NATASHA, PIERRE, & THE GREAT COMET OF 1812
By Dave Malloy

DIRECTED BY RICHARD ROLAND | MUSICAL DIRECTION BY RAY FELLMAN
CHOREOGRAPHED BY LAUREN HAUGHTON GILLIS
WELLS-METZ THEATRE
The IU Department of Theatre + Dance acknowledges and honors the Indigenous communities native to this region, and recognizes that Indiana University Bloomington is built on Indigenous homelands and resources. We recognize the myaamiaki, Lënape, Bodewadmik, and saawanwa people as past, present, and future caretakers of this land. We also acknowledge that this University would not exist if it wasn’t for the free, enslaved labor of Black people. We honor the legacy of the African diaspora and Black life, knowledge, and skills, stolen due to violence and white supremacy.

**LIVE PERFORMANCE**

The mission of the Department of Theatre, Drama, and Contemporary Dance is to advance the art, scholarship, and appreciation of theatre and dance and its place in society. We pursue this mission collectively and as individuals through theatrical productions, scholarship and publication, presentation of our work in national and international venues, formal instruction, and individual mentoring.

The Department of Theatre, Drama, and Contemporary Dance is accredited by the National Association of Schools of Theatre and is a member of the University/Resident Theatre Association and United States Institute for Theatre Technology.

**LIVING IMPACT**

The IU Department of Theatre + Dance acknowledges and honors the Indigenous communities native to this region, and recognizes that Indiana University Bloomington is built on Indigenous homelands and resources. We recognize the myaamiaki, Lënape, Bodewadmik, and saawanwa people as past, present, and future caretakers of this land. We also acknowledge that this University would not exist if it wasn’t for the free, enslaved labor of Black people. We honor the legacy of the African diaspora and Black life, knowledge, and skills, stolen due to violence and white supremacy.

**Message from the chair**

Greetings and welcome to the IU Theatre and Dance 2022–2023 production season!

We are energized with the offerings we have for our students and audiences this year. Live performance is a place for communities to gather for engaged storytelling. Our stories this year are exciting, meaningful, and express the zeitgeist of our world. We welcome you into the theatres to experience the work of our students and faculty as they create, construct, and share their skills and artistry with our community.

This year we welcome many new guest artists and faculty to our department and are so grateful for their expertise and invaluable experience in mentoring, teaching, and working with our students. We’d like to take a moment to welcome two of our new faculty whose work you will see on our mainstage season: Professor Sam White, director of *The Winter’s Tale*, and Professor Robert F. Burden, Jr., the director of our fall dance concert, *Journeys of Joy*.

We wish a fond farewell to two long time anchors in our department. Professor Terry LaBolt will be retiring at the end of this year; you can see his fabulous work in his last creative endeavor on our mainstage with the musical *Something Rotten!* Costume Studio Supervisor Robbie Stanton retired at the end of June, 2022. It is with affection and tremendous gratitude that the department thanks Robbie for his four decades of expertise, mentorship, and dedication to costume making and design for Indiana University Theatre & Dance.

Thank you to our patrons, donors, Theatre Circle members, and of course YOU, the audience experiencing our student’s work at this performance!

Please visit our website or pick up a brochure to learn more about how you can become a member of the Theatre Circle, and to find out more about our upcoming productions, student independent projects, guest artists, student organizations, and class offerings.

We look forward to having you join us for all of our live performances this year and wish you our very best for the 2022–2023 academic year!

With Gratitude,
Linda Pisano
PRESENTS

NATASHA, PIERRE, AND THE GREAT COMET OF 1812

By Dave Malloy

DIRECTOR    Richard Roland
MUSICAL DIRECTOR    Ray Fellman
CHOREOGRAPHER    Lauren Haughton Gillis
SCENIC DESIGNER    Maggie Jackson
COSTUME DESIGNER    Brittany Staudacher*
LIGHTING DESIGNER    Corey Goulden-Naitove^
SOUND DESIGNER    Abby Hughes
STAGE MANAGER    Connor Vincek
DRAMATURG    Chris Mills+

* M.F.A Costume Design Thesis—Advisor: Katie Cowan Sickmeier
^ M.F.A Lighting Design Thesis—Advisor: Allen Hahn
+ M.F.A Dramaturgy Thesis—Advisor: Ana Candida Carneiro

Do not use cell phones, pagers, or other devices that may emit sound or light.

The videotaping or making of electronic or other audio and/or visual recordings of this production and distributing records or streams in any medium, including the internet, is strictly prohibited, a violation of the author(s)'s rights and actionable under United States copyright law. For more information, please visit: https://concordtheatricals.com/resources/protecting-artists

NATASHA, PIERRE & THE GREAT COMET OF 1812 is presented by arrangement with Concord Theatricals. www.concordtheatricals.com


Originally commissioned, developed, and world premiere produced by Ars Nova, Jason Eagan, Founding Artistic Director; Renee Blinkwalt, Managing Director.

Further developed and produced by the American Repertory Theater at Harvard University; Diane Paulus, Artistic Director; Diane Quinn, Executive Producer; Diane Borger, Producer.

WELLS-METZ THEATRE | NOVEMBER 3–12

Cast

NATASHA Tiana Williams
PIERRE Jacob Jackson
ANATOLE Kabir Gandhi
SONYA Katie Wheeler
MARYA D., AEA DEPUTY Kate Glaser
HÉLÈNE Hannah Zeldin

DOLOKHOV, ENSEMBLE
MARY, ENSEMBLE
BOLKONSKY, ENSEMBLE
BALAGA, ENSEMBLE, DANCE CAPTAIN
ANDREY/ENSEMBLE
ENSEMBLE, SERVANT, U/S: ANATOLE
ENSEMBLE, U/S: PIERRE VOCAL CAPTAIN
ENSEMBLE, SERVANT, U/S: BOLKONSKY, ANDREY
ENSEMBLE, U/S: MARYA D.
ENSEMBLE, SERVANT, U/S: SONYA
INSTRUMENTAL/VOCAL CAPTAIN
ENSEMBLE, SERVANT, U/S: HÉLÈNE

Shane Stoltz
Hannah Kulawiak
Cat Barker
Gracie Harrison

U/S: ANATOLE
ENSEMBLE, DEPUTY, SERVANT,
Devin McDuffy
U/S: PIERRE
VOCAL CAPTAIN
Shane Stoltz
Hannah Kulawiak

U/S: BOLKONSKY, ANDREY
ENSEMBLE, SERVANT, U/S: MARYA D.

In Fine Company/Hipzee, Gutterman & Caola/Backdrop Partners, Siderow Kirchman Productions/Sunyspot Productions, Gordon/Meli Theatricals, Rodger Hess/Larry Toppall, Daniel Rakowski/Matt Ross/Ben Feldman, Mike Karsn, The American Repertory Theatre (Diane Paulus, Artistic Director; Diane Quinn, Executive Producer; Diane Borger, Producer), and Ars Nova.

Originally commissioned, developed, and world premiere produced by Ars Nova, Jason Eagan, Founding Artistic Director; Renee Blinkwalt, Managing Director.

