MALTBY AND SHIRE’S CLOSER THAN EVER
Music by David Shire
Lyrics by Richard Maltby Jr.
Conceived by Steven Scott Smith
Musical Direction by Terry LaBolt
Directed and Choreographed by DJ Gray

TWISTED TALES OF POE
By Philip Grecian
From the stories and poems of Edgar Allan Poe
Directed by Richard Roland

WAYCROSS
By Jayne Deely
Directed by Jenny McKnight

IN PARTNERSHIP WITH WFIU AND THE IU LILLY LIBRARY
A DIGITAL FESTIVAL
JULY 18–31
Message from the producer

Welcome to IUST 2021! Indiana University Summer Theatre is thrilled to be back, providing professional theatre created here in Bloomington by our students, faculty, and guests. Given the cancellation of 2020’s IUST due to the Covid-19 pandemic and the continued precautions surrounding in-person gatherings, IUST is proud to partner with WFIU to present two radio plays, and to also stream the fully staged musical Maltby and Shire’s Closer Than Ever.

Although we’d very much like to have a live audience, we are delving into this summer as an opportunity to expand our work and our student’s experience into audio plays and filmed musicals. We’ve had an incredible time, not only partnering with WFIU but also with the Lilly Library for our audio production of Twisted Tales of Poe.

The silver lining is that this summer, many people both near and far can tune in to hear and view our IUST offerings for 2021! I’d also like to give a special thanks to our remarkable patrons and department friends who’ve supported us through this pandemic with financial gifts and letters of support. Thank you also to our fantastic Summer Season Associate Producers, Harlan Lewis and Doris Wittenburg and Diana and Rodger Alexander!

We look forward to the upcoming academic year and for those of you who traditionally attend our IU Summer Theatre season, we look forward to welcoming you to our season virtually and by radio this summer, and in person for IUST 2022!

All our very best from the IUST 2021 company!

Linda Pisano

We are grateful to announce that we will be returning to in-person performances for the fall of 2021. For the health and safety of our students and patrons, we will follow all public and Indiana University safety guidelines.
Cast

LEE, A CIA AGENT  Carolynn Stouder*

SKYBELL  Jaicey Bledsoe

DIRECTOR OF CIA

THE WAYCROSS PLAYERS:

KHAMARA  Zoë Swisher

COLE  Evan Vaughan

HARVEY  Connor Starks

EDNA  Sophie Ideker

RHONDA  Anna Lagrange

NADIA, A KGB AGENT  Delia B. Jescoy

HUGH  Gavin Whelan

A LYFT DRIVER

*Alumni Guest Artist

SETTING: Iceland for a hot second, and then Waycross, GA

Waycross was originally developed and produced for the IU Theatre & Dance 2021 At First Sight Festival of New Plays.

The audio recording of this production is strictly prohibited.
Waycross is my version of a pandemic play, not one that chronicles the constant loss and disconnection and confusion of the past year, but one that offers something I was craving, and thought others might be too. Community. Connection. Laughter. Escape. Being in rooms with people doing weird theatre exercises. Being in rooms with people doing anything at all, come to think of it.

I began writing this play as we went virtual last spring, at the start of lockdowns and quarantines and adding ‘mask’ to the things you don’t leave the house without. Phone, keys, wallet… mask, check. I wanted to release the pressure valve of writing some hard-hitting play about trauma or childhood, and just get words onto the page. Could I find a sense of play in my work while staring down a worldwide trauma that asked us to look into a future of unknown the likes of which most of us had never imagined?

As the pandemic spiral became a spiral for the soul of our country and Black lives, as the divide grew deeper and things at times felt hopeless, as my family suffered a head-spinningly rapid and deep deep loss, I fantasized about a world in which humanity wasn’t debatable, and those who were being forgotten could save us all. I looked around at the conversations I was seeing in the news—conversations about who lives and who dies, and who gets to decide—and I felt an intense need to honor our elders, to acknowledge what we owe them and to listen to their wisdom.

As we sheltered in place, I wondered “how many people are not being seen, how many people are desperate for just one person to ask them the question no one else has, the question that says ‘I see you,’ and can this simple act save the world?” My partner is a dramaturg, and we often talk about the power of asking the right questions, and deep listening, as well as how she thinks she’d do well in the CIA. (If we disappear, you know why.)

One day I wrote “dramaturg spy?” onto a post-it. And the rest is history.

On the first day of rehearsal, Jenny asked the cast to write one line summing up what they thought the play was about. This was a dream come true, because that’s the question I never want to answer about my own work. This a smattering of some of the answers:

- Finding what makes us human
- Stop running, allow for connection
- No one has the ideal life
- Escape reality & find sense of community in theatre

I am so grateful to my generous, silly, immensely talented cast and production/design team. I had become so focused on what theatre couldn’t do during a...
pandemic, I completely lost sight of what it still could do. They showed me what was possible, and brought these pages to life in a way I never could have imagined.

Thank you to Jenny McKnight, who understood this world and these people from day one, and who treated them with such care while simultaneously making our rehearsal room one that was rife with cackling laughter, take after take.

Thank you to my fellow playwrights, Christin and Annalise, for your feedback and generosity. To my advisors Diana Grisanti and Tanya Palmer, thank you for your notes and your guidance, and to Peter Gil-Sheridan, thank you for bringing me to IU.

To my parents, who have always encouraged me to share my voice with the world, and have read more words of mine than should be legal, thank you for trusting my process, and believing I’d find my way.

And to my dramaturg spy partner in crime Madison, thank you for your masterful triple agent role of partner, dramaturg, and voice of Layla. You are a gift.

This is for UD, who was a friend and a guide. There have been many times during this process when I wanted to text you about how much fun we were having in rehearsal, and the pang every time of realizing I couldn’t was a poignant balance to this play about community and love. It pains me that you don’t get to listen to this, but thank you for leaving no doubt as to how proud you were of me.

Some things will go back to normal, but many of the losses that we’ve sustained over the past year will not return when the masks come off (which is not yet). Life will return to something like what we knew, but the people who have left us will not. I hope to honor those we’ve lost with work that honors the power of community and hopefully offers some laughter. The human spirit is resilient. I hope this play offers a reminder of the joy of connection that awaits us on the other side, and I look forward to getting dressed to the nines and seeing you all in a theatre soon.

As the world opens back up, I hope we remember that we all need five seconds sometimes, and that we give it to ourselves, and to others.

