

STAGES

Theatre Circle INSIGHTS Special Edition - Fall 2012

Indiana University Department of Theatre and Drama

Starting It All

As we enter our 5th decade as a department, R. Keith Michael recalls its creation

This season the department and the IU Theatre celebrate two milestones: This is our tenth year of presenting plays and musicals and lectures and workshops in the Lee Norvelle Theatre and Drama Center. And with this semester, we begin our 50th decade as an academic unit on the IU Bloomington campus. Last year marked our fortieth anniversary, so we begin our issue of stages with an article based on a conversation with R. Keith Michael, the founding chair of the Department of Theatre and Drama.

We met at Keith and Marion's home in Bloomington, and the temperature was mild enough that we were able to converse on their patio, Keith enjoying a cup of tea and me, coffee.

Keith Michael graduated from Indiana University of Pennsylvania, earning a B.A. in Fine Arts, in 1952. After serving a four-year tour in the U.S. Navy, during which time he and Marion, a fellow IU of Pennsylvania graduate, were married, he acted and directed professionally. He and Marion entered the University of Iowa



continued on p. 3

Theatre Circle Insights

Published 4 times a year for members of the Theatre Circle

Season 2012-13, Issue 1

Strictly Bovell: Andrew Bovell's Plays and Films

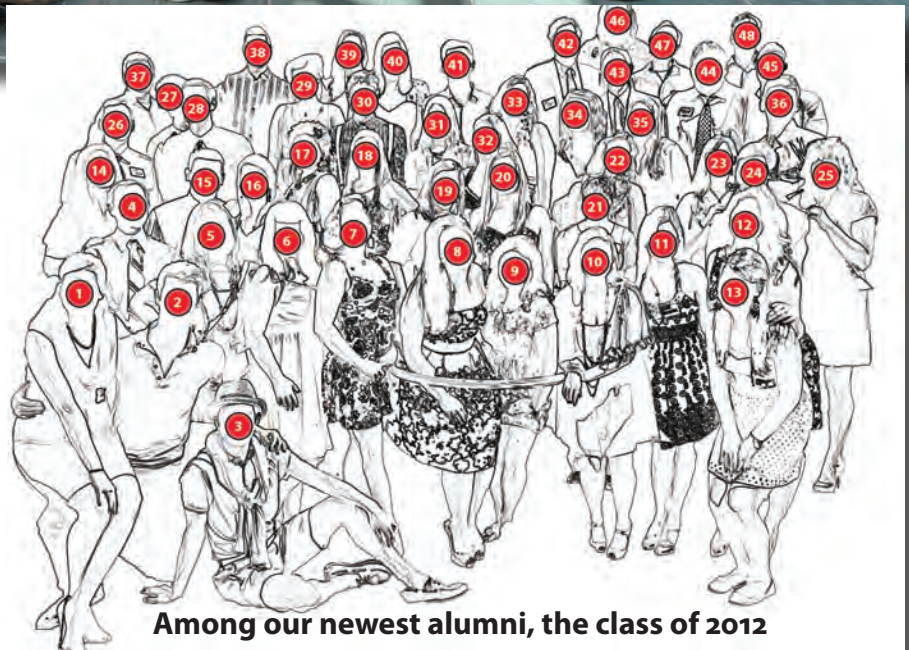


Andrew Bovell was born in the desert town of Kalgoorlie in Western Australia on November 23, 1962. Until he attended the University of Western Australia in Perth, he had little contact with theatre. At university, he entered a short play in a competition and won a week of rehearsals, where actors and a director worked with him on the text of his play. In a 2009 interview for *Australian Stage*, Bovell said that he had enjoyed the collaborative process of discovering meaning in the play and that he knew then he wanted to become a playwright. He subsequently attended the Victorian College of the Arts at the University of Melbourne. Bovell credits Arthur Miller as a huge influence on his early career, as well as urban life in Melbourne and his work with the Melbourne Workers Theatre.

continued on p. 17



1. Jamie Anderson,
2. CJ Pawlikowski,
3. Cosmo Clemens,
4. Tom Oldham,
5. Maggie Delaney,
6. Amy Tilles,
7. Rachel Livingston,
8. Hannah Kennedy,
9. Kelly Langtim,
10. Stephanie Cohen,
11. Jenna Schneider,
12. Brittany Martin,
13. Liza Summers,
14. Shanta Parasuraman,
15. Andrew Benowich,
16. Julie Hurley,
17. Charnette Batey,
18. Erin Mills,
19. Ashley Wood,
20. Emily Risk,
21. Kielly Perkins,
22. Rebecca Johnstone,
23. Nicole Zausmer,
24. Ethan Michael Carpenter,
25. Colleen Metzger,
26. Jason Orlenko,
27. Sean Magill,
28. Ross van Dongen,



Among our newest alumni, the class of 2012

- | | |
|------------------------|--------------------------|
| 29. Taryn Pryor, | 39. Sarah Twait, |
| 30. Nathan Mittleman, | 40. Jacque Donahue, |
| 31. Hana Slevin, | 41. William Haltiwanger, |
| 32. Leslie Spitznagel, | 42. Ryan Dooley, |
| 33. Katie Groneman, | 43. Patrick French, |
| 34. Julianne Towers, | 44. Troy Haas, |
| 35. Molly Casey, | 45. Jaysen Wright, |
| 36. Nicholas Graves, | 46. Abby Wells, |
| 37. Sean Dumm, | 47. Scott Wolfson, |
| 38. Tyler Gordon, | 48. Mark Kamie |

to earn advanced degrees, and both earned their M.F.A.s, Marion in acting and Keith in directing. "I was the first student to direct at Iowa," he recalled. "At the time, only three programs in the country were offering an M.F.A. in theatre: Iowa, Carnegie Tech, and Yale." While at the University of Iowa, the Michaels became good friends with the young theatre historian Oscar Brockett, who was teaching in the department.

By 1970, Keith had earned his Ph.D. from the University of Bristol, England, and he and Marion were on the faculty of St. Cloud State University. Shortly after joining the St. Cloud State University faculty in 1961, Keith and some investors and SCSU had bought a resort, built a theatre, hired a company, and opened the Theatre L'Homme Dieu, a short drive from Alexandria, Minnesota, on Lake Le Homme Dieu. "We had a staff of thirty," Keith recalled. "Caretakers, cooks, actors, technicians, and designers. We did ten plays in ten weeks—eight for tourists and two for ourselves (like Pinter's *The Caretaker*). I took pride in selecting a season that would appeal to a summer theatre audience." The theatre is still operating and just finished its 51st season.

In 1970, then, Keith was chair of a theatre department—one that placed value on a broad, liberal arts education—and had ten years experience under his belt running a professional summer theatre in a vacation destination. It is not surprising that his old friend, Oscar Brockett, would see a match of



experience and job description, and would begin to recruit Keith for the chair of a new department at IU, to be formed the following year, when the Department of Speech and Theatre split and the Department of Speech Communication and the Department of Theatre and Drama were formed.

Keith was uncertain, for he had tenure at SCSU, was chair of the department, and owned a successful summer theatre. At Marion's suggestion, he called a friend at UCLA, George Savage, who told him that "you'll probably get there and find everything's up, but you should never turn

down an opportunity to create a department in the Big Ten."

Keith arrived on campus and met with then-chair Jeffery Auer, who gave him good advice and a good run-down of the faculty. When visiting with Oscar Brockett, Keith asked why he was being considered. "Brock told me that the department and I were nicely matched. We believed in a good liberal arts education and that theatre was a sound basis for that kind of education. We wanted to provide good, professional training to the talented students. We are financed by our box office, and we want to choose plays that audiences want to come see. We are interested in creativity and research. And they knew I would be eager and willing to get out and meet and understand our community."

Keith took the job.

In the early 1970s the department shared with Yale the top academic ranking of theatre programs. "We had Walter Meserve, Oscar Brockett," Keith recalls, "Hubert Hefner, and Richard Moody—some of the leading theatre scholars in the country. The only terrible thing about the department were the facilities," and Keith began lobbying for a new theatre building, almost from the beginning of his tenure at IU.

He built much of the department's organization, hiring someone to run the costume

continued on p. 4



Above: Toys in the Attic, 1971-72, the first production of the newly formed Department of Theatre and Drama. Left, Tom Paine, 1972-73, directed by R. Keith Michael.

studio, someone to run the scenic studio, and, later, at the urging of Oscar Brockett, a dramaturg. He began the Student Advisory Board, whose members included representatives from the Ph.D., M.A., and undergraduate programs. They met with Keith every two or three weeks, and the chair and the students discussed issues related to the department in confidence. To Keith Michael, clear communication with students was important.

The Brown County Playhouse and its facility were one of the big issues Keith faced, and by 1977, a newly designed theatre was constructed for the summer season, creating a true indoor theatre with no audience exposure to the elements, air conditioning, and restrooms.