Further developed and produced by the American Repertory Theater at Harvard University; Diane Paulus, Artistic Director; Diane Quinn, Executive Producer; Diane Borger, Producer.
Cast, continued

**ENSEMBLE, SERVANT, U/S: MARY**

Isabel Barredo

**SWING, U/S: BALAGA, DOLOKHOV, DANCE CAPTAIN**

Jaden Holtschlag

**SWING, AEA DEPUTY**

Mackenzie Bunzel-Hardie

**STANDBY: NATASHA**

Mikayla White*

*Appears by permission of the Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

**ROVING MUSICIANS**

Cat Barker

Electric Bass

Kate Glaser

Tambourine

Jacob Jackson

Accordion/Piano

Hannah Kulawiak

Violin

Devin McDuffy

Accordion/Piano

Katie Wheeler

Guitar

Ray Fellman

Conductor, Keyboard 1

Erik Wakar

Associate Conductor, Keyboard 2

Cam MacLean-Kennedy

Guitar

Adam Bell

Accordion

**ORCHESTRA**

Em Singleton

Viola

Wan-Zhen Xie

Viola 2

Philiponella

Clarinet, Bass Clarinet

Andrew Auchtetter

Clarinet

Kate Reinhard

Oboe, English Horn

**SPECIAL THANKS**

Catherine Fritsch, Phil Ponella, Linda Strommen, Tom Wieligman

Please take a moment to visit the Mezzanine Art Gallery to learn more about this production of Natasha, Pierre, and the Great Comet of 1812

**Production team**

Associate Music Director/Rehearsal Pianist

Erik Wakar

Violin Coach

Claudia Chopek

Accordion Coach

Adam Bell

Period Movement Consultant

Nina Pullin

Intimacy Coordinator

Jenny McKnight

Voice, Speech, and Dialect Coach

Nancy Lipschultz

Assistant Lighting Designer

Nicholas Gwin

Assistant Stage Managers

Madeline Horne

Sarah Mansfield

Production Manager

Trish Haussmann

Assistant Professor of Theatre Technology

Jeff Balden

Production Technical Director

Rachel Shearon

Department Technical Director

I. Christopher Berg

Department Props and Scenic Artists Supervisor

Dan Tracy

Props Artisan

Spencer Donovan

Scenic Charge Artist

Chyna Mayer

Scenic Studio Employees

Victor Beeler

Izabelle Brown-Sparks

Elliott Carnell

Jeremy Clark

Spencer Donovan

River Epperson

Morgan Hemgrove

Maggie Jackson

Chyna Mayer

Valeriya Nedviga

Rachel Shearon

Sierra Shelton

Jacob Spencer

Anna Williams

Scenic Run Crew

Seiwa Leng

Emma Rodes

Visiting Costume Studio Supervisor

Dana Tzvetkov

Assistant Professor of Costume Technology

Heather Milam

Cutter/Draper

Dawnette Dryer*

Costume Studio Assistants

Dawnette Dryer

Addie Gorden

Nicole niemierz

Lil Campos Obando

Zephyr Rivers

Bec Pawlowski

Keshi Peden

Lydia Spellman

Brittany Lee Staudacher

Eileen Thoma

BETH Wallace

Wardrobe Supervisor

Mara Manoski

Wardrobe Crew

Anna Lagrange

Bec Pawlowski

Savah Zola

Lighting Studio Supervisor

Betsy Smith

Head Electrician

Madeleine West

Lighting Studio Employees & Crew

Steven Drenal

Amanda Fawell

Carie Gailey

Corey Goulden-Naitove

Nicholas Gwin

Lily K. Howder

Kathryn Katzung

Jeremiah Kearns

Connor Vincen

Dalelyne West

Light Board Operator

Evan Anderson

Light Board Programmer

Lily K. Howder

Spotlight Operators

Victor Beeler

Lauren Clevegner

Jacob Spencer

Sound Studio Supervisor

BETH Lake

Sound Run Crew

Matthew Baker

Luc Charlier

Duncan Kane

Noah Moore

Cory Schmidt

Sound Production Crew

Matthew Acosta-Hatch

Luc Charlier

Abby Hughes

Bri Stoneburner

The Choreographer, Director, Intimacy Coordinator and Production Manager are members of the Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

The Department Production Technical Director is a member of the International Alliance of Theatrical Stage Employees.

*M.F.A Costume Technology Thesis—Advisors: Heather Milam

The Director and Intimacy Coordinator are members of the Stage Directors and Choreographers Society, a national theatrical labor union.
PROLOGUE
Prologue – Company
Pierre – Pierre, Company

PART ONE
Moscow – Marya D., Natasha, Sonya
The Private and Intimate Life of the House – Bolkonsky, Mary
Natasha & Bolkonskys – Natasha, Mary, Bolkonsky
No One Else – Natasha

PART TWO
The Opera – Company
Natasha & Anatole – Natasha, Anatole

PART THREE
The Duel – Pierre, Anatole, Dolokhov, Hélène, Company
Dust and Ashes – Pierre, Chorus
Sunday Morning – Natasha, Sonya, Marya D.
Charming – Hélène, Natasha
The Ball – Natasha, Anatole

PART FOUR
Letters – Company
Sonya & Natasha – Sonya, Natasha
Sonya Alone – Sonya
Preparations – Dolokhov, Anatole, Pierre
Balaga – Balaga, Anatole, Dolokhov, Company
The Abduction – Company

PART FIVE
In My House – Marya D., Natasha, Sonya
A Call to Pierre – Pierre, Marya D., Chorus
Find Anatole – Pierre, with Natasha, Anatole, Hélène, Chorus
Pierre & Anatole – Pierre, Anatole
Natasha Very Ill – Sonya
Pierre & Andrey – Pierre, Andrey
Pierre & Natasha – Pierre, Natasha
The Great Comet of 1812 – Pierre, Company

A note on the translation: The primary source for the libretto is Aylmer and Louise Maude’s 1922 translation; several other translations were also consulted, including those by Anthony Briggs, Richard Pevear and Larissa Volokhonsky, and Constance Garnett.
We live in a time riddled with raging inequality, war, poverty, and deep polarization. But, and I hate to point this out, so did Tolstoy. And, like us, he lived in a time of radical shifts in Russian society. One of, if not the, greatest novelist of the 19th century was a poor student, an avid partier, a radical aristocrat, and became an activist for social change. In other words, I think he’d fit right in. It’s easy to say that a stint in the Crimean War changed Tolstoy’s outlook, but it’s also true that in the writing that followed, the idea of war and violence underpin the characters’ lives. Tolstoy looks to a time when Russia was beginning a push toward a more equitable society, but it was an ambition deeply slowed by Napoleon’s assault and the burning of Moscow. In the section of War and Peace upon which the Great Comet is based, we see a character leaving for war, war is frequently mentioned & there’s a duel: violence buttresses as much as love. For Dave Malloy, within Tolstoy’s scaffolding, even the love story is fraught in this electro-pop opera: it becomes a tuneful and melodious story of an impetuous young woman who almost ruins her life. In other hands, this could’ve just been the story of an immature rich girl who falls for the wiles of a handsome soldier, but in Tolstoy (and Malloy’s), it’s a story of a woman saved—a woman saved by the substance holding Tolstoy’s original text set in 1812 (but published in 1869) and Dave Malloy’s 2013 music and lyrics is the largeness and nuance of the characters—the humanity. We know that some characters don’t make the best choices for themselves, but some of us probably can’t help cheering them on nonetheless. Some of us feel just as gutted when a character’s catharsis leaves them at rock bottom. Many of us have been there. We’ve all made choices that have led to consequences across the spectrum. Many of us also know what it feels like to be provided a whole new chance, an opportunity to change course. I feel much of Great Comet is about the consequences of actions, and that there is always a way to alter that path, even if we don’t necessarily know how immediately.

Completely Different, Yet Related...

I grew up on the upper west side of Manhattan in an apartment building filled with artists and eccentric families. One family six floors above us was from Russia, having moved to the US in the early 20th century escaping the revolution. They were a family of theatre artists—the matriarch and patriarch of which had both worked on Broadway in several productions, having appeared together in the original Lady in the Dark, the whole family: all actors. They would often babysit my sister and me. The grandson, a little older than me, would stage himself, friends, cousins, and me in these elaborate productions in the living room for the entire family to watch.