Jayne Deely

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Cast

JAICEY BLEDSOE (Skybell) is a rising junior studying Cinematic Arts and Theatre & Drama. For IU Theatre: Waycross (Skybell), More Perfect Places (Marie Duclos Fretageot, Lucy Way Sistare Say, Frederika Vaihinger). For IPAC: High School Musical 2 Jr. (Sharpay Evans). For UTR Productions: Upon This Rock: The Passion Play (Martha, Servant girl, Ensemble). Other: Hope to Tell (Headmistress Kelly Fox). Film: Within the Mirror (Lucy) for Double Exposure 2020, Hidden Beneath (Lead, Co-Director, Screenwriter, Editor), The Glitch (Supporting, Producer). Jaicey is from Indianapolis, Indiana.

SOPHIE IDEKER (Edna) (she/her) just graduated with a major in Epidemiology with minors in Chinese Language and Public Health, as well as a Certificate of Business. IU Main Stage: Tiger Beat (Vivian). University Players: Metamorphoses (Aphrodite, Narrator 3, etc), IU Independent Project: The Arboretum (Six), Bay View Music Festival: Ragtime (Ensemble), Pippin (Player). Sophie is from Shanghai, China and Harbor Springs, Michigan.

ANNA LAGRANGE (Rhonda) (she/her) is a rising junior undergraduate from Connecticut studying Theatre and Neuroscience. Waycross is her first production with the IU Department of Theatre and Dance. Her previous credits include working with the University Players as an actress and sound operator: Moonchild (Jo/Mo), Metamorphoses (Pomona, Iris, Mida’s Daughter, etc.), Slip 2020 (Sound operator), American Idiot (Sound operator). Anna is also a part of the oldest Improv comedy troupe on campus, Full Frontal Comedy.

CONNOR STARKS (Harvey) just graduated with a major in Theatre & Drama and is from Bloomington, Indiana. You may have seen him at IU in The Servant of Two Masters (Silvio), Titus Andronicus (Quintus), Machinal (Boy/Bailiff), and Peter and the Starcatcher (Ted). Audio credits include Mary Shelley’s Frankenstein (William Frankenstein) and Cardinal Stage’s upcoming Sherlock in B’Town (Sherman). Also for Cardinal Stage: West Side Story (Baby John), Oliver! (“The Artful Dodger”) and Brighton Beach Memoirs (Eugene M. Jerome), among others. Independent credits include Waiting for Godot (Lucky) and A Trip to Fiji (The Tourist).
CAROLYN STOUDER
(Lee, Fight Choreographer)
is a recent graduate of Indiana University and the American Musical and Dramatic Academy. She is a SAFD certified Actor-Combatant. For IU Theatre: Waycross (Lee), Black Super Hero Magic Mama (Stage Directions), jelly beans (Kira), Ascendant (Chrisy), Hamlet (Gravedigger #2), Haus of Mirth (Gigi Trenor), Barbecue (Marie), Julius Caesar (Lucilia). Other: The Tempest (Ariel), Romeo and Juliet (Juliet), A Midsummer Night’s Dream (Hermia), Blithe Spirit (Ruth), Plaza Suite (Norma), Twelve Angry Jurors (Juror #4), Our Town (Emily). She is from Fort Wayne, Indiana.

EVAN VAUGHAN
(Cole)

is a freshman majoring in Media Advertising. Waycross is his first production at Indiana University, but prior credits include Footlike Musicals: Bring It On: The Musical (La Cienega), Other: Mary Poppins (Bert), Hairspray (Corny Collins), Shrek the Musical (Pied Piper, Pig #1). Evan is from Indianapolis, IN.

GAVIN WHELAN
(Hugh)

just graduated with a triple major in Theatre, Mathematics, and Germanic Studies. For IU Mainstage: Tiger Beat (Mr. J/Choreographer), Hamlet (Oscric/Scrofancisco). For University Players: Metamorphoses (Midas/Phaeton), 10 out of 12 (Sound Designer), Disorder (Michael/Huntsman). Independent IU Credits: The Weir (Jim), Circle Mirror Transformation (Schultz), Universal Robots (Karel Capek). Other: The Crucible (Danforth); Urinetown (McQueen); Almost, Maine (Jimmy/Chad); Trifles (County Attorney); Machinal (Filling Clerk). For IU Film: Lily and Violet, The Escape. Gavin is from Los Angeles, California.

ZOË SWISHER
(Khamara)
is a rising junior pursuing a B.A. in Theatre & Drama. For IU Theatre: Hamlet (Fortinbras Captain, Ensemble). For University Players: She Kills Monsters (Vera, Evil Gabby, The Beholder). Other Credits: Once Upon a Mattress (Princess Winnifred), Richard III (Lady Anne), and Argonautika (Medea). Zoë is from Los Angeles, California.

Artistic team

MADISON COLQUETTE
(Dramaturg)
is the Department Dramaturg for IU Theatre & Dance. For IU Theatre, she has worked as a dramaturg on Hamlet, Little Shop of Horrors, Wonderful Town, The Goat, Pippin, as well as many new plays for the At First Sight Festival. Madison has an M.F.A. in Dramaturgy from the University of Iowa where she studied as a dramaturg with the Iowa Playwrights Workshop. She previously worked at the International Writing Program at the University of Iowa, the oldest and largest multinational writing residency in the world, and in the Literary Office at the Eugene O’Neill Theater Center in Waterford, Connecticut.

KAILA DAY
(Music Composer and Supervisor)

is a senior at Indiana University where she’s pursuing a B.A. in Theatre and Drama along with a Minor in Sound Design. She is from Bloomington, IN. Previous roles include; For IU Theatre: Webster (Bonnets). Tess (Tiger Beat). For IU Independent Projects: Rossum (Universal Robots). For Ivy Tech: Ritu (Anonymous), Martha (Spring Awakening). For Cardinal Stage: Dawn/Caroline (God Bless You, Mr. Rosewater). Various Roles (Merchant of Venice). For University Players: Agnes (She Kills Monsters).

JAYNE DEELY
(Playwright)
is a rising third-year M.F.A. candidate in Playwriting. IU Theatre: Passing (reading, dir. Jamie Anderson), Outraged (Winner, 2021 John Cauble Award for Outstanding Short Play, KCACTF), 30 Seconds (AFS reading ’20, dir. Martha Jacobs). Plays include Stay (semi-finalist, Detroit New Works Festival), Passing (semi-finalist, UCF Pegasus Playlab), 30 Seconds (semi-finalist Eugene O’Neill Theatre Center National Playwrights Conference and the Bay Area Playwrights Festival, winner Coe College Playwriting Award), and Outraged (national finalist, Kennedy Center). Jayne is also a performer, having worked with companies such as Theatreworks in Palo Alto, the Aurora, and Berkeley Rep. They are a proud member of AEA, and a native of Queens, NY.