1977 was also a year of important firsts for the department, for in that academic year, the M.F.A. degree programs in acting, directing, scenic design, costume design, lighting design, and theatre technology were begun. It was also a time when Jim Olsen and Randy Pope helped begin a community-wide support group for the department: the Theatre Circle.

The first of many new faculty hires was director Howard Jensen, whom Keith lured away from Wayne State University in 1972. Other important teachers and artists joined the faculty over the years. When Oscar Brockett left for the University of Texas, Marvin Carlson came on board as head of the graduate program. Playwright Dennis Reardon joined, along with designer Wes Peters, directors Dale McFadden and George Pinney and Murray McGibbon and



Bruce Burgun, historians Roger Herzel and Winona Fletcher and Ronald Wainscott, designer Rob Shakespeare, and many others.

Keith began serious lobbying for a new theatre and drama facility in 1981. "It wasn't until 1984, however, that we actually started to raise money," he recalled. His efforts lasted over the span of several university administrations, and when he and Marion retired in 1996, a new building had still not been approved. Keith had laid a solid groundwork, however, on which his successor Leon I. Brauner would build. When the new Theatre and Drama Center (it had yet to be officially "named" by the university) opened its doors ten years ago, last January, it was as much through the efforts of R.

Keith Michael as any other university figure.

Keith also believed it was important to keep in contact with former students and alumni of the department. —It still is!— When he and Marion visited New York or other major cities, they would often rent a suite and send out advance word that they were going to be in town. An associate of the IU Alumni Association would meet them, and they would fill the suite's bathtub with ice, set up drinks on the room's ironing board, and socialize for hours. "When we were in New York," Keith remembered, "Kevin Kline and Howard Ashman would come to these gatherings, until they got too famous and it became difficult for them to get through the hotel lobby."

And it was under Keith Michael that the *Department of Theatre and Drama Newsletter* began publishing on a regular basis, helping alumni keep in contact with one another and with the department that they often fondly remember as their academic and theatrical home. The *Newsletter* became *Stages*, and a few years ago, the Theatre Circle began to support its co-publication, making it possible to print the issue in color and to include the first issue of the season's *Theatre Circle Insights*. It's a nice symbiotic relationship: the Theatre Circle catches up on the activities of students whose work they have long admired and followed, and alumni are able to learn of the latest news of the department and its productions.

We hope you enjoy this issue in every possible way.

—Tom Shafer



The New T300

The Studio Theatre at 7th and Jordan

Perhaps the most used public space in the IU Theatre complex is the Studio Theatre.

Classes meet in the Studio Theatre, either regularly or on special occasions, such as when a directing or voice class wishes to see how a piece works in a different space.

The Studio Theatre is home to the Theatre Circle Lectures, which is what the "Pre-Show



Lecture" series is now called. Visitors to the department give talks and demonstrations in the space. Pictured above is scholar Koritha Mitchell from Ohio State University, discussing the topic of her recent book *Living with Lynching: African American Lynching Plays, Performance, and Citizenship*, which recently won the American Theatre and Drama Society's Award for best book published in 2011.

Independent projects and advanced directing courses make use of the Studio Theatre, as do the University Players, the undergraduates-only theatre company

within the department. The UP presented a four-play season last year, which included (as shown in the right-hand column from the top) *Vigils*, *Abe Lincoln's Big Gay Dance Party*, *Late: A Cowboy Song*, and *A New Brain*.

This summer the department itself employed the Studio Theatre as a home for the Indiana Festival Theatre's children show *The True Story of the 3 Little Pigs!*, a photo of which is shown directly above. All eleven performances played to greater than 100% capacity.



Opposite page, top: A Streetcar Named Desire, 1977, the first production at the reconstructed Brown County Playhouse. Directed by Howard Jensen. Bottom: Parade, 2002, the first musical to be presented in the Lee Norvelle Theatre and Drama Center. Directed by George Pinney.

Visitors to the Department

Over the past year, the department welcomed several IU alumni guest artists and teachers. Among them:

Broadway composer **John Bucchino**

arrived on campus in early November and spent the next three days giving a master class and individual voice lessons to students of musical theatre. He hosted a question and answer session in the Studio Theatre, and at the end of his visit, the department presented a free concert with Mr. Bucchino and IU students of musical theatre at the John Waldron Arts Center. Bucchino's songs have been performed and recorded by renowned pop, theatre, cabaret and classical artists, including Liza Minnelli, Barbara Cook, Judy Collins, Yo Yo Ma, Art Garfunkel, Patti LuPone, and many more.



In mid-November **Jack Feivou** visited



the department. He is currently the General Manager, Entertainment Operations, at Epcot, Downtown Disney and the Water Parks at the Walt Disney World Resort in Orlando, Florida.

There, he leads a Cast of more than 800 in the day-to-day operation of various stage shows, atmosphere entertainment, photography operations and character experiences that delight millions of Walt Disney World guests each year. Jack discussed his varied roles in entertainment management, working for the Disney organization. He met with stage management students and gave a public talk in the Studio Theatre.

In early December, playwright and actor **Ellen McLaughlin** visited campus, supported by the Thesmer theme of "Making War, Making Peace." Her visit coincided with our production of her version of *Lysistrata*, and she joined director Fontaine Syer and the cast in the Tuesday night curtain talk.



She also met with classes and the faculty and gave a public talk about playwriting and the theatre.

In December, in conjunction with *Lysistrata*, the department hosted its first annual graduate symposium, "War Making Bodies," where young scholars from all over North America convened in Bloomington to present their research in progress. The conference was organized by graduate students Neal Utterback and Sara Taylor, with faculty support from Professor Amy Cook. The keynote speaker for the symposium was **Rhonda Blair**, the current president of the American Society for Theatre Research and a professor of theatre and acting at Southern Methodist University.

In January **Nira Jean Pullin** visited and coached period movement for our production of *Les Liaisons Dangereuses*.

In February in the Fine Arts Auditorium

Tony Kushner, award

winning playwright of *Angels in America*, gave the Ruth N. Halls Lecture. Kushner was a guest of the College Arts & Humanities Institute and was able to meet with students in our playwriting classes. Also in February, Ohio State University professor **Koritha Mitchell** spoke about lynching plays in American theatre and history.



In early March playwright, screenwriter, novelist, and AIDS activist,

Larry Kramer presented the

Collins Lecture. As a playwright, Kramer is probably best known for *The Normal Heart* (1985), an autobiographical drama that was one of the first theatrical productions to tackle the topic of AIDS.



In April Stratford Festival actor and director **Marti Maraden** spent a week with our M.F.A. actors who, at the end of their work with her, presented scenes to

the department. Ms. Maraden gave critiques and offered comments about their work. She also discussed her career and the theatre with members of the department in a session in the Studio Theatre. Also in April, **Jaque Bell** visited Adam Noble's students to conduct a master class in the Alexander Technique.



Michael Heitzman, BA'87, in Telecommunications with a Theatre and Drama minor, and **Ilene Reid**, BS'86 (School of Business), returned to campus this August as the co-creators of this season's Premiere Musical, *Solana*, which we first workshopped last year under the title *Happily Ever Chloe*. *Solana* was well-reviewed by Doris Lynch in the *Herald-Times*, "This expressive, extraordinary production will sweep your summer doldrums away," she promised, although she admitted that the musical "still needs work." Well, it does, and that's the whole point of a workshop production. Michael and Ilene have returned to New York with a bag full of ideas on what needs to be trimmed, added, changed, and composed to reshape and reform their years-long project. The IFT and Premiere Musicals are proud to have been a part of the process and to contribute to their work. The praise that choreographer/director George Pinney, musical director Ray Fellman, and the company of 15 performers have received about *Solana* is well deserved.



At First Sight, at a glance.

In December 2010 Assistant Professor Ken Weitzman re-launched our M.F.A. Playwriting program, which had been on hold since the 2008 retirement of Professor Dennis J. Reardon. In September 2011 Nathan Alan Davis and Kelly P. Lusk became the first graduate playwriting students under Weitzman, and now as we embark on the 2012-13 academic season, these two playwrights will present their works to the public in full productions.

This spring will see the first presentations of *At First Sight*, the umbrella name given to what will be an annual spring event, the full productions of new plays by the second- and third-year M.F.A. playwrights. Nathan and Kelly's plays, directed, respectively, by Professor Fontaine Syer and M.F.A. directing student Paul Daily, will be presented

in rotating rep in the Wells-Metz Theatre, March 22-30, 2013.

In December at the end of the first semester, the department will present staged readings of early drafts of these new plays. The readings will be open to the public, with reserved seating going to season subscribers. (Theatre Circle members may also acquire reserved seating through a reservation.) Using the reactions and opinions given at this reading, Nathan and Kelly will rework and revise their plays for their premieres in March.