Walking into their sprawling four-bedroom apartment, complete with ornate moldings and heavy oaken pocket doors that separated the cavernous living
room from the dining room, I always walked into a world much older than what I knew of. There was a strong sense of history in that apartment. I remember the walls being a dusty rose color with mirrors, paintings, and photographs hanging from picture rails (the building was erected in 1902). There were Fabergé eggs in the dark and large curio cabinets in the dining room, and other hints of a world left behind scattered the lush and joyous apartment. They were a very loving family, but they also frightened me sometimes because they tended to speak in Russian to each other (the great grandmother only spoke Russian) and it was generally loud, so it usually sounded like they were arguing. Perhaps they were. I think this was just part of the drama of the family. So it is with the heightened drama in *Great Comet*. It’s a melodrama, it’s operatic (if not soap-operatic) and I am always reminded of the Russian/Ukrainian family of actors who lived upstairs. I am not Russian, nor do I claim to be a scholar in any way, but I know what life was like around that family (albeit possibly exaggerated by memory). Perhaps there is another production down the road in which I set *Great Comet* in a reimagined version of that apartment with the family of actors playing the roles, for that world on the 9th floor could be as riveting and disorienting as *Natasha, Pierre, and the Great Comet of 1812*.

Richard Roland
Director

---

**Faculty and staff**

**Chair**
Linda Pisano

Leraldo Anzaldua
John Armstrong, Adjunct
Mohamadreza Babaei
Jeff Baldwin
I. Christopher Berg
Stafford C. Berry, Jr.
Leon I. Brauner, Emeritus
Robert F. Burden, Jr.
Juliana Burrell, Adjunct
Jamie Cage, Adjunct
Beatrice Capote
Ana Candida Carneiro
Selene Carter, Associate Chair
Christian Claessens, Adjunct
Madison Colquette
Katie Cowan Dickmeier
Vicky Crowe, Retired

Ray Fellman
Winona Lee Fletcher, Emerita
Lauren Haughton Gillis
Jacqueline Goldfinger
DJ Gray
Jennifer Goodlander, Adjunct
Jane Goodman, Adjunct
Alien Hahn
Gretchen Hall, Adjunct
Trish Haussmann
Lalah Hazelwood, Adjunct
Roger W. Herzel, Emeritus
Scott Hogsed
Andrew Hopson
Martha Jacobs, Adjunct
Scott Jones, Retired
Laura Judson
Terry LaBolt
Beth Lake
Jennifer Lale

Nancy Lipschultz
Reuben Lucas
Kate Lyons, Adjunct
Kristin Mann
Eric Mayer-Garcia
Dale McFadden, Emeritus
Jenny McKnight
Marion Bankert Michael, Emerita
R. Keith Michael, Emeritus
Jonathan Michaelsen
Heather Milam
Utam Moses, Adjunct
Marilyn Norris, Retired
Eleanor Owicky
Katie Phelan Mayfield, Adjunct
Wes Peters, Emeritus
George Pinney, Emeritus
Charles Railsback, Emeritus

Dennis J. Reardon, Emeritus
Cat Richards
Richard Roland
Sydney Schmidt
Cindi Severance
Thomas Shafer, Retired
Robert A. Shakespeare, Emeritus
Elizabeth Shea
Frank Silberstein*, Emeritus
Betsy Smith
Rakesh H. Solomon, Emeritus
Carolyn Stouder
Susan Swaney, Adjunct
Eriko Terao
Dan Tracy
Dana Tzvetkov
Arsley Valentine
Ronald Warnscott, Emeritus
Sam White

* Denotes someone who has passed away, but whose memory continues to benefit the department and its students.

---

**Administrative staff**

**Chairperson**
Linda Pisano

**Associate Chairperson**
Selene Carter

**Financial Operations Manager/ Budget Manager/Manager of Business Affairs/Office Manager**
Madison Colquette

**Academic Administrator/ Graduate Services**
Call Richards

**Project Manager**
Laura Judson

**Department Dramaturg**
Madison Colquette

**Audience Development Staff**
David Davila
Jayne Deely
Carolyynn Stouder

**Director of Patron Relations, House Manager**
Scott Hogsed

**B.F.A. Liaisons**
Scott Hogsed
Kate Lyons
University majoring in Musical Theatre with an individualized minor in Interdisciplinary Activism. At IU: The Threepenny Opera (Celia Peachum), Company (Sarah), The Black and Brown Guerillas (Maria), and Bonnets: How Women of Good Breeding are Induced to Murder (Daniel Stone). Regional: A Year With Frog and Toad. This summer she was seen at Cedar Point playing electric bass and singing in the Toes in the Sand Band and Celebrate Cedar Point Spectacular.

His favorite credits include: Company, Jersey Boys, Les Misérables, Mamma Mia, Young Frankenstein and A Chorus Line. Lots of love to Lyndal, Robert, Ashley, Timothy, Reahanna and everyone 9,000 miles away for their endless support. Jeremy wants you to know that Australia isn’t as scary as you think, but the spiders are enormous. Instagram: @jeremypcc.

KABIR GANDHI
(Anatole)

(he/him) is a fourth-year B.F.A. Musical Theatre major and Business minor. Credits—for Sierra Repertory Theatre: Little Mermaid (Chef Louis), Shboom! Life Could be a Dream (Denny). For Okoboji Summer Theatre: Urinetown (Bobby), Grease (Teen Angel). For IU Theatre: Carrie (Tommy), Threepenny Opera (Robert), Little Women (John Brooke). Additionally, he is the Managing Director for University Players. He would like to thank his friends and family for their relentless support and the IUMT faculty for their guidance. thekabirgandhi.com / @kabir.gandhi

KATE GLASER
(Marya D., AEA Deputy)

(she/her) is a senior studying for her B.F.A. in Musical Theatre and Minor in Arts Management. Kate also currently serves as the Artistic Director of University Players, IU’s primary student-run theatre organization. Her latest projects include acting as Assistant to the Producer for the Southeastern Summer Theatre Institute’s 15th anniversary season, assisting choreographer Jackie Comisar on the CAPA Marquee Awards, and assistant directing alongside Broadway’s Jerry Dixon on an original musical called Modern. For IU Mainstage: The Threepenny Opera (Betty), Little Women (Aunt March). For IU independent projects: Company (Joanne), Bloom Where You’re Planted Cabaret (Soloist), Tick...Tick...BOOM! (Rosa).

JADEN HOLTSCHLAG
(Swing, U/S: Balaga & Dolokhov, Dance Captain)

(he/him) is a junior studying Musical Theatre at Indiana University. For UFOMT: Joseph….Dreamcoat (Dancer), Carmen (Dancer). IU Credits include: Carrie (Ensemble/Dance Captain), Footloose (Ren McCormack), Bright Star (Daryl Ames/Dance Captain), The Mystery Plays (Benny/et. al). Other credits include: Cats (Mr. Mistoffelees), Once Upon A Mattress (Prince Dauntless), All Shook Up (Dance Captain), Wizard of Oz (Cowardly Lion). Huge thanks to the cast and crew for all their hard work to make this production possible! Enjoy the show!

ALLYRIANE “AJ” HUQ
(Mary, Ensemble)

(she/her) is a junior working towards a B.F.A. in Musical Theatre. AJ made her debut with IU Theatre in Bowling for Beginners. Her other credits include Lizzie (Emma) for University Players. Into The Woods (Baker’s Wife) 25th Annual Putnam County Spelling Bee (Olive) and Beauty and the Beast (Belle). AJ Would like to thank her family, professors and peers for supporting her through this process.

JACOB JACKSON
(Pierre, piano/accordion)

(he/him) is a third-year B.F.A. Musical Theatre major from Kansas City. He’s been having a blast working with this incredible cast and creative team. IU Theatre: The Threepenny Opera, Closer Than Ever; Company, Regional: Something Rotten; Damn Yankees; Desperate Measures: The Sound of Music (Post Playhouse); A Year with Frog and Toad (Constellation Stage). He would like to thank Rich, Ray, Lauren, and everyone associated with this production. Love to friends and family. Find him at thejacobjackson.com.
HANNAH KULAWIAK
(Ensemble, U/S: Marya D., violin)
(she/her) is a Senior B.F.A. Musical Theatre major with a minor in Media and Creative Advertising. For IU Theatre: Carrie (Margaret White), The Threepenny Opera (Swing), Bonnets (Ensemble/Standby), Spring Awakening (Pit Orchestra - Violin). For IU Independent Projects: The Light in the Piazza (Clara), The Hunchback of Notre Dame (Ensemble). For IU Summer Theatre: Joseph...Dreamcoat (Narrator) Twisted Tales of Poe (Helen, Mrs. Pitts, Ensemble). For IU University Players: American Idiot (Pit Orchestra - Violin). She has also performed multiple times as a featured vocalist with The Cleveland Pops Orchestra back home in Cleveland, OH.

