalArts, we had a class for the stage management students to get together to chat about how their shows were going, bounce ideas off each other about problem solving, meet with guests, discuss the industry as a whole, and work on things like resumes and cover letters. For a long time, we had an informal version of this here at IU, in the form of lunch meetings after my Entertainment Management classes every week. It got tougher and tougher for folks to find the time to meet for lunch regularly, so it fizzled out a couple years ago.

With the switch to online classes this spring, the stage management students craved that connection we used to all have to each other. And frankly, so did I! I brought back this SM Seminar idea as a weekly Zoom meeting, where current management students and recent alumni could get together and chat for a while.

I put out a call for IU alumni and my friends in the industry to visit with us and share their stories, and the response has been astounding. We have a full slate of guests from various management circles, including some outside of theatre, who can bring some new insight to our students. The sessions so far have been wonderful, and we’ve got so many more incredible speakers and opportunities lined up. We’ll stay busy right through the start of the fall semester and beyond. Interested management alumni who want to be a guest or just come join in the fun can contact Trish Hausmann for more information: pjhau@indiana.edu.

STAGE MANAGEMENT GUEST ARTIST CALENDAR

April 17: Alana Clapp, PSM Mystere Las Vegas
April 24: Nick Voight, SM for tours such as Spongebob Squarepants and Cinderella
May 15: Shawn Gresser, SM Blue Man Group Las Vegas
May 22: Claire Diedrich, SM OPIUM Las Vegas
May 29 Ryan Gohsman, ASM Broadway and Off-Broadway, most recently Little Shop of Horrors
June 5 Ann Aurbach, museum management, St. Louis
June 12: Jay Sheehan and Cary Gillett, co-authors of The Production Manager’s Toolkit
June 19: Liza Luxenberg, Production Manager for Broadway
June 26: Daniel Reinglass, arts management, and Claire LaNicca, high school drama teacher
July 3: Sandy Hall, nursing, Children’s Hospital Los Angeles
July 10: Joe Fernandez, SM/ASM Off-Broadway
July 17: Helen Cappannelli, corporate theatre and events management
July 24: Rachael Stewart, Production Manager, ROCO
July 31: Mollie Hart and Britney Kuehm, arts management
August 7: Maya Ohcana, Marketing Associate, Shorashim
August 14: Melissa Rose, Associate General Manager, Huntington Theatre Company
August 21: Brad Schiesser, Managing Director, Bloomington Playwrights Project
August 28: Taran Snodgress, Chicago area storefront stage management
September 4: Lisa Maydwell, Production Manager for themed entertainment construction (Disneyland)
September 11: Tajh Oates, APM Arizona Theatre Company
October 2: Topher Rohrer, Manager, Escape Rooms & site-specific performances, Los Angeles
SEPTEMBER

SOLO SPOTLIGHT SERIES | SELECT MONDAY EVENINGS
A Digital Event
Developed by IU Theatre & Dance Students
Co-Creative Directed by Shara Bohannon and Jenny McKnight
This unprecedented time provides students an opportunity to process, create, and dramatize their work in new ways. We are excited to announce the Solo Spotlight Series: a celebration of our students’ creative processes. To craft these solo performances, performers will work closely with designers and creative team members, proving that theatre is always a collaborative art, even when it’s “Solo”!

BONNETS: (HOW LADIES OF GOOD BREEDING ARE INDUCED TO MURDER) | OCT 27–31
A Digital Event
By Jen Silverman
Directed by Jamie Anderson
Musical Direction by Grace Leckley
A group of women in bonnets confront legacies of violence and power with unexpected and hilarious results. Driven by agency rather than victimhood, the women show us how ladies of good breeding might be induced to murder. This fierce, funny, feminist new play subverts historic illustrations of well-behaved women. Bonnets was commissioned by the Big 10 Consortium as part of a series of new plays by and about women for production by professional and academic theatres around the country.