ANDREW HOPSON
(Sound Designer and Audio Editor)

is a theatre composer and sound designer. Andrew has designed or written the scores for shows at such theatres as the Oregon Shakespeare Festival, Utah Shakespearean Festival, Actors Theatre of Louisville, American Repertory Theatre, American Players Theatre, Cincinnati Playhouse, Pioneer Playhouse, Cleveland Playhouse, Victory Gardens, Harvard University, and the Indiana Repertory Theatre, where he was resident sound designer for five years. In 2004, his New York debut Trying, was rated one of the best Off-Broadway shows of the year. In film, he has scored the documentaries, Birth of Legends, The Battle of Comm Avenue, Hockey’s Greatest Era 1942-1967, The Frozen
Four and Utah’s Olympic Legacy. He has produced, engineered or performed on over 40 CDs, ranging from stories for children to collections of modern American piano works. He is a member of United Scenic Artists, local 829 and the United States Institute of Theatre Technology.

NANCY LIPSCHULTZ
(Voice, Speech, and Dialect Coach)
Nancy has been teaching theatre at IUB since 2005 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 recently coached Dial M for Murder and The Cay, The Curious Incident of The Dog in the Nighttime which went on to Syracuse Stage in New York, and Noises Off. 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. In 2018 she completed certification 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.

JENNY MCKNIGHT
(Director)
is a Professor of Practice in Acting & Directing. Recent directing credits: Tiger Beat (IU Mainstage); Little Women (IU Summer Theatre); Only Child, The Tragedy of Julius Caesar (IU Mainstage); The Lion, the Witch and the Wardrobe (Cardinal Stage); Leipzig (JTB); and upcoming: Measure for Measure at Illinois Shakespeare Festival. As an actor, Jenny has also enjoyed opportunities to perform at Chicago-area and regional theatres including the Goodman, Steppenwolf, Victory Gardens, Northlight, Remy Bumppo, Actors Theatre of Louisville, Indiana Repertory, Milwaukee Repertory, Kansas City Repertory, Arizona Theatre Company and BPP, among many others. Jenny also serves as Intimacy Consultant for IU’s Department of Theatre, as well as recent productions at Bloomington HS North, BPP, Phoenix Theatre and IRT. She holds an M.F.A. in Acting from the University of Alabama.

SOPHIE REYNOLDS
(Stage Manager, original production)is an IU graduate from Columbus, Indiana who has received a Bachelor’s degree in Cinema and Media Arts with a focus on management, along with a minor in Theatre and Drama. Waycross is their third and final show with the department. For IU Theatre, she was the assistant stage manager for Ascendant and Crazy for You.
PRESENTS

TWISTED TALES OF POE

By Philip Grecian
From the stories of Edgar Allan Poe

DIRECTOR  Richard Roland
STAGE MANAGER  Alex Woosley
SOUND DESIGNER  Andrew Hopson
DRAMATURG  Madison Colquette

CAST

CARETAKER/ENSEMBLE  Antoinette Pompe Van Meerdervoort
MARY/KATY/ENSEMBLE  Leah Mueller
HELEN/MRS. PITTS/ENSEMBLE  Hannah Kulawiak
FORTUNATO/OLD MAN/BEDLOE/ENSEMBLE  Peter Ruiz
TALBOT/ENSEMBLE  Christopher Centinaro
THE POET/MONTRESSOR/SIMPSON/ENSEMBLE  Chris Plonka

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Director's note

When my father performed in his last Broadway show in 1965, he had already cultivated a highly successful career in television and radio commercials, which would continue well into the early 2000s. While widely recognized for his genial father-to-everyone persona in front of the TV commercial camera from the early 60s on, he was just as well known for his voice-over work. I can’t come up with an exact number of commercials he voiced over the decades, but I know it’s in the thousands. If I was off from school for a day, I would usually accompany Dad on his day of bookings—recording sessions—throughout NYC. On average, he was recording three or four “spots” a day. I loved sitting in the control booth with the engineers and clients (all of whom loved to work with Dad) and watch and listen to my father do his work. I watched my father create cartoon cereal characters (chefs, elves, werewolves, cows, cookie-thieving dogs, etc.), bubble gum puppets, friendly announcers relating the moods of toddlers wearing saggy, leaky diapers, promising dieters “give us a week, we’ll take off the weight,” and a multitude of other characters and spokesmen. He created entire characters and worlds with just his voice. Now, what has this to do with radio drama? We only have voices and sound effects with which to conjure a particular world.

My father grew up during the Great Depression and World War II, and the radio was all his family had for entertainment. He used to tell me how The Shadow would frighten him so much that his parents forbade him from further listening. As a kid spending summers in rural Canada with only battery-powered radio, I remember listening to old and (then) new radio dramas over the CBC. I had always wondered what those recording studios looked like. In my childhood imagination, I pictured an entire physical set on which the actors would perform, but only their voices would be heard, which in actuality was closer to how it was done back in the day: actors would stand at microphones in a studio, either with or without a studio audience, and with the actors would be one or several people who would create all of the necessary sound effects via the use of several props to help create the reality of the story (in filmmaking they’re called Foley artists, named after sound effects pioneer Jack Foley, who introduced a technique that synched live sound effects to a film).

I had never directed a radio play before, but I learned a lot on this job and relied heavily on the advice from colleagues who’d had experience doing this. In directing for the stage, I rely heavily on the physical to help tell the story: body language, posture, spatial relationships, movement, physical actions one employs with the text, etc. The funny thing about this piece is that I had to let go of almost all of my traditional director’s vocabulary and talk mostly about the sound: inflection, tempo, temperature, volume, operative words, etc. I don’t know if I got it right, but I had to shift the way I directed, which brings me back to the engineers (directors) in the studio control booths working with my father. They directed mostly with vocal and inflection qualities and rarely with action verbs or motivation. I remember one instance quite vividly in which the engineer said into the mic to my father in the booth, “One more take, Steve, and this time, just give it a smile on the last line.” Sure enough, you could hear the smile in Dad’s voice as he stated the product’s slogan. To interpret that smile in the voice meant that my father was convincing the listeners that this product will indeed make life that much better for them without a hard sell – he comforted the listener into trusting this product. Vocal quality creates the action, action sells the product. In the case of Twisted Tales of Poe, the action then moves these classic tales of horror along!

This isn’t to imply voice acting is purely technical since the actor still needs to provide that enigmatic element of replicating human behavior, but when that behavior can only be replicated in vocal qualities, a different technique seems to take over.

Perhaps my father never got to perform in any radio dramas that I know of, but I do know that he considered every session in front of the microphone his own 30- or 60-second radio drama. He didn’t teach me how to direct an audio play, but he certainly showed me how just the voice can create a whole new reality. I would love to know his thoughts on Twisted Tales of Poe.