DEVIN MCDUFFY
(Ensemble, U/S: Pierre, piano/accordion, Vocal Captain)
is a third-year student getting his B.F.A. in Musical Theatre. For IU Theatre: Joseph and the Amazing Technicolor Dreamcoat (Judah), The Threepenny Opera (Pastor Kimble, u/s: Robert), Black Superhero Magic Mama (Tom Blackman/ Human Hyena) Others: Heathers (Hipster Dork), 25th Annual (Mitch Mahoney), Rumors (Ken), Footloose (Lyle), and Mary Poppins (George Banks), Bring It On (Cameron). Devin McCuddy is from Indianapolis, IN.

MARCO MOLLDREM
(Ensemble, Servant, U/S: Anatole)
(he/him) is thrilled to be a part of Indiana University’s MainStage production of Natasha, Pierre and the Great Comet of 1812. Marco is a second year B.F.A. Musical Theatre major here at IU. He is originally from Houston, TX. IU Theatre credits include Sueno (3rd Soldier/ Astolfo u/s), Company (David). Other credits include Be More Chill (Jeremy Heere), The Drowsy Chaperone (Aldolfo), Xanadu (Sonny Malone). Marco would like to thank his family and friends for supporting his dream to perform and hopes you enjoy the show!

SHANE STOLTZ
(Ensemble, Servant, U/S: Boholinsky, Andrey)
(he/him) is a third-year B.F.A. Musical Theatre major from Bucks County, PA. Recent performances include, for IU Theatre: Joseph and the Amazing Technicolor Dreamcoat (Joseph), The Threepenny Opera (Officer Smith), Spring Awakening (Otto). For University Players: Footloose (Willard), Modern (Jeremiah). He wants to thank his family for supporting him, along with the fantastic creative team, cast and crew for all their hard work to make Great Comet happen!

LUKE SWALLER
(Balaga, Ensemble, Dance Captain, Assistant Choreographer)
(he/him) is a current senior from St. Louis, MO, pursuing his B.F.A. in Musical Theatre. Other IU Theatre productions include: Ruby/Dance Captain - The Threepenny Opera, Ensemble- Carrie The Musical, Ernst - Spring Awakening. He was so excited to take on a new role in this production, assisting on the choreography and hopes you enjoy the show!

JUSTIN TIDD
(Dolokhov, Ensemble)
(he/him) is a junior in the B.F.A. Musical Theatre program with an additional minor in Stage Management. For Indiana University: Sueno (Assistant Stage Manager). For University Players: Bright Star: Concert Version (Daddy Murphy), Puffs! (Olive), SLIP! (Stage Manager). Other credits include Ed’s Dead by Samantha Gee (Tom). Justin is from Indianapolis, IN. tiddbits351@gmail.com Justin would like to thank his friends, family, and the wonderful cast and crew for making this all possible.

SHANE STOLTZ
(Ensemble, Servant, U/S: Boholinsky, Andrey)
(he/him) is a third-year B.F.A. Musical Theatre major from Bucks County, PA. Recent performances include, for IU Theatre: Joseph and the Amazing Technicolor Dreamcoat (Joseph), The Threepenny Opera (Officer Smith), Spring Awakening (Otto). For University Players: Footloose (Willard), Modern (Jeremiah). He wants to thank his family for supporting him, along with the fantastic creative team, cast and crew for all their hard work to make Great Comet happen!

EVAN VAUGHAN
(Andrey, Ensemble)
(he/him) is a third-year student pursuing a B.F.A. in Musical Theatre. Indiana University credits: Wingcross (Cole) Other credits include Bring It On: The Musical (La Cienega), Mary Poppins (Bert), Modern (Maurice). Evan is from Indianapolis, IN and is excited to continue his involvement in IU productions throughout the rest of his academic years.

KATIE WHEELER
(Sonya, guitar)
(she/her) is a senior musical theatre major. For IU theatre: Carrie: The Musical (Swing, u/s Miss Gardner), The Well of Horniness (Waitress/Inmate/ Others), Rabbit Hole (Izzy), Spelling Bee (Rona/Olive’s Mom). Other recent credits: Floyd Collins (Jewell Estes). She sends love to her IUMT family! Katie is from Salinas, CA.

MIKAYLA WHITE
(Standby: Natasha, Rehearsal Swing)
(she/her) is so excited to be in this amazing production of Great Comet! She is a New Jersey native and Second Year B.F.A. Musical Theatre Major. Some of her past productions include IU Theatre: Carrie: The Musical (Ensemble) Joseph and the Amazing Technicolor Dreamcoat (Narrator) Other: Ordinary Days (Clare) Light in the Piazza (Franca), Paper Mill Playhouse’s New Voices of Poe (Sonya).

HANNAH ZELDIN
(Hélène)
(she/her) is a senior from Atlanta, GA earning a B.F.A. in Musical Theatre and minoring in sustainability. For IU Theatre: Joseph (Simeon), Company (Susan), The Threepenny Opera (Jimmy), The Servant of Two Masters (First Porter), Bonnets (Laurent). For University Players: Bright Star (Margo Crawford), Footloose (Ariel Moore). Hannah has enjoyed performing in and around her hometown of Atlanta in theaters such as The Horizon Theatre, Synchonicity and The Alliance Theatre.

TIANA WILLIAMS
(Natasha)
(she/her) is an ambitious artist and senior in the B.F.A. Musical Theatre Program also pursuing her minor in Criminal Justice. Her past IU productions include: The Threepenny Opera (Lucy Brown), Little Women (Beth), Bonnets: How Ladies of Good Breeding Are Induced to Murder (Georgette), Stick Fly (Cheryl), and More Perfect Places (Ensemble). Outside productions include The Wiz (Dorothy), The Sound of Music (Elsa Schrader), Evita (Ensemble), Ragtime (Sarah), In the Heights (Vanessa), Matilda (Ms. Phelps), Calder the Musical (Josephine Baker), Legally Blonde (Pilar), Aida (Neheba), and University Player’s American Idiot (Extraordinary Girl). Tiana is a 2022 IU NAACP Image Award recipient for her advocacy in the arts. She served on IU Theatre, Drama, and Contemporary Dance’s Student Advisory Board for 2 years. Tiana is from Indianapolis, IN.
Join us for Journeys of Joy, where discoveries in cultivating deep fulfillment are explored through provocative choreography and performance. Guest artists, faculty, and students come together to share life stories and create embodied human expression of our individual and collective experiences.

**Journeys of Joy**
Faculty Winter Dance Concert

**Dec 9-10**
7:30 PM

**Dec 10**
2:00 PM

Directed by Robert F. Burden, Jr., and Elizabeth Shea
Ruth N. Halls Theatre
Family tree

Costume rendering images courtesy of designer Brittany Staudacher
Artistic & production team

SPENCER DONOVAN  
(Props Manager)  
(he/him) is a fourth-year scenic designer, graduating this spring. His past credits at IU include Gross Indecency, Carrie, Twelfth Night, Jump and The Servant of Two Masters. He received his undergraduate degree in theatre from Loyola University in Chicago, where he balanced designing for the undergrad program, and acting as a scenic painter in the city. He would like to thank the scenic grads for their work on this production, and his partner Daniel for supporting him every day.

DAWNETTE DRYER  
(Cutter/Draper) is a third year Costume Technician. Her work at IU has included The Three Penny Opera (Cutter/Draper), Carrie (First-Hand), Little Women (Cutter/Draper), and Bowling for Beginners (Cutter/Draper). She came to IU after eight years teaching high school theatre in California and Beijing, China. Natasha, Pierre and The Great Comet of 1812 is one of her thesis projects.