OCTOBER

AMPLIFIED: A SERIES OF PLAYS BY BLACK AUTHORS | OCT 18–17, OCT 23–24
A Digital Event
Co-Creative Directed by Leraldo Anzaldua and Shara Bohannon
Amplified is dedicated to plays written by Black writers and seeks to magnify their voices, experiences, and stories. Through these stories, we hope to challenge inherited and systemic narratives of the historical western theatrical canon ensuring that these vital voices reach our audiences and our communities.

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NOVEMBER

MORE PERFECT PLACES | FEB 23–27, MAR 31–APR 3
A Digital Event
Directed by Jenny McKnight
Created in collaboration with Seth Bockley, Liz Nofziger, and Tanya Palmer
This investigative theatre project is inspired by the 19th century utopian history of the Southern Indiana town of New Harmony, and its evolution into a site of contemporary art and architecture in the 20th century. Combining historical research with conversations with current day Hoosiers, More Perfect Places will explore the power of idealism, imagination, and rethinking the world we live in. Is another world possible? Can we make it in our communities? Whose vision(s) will guide us? How does history inform our dreams of the future?

DECEMBER

SOUNDING BODIES: WINTER DANCE CONCERT | DEC 15–19
A Digital Event
Directed by Liz Shea
Join us for Sounding Bodies, an evening of choreography and performance uniting dance and protest. Faculty, students, and guest artists investigate movement, dissent, and resilience as a site for education, action and healing.

FEBRUARY

AMPLIFIED: A SERIES OF PLAYS BY BLACK AUTHORS | FEB 5–6, MAR 2–6
A Digital Event
Co-Creative Directed by Leraldo Anzaldua and Shara Bohannon
More Perfect Places
This investigative theatre project is inspired by the 19th century utopian history of the Southern Indiana town of New Harmony, and its evolution into a site of contemporary art and architecture in the 20th century. Combining historical research with conversations with current day Hoosiers, More Perfect Places will explore the power of idealism, imagination, and rethinking the world we live in. Is another world possible? Can we make it in our communities? Whose vision(s) will guide us? How does history inform our dreams of the future?

MARCH

TWELFTH NIGHT | MAR 2–6
A Digital Event
By William Shakespeare
Directed by Henry Werson
Tywin Viola and Sebastian have been shipwrecked off the coast of an unfamiliar land. Violia, disguised as Cesario, falls in love with Orsino, who dotes on Olivia, who falls for Cesario but is idolized by Malvolio. In Shakespeare’s beloved tale of mistaken identity and unrequited love, characters traverse the contradictory landscapes of romance, where anything proves possible.

APRIL

MORE PERFECT PLACES | APR 9–10
A Digital Event
Created in collaboration with Seth Bockley, Liz Nofziger, and Tanya Palmer
This investigative theatre project is inspired by the 19th century utopian history of the Southern Indiana town of New Harmony, and its evolution into a site of contemporary art and architecture in the 20th century. Combining historical research with conversations with current day Hoosiers, More Perfect Places will explore the power of idealism, imagination, and rethinking the world we live in. Is another world possible? Can we make it in our communities? Whose vision(s) will guide us? How does history inform our dreams of the future?

SPRING MUSICAL | APR 20–24
A Digital Event
Directed by RJ Hodde
Musical Direction by Ray Fellman
Don’t miss out on the Spring musical surprise! Join IU Theatre & Dance majors and guest artist works, IUCD seniors will share a delightfully varied and innovative evening of concert dance performance.