Richard Roland, Director
Cast

**CHRISTOPHER CENTINARO**
(Talbot/Ensemble)
is an Afro-Latinx actor from New Jersey pursuing his M.F.A. in Acting. Previous roles include Juan Julian in *Anna in the Tropics*, Lysander in *A Midsummer Night’s Dream*, and Jack Worthing in *The Importance of Being Ernest*. Chris holds a B.A. in Psychology from Kean University, and a Paper Mill Playhouse Rising Star Award.

**HANNAH KULAWIAK**
(Helen/Mrs.Pitts/Ensemble)
(she/her) is a rising junior B.F.A. Musical Theatre major with a minor in Media and Creative Advertising. For IU Theatre: *BONNETS* (Ensemble, Standby for Claire, Daniel Stone, Laurent). For IU Independent Projects: *The Hunchback of Notre Dame* (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, Ohio. Hannah is a proud Equity Membership Candidate.

**LEAH MUELLER**
(Mary/Katy/Ensemble)
is an M.F.A. Acting Candidate at IU hailing from State College, Pennsylvania. She holds an M.A. in Theatre Studies from the Royal Central School of Speech and Drama in London and a Bachelor of Music Education from Penn State University. Selected Credits: *Sunday in the Park with George, Matilda, Merrily We Roll Along* (FUSE Productions); *King Lear* (Nittany Valley Shakespeare Company); *Don Juan in Hell* (The Next Stage); *Romeo and Juliet* (Penn State URTC).

**CHRIS PLONKA**
(The Poet/Montressor/Simpson/Ensemble)
is a recent graduate of the M.F.A. Acting program, hailing from Swansea, Massachusetts. Chris has been seen on the IU Stage in *Ascendant* (Jojo), *Hamlet* (Player King/Gravedigger), *By the Bog of Cats* (Xavier Cassidy), *Titus Andronicus* (Bassianus), and *Barbecue* (James T). Chris has also been seen in the IUST production of *Little Shop of Horrors* (Orin Scivello, et. al.), JTB’s production of *Cherry Docs* (Mike), as well as numerous productions as actor and director in Massachusetts and Rhode Island. Black Lives Matter.

**PETER RUIZ**
(Fortunato/Old Man/Bedloe/Ensemble)
(they/them) is an Orlando raised Actor who has recently completed their third year of their M.F.A. Acting Candidacy.

**ANTOINETTE POMPE VAN MEERDERVOORT**
(Caretaker/Ensemble)
is a rising junior majoring in Vocal Performance at the Jacobs School of Music and minoring in Theatre & Drama. For IU Theatre: *Twelfth Night, Hamlet, Crazy For You* (Ensemble). Other credit of hers include *The Amish Project* (Carol Stuckey), *You Can’t Take It with You* (Penny Sycamore), and more. Some of her Shakespeare credits include *Much Ado About Nothing* and *Comedy of Errors* through Chicago Youth Shakespeare and Citadel Theatre. Antoinette is from Lake Forest, Illinois.

Music and minoring in Theatre & Drama. For IU Theatre: *Twelfth Night, Hamlet, Crazy For You (Ensemble)*. Other credit of hers include *The Amish Project* (Carol Stuckey), *You Can’t Take It with You* (Penny Sycamore), and more. Some of her Shakespeare credits include *Much Ado About Nothing* and *Comedy of Errors* through Chicago Youth Shakespeare and Citadel Theatre. Antoinette is from Lake Forest, Illinois.

Peter has a passion for both classical text and new play development. Self-described as a Queer, Quirky, Multi-Racial, Multi-Ethnic, Mess, they believe it is in the multiplicity of their/others identities and the celebration of those identities in rehearsal rooms and onstage that the creation of radical spaces of empathy and connection are created thus transforming Theatre from a form of entertainment into a political act. IJUST: *Little Women* (Brooke). For IU Theatre: *jelly beans* (Jaden), *Water By The Spoonful* (Elliot Ortiz) *Titus Andronicus* (Lucius), *The Heiress* (Arthur Townsend). Past Credits Include: *R.U.R.* (Primus), *Pinocchio* (Pinocchio), *Romeo and Juliet* (Benvolio), *Love’s Labour’s Lost* (Dumaine), *Columbinus* (AP), *All New People* (Charlie), and *Trenchcoat In Common* (Shye).
Artistic team

MADISON COQUETTE
(Dramaturg)
is the Department Dramaturg for IU Theatre & Dance. For IU Theatre, she has worked as a dramaturg on Hamlet.
Little Shop of Horrors, Wonderful Town, The Goat, Pippin, as well as many new plays for the At First Sight Festival, including the audio play Waycross. Madison has an M.F.A. in Dramaturgy from the University of Iowa where she studied as a dramaturg with the Iowa Playwrights Workshop. She previously worked at the International Writing Program at the University of Iowa, the oldest and largest multinational writing residency in the world, and in the Literary Office at the Eugene O’Neill Theater Center in Waterford, Connecticut.

RICHARD ROLAND
(Director)
(he/him) Originally from NYC, Richard performed on Broadway, off-Broadway, National Tours, in Regional theatres, and TV when he was acting a long time ago. He has directed plays and musicals all over the country. He directed City of Angels, Wonderful Town, and Big Fish for IU. For IUST he directed 25th Annual Putnam County Spelling Bee, and Little Shop of Horrors.

ANDREW HOPSON
(Sound Designer)
As a theatre composer and sound designer, Andrew has designed or written the scores for shows at such theatres as the Oregon Shakespeare Festival, Utah Shakespearean Festival, Actors Theatre of Louisville, American Repertory Theatre, American Players Theatre, Cincinnati Playhouse, Pioneer Playhouse, Cleveland Playhouse, Victory Gardens, Harvard University, and the Indiana Repertory Theatre, where he was resident sound designer for five years. In 2004, his New York debut Trying, was rated one of the best Off-Broadway shows of the year. In film, he has scored the documentaries, Birth of Legends, The Battle of Comm Avenue, Hockey’s Greatest Era 1942-1967, The Frozen Four and Utah’s Olympic Legacy. He has produced, engineered or performed on over 40 CDs, ranging from stories for children to collections of modern American piano works. He is a member of United Scenic Artists, local 829 and the United States Institute of Theatre Technology.