RAY FELLMAN  
(Musical Director) serves as a music director, vocal coach, and voice teacher, for Indiana University’s B.F.A. in Musical Theatre Program. He has conducted over 50 musicals off broadway, regionally and internationally and performed in over 100 cabaret shows in major clubs in NYC and around the world. Career highlights include Stephen Schwartz’s Captain Louie (Little Schubert Theater/National Tour), which included a performance on The Today Show. Les Miserables, Sweeney Todd, and West Side Story for Teatro Nacional Sucre in Quito Ecuador directed by Chia Patiño. Regionally, the O’Neill National Music Theatre Conference, the Fulton Theatre, Maine State Music Theatre, and Indiana Repertory Theatre for A Little Night Music starring Sylvia McNair. Ray’s cabaret work garnered him a Backstage Magazine Bistro Award in 2007 for his work as music director of The After Party at the Laurie Beechman Theatre on 42nd St performing with such artists as Lea Michele, Jonathan Groff, Titus Burgess, and Ariana Grande. In addition, he has performed at Feinstein’s, The Algonquin, Jazz at Lincoln Center, BB King’s, and the Duplex Cabaret Theatre in NYC. As a stage performer Ray has sung important roles with such regional opera companies as Florida Grand Opera, Glimmerglass, and New Orleans Opera, and been a featured soloist with multiple symphony orchestras including the St Louis Symphony and the Indianapolis Symphony. Voice coaching credits include the film Ben is Back (2018) starring Julia Roberts, HBO’s Sharp Objects starring Amy Adams, and Twentieth Century Fox film Joy (2015) starring Jennifer Lawrence and Edgar Ramirez.

COREY GOULDEN-NAITOVE  
(Lighting Designer)  
(he/him) is excited to be back for his final year as an M.F.A. candidate in lighting design at IU. He received a B.A. in theatre arts on the design and production track from the University of Maryland, Baltimore County. Lighting Design Credits for IU Theatre and Dance include: Bowling for Beginners, The Well of Horniness, The Black and Brown Guerrillas (A Manifesto), and “Shadow and Flame”. Other recent lighting design credits include: A Christmas Carol, A Broadway Holiday, and “All That Jazz!” for The Classical Theatre of Maryland, Trouble in Mind and Anon(y)mous) for the UMBC Department of Theatre, “stoP ActiNg hysterIcal!” and “Spill It, Homeskillet” for the UMBC Department of Dance, and As You Like It and The Diary of Anne Frank for Abington Friends School, and Big Thank You for The Charm City Fringe Festival. Corey is also the winner of the USITT 2021 Midwest Digital Design Competition and third place recipient of the Graduate Lighting Design Award from SETC for his lighting design for IU Theatre and Dance’s production of The Well of Horniness. Most recently, Corey spent the summer as the Production Electrician at the Glimmerglass Festival in Cooperstown, New York. Corey is originally from Philadelphia, PA, but he has spent four of the last five years splitting time living and working in the Baltimore and Adirondack areas, before coming to Bloomington.

NIC GWIN  
(Assistant Lighting Designer) is a first year M.F.A. lighting design candidate at IU. This being his first IU show, he is very excited to share the hard work of the lighting team. Nicholas has his degree from Columbus State University in Georgia and has been working around the Atlanta area in places like the Grand Theater, The Alliance, and Dads Garage for the past few years. Nicholas is looking forward to the years to come at IU and the future shows. Go Hoosiers!

LAUREN HAUGHTON GILLIS  
(Choreographer) is an Assistant Professor of Musical Theatre at Indiana University Bloomington. Some of her performance credits include: Wicked on Broadway (Director: Joe Mantello, Choreographer: Wayne Cilento), Turn of the Century at the Goodman Theatre (Director: Tommy Tune), and Sammy at The Old Globe. On screen, she appeared in the television series “Encore!” on Disney+ in Annie (Director: Marcia Milgram Dodge, Choreographer: Melinda Sullivan). Lauren has produced, directed, 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. Lauren currently works internationally as an Associate Choreographer for Virgin Voyages. In 2021, Lauren was granted a Director/Choreographer Observership assisting Tony Award Winner, Graciela Daniele on The Gardens of Anuncia at The Old Globe. Director/Choreographer credits include: The Magic Hummingbird at The Cutting Room NYC, Matilda and Godspell at Festival 56, The World Goes Round at Coronado Playhouse (Aubrey Award), Bright Star and The Marvelous Wonderettes: Dream On at Okoboji Summer Theatre, Carrie and Head Over Heels at Indiana University, Peter/Wendy and Rose and the Rime at Northwestern University, She Loves Me at San Diego Musical Theatre, A Year With Frog and Toad at Cardinal Stage. Fly at the La Jolla Playhouse (Director Fellowship), PDA at the La Jolla Playhouse Without Walls Festival (Associate Director), Hedwig and the Angry Inch at Diversinary Theatre (Assistant Director), Pickwick’s Haunted Christmas at Ripley Grier Studios NYC (Assistant Director).
MADELINE HORNE
(Assistant Stage Manager)
(she/her) is a junior at Indiana University studying Arts Administration. She is excited for her first experience in IU Theatre as an assistant stage manager in Natasha, Pierre, and the Great Comet of 1812. Madeline is a member of the professional cohort of Circle City Tap Company in Indianapolis, and she is from Fishers, IN.

ABIGAIL HUGHES
(Sound Designer)
(she/her) is a sophomore majoring in Audio Engineering and Sound Production at the Jacobs School of Music. This is her first IU Theatre production. In the past she worked for JSOM as the live sound engineer for The Magic Flute (2021), and an assistant sound engineer for Highway 1, USA and 19 (2022). She was also a part of running crew for The Nutcracker (2021). Abigail is from Brownsburg, IN.

MAGGIE JACKSON
(Scenic Designer)
(she/her) is from Carlisle, PA. She is a second year, M.F.A. student in Scenic Design here at Indiana University. Last season, she designed the set and props for Bowling for Beginners as apart of IU’s “At First Sight: A Festival of New Plays.” Other credits at IU include The Threepenny Opera (Scenic Charge Artist) and Uncle Play (Props Manager). Prior to Indiana, Maggie obtained her Bachelor of Arts in Technical Theatre Design & Musical Theatre Performance from East Stroudsburg University (East Stroudsburg, PA). There she worked on shows primarily as a Set Dresser, Painter, and Carpenter. Past credits at ESU include Sherlock Holmes Mystery Plays, Little Shop of Horrors, and The Tempest. This past summer Maggie was the Scenic Charge Artist for Hangar Theatre Company in Ithaca, NY. To see her upcoming works and previous designs visit www.maggiejacksondesigns.com for more information.

NANCY LIPSCHULTZ
(Voice, Speech, and Dialect Coach)
has been teaching theatre at IUB for thirteen years and has been a professor of theatre for the past 25 years at Wayne State University in Detroit, Cornell University in Ithaca, NY and Michigan State University. She has been a professional voice coach at Indiana Repertory Theatre since 2007 where she coached Noises Off, Dial M for Murder, The Cay, and The Curious Incident of The Dog in the Nighttime, which went on to Syracuse Stage in New York. She has coached dialects for the National Tour of Kiss Me Kate, the NY City Opera Production of Dead Man Walking and for many regional theatres including: Meadowbrook Theatre in Michigan, Arkansas Shakespeare Theatre and Chicago Shakespeare Theatre. She also coaches appellate court prep at IU’s Maurer School of Law and for IU Opera Theatre at the Jacobs School of Music. Nancy is a professional actor and has worked on stage, in film and on network television. She is certified as a master teacher of Patsy Rodenburg’s voice technique at Michael Howard Studios in New York. Also teaching at their summer conservatory as part of the training. Nancy is a member of AEA, SAG/AFTRA, and VASTA.