Due to the pandemic COVID-19, IU Theatre & Dance has moved its season online. While tickets will need to be reserved in advance to attend, all productions will be free-of-charge. For more information about attending productions this season, please contact Director of Patron Services Shara Bohannon at shbohann@iu.edu

FALL 2020 - 2021, A NEW FRONTIER
We were close friends with Barb Garren for decades; and that is why her death was so devastating to us . . . and all of Barb's many in Brown County. There were other occasions of course, but all of these get-togethers were never the meetings of a student and her when they were visiting Indiana University, as at Howard Jensen's memorial or when John's family was holding their annual reunion. We became good friends with Barb in her early student years and were on hand to celebrate her marriage to John Stratman. Her Stratman and Keith and Marion Michael.

simple way to build his or her grade point average. Barb Garren was a "tough-love" teacher, and her students were expected to work her students soon learned, Barb's course was not a "gut" course; it was not a course to take if a student was looking for a sure and occasion Keith Michael received complimentary comments related to her work as the teacher of a beginning acting course. As Barb Garren was also a person who was willing to share her talent not only on the stage but in the classroom. On more than one Keith Michael, had met Barb as an incoming student, he

inch, not dying from it. Her fight inspired many who knew her, especially

2020, at her home in after a 3-year battle with pancreatic cancer. Her husband,

with cancer, not dying from it. Her fight inspired many who knew her, especially

without question, this was a talented student who was going to be a shining light in the Department of Theatre and Drama. Ultimately however, it was not only Barb Garren's talent as an actor that distinguished her. It was her personality and commitment to the theatre. She was a student who cared deeply about the theatre as an art and as a profession; and her colleagues recognized this dedication. Consequently, she became one of the student leaders in the department, not by design but because of who she was; a student who cared deeply about the profession she would ultimately enter.

Barb Garren was also a person who was willing to share her talent not only on the stage but in the classroom. On more than one occasion Keith Michael received complimentary comments related to her work as the teacher of a beginning acting course. As her students soon learned, Barb's course was not a "gut" course; it was not a course to take if a student was looking for a sure and simple way to build his or her grade point average. Barb Garren was a "tough-love" teacher, and her students were expected to work accordingly, along with the rest of the class.

In the theatre (as in music, dance, and the visual arts), it is not unusual for a professor to become close friends with students. And some students and professors continue on as close friends long after the students have graduated. So it was with Barb Garren-Stratman and Keith and Marion Michael.

We became good friends with Barb in her early student years and were on hand to celebrate her marriage to John Stratman. Her marriage to John added a new dimension to our friendship. For example, after graduating the four of us would get together as couples when they were visiting Indiana University, as at Howard Jensen's memorial or when John's family was holding their annual reunion in Brown County. There were other occasions of course, but all of these get-togethers were never the meetings of a student and her professors; they were always meetings of friends. We were close friends with Barb Garren for decades; and that is why her death was so devastating to us . . . and all of Barb's many friends. Barb Garren-Stratman was very special person.

In the first year of my career in the department I had the good fortune to meet and work with Barb. I served on her M.F.A. thesis committee for her role as Antigone. I also had the good fortune to direct Barb most notably in Educating Rita, Steel Magnolias, and Driving Miss Daisy. She was a great joy to work with: hard-working, thorough, a passionate and talented actress, and a very good human being. Working with Barb was one of the best experiences I have had as a director.

Professor Emeritus Dale McFadden

Barbara Adele Garren-Stratman, age 61, passed away in serenity on May 21, 2020, at her home in after a 3-year battle with pancreatic cancer. Her husband, John, son, Ben, and beloved canine companion, Sadie, were by her side. Barb's longevity with her illness, in spite of her short prognosis, could be attributed to the love that she had for her family, her enduring and endearing sense of humor, and the mindset that she adopted when first diagnosed: she was living with cancer, not dying from it. Her light inspired many who knew her, especially her closest friends and the nurses (her angels) at Michigan Medicine's Rogel Cancer Center who lovingly attended to her treatment.

Born October 2, 1958. Barb graduated from Edison High School and the University of Tulsa where she was awarded Bachelor of Fine Arts degrees in both Technical Theatre and in Theatre Performance. In 1980 she performed at the Kennedy Center for the Performing Arts as a national finalist for the Irene Ryan Acting Award. In 1986 she received her Masters of Fine Arts in Acting at Indiana University. Bloomington, became a member of Actors Equity Association, and performed in hundreds of professional productions in Oklahoma, Indiana, and Michigan over the course of her distinguished acting career.