Subscribers will also receive tickets to both *At First Sight* productions. Their subscriptions bring admission to nine productions, not the typical eight.

Ken Weitzman notes that writing a play for full production is far different from

writing for a public reading. "Students can't learn about a play until they see it fully produced—and they won't be prepared for the professional world unless they've gone through that process. I wouldn't want a playwright going out into the world and doing their first production not understanding how to collaborate with directors, designers, and actors and really not understanding what it means to be in production."

The process will mirror the new play process of the professional world but with less stress, and more room to grow and experiment. Ultimately, Weitzman wants to create at IU a program that does for new writers what the playwriting program at University of California, San Diego did for him: "I want to turn out good people with original voices who will make a positive impact on the profession."

Reconnecting with Theatre and Drama

Last year we promised the IU Theatre alums in the New York area a reunion, and we delivered. Here's what Allison Moody (MFA'08) and Matthew Buffalo (MFA'09), organizers of IUTheatreNYC, had to say:

We had a great turn out for the IU/NYC Theatre Reunion and we celebrated with each other well into the night. It was a wonderful way for us to reconnect with friends and faculty as well as make new alumni friends. It opened our eyes to just how many Hoosiers are in the city and how many amazing paths we've all taken since our days on Jordan Ave. We plan to host another reunion in Spring 2013, but until then, we are planning an informal gathering later this Fall. We are excited to maintain and continue to strengthen our network in the city.

Hoosiers living in the NYC area are encouraged to send us their info so they, too, can be in the spotlight regarding future events. Email your information to IUTheatreNYC@gmail.com.

The New York Reunion proved so successful we want to expand. So this coming February we are setting our sights on Chicago. Since many members of the IU Theatre faculty and staff will already be in the city for the U/RTA audition and interview sessions, we thought why not get our Chicago alumni together. So Chicagoans, save the date - Saturday, February 2. See old friends and professors, catch up and network! Specific details and invitations will follow in the coming months, so make sure we have your current address, email and Facebook information. As always updates and news should be emailed to:

thtralum@indiana.edu.

Help us decide where to go next! Denver, Houston, Los Angeles – somewhere else?

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

acbratto@indiana.edu.

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



Enjoying the New York Alumni Reunion are Bonnie White, Lauren Schaefer, Ryan Gohsman and Liza Luxenberg.

CLASS NOTES . . .

BEFORE 1960

Leo Jones (BS '47, MA '48, PhD '73) recently wrote a spiritual memoir entitled *The God of Common Sense*, a memoir of his life as a professor, actor, director, father, retiree, and survivor. He relates some of his educational experiences at Indiana University in the book. It is available through Amazon's CreateSpace site.

Joan Howe Benedetti (BA '58, MA '66) reports that she recently completed a searchable finding aid for the Craft and Folk Art Museum Records, 1965-1997, which are housed at UCLA Library Special Collections. Benedetti was the CAFAM Museum Librarian for 21 years, from 1976-1997. She worked for almost 14 years, with the assistance of UCLA Library special collections staff, processing these institutional records, which include board and staff meeting minutes, memos and correspondence, publications, press releases and clippings, memorabilia, posters, photographs, slides, audiotapes, videotapes, and films, while also creating the searchable finding aid, now on the Online Archives of California website at <http://www.oac.cdlib.org/findaid/ark:/13030/kt5f59stkm>. The CAFAM collection is one of the largest in UCLA Library Special Collections, comprising 550 document boxes in 246.5 linear feet. The finding aid includes headings and scope notes for 6,208 file folders in 21 record groups. It is expected that the collection may be of interest to scholars in fields including art history, contemporary crafts, folk art, product design, world arts and cultures, folklore, museum studies, library and information studies, women's studies, and studies of Los Angeles, among others. Benedetti and her husband, the director and producer, Robert Benedetti, moved to Santa Fe, NM, two years ago, where their only complaint is that "there is WAY too much to do!" They are especially involved with the city's eight museums, an active theater scene, and an incredible range of excellent and diverse restaurants.

Barbara A. Holder (BA '50) is a retired bookstore owner who lives in Green Valley, AZ.

Wayne C. Ponader (BA '53, LLB '56) was named a Sagamore of the Wabash in December by Indiana Gov. Mitch Daniels. The award, one of Indiana's highest individual honors, is given as a tribute to those who have rendered distinguished service to the state. Before his retirement, Ponader was a senior partner at the Indianapolis law firm Bose McKinney & Evans. Ponader's son, **Erick** (BA '82, JD '85) an attorney with the law firm Taft Stettinius & Hollister in Indianapolis, presented the award at an 80th birthday celebration in Ponader's honor on Captiva Island, Fla. Among the 96 friends and relatives who attended the birthday celebration were Ponader's wife of 54 years, **Martha (Downs)** (BA '55) and the couple's four sons. Wayne and Martha Ponader live on Sanibel Island, FL.

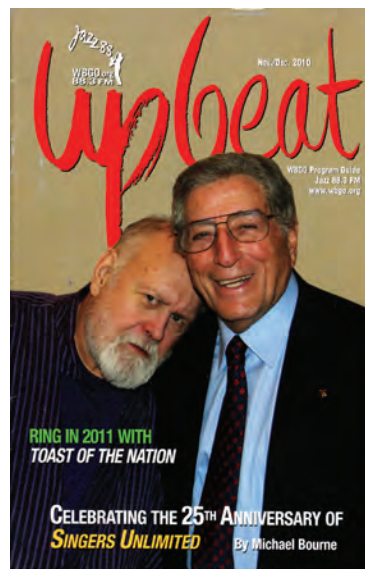
David L. Smith (BS '52, MAT '54) is the author of *Sitting Pretty: The Life and Times of Clifton Webb*, published in May by the University Press of Mississippi. The book, about the urbane and refined Hollywood actor, draws on several chapters of Webb's "unfinished" autobiography. Smith, professor emeritus of telecommunications at Ball State University, is the author of the books *Hoosiers in Hollywood*, *Films of the Golden Age*, and *Classic Images*. He lives in Fishers, IN.

1960S

Bernard J. Brommel (PhD '64) had a building named in honor of him at Northeastern Illinois University in Chicago. Bernard J.

Brommel Hall, which houses the College of Arts and Sciences, recognizes Brommel's long service to the university as both a scholar and philanthropist. Brommel served as professor of the Department of Communication, Media, and Theatre at Northeastern Illinois University for more than 30 years, underwriting 17 scholarship or award endowments and becoming the university's first donor to contribute more than \$1 million in lifetime giving. Brommel's name is also honored in an annual award given by the National Communication Association, an organization that supports and promotes communications scholars, teachers, and professionals. The Bernard J. Brommel Award recognizes the scholarship and academic leadership of a faculty member who has advanced family communication at the local, regional, and national levels over a period of years. Brommel lives in Kalamazoo, MI.

Michael Bourne (MA '69, PhD '77) this year celebrates his 40th anniversary in broadcasting, having begun the long-running *Just You and Me* program on WFIU in 1972-73. He has been working with Newark's WBGO, one of the country's premiere jazz stations, since 1984. He has hosted the popular *Singers Unlimited* since 1986 and *Afternoon Jazz* since 1997, and he's hosted or anchored WBGO's New Year's Eve broadcasts since 1986. Every year Michael broadcasts from Montreal's Jazz Festival, and this year the Festival renamed their press room the Salle Michael Bourne in honor of the twenty years he has produced live shows from Montreal. Michael is a winner of the Willis Conover-Marian McPartland Award for Excellence in Jazz Broadcasting awarded by the Jazz Journalists Association and is a senior contributor to *DownBeat* magazine, with which he has been associated since 1969. Michael's live broadcasts and past shows are available online at wbgo.org.



Michael Bourne on a friendship and a shared interest in art: "Tony Bennett and I became friends on **[Singers Unlimited]** (and at art museums) through the years. Tony and I hung out and played records on the first Sunday [of 2010], a show you can hear also on our blog." They often visit galleries and museums together when they are in the same city for the same jazz festival.

Scott K. Strode (MA '66) is now Professor Emeritus of Theatre at Manchester College in North Manchester, IN, and has retired to Iowa City, IA. He is active in local theatre. With Dreamwell Theatre, he has performed as Donald Rumsfeld in *Stuff Happens*, as the King of France and Erpingham in *Henry V*, and as Giles Corey in *The Crucible*, which he also directed. He also played Priam in *Achilles, Scourge of Man* at Iowa University Theatre New Play Festival and Ebenezer Scrooge in *A Christmas Carol* with the City Circle Acting Company of Coralville, IA.

CLASS NOTES . . .