ALEX WOOSLEY
(Stage Manager)
recently graduated with a major in Stage and Intimacy Management with a minor in Media, Sex and Gender. Previous credits include: for IU Theatre: Julius Caesar (ASM), The Heiress (ASM), Titus Andronicus (ASM/Weapons), Big Fish (ASM). For University Players: The Wolves (ASM), 10 Out of 12 (ASM), Where the Statue Points (Intimacy Choreographer). Triassic Parq (Intimacy). The Big Meal (Intimacy). For Cardinal Stage: Grandfalloon
PRESENTS

MALTBY AND SHIRE’S CLOSER THAN EVER

Music by David Shire
Lyrics by Richard Maltby Jr.
Conceived by Steven Scott Smith

Cast

Jessie Bittner
Jacob Jackson
Noah Marcus
Roberto Russo
Caroline Santiago Turner
Cassia Scagnoli

FIRST INTERNAL SWINGS: Jessie Bittner, Noah Marcus
SECOND INTERNAL SWINGS: Jacob Jackson, Robbie Russo, Caroline Santiago Turner, and Cassia Scagnoli

Band

PIANO/CONDUCTOR Terry LaBolt
BASS Isaac Beaumont
DRUMS Carter Pearson

SPECIAL THANKS

Ray Fellman

MUSIC DIRECTOR Terry LaBolt
DIRECTOR/CHOREOGRAPHER DJ Gray
SCENIC DESIGNER Reuben Lucas
COSTUME DESIGNER Brittany Staudacher
LIGHTING DESIGNER Lee Anne Meeks
SOUND DESIGNER Macy Kloville
VIDEO PRODUCER/EDITOR Reuben Lucas
STAGE MANAGER Jorie Miller

Originally Produced Off-Broadway by Janet Brenner, Michael Gill and Daryl Roth.

CLOSER THAN EVER was developed at The Williamstown Theatre Festival.

Maltby and Shire’s Closer Than Ever is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. www.mtishows.com.

Any video and/or audio recording of this production is strictly prohibited.

A DIGITAL EVENT | JULY 18–31
About Closer Than Ever

Richard Maltby, Jr. and David Shire wrote a powerful and witty piece reflecting the human spirit. *Closer Than Ever* is a series of vignettes in two acts, that highlights themes about challenging choices, heightened emotions, and struggles with inner conflict. Maltby and Shire take us on a journey through the anguish, humor, and amazement of the human condition.

This piece is traditionally cast with 4 people. I decided to incorporate 2 more fantastically talented performers, who also acted as internal swings, to give an opportunity for more artists to showcase their talents. There were a few pieces written for a particular gender that I decided to cast differently to give a different perspective on the story. I felt seeing these stories through an altered lens shifted the expected outcome of what a woman’s role is or what a man’s role is. We live in a time that calls for new representation on the stage. Casting non-traditionally is a means to offer an experience to hear and see things in a new way.

Having the opportunity to create, after a year of few artistic opportunities, was a gift we all shared. The artistic team, coming together face-to-face was a needed step in healing our spirits. We had to learn to communicate clearly again, without being in a little box on a screen, frozen, or muted. Thank you, designers and performing artists for your patience and your art.

DJ Gray, Director/Choreographer

Production team

Rehearsal Pianist
Jeremy Gussin

Assistant Director/Choreographer
Sydney Greene

Dramaturg
Chris Mills

Scenic Design Assistant
Rachel Rose Burke

Projection Design Assistant
Spencer Donovan

Video Producer Assistant
Valeriya Nedviga

Associate Sound Designer
Grace Leckey

Assistant Stage Managers
Rachel Johnson
Izel Landa

Production Manager
Trish Hausmann

Festival Technical Director
I. Christopher Berg*

IUST Production Technical Director
Valeriya Nedviga

Scenic Charge Artist
Rachel Rose Burke

Carpenter
Spencer Lawson

Props and Scenic Art Supervisor
Dan Tracy

Property Manager
Spencer Donovan

Lighting Supervisor
Betsy Smith

Master Electrician/Programmer
Jeremiah Kearns

Electricians
Russell Long
Jeff Porter
Corey Goulden-Naitove

Costume Shop Supervisor
Robbie Stanton*

Costume Shop Staff
Jason Orlenko*

Wardrobe Run Crew
Jason Orlenko*

COVID Compliance Officer
Lily Howder

*Members of the production team represented by the International Alliance of Theatrical Stage Employees, 618 or 893.
Cast

JESSIE BITTNER  
(Actor, Internal Swing)  
(she/her) is an incoming senior in the B.S.O.F. Vocal Performance and Musical Theatre program at the Jacobs School of Music. For IU Theatre: Little Women (Marmie), BONNETS (Ensemble, u/s Mrs. Wolcott & Prudence). For IU Ind. Projects: The Hunchback of Notre Dame (Madame, Ensemble). For IU Opera Theater: Parsifal (Blumenmädchen). Jessie also music directed Mary Poppins Jr. and Annie Jr. for Zephyr Players Community Theater. She is looking forward to performing as Zweite Dame in IU Opera Theater’s production of The Magic Flute in the fall of 2021. Jessie is from Appleton, Wisconsin.

JACOB JACKSON  
(Actor, Internal Swing)  
(he/him) is a Sophomore pursuing a B.F.A. in Musical Theatre. For University Players: Bright Star: Concert Version (Billy Cane), Metamorphosis (Multiple Roles). He is the resident Music Director on the University Players Board of Directors. UP MD Credits: Murder Ballad (AMD), Footloose. Other notable shows: Forever Plaid (Sparky), Something Rotten! (Tom/Dance Captain), Zombie Prom (Jonny Warner), Wizard of Oz (Tinman), Grease (Kenickie). Jacob is from Overland Park, Kansas.

NOAH MARCUS  
(Actor, Internal Swing)  
(he/him) is thrilled to be making his IUST debut this summer and is so excited to be back on stage doing live theatre. Previous credits at IU include the Theatre Department’s By the Bog of Cats (Father Willow), University Players’ Murder Ballad (Tom), and Independent Productions of One Night Only (workshop- Marty) and Bad Jews (Jonah Haber). Noah has also performed in short films through the IU Media School including Amici Novum and The Pattersons.

ROBERTO RUSSO  
(Actor, Internal Swing)  
(he/him) is a rising senior, pursuing his B.F.A. degree in musical theatre. This is his first IUST experience and he couldn’t be happier to share it with such a wonderful cast and crew. Roberto has appeared in other IU based projects such as Professor Bhaer in Little Women, Rapunzel’s Prince in Into the Woods, and Man in Lungs. He would also like to dedicate this performance to his loving parents who support gets him through each and every day.

CASSIA SCAGNOLI  
(Actor, Internal Swing)  
is a recent IU B.F.A. Musical Theatre graduate. For IU Theatre: Wonderful Town (Ruth Sherwood), Pippin (Berthe), Three Sisters (Musician). For IU Summer Theatre: Sticks and Stones (Winnie), For Cardinal Stage Company: Newsies (Hannah/Ensemble), Beauty and the Beast (Silly Girl/Ensemble), and Peter Pan (Tiger Lily/Liza). For University Players: Murder Ballad (Director) and American Idiot (St. Jimmy). TV: The Friday Zone (Co-Host). Cassia is from Logansport, Indiana. She’ll soon find her home in NYC in the fall! cassiascagnoli.com.