NANCY LIPSCHULTZ
(Voice, Speech, and Dialect Coach)
has been teaching theatre at IUB for thirteen years and has been a professor of theatre for the past 25 years at Wayne State University in Detroit, Cornell University in Ithaca, NY and Michigan State University. She has been a professional voice coach at Indiana Repertory Theatre since 2007 where she coached Noises Off, Dial M for Murder, The Cay, and The Curious Incident of The Dog in the Nighttime, which went on to Syracuse Stage in New York. She has coached dialects for the National Tour of Kiss Me Kate, the NY City Opera Production of Dead Man Walking and for many regional theatres including: Meadowbrook Theatre in Michigan, Arkansas Shakespeare Theatre and Chicago Shakespeare Theatre. She also coaches appellate court prep at IU’s Maurer School of Law and for IU Opera Theatre at the Jacobs School of Music. Nancy is a professional actor and has worked on stage, in film and on network television. She is certified as a master teacher of Patsy Rodenburg’s voice technique at Michael Howard Studios in New York. Also teaching at their summer conservatory as part of the training. Nancy is a member of AEA, SAG/AFTRA, and VASTA.

SARAH MANSFIELD
(Assistant Stage Manager)
(they/them) is a Sophomore double majoring in Theatre & Drama and Gender Studies. Last semester, they served as the Production Assistant for Sueho. They props designed Ordinary Days, Lizzie, and Puffs for the University Players. Other past performances include Indecent (Madje), Songs for a New World (Production Stage Manager), and Hamlet (Polonius).

CHYNA MAYER
(Scenic Charge)
(she/her) is a second-year scenic design graduate student from Broken Arrow, OK. She graduated from the University of Arkansas with a B.A. in Theatre. She has scenic artist credits at IU, UARK, and Ohio Light Opera for many shows such as Boeing Boeing, A Little Night Music, Heathers, Tribes, Clybourne Park (UARK), The Well of Horniness, The Threepenny Opera, Sueho, Bowling for Beginners, Uncle Play, and Carrie (IU). This season she serves as scenic designer for Everybody (by Branden Jacobs-Jenkins), Decolonizing Your Mind with Walter Mercado (by Jayne Deely), and 1970’s College Sex Comedy (by David Davila).

NIRA PULLIN
(Dramaturg)
Professor Emeritus. Choreographer, and Dance Specialist has worked at the Stratford Festival of Canada, Utah Shakespeare Festival, Actor’s Movement Studio in NYC, and in England at the Royal Academy of Dramatic Art Summer School, Guildhall School of Music and Drama, London Dance Week, Early Dance Circle and Nonsuch International Summer School in Early Dance in England and Spain, Bailar Tanzhaus in Munich, Taklos Tanzhaus in Berlin, Prince Street Players National and International Tours, Detroit and Dayton Opera Theatres, Greenfield Village and Henry Ford Museum and at numerous school throughout the USA. She has trained in New York, Chicago, and Buenos Aires, England and Moscow. She is the recipient of the President’s Award for Excellence in Teaching Club Play and Morning After Grace at IRT. For more information about Theatrical Intimacy: https://www.theatricalintimacyed.com/ https://www.idcprofessionals.com/.

CHRIS MILLS
(Dramaturg)
is a Dramaturg M.F.A candidate. She was the Global Content Strategist at UNICEF and before that, taught in NYU’s Drama Department. She was the long-term resident dramaturg for Theater Mitu and dramaturg for Little Lord, Lucky Pierre, 24seven Play Lab and Young Playwrights. She’s made theater with the Public Theater, Big Mess Theater, Chicago Shakespeare, Stage Left Theater and others. At IU, she’s worked on The Well of Horniness and The Threepenny Opera. She has also been published in peer-reviewed journals and texts. Natasha, Pierre and The Great Comet of 1812 is one of her thesis projects.

JENNY MCKNIGHT
(Intimacy Consultant)
is in her sixth year as Professor of Practice in Acting and Directing. For IU Theatre, Jenny has developed intimacy choreography for more than 25 productions. In the wider community, she has consulted on Intimacy for Modern and Apropos of Nothing at Bloomington Playwrights Project, Vino Veritas at Phoenix Theatre, and The Book of Vino Veritas at Phoenix Theatre, and The Book of

JENNY MCKNIGHT
(Intimacy Consultant)
is in her sixth year as Professor of Practice in Acting and Directing. For IU Theatre, Jenny has developed intimacy choreography for more than 25 productions. In the wider community, she has consulted on Intimacy for Modern and Apropos of Nothing at Bloomington Playwrights Project, Vino Veritas at Phoenix Theatre, and The Book of
at Wayne State University and wrote the chapter on period dance and deportment in the book MOVEMENT FOR ACTOR'S by Allworth Press and has also written articles for Southern Theatre Magazine and the Early Dance Circular in England. Besides working with actor’s and dancers she also coaches ice skaters, models and opera singers. She has been a visiting artist at IU on numerous shows.

RICHARD ROLAND
(Director)
IU shows include City of Angels, Wonderful Town, Big Fish, Lonely Planet, and Natasha, Pierre, and the Great Comet of 1812. This past summer marked Richard’s fourth season with IUST, having directed The 25th Annual Putnam County Spelling Bee, Little Shop of Horrors, and the radio drama Twisted Tales of Poe in conjunction with WFIU. He also directs She Loves Me at the New London Barn Playhouse in New Hampshire, and he will direct Elf: the Musical for Constellation Stage and Screen, previously known as Cardinal Stage Company. Connor is from Newburgh, IN, and hopes to one day work in themed entertainment and/or touring theatre.

RACHEL SHEARON
(Technical Director)
(she/her) is a second year M.F.A. Theatre Technology student. For IU Theatre, she was the Technical Director for Bowling for Beginners and Uncle Play and the Assistant Technical Director for The Threepenny Opera. This summer, she was the Technical Director for IUST’s Joseph and the Amazing Technicolor Dreamcoat and The 39 Steps.

BRITTANY STAUDACHER
(Costume Designer)
(she/her/hers) is a third-year costume design M.F.A. candidate from Cedar Rapids, IA. She has her B.A. in Theatre Design and Production from the University of Northern Iowa. Past IU costume design credits include The Threepenny Opera, Sueño, and Carrie the Musical. Past theatres include Penobscot Theatre Co., Milwaukee Repertory Theatre, and Florida Repertory Theatre. Great Comet is serving as Brittany’s thesis production.

CONNOR VINCEK
(Stage Manager)
(she/her) is a Senior majoring in Arts Management with a minor in Theatre. Connor served as the stage manager for Jump (2021), Bowling for Beginners (2022) for IU Theatre, and for IU Summer Theatre Joseph and the Amazing Technicolor Dreamcoat (2022). Connor also has experience working as a carpenter and electrician with Constellation Stage and Screen, previously known as Cardinal Stage Company. Connor is from Newburgh, IN, and hopes to one day work in themed entertainment and/or touring theatre.

ERIK WAKAR
(Associate Music Director/Rehearsal Pianist/Keyboard)
(she/her) is a third-year student at IU studying Piano Performance, plus minors in Mathematics, French, and Spanish. For IU Theatre: Joseph and the Amazing Technicolor Dreamcoat (Keyboard 2), and Carrie: The Musical (Keyboard 2). For University Players: Ordinary Days (Piano), 25th Annual Putnam County Spelling Bee (Keyboard 1), Lizzie the Musical (Keyboard 1). Other: The Light in the Piazza (Music Director, Piano), The Last Five Years (Piano), Merrily We Roll Along (Piano/Conductor). Erik is from Canton, MI.

Erik is from Canton, MI.

Look for your FREE Bloomington Community Calendar Planner®

See our Online Events Calendar at TownPlanner.com

- Community Events & Performances
- Local Business Sponsors
- School Schedules
- Valuable Coupons

Sign up to receive our weekly e-newsletter w/ local activities & money saving coupons!

Local Bloomington Owners
John & Sharon Martin
Department awards, fellowships, scholarships, and endowments

Bright Family Theatre, Drama, and Contemporary Dance Fund
Anne and Jim Bright

Catherine Feltus Preston Scholarship
Catherine Preston Trust
Charles R. Leinenweber

Charles Aidman Spoon River Fellowship
Betty Aidman
Charles Ogilvie Jr.