Robert R. Turman (MA'65) has retired to Ijamsville, MD, after 45 years of service with the federal government. In 1990, he retired as a lieutenant colonel in the U.S. Army, having served in the Medical Service Corps as a comptroller in various hospitals and medical centers. He is a Vietnam veteran, and also had two separate tours in (then) West Germany. Upon leaving the Army, he joined the U.S. Department of Health and Human Services in Washington, D.C., for a 20-year second career with the Substance Abuse and Mental Health Services Administration. His primary duties there involved budget and programs analysis. His wife, Sharon, who worked at the IU Auditorium during their time in Bloomington, is also a retired federal employee of the National Institutes of Health. They anticipate moving back to their home state of Tennessee in the next year or so, in time to celebrate their 50th wedding anniversary in 2013.

1970S

Jonathan Banks (EX '70) has had an immensely popular recurring role on the AMC series *Breaking Bad* as the drug-ring henchman Mike Ehrmantraut.

1980S

Brad Armacost (BA'82) was nominated for a 2012 Jeff Award for his supporting role in *A Moon for the Misbegotten* at the Seana-chai Theatre Company in Chicago.

Monta Bell Ponsetto (BA'83) lives in Rock Island, IL, where, she writes, "Life is good. It's been some time since my full time acting days but I have been performing with an improv company for the past 22 years and doing a fair amount of commercial/voice-over work."

Suzanne M. Collins (BA'85), a double major in theater and telecommunications, is the author of *The Hunger Games* trilogy. Her first young adult fiction series, *The Underland Chronicles*, was published between 2003 and 2007. After Collins's had completed the final book of *The Hunger Games* trilogy in 2010, sales of her work sky-rocketed. The first two books in the series became *New York Times* bestsellers, while the third immediately topped all U.S. bestseller lists. There are reportedly 26 million *Hunger Games* trilogy books, in all formats, currently in print. The release of the film version of *The Hunger Games* earlier this year has turned her into a worldwide phenomenon. The movie had the biggest-ever U.S. opening

weekend for both a non-sequel and a non-summer release. Global box office earnings have already passed the \$500 million mark. Visit go.iu.edu/53R to hear Collins talk about *The Hunger Games* trilogy.

Jan L. Donley (MFA'88) was named winner of the 2011 Golden Crown Literary Society Award for Dramatic/General Fiction for her debut novel, *The Side Door*. The book offers an empowering message to LGBT youth and allies amid a flurry of national news reports of suicide among gay teens who are bullied and harassed due to their sexual orientation. *The Side Door* also earned an honorable mention in the Young Adult Literature category from the Eric Hoffer Award Project and was nominated to the 2012 Rainbow List of GLBTQ Books for Children and Teens, a joint project of the American Library Association's GLBT and Social Responsibility Round Tables. As a playwright, Donley's work has been produced across the U.S. She has been an educator for more than 20 years, and has taught writing and literature at colleges and universities in the Midwest and New England, including Missouri State University, Goddard College, Boston University, Simmons College, and the Berklee College of Music. She lives with her partner in Jamaica Plain, MA.

Doug Long (MA '89, MFA'95) recently directed *God of Carnage* for Chicago's AstonRep Theatre and Dustin Spence's *What Was Mine to Do* for StrangeLoop Theatre. He also directed a month-long "Incubator" development of the latter play at the Chicago Cultural Center in February. Both versions featured **Denise Blank** (MFA'95). Doug's play, *Alive and Dead in Indiana*, adapted from short stories by Michael Martone, was produced in June at Fort Wayne Civic Theatre and will receive a reading in November at Actors Ensemble in South Bend. Doug was awarded a Distinguished Faculty Award at DePaul University. He and his wife, Kay, recently celebrated their 25th wedding anniversary.

Lia Mortensen (BA '88) was nominated for Chicago's Jeff Award for her performance as Lynn Fontanne in *Ten Chimneys* at Northlight Theatre.

Kate Doherty Murphy (BA'81) is currently the Shop Manager and lead draper at Chicago Custom Costumes. She was just nominated for an Equity Jeff Award in Chicago for Costume Design for *Absolute*

Hell at the Gift Theatre, directed by Sheldon Patinkin. She is also proud to announce that her son David Wesley Mitchell has just signed on with Griffin Theatre's national tour of *The Stinky Cheese Man* in the title role.

Mick Napier (BA'85) is the artistic director of Chicago's Annoyance Theatre, which recently celebrated its 25th anniversary with the return of many of its past artists, including Faith Soloway, Ben Zook, Joe Bill, Eric Waddell, and Mark Sutton. Mick was also picked by Second City to direct their star-studded 50th anniversary show. He was recently cited by Chicago's **newcitystage.com** as one of the "Fifty People Who Really Perform in Chicago"; Mick was "Number 8."

Randall Newsome (BA'86) appeared earlier this year in Donald Margulies' *Times Stands Still* at the Steppenwolf Theatre Company in Chicago.

Jane Page (MFA'80) directed *The Adventures of Tom Sawyer* at the Denver Theatre Center in November, *The Great Goddess Baazar* in Colorado for the Square Product Theatre (which toured to the Edinburgh International Festival), and *Much Ado about Nothing* at the Kentucky Shakespeare Festival in June. Now Head of the Directing Program at University of California at Irvine, Jane visited the department in September to conduct a workshop for our Drama and Theatre in (and as) Education. "Learning Math (And Other Subjects) Through Theatre."

Danny Scheie (BA'82) recently played the title role in Amy Freed's *You Nero* at Arena Stage in Washington, DC. He also played the role at Berkeley Repertory (for which he won the Bay Area Critics Circle award for leading actor) and South Coast Repertory. He returned to DC in April to appear in *Taming of the Shrew* at the Folger Shakespeare Theater. He is a full Professor in the Theater Arts Department at the University of California, Santa Cruz. He is also an Associate Artist at the California Shakespeare Theater where he has recently played Gremio, Dogberry, Feste, and Bottom (cover of *American Theater*). Last year he played Valere in *La Bete* at Asolo Repertory in Florida and in the world premiere of Peter Nachtrieb's *Bob* at Actors Theater of Louisville's Humana Festival.

Thor Steingraber (BA'88) is Vice President of the Los Angeles Music Center. He writes that the Music Center has been his artistic home since 1994, when he first



Petruchio (Adam Noble) and Katherina (Molly Casey) look on as Vincentio (Ray Hedin) winds up for a new type of golf involving Gremio (Rob Johansen) and Biondello (Jackson Goldberg) in the IFT's production of The Taming of the Shrew.

worked for the Los Angeles Opera. Previously Thor worked at the Kimmel Center for the Performing Arts, where he was Vice President of Strategy and Planning.

Denise Stoner-Barone (Cert/BA'85), has published her third erotic novel, *Evangeline*, through Red Sage Publishing under the pen name of Gwen Williams. She also regained the literary rights to *Fantasy Daze* from Liquid Silver Books, and re-released it as *Fantasy Follies* through Siren Publishing. Under her pen name Denise Gwen, she re-released on Amazon her first Young Adult novel *House of Wacks*. She regained her literary rights to *House of Wacks* from The Wild Rose Press. Denise has also opened a literary agency called The Barone Literary Agency. Her most notable client, thus far, is Jacob Stuart, an award-winning screenwriter. His screenplay, *Montana*, in which he also co-starred, won the Silver Remi Award at the World Fest-Houston International Film Festival.

Kay F. Williams (MA'81) was appointed Dean of the College of Performing Arts by University of the Arts in Philadelphia, PA. As dean Kay will oversee the School of Dance, the School of Music, and the Ira Brind School of Theater Arts. She has also run SiG Productions, LLC, an arts consulting and production company in Washington, D.C.

Ben Zook (BA'86) wrote the story for the Adam Sandler film Jack and Jill and developed and stars in the web series Where

the Bears Are.

1990S

Michael Chemers (MFA'97) has accepted a post as Associate Professor of Dramatic Literature at the University of California at Santa Cruz, after nine years at Carnegie Mellon University's School of Drama. He is also working with a team of scholars on a new annotated translation of Lessing's *Hamburg Dramaturgy*. His 2010 *Ghost Light: An Introductory Handbook for Dramaturgy* (S. Illinois UP) continues to be one of the best books on the subject.

Mary Grusak Cyr (BS '92, MFA '95) is currently an Adjunct Instructor at York College of Pennsylvania. Her husband Kent is the Technical Director and a full-time faculty member. She has been teaching Costume Design, Costume Construction, Costume Crafts, Stage Make-up, and Intro to Theatre. She has also been helping the students design and execute the costumes for their productions and every spring for the past three years she has designed the Spring Opera for the Music Division. In January, she and Kent had a daughter named Sophie.

Julie Fether (MA '95) is the Special Projects Coordinator for the Conference and Culinary Services Division at Lane Community College in Eugene, Oregon. After teaching baking and pastry for three years at Lane, Julie now assists the dean with a variety of projects from curriculum development to curating an art gallery. She

recently participated in the prestigious Oregon Institute for Leadership Development (OILD) and is active in college leadership teams promoting student success and assessment. "Chef" Julie has just penned the first cookbook for the college, *A Taste of Lane*, which will be published this October. Julie's last time in a theatre production was at Lane in Fall 2007 when she played Goneril in *King Lear*.