CAROLINE SANTIAGO TURNER  
(Actor, Internal Swing)  
(she/her) is a rising senior in the B.F.A. Musical Theatre and Arts Management programs. Credits – IU Theatre: Little Women (Jo); BONNETS (Mistress Stone, Valerie U/S); Crazy for You (Louise); Big Fish (Ensemble); Barbecue (Barbara), UP: Next to Normal (Natalie). Other: Violet (Violet), The Last Five Years (Cathy), Peter and the Starcatcher (Molly). AFL Best Performance Awards: Best Youth Musical Performance Award (2018). St. Louis High School Musical Theatre Awards: Nominee, Outstanding Lead Actress (2018). Caroline is from St. Louis, Missouri.
Artistic team

I. CHRISTOPHER BERG
(Festival Technical Director)
joined the department in 1997. Prior to IU, he worked as Technical Director for the University of Houston School of Theatre. While in Texas, he also served as the Technical Director for the Houston Shakespeare Festival. He worked for OmniGroup, an exhibit company based in Houston, as one of their junior designers. Christopher also worked a season with the Alley Theatre. Christopher has designed numerous productions for Brown County Playhouse as well as Stantons Garage, The Peer Panel, and The Crucible at IU Bloomington. An avid sailor and member of U.S. Sailing, he is also interested in the re-introduction of current marine rigging into theatrical rigging. Christopher is a member of the International Alliance of Theatrical Stage Employees.

LADY DEE
(Pro-dog-tion Assistant)
is a 12-year-old greyhound who resides in Bloomington, Indiana with her human Terry LaBolt (Musical Director). The cast and production team has had the pleasure of having her as a rehearsal guest throughout the course of Closer Than Ever. She offers her services in the form of patrolling the rehearsal room, dancing and chattering with the cast, and sneaking pets from the stage management team. Lady Dee has our sincerest thanks for all of her hard work in the rehearsal room.

SPENCER DONOVAN
(Project Design Assistant, Property Manager)
is a current graduate student in IU’s theatrical design program. He received his undergraduate degree in Theatre from Loyola University Chicago, where he acted as scenic designer on several productions including Tin Types, Eurydice, and She Kills Monsters. He also spent a summer acting as resident designer and scenic painter for Timberlake Playhouse in Illinois, where he designed Born Yesterday, Forever Plaid, and a slew of other productions.

DJ GRAY
(Director/Choreographer)
is a performer and choreographer with Broadway and Off-Broadway credits. On Broadway, she was the Associate Choreographer for the Tony Award winning 25th Annual Putnam County Spelling Bee. Tony nominated Xanadu, (also starring the National Tours and commercial engagements), and Sondheim on Sondheim. Regional credits include Barrington Stage, North Shore, Northern Stage, Florida Studio Theatre, Candlelight Theatre, Moonlight Stage productions, McCoy/Rigby Entertainment, and Musical Theatre West. For TV, DJ choreographed for Stephen Colbert’s Christmas Special, and Colbert’s “Dance Party,” and for NBC, The Year Without a Santa Claus, as well as several episodes of “The New Electric Company.”

COREY GOULDEN-NAITOVE
(Electrician)
(he/him) is excited to be a second-year M.F.A. student in Lighting Design. He received a B.A. in Theatre Arts on the design and production track from the University of Maryland, Baltimore County. Credits for IU Theatre and Dance: Shadow and Flame from the Winter Dance Concert (Lighting Designer). Other lighting design credits include: A Christmas Carol, A Broadway Holiday, and All That Jazz! for Annapolis Shakespeare Company, Trouble in Mind and Anon(y)mous) for the UMBC Department of Theatre, and As You Like It and The Diary of Anne Frank for Abington Friends School. Corey is originally from Philadelphia, Pennsylvania, but he has spent the last four years living and working in the Baltimore area, before moving to Bloomington last fall.

RACHEL ROSE BURKE
(Scenic Design Assistant, Scenic Charge Artist)
(she/her) is a third year graduate student pursuing her Masters of Fine Arts degree in scenic design. Recent design credits include Little Women: The Musical, BONNETS: (How Ladies of Good Breeding are Induced to Murder), Tiger Beat (Indiana University), Uncommon Women and Others (Salem State University), The Lion, the Witch, and the Wardrobe (Beverly High School), and A Free Man of Color (Salem State University).

SYDNEY GREENE
(Stantons Garage Manager)
(Ensemble/Alice U/S, Shout (Orange Girl), Other: Into The Woods (Rapunzel), The Little Mermaid (Ariel), Bring It On (Skyler)). She is the Co-Social and Membership Director on the board of University Players. This summer she is also co-choreographing Footloose through University Players. Sydney is from Carmel, IN.

SPENCER DONOVAN
(Asst Director/Stage Manager)
is a performer and music director. For IU Theatre: The Servant of Two Masters (Musical Arrangements). Jelly Beans (Music), Little Shop of Horrors (Voice of Audrey II). Pianist work with undergraduates has included Next to Normal, Murder Ballad, Hunchback of Notre Dame and Into the Woods, in addition to music assisting courses for IUMT. Dr. Gussin will be an Assistant Professor of Voice at Baldwin Wallace University this fall.

JEREMY GUSSIN
(Production Manager)
is the Production Manager for the IU Theatre + Dance. Prior to this she was the House Manager and Director of Patron Services for 15 years. She is also a stage manager, focusing on new musical workshops of shows such as Sam Carner and Derek Gregor’s Island Song, Michael Heitzman and Ilene Reid’s Solana, the Hoagy Carmichael revue Stardust Road, and Heidi Rodewald and Stew’s Passing Strange. She is the Resident Stage Manager.

TRISH HAUSMANN
(Product Manager)
is the Production Manager for the IU Theatre + Dance. Prior to this she was the House Manager and Director of Patron Services for 15 years. She is also a stage manager, focusing on new musical workshops of shows such as Sam Carner and Derek Gregor’s Island Song, Michael Heitzman and Ilene Reid’s Solana, the Hoagy Carmichael revue Stardust Road, and Heidi Rodewald and Stew’s Passing Strange. She is the Resident Stage Manager.
LILY HOWDER
(COVID Compliance Officer)
is an Indiana University rising second-year M.F.A. lighting design candidate from Eau Claire, Wisconsin. Lighting design credits include associate lighting designer for Into the Woods (Flint Repertory Theatre), lighting designer for Scrooge!, NMU Dance Concert, FRT Battle of the Bands and The Bold, The Young, and the Murdered (Forest Roberts Theatre). Other professional experience includes freelance electrician around DFW area, light and sound apprentice at Dorset Theatre Festival, and sales associate for Barbizon Lighting Company.