Colleen J. and W. Keith Alexander Scholarship
W. Keith Alexander*

Cynthia Dewees Nelson and Dale C. Nelson Musical Theatre Scholarship
Cyndi and Dale Nelson

David S. Hawes Award
Betty Anne Hawes

Donnelly-Brown Fund for Theatre & Drama
Benita Gail Brown
Brian Thomas Donnelly

Dr. James F. Elrod Scholarship in Theatre & Drama
James F. Elrod

Featheringill Theatre and Drama Scholarship
Jack L. Featheringill

Fontaine Syer Directing Fellowship in Theatre
Susan Greenberg

Fontaine Syer Directing Fellowship in Theatre
Anne and Jim Bright
Paul Goldberg
P.A. Mack
Jerry and Lucy McIntosh
Marilyn Norris
Ilene and John Reid

Frank and Becky Hrisomatos Scholarship in Theatre & Drama
Becky Hrisomatos
Richard and Alicia Lytle

George Pinney Musical Theatre Scholarship
Anne and Jim Bright
Paul Goldberg
P.A. Mack
Jerry and Lucy McIntosh
Marilyn Norris
Ilene and John Reid

Harlan L. Lewis Family Scholarship
Harlan L. Lewis and Doris F. Wittenburg

Harv and Connie Hegarty Theatre and Drama Production Fund
Harv and Connie Hegarty

Helen Sarah Walker Scholarship
Michael L. Walker
Baker Hughes Foundation
Cory and Margaret Baumann
Irwin and Lois Jacobs

Howard Jensen Endowment
Howard J. Jensen, Ph.D.

Jay Mark Scholarship in Theatre & Drama
Alvin Goldstein

Joyce and Jim Grandorf Fellowship in Theatre, Drama, and Contemporary Dance Fund
Joyce and Jim Grandorf

Katry Bigge Kestner Fund
Elmer N. Kestner, III

Kimberly S. Hinton Memorial Scholarship in Contemporary Dance
Jennifer Gray and Alan Bradley
Bridget Balint
Madison Colquette
Angela Gast
Lois and Richard Gast
Nancy Gray McKelvey and Raymond McKelvey
Suzanne and Keith Hinton
Steven Jarosz
Laura and Nikolaus Miller
Reuben Lucas
Eleanor Owicki
Amanda and William Peterson

Linda Pisano
Bret Popper
Karyn Rahn and Bradley Strode
Cat Richards
Elizabeth and John Shea
Jamie and Jonathan Stuckey

Lee and Deb Norvelle Fund
Lee Norvelle, Ph.D., LL.D.

Lora C. Shiner Memorial Scholarship
Lora Shiner Foundation

Nota Scholl-McGreevey Scholarship
John and Nota McGreevey

Ralph Collins Memorial Lectureship
David Collins
Dorothy Craig Collins
Wayne Craig

Richard L. Scammon Award
Bryce Broughton
Barbara Lockard-Zimmerman

Robert Preston Scholarship
Catherine Preston Trust
Charles R. Leinenweber

Rosemary R. Schwartzel Scholarship
Patricia J. Redens Wrege

Suzanne M. Collins and Charles A. Pryor Scholarship
Suzanne M. Collins and Charles A. Pryor

Theatre Circle Scholar Award
Members of the Theatre Circle

Theresa Anne Walker Scholarship
Michael L. Walker

Fran Snygg Endowment
Marianne and Charles E. Snygg
Gertrude and Seymour Alberts
Anita Aldrich Ed.D.
Anitra Bareikis
Patricia E. Bidding
Emily Ann Bogard
Leon and Roberta* Brauner
James P. Burling II
Robert E. Burton
Marcia M. Busch-Jones
Jean E. Campbell
Ann M. K. and Thomas R.
Carter Ph.D.
Orchard Close
Evelyn A. Davies Ed.D.
Deborah A. Freund Ph.D.
Robert L. Gluckstern
Janet Hamburg
Patricia Dain Haskell
William H. Hays III
Robin Herrington-Bowen
Rachel and David M. Hertz
Jo An Huff
Peter F. Jacobi
Thomas J. Knesier Ph.D.
Rachel Lampert
Bernice A. Pescosolido
Louise Rebecca Rarick
Nancy and James W. Reeves
Edward and Sydney Regan
Robert and Sandra Reiber
Carlos Rodriguez
Geneva B. Scriggins
Evelyn S. Turner
Robert Radus
Elaine Peterson
Susan Moore
Eileen Peterson
Robert Radus
Joan and Paul Reynolds
Martha and Robert Santos
Sharon Seymour
Dennis and Sharon Tase
Howard and Joan Thompson
Catherine and William Titterud
Andrew and Rena Wellman
Lynda Wicks
Audrey and Robert Windsor

*Denotes donors who have passed away, but whose gift continues to benefit the department and its students.
Department Contributions

CONTEMPORARY DANCE FUND CONTRIBUTORS
Lillian R. Feldman-Hill
Jennifer L. Gray and Alan S. Bradley
Deborah C. Galvin
Robert J. Hamm Jr. and Gwendolyn A. Hamm
Joy Pass C. Johnson and Jerry L. Johnson J.D.
Allen Hahn and Karen Keagle
George and Mary Korinek
Rose M. Krueger
Gwendolyn and Robert Hamm Jr.
Catharine and Thomas Buck
Jane Fox

THEATRE & DRAMA FUND CONTRIBUTORS
Katherine M. Aiken and Charles C. Aiken
Louray G. Cain
Lauren Hausmann
Marianne Hausmann and William Hausmann
Ted W. Jones*
Jane Pennell McIntosh
Amy N. Osajima
Eleanor Owcki
Lea Plut-Pregelj and Vladimir N. Pregelj
Doris F. Wittenburg and Harlan L. Lewis

JANE FOX FUND CONTRIBUTORS
Jane Fox
Catherine and Thomas Buck
Jacqueline and Stephen Frew
Gwendolyn and Robert Hamm Jr.
Rose Marie Krueger
Christina Strack

THEATRE CIRCLE

Theatre Circle was founded in 1978 to encourage the study and practice of theatre arts at IU and to promote an awareness of IU Theatre throughout the community. Theatre Circle members enjoy a variety of benefits, including acknowledgment in all IU Theatre programs; emailed information about all performances; glimpses behind the scenes; exclusive talks by directors, designers, and theatre scholars; special event invitations; and much more.

SUSTAINING BENEFICIARIES
(Gifts of $1,000 and above)
Teresa and John Ayres
Bertha Brown and Brian Donnelly
Jean* and Doris Creek
Connie and Harv Hagerty
Becky and Frank* Hirsomalos
The Lawrence W. Inlow Foundation
Carl F. Kiehler
Sara* and Bob LeBien
Marion Bankert Michael and R. Keith Michael
Dr. Howard Polley
Reza* and Jack Shiner
Mr. and Mrs. Kenneth W. Sparks
Bruce and Shannon Storm - In Honor of George Pinney
Bruce and Shannon Storm - In Honor of Tiffany Storm Ericson
Margaret* and William Yabar

ANNUAL GIVING

October 1 2021 – October 11 2022

ASSOCIATE PRODUCERS
($2,500)
Diana and Rodger Alexander – The Winter’s Tale
Philip Evans and Herbert O. Kuebler – Gross Indecency
Harlan Lewis and Doris Wittenburg – Agamemnon
Harlan Lewis and Doris Wittenburg – Journeys of Joy
Cyndi and Dale Nelson

PARTNER ASSOCIATE PRODUCERS
($1,250)
Anne and Jim Bright – Gross Indecency
Harlan Lewis and Doris Wittenburg – Gross Indecency
Judy Schroeder – Gross Indecency
Harlan Lewis and Doris Wittenburg – At First Sight