Emily Leatha Everson Gleichenhaus (BA'95) is a vocalist, actor, cabaret artist, and blogger in the Washington, DC area. Her most recent one-woman cabaret performances include "It's a Jungle Out There" and "Oh, What a Beautiful Day: Sing Books with Emily, the Cabaret" which, along with a soon to be released CD, was funded in part by a grant from the Arlington County Commission for the Arts. She was nominated for 2011's Washington Area Music Association "Wammie" Awards in the Cabaret Artist category. She also recently performed in a staged reading of a new musical, *Kris Kringle: the Musical*, in the Kennedy Center's Family Theatre as part of the Page to Stage Festival 2011. Emily's upcoming projects include her next one-woman show, the "Sing Books with Emily Video Series" YouTube channel, and frequent performances of her "Sing Books with Emily" program.

Matthew Hahn (BA'95) received a staged reading of his play *The Robben Island Bible* at the Southbank Centre in London. The play is based on selected text from a copy of *The Complete Works of William Shakespeare* owned by South African political prisoner Sonny Venkatrathna and interviews with other former political prisoners held at Robben Island Prison. Hahn currently works at St. Mary's University College in London and Theatre for a Change in Ghana and Malawi. In addition to having directed several theatre productions in London and at the Edinburgh Fringe Festival, he is the artistic director of the Common Air Theatre Company.

Rachel Healy (BA '95) was recently nominated for a Jeff Award for her costume design in *A Little Night Music* at Writers Theatre in Chicago.

Kyra Miller Himmelbaum (BA'96) won a Big Easy Award for Best Actress in a Musical for her work last summer in *Man of La Mancha* at Summer Lyric Theatre at Tulane University.

Rob Johansen (MFA'95) is doing *Moby Dick* at Syracuse Stage this fall, then *Jackie and Me, the Jackie Robinson Story* at IRT in

CLASS NOTES . . .

January/February. Rob and his wife Jen are planning to re-ignite their theatre company, ShadowApe, with a production of *Gorey Stories* sometime next year. This summer Rob was a member for the second season in a row of the Indiana Festival Theatre rep company. "Being back at IU," he writes, "is immensely special to me."

Benjamin J. Livingston (MFA'90) married Jessica Gail Boyd in New York City in June 2010. Livingston is an actor who recently performed on Broadway in *Mamma Mia*. He played the full run on Broadway of the hit comedy *One Man, Two Guv'nors*. This year, *The Raven*, a thriller about Edgar Allen Poe (played by John Cusack) and co-written by Ben, kicked off the summer movie season. He has also performed regionally in *Arcadia*, *Measure for Measure*, and *Noises Off*. A noted film/television actor, he has been seen on film in *Bruce Almighty* and *Unrest*, as well as the television shows *Six Degrees*, *CSI: Miami*, *Freaks and Geeks*, and *Star Trek Voyager*.

Clare Mottola (MFA'96) co-produced and directed mottola theatre project's 12th annual *Cherry Picking*, a celebration of new plays, featuring **Chris Tomaino**. She continues to be Department Chair of Theatre and Dance at the Fieldston School, and is directing this Fall's production of *Sons of The Prophet*. She also teaches yoga and enjoys time with her husband Jon and sons Liam and Abe.

Greg Owens (MFA'93) and **Steven Cole Hughes** (BA'95) both participated in the Headwaters Festival with Creede Repertory Theatre in Colorado where Hughes is a writer-in-residence. Greg's play *Sisyphus, Wyoming* received a reading there. Last year, Greg's *US Blues* a collection of one-acts and monologues, was published by Broadway Play Publishing.

Amanda C. Potter (BA'93) is the Seattle lighting designer for local drag legend, Dina Martina, whose alter ego, Grady West, was recently nominated for a Seattle Genius award for 20 years of hilarity. Amanda is also a member of a Seattle collective of female theatre artists and comedians, called Kooterville, and was a member of the sketch group, Bald Faced Lie, prior to their disbandment.

Michael J. Riha (MFA'92) has been a member of the faculty at the University of Arkansas since 1992 and holds the position of Director of Design for the Master

of Fine Arts program. He has designed scenery, lighting, sound, and costumes (under protest only) for over 80 productions and has mentored over 75 student designers. His new book *Starting Your Career as a Theatrical Designer: Insights and Advice from Leading Broadway Designers* was published by Allworth Press this summer. He assisted Tony Award winning designer Christine Jones on the Broadway revival of *On A Clear Day You Can See Forever*, starring Harry Connick Jr., and the opera *Rigolletto* at the Metropolitan Opera. He also served as assistant designer to Steve Gilliam, resident designer for the MUNY theatre in St. Louis for three seasons, to Michael Anania on a production of *Cinderella* at the Olney Theater in Maryland, and to Steve Gilliam on the National Tour of *Fiddler on the Roof*, starring Topal. His designs have been featured at Hamilton College, NY, the University of Tulsa, OK, TheatreSquared in Fayetteville, AR, The Oklahoma Shakespearean Festival in Durant, OK, The Brown County Playhouse in Nashville, IN and the Subterranean Theatre Company in Los Angeles, CA. He also continues to work outside of the theatre industry, designing and painting trade show booths for such clients as Tyson Foods, Levis, and Coleman. In his free time Michael enjoys spending time with his wife Anne, his daughter Breanna, his cat Diggy, and rides anywhere on his Harley. Michael is a member of United Scenic Artists Local 829 and, since 1991, a proud member of the United States Institute for Theatre Technology.

Tom Sonnek (MFA'92) and his wife **Chrissy Moen Sonnek** (MFA'93) just celebrated their 20th anniversary. Chrissy has been producing some shows over the past year that she calls "Sunday Salon and Supper." These are story-telling performances in a bar or café based around a theme, and four or five writers tell stories they wrote with live music interspersed throughout. Tom has been acting semi-regularly at the Theatre in the Round in Minneapolis, MN. He played Claudius in *Hamlet* last year and played Jamie in *Long Day's Journey into Night* a few years back in a production chosen as one of the top 10 productions in the Twin Cities in the 2007-08 season. Tom and Chrissy have two children, Ruby (11) and Jack (6).

Chris Tomaino (MFA'96) was featured in Mottola Theatre Project's 12th annual *Cherry Picking*, a night of new plays, at the



Ben Livingston signs autographs after a performance of *One Man, Two Guv'nors*. Photo by Michael J. Riha

Housing Works Bookstore Café in NYC.

Tony Vezner (MFA '92) is currently Associate Professor of Theatre at Concordia University in Irvine, CA. He recently received a Kennedy Center/American College Theatre Festival award for excellence in education and a scene from his production of *Hamlet* was performed at the regional KC/ACTF festival.

2000S

Michael Aguirre (BA'09) moved to New York last year and worked for off-Broadway theatres, among them The Pearl. For their 2011-2012 season, he understudied Mr. Smith in *The Bald Soprano* and also understudied *Richard II* under the direction of Jim Sullivan. In May there was a public reading of one of his plays at Wide-Eyed Productions, featuring **Allison Moody** (MFA'08), and in August Mike's play *Almost a Fantasy* was presented at the New York International Fringe Festival. Produced by Chelsea RepLab and directed by John Grabowski, *Almost a Fantasy* garnered positive reviews. Julie Congress, writing in nytheatre.com, found Mike's "play compelling and his knowledge and appreciation of music ... clear," was "thoroughly engaged"

by it, and hopes the play continues to be developed: “*Almost a Fantasy* is so full of potential, knowledge and passion, now it just needs a bit of nuance to move it to a virtuoso place.”

Ira Amyx (MFA’03) is a Chicago-based freelance artist and a member of the Seanachai Theatre Company’s ensemble. He works in the art department of film production and as a theater practitioner—most recently performing the role of Noel in *That Was Then* for Seanachai, for which he received a Jeff nomination. He directed and co-produced the world premiere of *Shakespeare’s King Phycus* at The Building Stage in 2010, winner of the Jeff Award for Best Ensemble. Ira serves on the board of MoFest, a Chicago area film festival featuring local filmmakers and is co-owner of Hero Solutions, a prop, set and special effects studio serving the Chicagoland film community. With Merje Veski, Ira has been nominated for the 2012 Jeff Award for Scenic Design-Midsize for their co-design of Seanachai’s *A Moon for the Misbegotten*.