I have been teaching at Kent State University as a Tenure Track faculty member since 1990s. I have been working at Conner Prairie Museum and also serving as Vice Chair of the Board of Directors for Brookes’ Place for Grieving Children. I am looking forward to a future of equity and inclusion for all marginalized people and greater respect and care given to our natural world.

LARONIKA THOMAS

LaRonika Thomas is a professional dramaturg and a doctoral candidate developing a theory of Civic Dramaturgy for her dissertation on performances of urban planning, cultural space and cultural policy, and the role of art and culture in 21st century Chicago. Her chapter “Temple-Swapping in the City: The Spatial Imaginary and Performances of Place-Making in the Work of Theaster Gates,” is in the forthcoming book Makeshift Chicago: A Century of Theatre and Performance, to be published by Northwestern University Press. She teaches at the college level and lives with her husband in Baltimore, MD, where they have been completing many home improvement projects during quarantine.

2000s

MATT REYNOLDS

I am currently working on a new Ren Fair outdoor show to take on tour once COVID-19 clears. MATT REYDOLDS (B.A. in Theatre & Drama, 2008) Assistant Professor of Lighting, Sound, & Digital Design at The University of Alabama. In addition to UA, New Mexico State University, Michigan State University (MFA ’12), his work has been enjoyed at SRT’s Theatre (Off-Broadway), Red Mountain Theatre Company, Edinburgh Fringe Festival, Steel Magic Theatre, Horizon Theatre, American Southwest Theatre Company, Phoenix Theatre, Cardinal Stage, and Brown County Playhouse, among others. Some of his favorite designs include Aunt Rani (directed by Mark Medoff), Far From Finished (starring Jeffrey Tambor and Neil Patrick Harris), and Rent (directed by Scott Burkel). Matt has also designed for fantastic choreographers such as George Pinney, Jin Wen Yu, Bella Lewitzky, Debra Knapp, Sherrie Barrett, and Iris Rossa. Matt’s accolades include the Greetl Gest Design Award, multiple publications by the United States Institute for Theatre Technology and Southern Theatre Magazine, and multiple KCACTF Regional Selections for sound and lighting design. Matt strives through theatrical design to amplify marginalized voices and tell compelling stories. As an instructor, Matt encourages experimentation, self-reflection, and most importantly, play. Matt dedicates his life to his loving wife of eighteen years, Mollie (BM ’08), and their kids Lucy and Hugo.

AMANDA TANGUAY

I am currently working on a new Ren Fair outdoor show to take on tour once COVID-19 clears. AMANDA TANGUAY (B.A. in Theatre & Drama and Dance Performance, 2006) Just finished directing/choreographing The Annual Waa-Mu Show at Northwestern University. I was the first female director for a stage production was cancelled due to COVID19, but I still directed the show via Zoom rehearsals and we presented a live final performance to an audience of hundreds of people from all over the world.

EMILY SCHAPPER

EMILY SCHAPPNER (B.A. in Theatre & Drama and Art History, 2007) currently work for Conagra Brands on Community Investment and Foundation initiatives (corporate philanthropy). I live in Chicago with my husband and Stephen Schappner, also an IU graduate. (My maiden name is Chovanec.) We have a four year old daughter, Ruby. All of us are looking forward to getting to travel again someday, to see family and friends and new places!
THEATRE CIRCLE CALENDAR 2020–2021

October 2020
Monday, October 5, 2:00 PM
Theatre Circle Board Meeting

December 2020
Monday, December 7, 2:00 PM
Theatre Circle Board Meeting

February 2021
Monday, February 1, 2:00 PM
Theatre Circle Board Meeting

April 2021
Monday, April 5, 2:00 PM
Theatre Circle Board Meeting

Interested in joining the Theatre Circle? Contact Project Manager Laura Judson for more information at ljudson@iu.edu or by phone at 812-855-7699.