RACHEL JOHNSON
(Assistant Stage Manager)
/she/her/is a rising senior at Indiana University majoring in Theatre and Drama with a focus in Stage Management and minoring in French. For IU Theatre: BONNETS (Stage Manager), Tiger Beat (Assistant Stage Manager), Big Fish (Assistant Stage Manager), Haus of Mirth (Assistant Stage Manager/Weapons Master), Pippin (Production Assistant). For Cardinal Stage: Aida and the Engine (Assistant Stage Manager), Newsies (Deck Crew). Rachel is a member of the Hutton Honors College. She is from Brownsburg, Indiana.

JEREMIAH KEARNS
(Master Electrician/Programmer)
is a first year Lighting Design M.F.A. candidate from Cincinnati, Ohio. He graduated from Northern Kentucky University with a B.F.A. in Rock Concert Technology in 2020. NKU Lighting Design Credits include HMS Pinafore, Initiative, Kiss Me Kate (Assistant), and Marisol (Assistant). NKU Sound Design credits include Big Fish and The African Company Presents: Richard III.

MACY KLOVILLE
(Sound Designer)
graduated from Indiana University after creating her own major in sound design. For IU Theatre: Design: By the Bog of Cats, Vinegar Tom, Three Sisters, and Nice Nails; Other: Urinetown (Audio Engineer). For Cardinal Stage Company: Fun Home (Audio Engineer) and The Christians (Co-Sound Designer). For Jewish Theatre of Bloomington, she has sound designed The Last Night of Ballyhoo and Church and State. Macy served as Audio Engineer for Bloomington Playwrights’ 11 Project: SPUN: A Brother/Sister Rock Musical and IU Summer Theatre’s premiere musical Stardust Road. Macy is from Memphis, Tennessee.

TERRY LABOLT
(Musical Director)
is celebrating his 11th year at Indiana University. His career as a Broadway conductor flourished in the 1980s with shows such as 42nd Street, Hello, Dolly! (with Carol Channing), George M. (with Joel Grey), and Sugar Babies (with Ann Miller and Mickey Rooney). He is co-author of The Wonder Years—the Musical which enjoyed success Off-Broadway and in Los Angeles in the 1980’s. Endeavors at the keyboard include The Fantasticks (original Off-Broadway production) and tough touring shows such as The Phantom of the Opera, Evita, Aida and most currently Mamma Mia. He performed the area premiere of Keith Emerson’s Piano Concerto #1 with the Kentucky Symphony Orchestra in 2001. In addition he was the music director of musical theatre for the University of Cincinnati’s College Conservatory of Music for more than ten years, conducting and supervising over 30 productions there.

IZEL LANDA
(Assistant Stage Manager)
/they/she/are a Senior at Indiana University Bloomington and is pursuing a degree in Theatre Arts with a minor in Arts Management. They are the current Chair for the Student Advisory Board and President of the Black, Brown, and Beige Theatre Troupe. They also work as a stagehand at the Musical Arts Center. Past works: Shifting Landscapes (SM), Hamlet (ASM), Singing Hoosiers (SM), and most recently Christin Eve Cato’s: The Black and Brown Guerrillas (SM). They’re from Hammond, Indiana.

SPENCER LAWSON
(Carpenter)
is a senior from Fishers, Indiana, majoring in Theatre. He focuses in writing and direction for the stage and screen, and currently serves as University Players’ Technical Director. Past Credits include: Bright Star (Assistant Director), Into the Woods (Stage Manager), and Metamorphoses (Scenic Designer). Spencer has also written for several small play festivals and films! Spencer is proud to be working with such an amazing cast and crew, and hopes you enjoy the show!

REUBEN LUCAS
(Scenic Designer, Projection Designer, Video Producer and Editor)
/they/she/are a resident of Denver, Colorado. Reuben’s designs have been seen onstage at the Indiana Repertory Theatre, Denver Center Theatre Company, National Theatre Conservatory, Theatre Aspen, Indiana Festival Theatre, Curious Theatre Company, among others. He is the head of the graduate scenic
LEE ANNE MEEKS

(Lighting Designer)

is a rising third-year Lighting Design M.F.A. candidate. For IU Theatre: BONNETS (Lighting Designer) Ascendant (Lighting Designer), Hamlet, (Asst. Lighting Designer), Big Fish (Asst. Lighting Designer). In Atlanta, she has worked as a lighting designer for Serenbe Playhouse, Found Stages, and Shakespeare on Draught; and as a design assistant at Synchronicity Theatre, Catalyst Arts, and the Atlanta Opera. With an A.B. in Drama from Vassar College, she is a founding member of The Meat Rascals Theatre Ensemble. leeanneameeks.com

JORIE MILLER

(Stage Manager)

(shes/here) is a Senior pursuing Stage and Production Management with a minor in Arts Management. This is her third year on the Board of Directors for University Players as Production Manager. For IU Theatre: New Moves (Stage Manager), Shifting Landscapes (Stage Manager), By the Bag of Cats (ASM), Wonderful Town (ASM). For UP: Murder Ballad (Stage Manager), American Idiot (Stage Manager), SLIP (Stage Manager). This summer Jorie is an intern with MidWay Music Speaks. Jorie is from Valparaiso, Indiana.

CHRIS MILLS

(Dramaturg)

is a Dramaturgy M.F.A. candidate. She was the Content Strategist at UNICEF Global 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 made theater with the Public Theater, Big Mess Theater, Chicago Shakespeare, Stage Left Theater, Philadelphia Alliance for Performance Alternatives, and Walnut Street Theater. She has also been published in a number of peer-reviewed journals.

JEFF PORTER

(Electrician)

holds a B.A. in Theatre from Oberlin College and joined IU in 2018 as Assistant Technical Director of the Musical Arts Center. Originally from Vermont, Jeff was recently Lighting Supervisor at the Lensic Performing Arts Center in Santa Fe, NM. He has done a variety of lighting, sound, and scenic work at venues such as Shakespeare Theatre Company and Arena Stage in Washington, D.C., Riverside Studios in London, and the Abbey Theatre in Dublin. Highlights include working on BalletNext, Aspen Santa Fe Ballet, Havana Rumba, and the Led Zeppelin Reunion concert at the O2 Arena in London.

JASON ORLENKO

(Costume Studio Staff, Wardrobe Run Crew)

is the Visiting Professor of Costume Design at IU. His costume design work has been seen across the midwest on the stages of the Milwaukee Rep, the Rep of St. Louis, Indiana Festival Theatre, Milwaukee Chamber Theatre, Skylight Music Theatre, First Stage Children’s Theatre, Renaissance Theaterworks, Milwaukee Opera Theatre, In Tandem Theatre, Next Act Theatre, Children’s Theatre of Madison, Marquette University, Juniata College, University of Alaska-Anchorage and the Peck School of the Arts at the University of Wisconsin-Milwaukee, where he has also served as an adjunct lecturer.