Erik R. “Happy” Anderson (MFA’02) appeared at the Old Globe in San Diego, CA, playing Clarence in *Richard III*, Duke Frederick in *As You Like It*, and The Mayor in *Inherit The Wind*. Directly before that, he appeared in the television shows *White Collar* (USA Network) and *Blue Bloods* (CBS). He also shot a few scenes for the DC Sniper biopic *Blue Caprice* starring Isaiah Washington and Timothy Blake Nelson. Most importantly this year, however, he got married to NYC comedian Meg Griffiths, “whom I met,” he writes, “ten years ago at Indiana University, when she went to see Glenview, Illinois, high school classmate Arian Moayed in a production of *Death of a Salesman* that featured a young M.F.A. candidate portraying Willy Loman for his thesis project. The rest, of course, is history.”

John Robert Armstrong (BA’02, MFA’07) continues as a professor of acting and musical theatre at Ohio Northern University, where he played Hamlet, directed *Eurydice*, and will direct *Nine* in the spring. His recent performance credits include *Band Geeks* and *Play it Cool*, both new musicals at the Human Race Theatre Company in Dayton, as well as *Sick F****, a one man show by fellow IU alum **Paul Shoulberg** (MFA’07) at the Cleveland Public Theatre directed by **Noe Montez** (MA’05, PhD’09), and *The Piper* (with Bob Cuccioli and Christiane Noll) at the Irish Repertory Theatre in NYC. He has also served as a

recurring teaching artist at the Cleveland Playhouse and Paper Mill Play House in Millburn, NJ.

Ann Aurbach (BA’03) left her freelance opera stage management career behind in August 2011 to become the Production Manager at the Center of Creative Arts (COCA) in St. Louis, MO, where she grew up. COCA is an arts educational institution that teaches dance (ballet, modern, hip hop, tap, etc), visual arts, theatre arts and vocal music. She manages both theatres (mainstage and black box) and staffs the internal and external events including the COCA Family Theatre Series, the Student dance company shows, and our rental client projects. Prior to that, Ann’s most recent and significant operatic experiences were Production Stage Managing the Des Moines Metro Opera Summer Festival in 2011, as well as having been a part of the Production Team on the Pulitzer Prize-winning opera *Madame White Snake* by Zhou Long—premiering at Opera Boston and performed at the Beijing Music Festival.

DeAnna Toten Beard (PhD ’01) is Associate Professor of Theatre History at Baylor University in Texas where she serves as the graduate program director. Her research and writing about WWI-era American theatre continues, and she is currently working on two book-length projects about soldiers and theatre in the period. She is the newly-appointed editor of *Texas Theatre Journal* and invites IU alum to submit articles, book reviews, and performance reviews! DeAnna is also active around the country with the National Association of Schools of Theatre. Daughter Gracie is a freshman Anthropology major at Baylor, and DeAnna and husband Kemper are handling the transition to being parents of a college student as well as can be expected. Their son Henry—who was born in Bloomington in 1999—is a strapping 8th grader and Boy Scout.

Joshua W. Cooney (BA’08), a theatre and music alumnus, works as a carpenter for Disney Live, a touring stage show featuring classic Walt Disney film characters.

Colin Donnell (BA’05) appeared as Mike Rosen in four episodes of ABC’s *Pan Am*, which aired in the 2011-12 season. He will appear in the CW series *Arrow*, which begins airing on October 10. On stage, Colin starred as Billy Crocker in the Roundabout Theater Company’s production of *Anything Goes*; the role garnered Colin nominations for the Drama Desk Award and the Outer Critics Circle Award.

From February 8-19, Colin played Frank in *Merrily We Roll Along* at Encores! Series of American musicals in concert at City Center in New York City. Joining Colin in the cast was **Elizabeth Stanley** (BS’01).

Rebecca Faulkenberry (BA’06) recently stepped into the role of Mary Jane Watson in *Spider-Man: Turn off the Dark*. After numerous technical difficulties, production delays, and a mauling by preview critics, *Spider-Man* opened on Broadway in June. Since then, the musical, with music and lyrics by U2’s Bono and the Edge, has gained popularity with critics and audiences. In January, with Rebecca in one of the production’s two leading roles, the musical earned the highest ever single-week box office revenue of any show in Broadway history.

Robert Graham (MFA’04) is currently the interim theatre program coordinator at Salve Regina University in Newport, RI, and the production manager and resident designer for the Historic Casino Theatre, a recently renovated facility designed by Stanford White in 1880. He is also working with Island Moving Company in Newport, a professional dance company on a new production of their repertory ballet *Dracula*, to be performed in Sea View Terrace (aka Carey Mansion), one of Newport’s famous mansions. His son Hunter was born Jan. 13, 2011.

Gabriel Lewin (BA’02) was the Artistic Director of the Jewish Theatre Workshop in Baltimore for the past three years, but has taken a recent leave of absence to help out at home. Six months ago, he and his wife Devorah had twins, a boy and girl. They “have pretty much dominated my life,” he writes.

Jason Marr (MFA’06) runs Hip to Hip Theatre Company in New York City, which he co-founded with Joy Marr in 2007. This summer, Hip to Hip presented *Hamlet*, directed by David Mold with Jason in the name part, and *Comedy of Errors*, which Jason directed. They presented the two plays in rep as Free Shakespeare in the Park—“2 plays, 12 parks”—in public parks throughout the city.

Lauren McCarthy (BA’06) was the producer of *Ex(it) Wounds*, an improvisational show interpreting break-up letters through cabaret-style songs, dance, and occasional puppetry, at iO West in Hollywood, CA. The production was directed by **Sabrina Lloyd**.

Arian Moayed (BA’02) wrote and directed *Overdue*, a short film which

CLASS NOTES . . .

premiered at the Cinequest Film Festival in San Jose, CA, this March. It also played at the Palm Springs International Shortfest in June. His first full-length screenplay, *This Island Made Me*, is scheduled to begin filming this year. In November Arian played Edgar in the Public Theater's production of *King Lear*, directed by James Macdonald and starring Sam Watterston as Lear and Bill Irwin as the Fool. In January, Waterwell Theatre and the rock band Bambi co-created and presented *Goodbar*, a music-theatre piece, presented at the Public Theatre and based on Judith Rossner's *Looking for Mr. Goodbar*. Arian directed the piece, . In June Arian appeared in the Theatre Workshop's production of Lameece Issaq and Jacob Kader's *Food and Fadwa* and turned in a "zesty" and arresting performance, according to the *Times*' Charles Isherwood.

Noe Montez (MA '05, PhD '09) has finished his first year as Assistant Professor of Drama at Tufts University where he was recently appointed as a Neubauer Faculty Fellow for the 2012-2013 academic year. In 2011-2012, Noe presented research at the ASTR conference in Montreal and the ATHE conference in Washington DC. He also looks forward to seeing his essay "Autobiographical Memory, Museums and Objectivity in Federico Leon's Museo Miguel Ángel Boezio" in the edited collection *Public Theatre and Theatre Publics* which will be published later this year, as well as two short essays in the forthcoming *Celebrating Latino Folklore: An Encyclopedia of Cultural Traditions*. At Tufts, Noe initiated graduate courses in Latin American performance as well as undergraduate courses in US Latino theatre. This summer, Dr. Montez spent six weeks in Buenos Aires where he continues developing his manuscript on the contemporary Argentine theatre. He looks forward to another year of productivity and continued collaboration with colleagues and students.

Allison Moody (MFA '08) has been working towards her Feldenkrais certification and her Linklater designation. And she has begun to direct again: This August her production of **April Smallwood's** (BA '08) *Russ Miles* was presented at Manhattan Repertory Theatre as part of their SummerFest 2012.

The production featured **Jeff Grafton** (MFA '08), **Deven Anderson** (BS '06) and **Kerry Ipema** (BFA '11) and was stage-managed by **Rachel Sickmeier**. Allison and **Matt Buffalo** (MFA '09) hosted an IU/ NYC Theatre Reunion for which they had a great turnout. They plan to host another reunion in Spring 2013, but until then, they are planning an informal gathering later this Fall. Hoosiers living in the NYC area are encouraged to send them their info so they, too, can be in the spotlight regarding future events. Email your information to IUTheatreNYC@gmail.com.

David Muller (MA '05; PhD '06) continues to research and write on French theatre, most recently publishing two articles in the March 2012 issue of *Theatre Journal* (vol. 64, no. 1), the first being a performance review of two different productions of *I Am the Wind* by Jon Fosse, both directed by Patrice Chéreau and presented at The Young Vic, London, and Théâtre de la Ville, Paris. In the same issue David's "*Bajazet* '37: Jacques Copeau's *Palais à Volonte* at the Comédie-Française" was the lead article for the issue. Ric Knowles, the editor of *Theatre Journal* introduces it as "a copiously illustrated essay in the modernist history of French classical scenography" that destroys "a long-standing myth about the staging of Racinian *tragedy classique*." A terrific read, the article's arguments are supported with the most illustrations ever published in a *Theatre Journal* article.