CONTRIBUTOR
($100 – $249)
Joan Marie Capela
Joan H. Caulton and Edwin H. Greenebaum
Sandra Churchill
Pamela J. and Jefrey L. Davidson
Samuel Davis
Rosemary and Richard Dever
Cheryl A. Engber
David and Tyler Ferguson
Anne T. Fraker
Steven L. Hendricks
Darla Brown and Michael Hunt
Iris F. Kiesling
Diana Dohart Lehrer
Carolyn M. Lipson-Walker and George L. Walker
Nancy G. Martin
James L. McKay
Gerry Miller
Patricia W. Mulholland
Denise and Harold Ogren
Carol Pierce
Linda Pisano
Scott and Susan Putney
Lisa Lott and John Richardson
F. Wayne Roberts, Jr.
Donna Snow Robinson
Mary Wennerstrom Phillips
Diana Wittenburg

BENEFACTOR
($1,000 and above)
Diana and Rodger Alexander
Teresa and John Ayres
Anne and Jim Bright
Kathryn and Barry Tressler
Julie A. and Cary K. Curry
Carolyn and Dave Emmert
Phil Evans and Herbert Kuebler
Jacqueline and William Gilkey
Deborah Burkhardt and Earl F. Luetzelschwab
Cyndi and Dale Nelson
Harlan Lewis and Doris Wittenburg
Judy Schroeder

PATRON
($500 – $999)
Ruth Albright
Jacqueline and James Faris
Jo E. and George L. Fielding
Sandra and Doron Freund
Michael Gleeson
Marlin G. Howard
Howard D. Mehlinger
Idalene Kesner and Paul Robins
Kate Kroll
Carol and Wade Peacock
Laura C. Trout

SPONSOR
($250 – $499)
Terry Baer
Bloomington Thrift Shop
Douglas and Hilary Anderson
Catherine M. Cameron
Ashley and Mark Chilla
John D. Hobson
Liam Castellan and Angela Huxford
Ronald Kovenor
Margaret and Donald Jones
Judith Mayh-Shirfin and Richard M. Shirfin
Sherry and Dale McFadden
Maribeth and Richard McKaig
Stephen C. and Sandra S. Moberly
Joanne Passet and Deborah Wehman
Katherine and Travis Paulin
George Pinney and Scott Jones
Mary F. Popp
Elizabeth C. Raff
Stanley Ritchie
Richard Rose

This production is funded in part by

The Herman B Wells Estate Distribution

Phyllis C. Schweitzer
Erdine M. Simic
Sue Spambullini
Alan and Kathryn Somers
Jeffrey and Michelle Stuckey
Young Ae and J. Timothy Tressler
Patricia and William Andrea White and Brad Schiessner
Donna and Richard Wolf

* Denotes donors who have passed away, but whose gift continues to benefit the department and its students.
Bruce L. Jaffee
Barbara W. Jorck
Priscilla Ozovski and William A. Manwaring
Kathryn A. Oyer
Michael D. Scott
Patricia and Peter Smith
Dr. N. J. Stanley
Gene and Ellen Stern
Kelli and Anthony Zabel

* Denotes donors who have passed away, but whose gift continues to benefit the department and its students.

HONORARY LIFETIME MEMBERS
Harv and Connie Hegarty
John Kinzer
Marion Bankert Michael and R. Keith Michael
Marilyn Norris
Susan Parrish and Thomas P. Shafer

MEMORIALS
David Albright
Eleanor Auer
J. Jeffery Auer
Roberta Brauner
Richard C. Burke
Ledford and Julia Carter
Nelda Christ
Don Cook
Carolyn Koven
Dona Creek
Cyril M. Franks
Charles and Adele Gallus
Martha and Victor Harnack
Sandra L. Hertling
Frank Hrisomalos
Howard Jensen
Harold Watling Jordan
Lambert and Elizabeth Kiehler
Sara LeBien
Nita Levison
Jeanette Calkins Marchant
Rosemary Miller
Leonard M. Phillips
Robert L. Shettleroe
Reva Shiner
Coleen Stanley
Fontaine Syer
Grafton Trout
Herman B Wells
Albert Wertheim
Nathan and Pamela Zauel
Paul N. Zietlow

THEATRE CIRCLE BOARD
2022–2023
President
Liam Castellan
Vice President
Brad Schiesser
Secretary
Eric Shelley
Treasurer
Marlin Howard

Members
Ashley Chilla
Pam Davidson
Sandy Hall
Dale McFadden
Cyndi Nelson
Shannon O’Connor-Starks
EX OFFICIO:
Laura Judson
Linda Pisano
Sue Sgambelluri

This production is funded in part by
The Harv and Connie Hegarty Theatre and Drama Production Fund

One World at Woolery Mill
with One World Catering

catering for all occasions
available at your venue or Woolery Mill

up to 500 guests
free parking
industrial chic
additional amenities

oneworldatwoolery.com (812) 334-3663
catering@bloomington.com

oneworldcaters.com (812) 334-3663
catering@bloomington.com
2022–23 Season Associate Producers

Diana and Rodger Alexander
Phil Evans and Herbert Kuebler
Doris Wittenburg and Harlan Lewis
Cyndi and Dale Nelson

2022–23 Season Partner Level Associate Producers

Anne and Jim Bright
Judy Schroeder
Doris Wittenburg and Harlan Lewis

Special thanks to our season associate producers

The contributions of associate producers directly fund an IU Theatre production of the donor’s choice. As an associate producer, you will help directly support the cost of a production’s costume, scenic, lighting, sound, and projection design. Your name will be featured in our programs and all curtain speeches. You will also enjoy benefits as year-round members of Theatre Circle, an organization founded to promote and encourage the study and practice of theatre arts in the Department of Theatre, Drama, and Contemporary Dance and an awareness of theatre throughout the community.

For more information, please pick up a Theatre Circle brochure in the lobby or contact Laura Judson at ljudson@iu.edu or by phone at 812-855-7699; or visit the Department of Theatre, Drama, and Contemporary Dance website at theatre.indiana.edu and select the Theatre Circle link.
Students | Student Organizations

INDIANA UNIVERSITY
DOCUMENT SERVICES

Your University Printer

Payment Methods We Accept
Visa | MasterCard | American Express | Discover
Contact us at go.iu.edu/Print

Place Orders
Here

Proud sponsor of IU Theatre + Dance

Mother Bear's Pizza

Bloomington, Indiana

Now TWO locations to serve you!

Campus
1428 E Third
812-332-4495
motherbearspizza.com

West
2980 Whitehall Crossing
(in front of Kohl's)
812-257-7366
## THEATRE & DANCE

<table>
<thead>
<tr>
<th>Production</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>EVERYBODY</td>
<td>SEP 30–OCT 8</td>
</tr>
<tr>
<td>GROSS INDECENCY:</td>
<td>OCT 21–29</td>
</tr>
<tr>
<td>THE THREE TRIALS OF OSCAR WILDE</td>
<td></td>
</tr>
<tr>
<td>NATASHA, PIERRE, &amp; THE GREAT COMET OF 1812</td>
<td>NOV 3–12</td>
</tr>
<tr>
<td>JOURNEYS OF JOY: WINTER DANCE CONCERT</td>
<td>DEC 9–10</td>
</tr>
<tr>
<td>AGAMEMNON: FROM AESCHYLUS’ THE ORESTEIA</td>
<td>JAN 27–FEB 4</td>
</tr>
<tr>
<td>THE WINTER’S TALE</td>
<td>FEB 17–25</td>
</tr>
<tr>
<td>AT FIRST SIGHT: A FESTIVAL OF NEW PLAYS</td>
<td>MAR 3–10</td>
</tr>
<tr>
<td>SOMETHING ROTTEN!</td>
<td>APR 14–22</td>
</tr>
<tr>
<td>NEW MOVES/ NEW DIRECTIONS:</td>
<td>APR 27–29</td>
</tr>
<tr>
<td>2023 SENIOR CAPSTONE PROJECTS</td>
<td></td>
</tr>
</tbody>
</table>

### 2022/2023 SEASON

*Live performance, living impact*

[theatre.indiana.edu](http://theatre.indiana.edu)