VALENIYA NEDVIGA

(Video Producer Assistant, IUST Production Technical Director)

is a rising third-year M.F.A. student in Scenic Design. For IU Theatre: Big Fish (Props Master & Projection Operator), for OSU Opera and Lyric Theatre: Le Nozze di Figaro (Stage Manager & Props Master), Opera Americana (Scenic Designer), Candide (Props Master). For Opera Columbus: Madama Butterfly & Flood (Assistant Stage Manager). For Opera Project Columbus: Rigoletto (Stage Manager), La cenerentola (Assistant Director). For Weathervane Playhouse: In the Heights & Wizard of Oz (Sound Designer and Live Mix). Valeriya is from Togliatti, Russia.

DAVID SHIRE

(Composer)

wrote the music for Baby (Tony nominations for Best Score and Musical) and Big (nominated for Best Score). Off-Broadway credits include Starting Here, Starting Now (Grammy nomination), Closer Than Ever (Outer Critics Award for Best Musical and Score), Urban Blight (MTC), The Sap of Life, and incidental scores for As You Like It (NYSF), The Unknown Soldier and His Wife, The Loman Family Picnic, Shm ultnik’s Waltz and Visiting Mr. Green. He and his long-time collaborator Richard Maltby are at work on Take Flight, a new musical which premiered at the Charlotte Rep in the spring of 2004. His many film scores include Norma Rae (Academy Award for Best Song), Francis Coppola’s The Conversation, All the President’s Men, The Taking of Pelham 1-2-3, Farewell, My Lovely, Night, Mother, Return to Oz and Saturday Night Fever for which he won two Grammy Awards. His numerous television scores have earned five Emmy nominations and include Sarah Plain and Tall, Rear Window, Raid on Entebbe, The Women of Brewster Place, The Kennedys of Massachusetts, The Heidi Chronicles, Jake’s Women and Broadway Bound. His songs have been recorded by Barbra Streisand, Maureen McGovern, Melissa
Manchester, Jennifer Warnes, Kiri Ti Kanawa and many others, and include the international Billy Preston & Syreeta hit “With You I’m Born Again” and the Oscar-winning “It Goes Like It Goes.” Mr. Shire is a member of the Dramatists Guild Council, the proud husband of actress Didi Conn and doting father of sons Matthew and Daniel.

BETSY SMITH
(Lighting Supervisor)
holds a B.F.A in Lighting Design from The Theatre School at DePaul University. She joined IU following a successful season at American Players Theatre where she was the Master Electrician for the Touchstone Theatre. Prior to IU she was the Assistant Master Electrician at Indiana Repertory Theatre for five seasons and held multiple lighting positions at Utah Shakespeare Festival across two seasons. Elizabeth also spent several years as a freelance electrician in Chicago before moving to Indiana, working at theatres across the city including Chicago Shakespeare Theater, Court Theatre, and Steppenwolf.

ROBBIE STANTON
(Costume Studio Supervisor)
has designed the costumes for the IU Department of Theatre and Drama productions of Sweet Charity, Moon for the Misbegotten, Noises Off, Parade, The Misanthrope, Woyzeck, Guys and Dolls, Hurlyburly, Anything Goes, Twelfth Night, Pippin, Brigadoon, Nine, The Sixth Borough, and IU Broadway Cabaret. He has previously designed costumes for the Brown County Playhouse productions of You’re a Good Man Charlie Brown; Not Now, Darling; Deathtrap; Barefoot in the Park; A Tuna Christmas; The Rainmaker; The Mousetrap; Lend Me a Tenor; Tintypes; Picnic; Born Yesterday and I Love You, You’re Perfect, Now Change, Pump Boys and Dinette’s and countless others. In addition to the university, outside designs include Mansol, Goodnight Desdemona, The Cocktail Hour, Visiting Mr. Green, and three years with the Star of Indiana’s Brass Theatre. Robbie has also worked as a dyer for such theatres as the Old Globe Theatre and Lajolla Playhouse. As a member of I.A.T.S.E. local 893, Robbie has enjoyed working on many national tours both doing wardrobe and hair.

BRITTANY STAUDAChER
(Costume Designer)
(she/her) is a second-year costume design M.F.A candidate. She received her B.A. from the University of Northern Iowa. Since graduation, she has worked for Florida Repertory Theatre, Lees-McRae Summer Theatre, and Milwaukee Repertory Theatre. She recently worked with Penobscot Theatre Company in Bangor, Maine, serving as wardrobe manager and costume designer. Past design credits include Woody Guthrie’s American Song, Safety Net, A Wrinkle in Time, and Anne of Green Gables.

DAN TRACY
(Props and Scenic Art Supervisor)
joined the Department of Theatre, Drama, and Contemporary Dance at Indiana University in the fall of 2013 as Prop Master and Scenic Artist Supervisor. He received his M.F.A. in scenic design from Indiana University where he designed sets for Sunday in the Park with George. For IU Theatre: Spring Awakening, In the Next Room or the vibrator play, and The Pillowman. Additionally Dan has worked as props artisan for Actors Theatre of Louisville, Seaside Music Theater, and New Harmony Theater. He was assistant prop master and teacher at the University of Michigan. Dan has also done event design and management for Andretti Autosports, Delta Faucet, Indy Racing League, NFL players association, and Rolls Royce. Dan continues to design professionally, having recently worked on projects for Phoenix Theatre and Civic Theatre of Indianapolis.

BETSY SMITH
(Lighting Supervisor)
Thank you to our 2020–21 academic season Associate Producers

The contributions of associate producers directly fund an IU Theatre production of the donor’s choice. As an associate producer, you help directly support the cost of a production’s costume, scenic, lighting, sound, and projection design. Your name is featured in our programs and all curtain speeches. You 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.

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*This list represents our upcoming academic season associate producers as of May 2021. If you are interested in joining the associate producer program, please 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.

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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; theatre-related travel opportunities; reserved seating at numerous performances and events; and much more.

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Twelfth Night
Harlan Lewis and Doris
Wittenburg - At First Sight
Harlan Lewis and Doris
Wittenburg - Sounding Bodies

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Kathryn and Barry Brown - Little
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THEATRE & DANCE

THE WELL OF HORNINESS  SEP 30–OCT 2
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JUMP  NOV 18–20
EARTHWARD:  DEC 10–11
WINTER DANCE CONCERT  FEB 10–12
SUEÑO  MAR 5–12
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