Quinto Ott (BA '09) played Bill Sykes in The Mac-Hayden Theatre's production of *Oliver!* in Chatham, NY. In May, he

performed in *Iolanthe* with the New York Gilbert and Sullivan Players.

Sara Pauley (BA '00) has been keeping active in the New York City scene since her arrival in 2006. She was asked by the Obie Award winning Bushwick Starr to develop her solo show, *Magnanimous Z*, for their recent Bushwick Series this summer. She worked as a choreographer for several downtown theatre companies and has been a featured dancer in the video art world by Katja Loher and in site specific theatrical movement pieces by Michel Melamed and Catherine Bay. On TV, Pauley has appeared on *Treme*, *Californication*, and *As the World Turns*. She has also worked with the Tribeca Film Festival for the past five years. She consistently records corporate voiceovers for SAI Global and was featured at the International NYC Toy Fair for Lite Sprites. Recently, Pauley had the pleasure of collaborating with fellow alumni, **Arian Moayed** and **Tom Ridgely** as a dancer in their highly acclaimed production of Waterwell & Bambi's *Goodbar* at The Public Theater, Yale Cabaret, and Ideal Glass. She has had the honor of working with The Wooster Group on their production of *Who's Your Dada*, commissioned by the MOMA. As their intern, she received the opportunity to study with Mario Biagini from the Workcenter of Jerzy Grotowski, in a workshop arranged by Mikhail Baryshnikov at the Baryshnikov Arts Center. She continues to explore movement through aerial trapeze and silk with New York Circus Arts and House of Yes and through her full roster of clients with her side business, Pilates by Pauley. Prior to New York, Sara spent six years in Philadel-

phia, recording voiceovers, appearing in theatre, commercials, and TV, and working in non-profit arts administration. She also directed and produced a site specific production of Lanford Wilson's *Balm In Gilead* in a diner in Northeast Philadelphia and was the first person to direct a live performance of Samuel Beckett's television play, *Quad*, for the Philly Fringe. Her company, The Maya Project, was born after the need arose to corral all of her creative and performance art work. Currently, Sara lives in the liberal artist community of Bushwick, Brooklyn. Fellow alumni should keep an eye out for her this spring as she invades Los Angeles.



Jeff Grafton: We opened last night to a house filled with IU theatre alumni and anticipate seeing a steady flow of IU folks this weekend. Russ Miles was the first play April Smallwood wrote in Dennis Reardon's playwriting class. Allison Moody produced the project. April is currently working on an MFA in creative writing at Queens College.



Gerard Pauwels as Richard III in Shakespeare's play, 1973-74.

Christine Perrotta (BA'06) is starting her third year of an MFA in Acting at The New School for Drama in New York City. She most recently appeared at The Gallery Players in Brooklyn, NY.

Jesse Portillo (MFA '07) did the lighting for *The Persian Quarter* which was first produced at the Salt Lake Acting Company and was one of the plays nominated for this year's ATCA/Steinberg New Play Award. Jesse is on the theatre faculty at the University of Utah and frequently worked at the SALC as well as other Salt Lake theatres.

Matt Reynolds (BA '08) completed his MFA at Michigan State and is now the Resident Lighting & Sound Designer and Theater Manager for New Mexico State University's Department of Theatre Arts. He and his wife, **Mollie** (BM '08), just celebrated their 10th anniversary and their daughter, Lucy, is turning 4.

Renee Rodriguez (MFA'06) has finished the sixth season with Curious Frog Theatre Company in NYC, which she founded in 2007. She joined SDC, the director's union, and also directed *Correction*, part of the Midtown International Theatre Festival, directed and coached *Women of Smoke* for the NY Fringe Festival 2012, and has expanded her side business as a private acting coach and teacher by branding Organic Acting Coach (www.organicact-

ingcoach.com). She also joined the board of Amalgamate Dance Company in NYC. Slated next for Renee as a director: *The Baltimore Waltz* at the end of this year with Jump for Joy Productions, then next year *Witnessed by the World* (Starferry Productions), *Hamlet* (White Rabbit Theatre Company) and *Troilus and Cressida* or another Shakespeare comedy for Curious Frog's free summer Shakespeare. But her very next project is delivering a happy, healthy baby in mid-September at home with her fiance Robert J. Dyckman (SAG-AFTRA, AEA, and general amazing vegan yogi) to be followed by a December wedding in Puerto Rico with family. She loves hearing from/meeting new alumni, so look her up when you arrive in New York City!

Maggie Ronck (BA'06) played an evil alien king in the science fiction rock musical *Captain Crash vs. The Zzorgwoman: Chapters 5 & 6* at the Richmond Shepherd Theatre in NY. The play was written to parody the Flash Gordon-like movie serials of days gone by.

Justine Salata (BA'09) appeared this summer in Public Theatre's Shakespeare in the Park production of *As You Like It* at the Delacorte Theater in New York.

Lauren Sharpe (BA'01) was a member of the cast of *The Complete & Condensed Stage Directions of Eugene O'Neill Volume*

1: *Early Plays/Lost Plays*, presented by the New York Neo-Futurists. The production was comprised, as the title says, entirely of condensed versions of O'Neill's stage directions, read by a narrator and acted out by members of the company.

Graham Sheldon (BA'09) was nominated for an Emmy award and won a Silver Telly for his documentary *Echoes from Chernobyl*. Currently, he is working on a major unannounced AAA video game title for Electronic Arts. He is currently engaged to fellow theatre alumna **Rin Ehlers** (BA'09).

Mark Frederic Smith (MFA'03) is the scenic and properties charge for the IU Opera Theater, where he also designed sets for the Studio Opera's production of Conrad Susa's *Transformations* and was the assistant designer on the world premiere of Ned Rorem's *Our Town*. Mark is an artistic associate of Bloomington's Cardinal Stage Company and designs scenery there with some regularity, including a recent production at the Buskirk Chumley Theatre of *Big River*.

Zachary Spicer (BA'06), who appeared in the Manhattan Theatre Club's production of *The Whipping Man* opposite Andre Braugher, was cast in the Manhattan Theatre Club's production of *W;t*, directed by Lynne Meadow, and starring Cynthia Nixon. The play ran from January to March of 2012.

Elizabeth Stanley (BS '01) appeared in February as Gussie Carnegie in *Merrily We Roll Along* at Encores! series of American musicals in concert at City Center in New York City. Joining her in the cast was alumnus **Colin Donnell** (BA'05). Their Encores! cast recording of the *Merrily We Roll Along* was released this July.

Amanda Tanguay (BA '06) appeared as Margie in *Follies* at Chicago Shakespeare Theater. *The Chicago Tribune* picked *Follies* as their number one show for 2011.

Noah Tuleja (MFA'04) runs a theatre program at Saint George's Prep School in Newport, RI, where he and Jonathan Yukich (MFA'04) have based their production company Trembling Stage. This summer Noah directed Jonathan's *American Midget*, which was presented at the New York International Fringe Festival at the Connelly Theatre.

Ansley Valentine (MFA'01) had a busy second summer as Director of the Medina Youth Theatre and produced *Annie Jr.* and *Pinocchio*. He also choreographed *Hairspray* at the Lorain Community Music Theatre. In August, he was appointed the interim chair for the Kennedy Center American Col-

CLASS NOTES . . .

lege Theater Festival National Playwriting Program for Region III. He will be coordinating the new play efforts in the region this year. Valentine is also starting his third year as Director of Theatre at Northern Michigan University. Finally, he is producing a video series like the TED lectures on risk management for fraternity chapters. Those DVDs will be out sometime in 2013 or 2014.

Eric Van Tielen (MFA'07) moved to New York City in 2008. Shortly after arriving, he took his Equity card in the role of Matt for a co-production of *The Fantasticks* with Syracuse Stage and Indiana Repertory Theatre. His next credit took him back to NYC and onto the Broadway stage in the musical *A Tale of Two Cities*, where he was the Male Ensemble Swing and understudy for Aaron Lazar in the role of Charles Darnay. By year's end he had landed the role of Fyedka in the National Tour of *Fiddler on the Roof*. The tour began as Topol's farewell, but also included theatre luminaries Theo Bikel and Harvey Fierstein in the role of Tevye. Eric is currently touring with the 25th Anniversary production of *Les Misérables* in the role of Combarre, also understudies for Grantaire.

Jonathan Yukich (MFA'04) play *American Midget* was presented as part of the New York International Fringe Festival with a cast that included **Rachel Simpson** (BA'04). Anita Gates, in her rave review in the *New York Times*, wrote "The message of this little psychological gem, conveyed by a cast that can play comedy all the way to pathos and back, is both pessimistic and spirit-affirming." *American Midget* was directed by **Noah Tuleja** (MFA'04), who



Rachel Simpson in Jonathan Yukich's *American Midget*.

also directed Jonathan's M.F.A. thesis play, *The Alien from Cincinnati*. About five years ago Jonathan and Noah formed the theatre company Trembling Stage, which co-produced *American Midget*, a company based and the. was also in the production, which Jonathan currently lives in New Haven, CT, where he teaches theatre at the University of New Haven.

2010S

Tim Barbiaux (MFA'12) was hired as a staff assistant scenic designer at the Denver Center for the Performing Arts.

Andrew Brewer (EX'11) played in a rarely presented piece by Cole Porter, *Nymph Errant*, at the Harold Clurman Theatre in New York in July.

Jonathan Courtemanche (MFA'11) has been working with the Asolo Repertory Theatre and the Sarasota Opera in a variety of capacities. He is also slated to stage manage *1776* at the Asolo this October through December and is scheduled to direct *On the Razzle* by Tom Stoppard at Georgia Southern University next February through April.

Courtney Crary is an actor in Chicago, currently working as an interpretation specialist at the John G. Shedd Aquarium, where she does shows and presentations throughout the building including the main dolphin/beluga whale show. She also works at Dinner Detective, an interactive murder mystery dinner theatre experience.

Lydia Dawson (MFA'11) has been hired by the Omaha Community Playhouse in Omaha, Nebraska as the Associate Designer. Her first costume design was *A Night With the Family* in April.

Winston C. Fiore (BA'10) is a sergeant in the U.S. Marines who is a veteran of the conflict in Afghanistan. In September 2011, he embarked on **Smile Trek**, a 5,000-mile hike through Southeast Asia to raise money for facial-reconstructive surgery on children in the developing world. Prior to leaving on the trip, Fiore drove his motorcycle from Los Angeles to Bloomington, IN, speaking to more than 40 Rotary Clubs about his trip and raising funds to help children born with cleft lips and palates. For more information about Smile Trek, and to follow Fiore's blog throughout his journey, visit <http://smiletrek.org>.

Ryan Gohsman (BA'10) worked as production stage manager for Target Margin Theater's *Uncle Vanya* in May and June, on Studio 42 and the Ice Factory Festival's *Miss*

Lilly Gets Boned in July, and as assistant stage manager for Playwrights Horizons' *Detroit*, currently in production in New York.

Miles Heymann (BA'10) made his LA debut in Patrick Wilde's play *What's Wrong With Angry?* which scored him representation with RPA Entertainment and the CESD Talent Agency. Along with raving reviews from *LA Weekly* and *Backstage West*, he was nominated as Best Featured Actor for the 2011 *BroadwayWorld* LA Awards, which is much like the People's Choice Awards, where voting is done by the fans.

Sabrina Lloyd (MFA'11) is directing *Reclining Nude on La Cienega* at Elephant Stages in Los Angeles, which begins its run this September. *Reclining Nude* was written and performed by Jann Karem. Sabrina also directed *(Ex)it Wounds* at iO West.

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

Tom Oldham (PhD'12) defended his dissertation, "Towards a Poetics of Violence: The Early Modern and Postmodern English Stage" this February.

Christina Rose Rahn (BA'10) starred as Emily Elizabeth in a National Tour of *Clifford The Big Red Dog* National Tour, which ended this past May. She has been working steadily since graduation, regionally and Off-Broadway. Previously, she held the title role in *Pinkalicious: The Musical*, Off-Broadway. Regionally, she has performed at the Granbury Opera House in Granbury TX, The Majestic Theater in West Springfield, MA, and The Eldorado Casino & Hotel in Reno, NV.

Tom Robson (PhD'11) is in his second year as an assistant professor of theatre and dance at Millikin University in Decatur, IL, where he teaches courses in theatre history, dramatic literature, script analysis, and directing. This fall he will be directing Douglas Carter Beane's comedy *The Little Dog Laughed*, and this spring he will direct the world premiere of *Cracker*, a play by IU playwright **Paul Shoulberg** (MFA'07), both for Millikin. He continues to be active within both the Association for Theatre in Higher Education (ATHE) and the Mid-America Theatre Conference (MATC), most recently coordinating a very successful theatre history preconference for the 2012 ATHE conference in Washington, DC.

David Sernick (BA'10) directed one of the 10-minute plays in Barrington Stage Company's new 10-minute play festival in

February. He enjoyed working on the new play, which had a full Equity cast.

Hana Slevin (BA'12) played the title role in the premiere of *Maggie Cassidy: An American Musical*, based on Jack Kerouac's book, this summer at Bloomington Playwrights Project. She also was a member of the Indiana Festival Theatre, appearing in *Damn Yankees* and *Solana*.

Lauren Sharpe, BA'01, was a member of the cast of the *The Complete & Condensed Stage Directions of Eugene O'Neill Volume 1: Early Plays/Lost Plays*, presented by the New York Neo-Futurists in September 2011. The production, which is comprised entirely, as the title says, of condensed versions of O'Neill's stage directions, read by a narrator and acted out by members of the company. In his review in *The Times* Charles Isherwood called the performance "enjoyable, an impish illustration of how lively entertainment can be created from theatrical spare parts" and cited Lauren's performance of a particularly rich character description as "delightfully silly."

Jennifer Sheshko (MFA'11) is an Assistant Professor of Costume Design and Technology at the University of Northern Iowa. She will be designing their fall production of David Mamet's *November*.

Alex Hyunsuk "Suk" Shin (MFA '11) has been working as a production designer and art director in Asian countries. Several of her short films were nominated for awards at international film festivals and one was featured in the June 2012 issue of *American Cinematographer*. Her film *Hello, Goodbye*, produced in Indonesia, will be released this winter. Her most recent project has been a Korean thriller going under the working title of *Doctor*. Suk is planning on starting up her own design company soon.

Emily Stokes (MM'10) played the role of Kelly in the world premiere of *Names of the Dead* at the New York International Fringe Festival this summer. The play is about a psychologically tortured Iraqi War veteran and was produced by Palmy Inn Productions.

Tyrone Van Tatenhove (BA'11) was cast in *The History of Cardenio*, a play by William Shakespeare and John Fletcher, re-imagined by Florida State University's Gary Taylor. The play was produced in April as the inaugural production of the IUPUI Campus Center Theater; in attendance were many noted Shakespearean scholars, as well as IU President Michael A. McRobbie. Segments of the production will air on PBS this fall as part of a documentary on scholar and

editor Gary Taylor.

Matthew Tepperman (BA'11) is working on the company management team at Vassar College and New York Stage and Film's Powerhouse Theatre season in Poughkeepsie.

Neal Utterback (PhD '12) judged the IRT Young Playwright's in Process play festival and conducted a playwriting workshop for the semi-finalists. He was accepted into two international conferences and co-chaired the Department of Theatre & Drama's first Graduate Conference on Theatre & Performance Studies in December 2011 titled "War Making Bodies." He taught at IRT's summer youth conservatory again this summer and accepted a tenure track job at Juniata University in PA, where he is directing a production of *MacBeth* this fall.

Bonnie White (BA'10) wrote a scene titled "Holding Room" which played at APT 3E in New York and was directed by **David Sernick** (BA'10). White and **Kerry Ipema** (BFA'11) performed in the piece.

In January, **Scott Wolfson** (MFA'12) was named the 2012 recipient of the KM Fabrics Technical Production Award from USITT. The KM Fabrics Technical Production award "is awarded nationally to a young designer or technician who has demonstrated excellence or outstanding potential in the area of technical direction or production management in the performing arts while pursuing a graduate degree."

Obituaries

We were remiss in not reporting the passing of David Wiley in 2010. For those who knew and loved him, we have included the following short biography of his life's achievements.

David Waterman Wiley was born August 27, 1928, in Boston. He began his work in theatre as a teenager when he worked as an actor and technician at the Red Barn Playhouse in Westborough, MA. In 1950, he graduated from Emerson College with a bachelor's degree in Literary Interpretation. At Emerson, he helped found Group Twenty Players, a summer theatre company based in Union, CT. David attended the University of Virginia, Charlottesville, for a master's in Education, which he received in 1955. He then became an assistant professor of speech and drama at Longwood, a women's college in Farmville, VA.

David received his Ph.D. from Indiana University in 1974 while he worked here as an assistant professor in the Department of Theatre and Speech and then at the Univer-

sity of Hawaii at Hilo. In 1975, he accepted a position as head of the Department of Theatre and Speech at the University of Tennessee, Chattanooga, where he worked until retirement in 1996. In addition to working in theatre, David served on the local, state, and national boards of the American Civil Liberties Union.

On July 17, 2010, David passed away in Bloomington, IN, leaving behind his loving wife Anna Applegate Wiley, whom he married in 1959, four children, and three grandchildren.

Patricia E. Kennedy passed away in February 2012. Born in 1952, she worked as an actor, a director, and a producer for various theatres across the nation. She helped found the Arizona chapter of the Actors' Equity Association, received a Colorado Critic's Choice Award for her portrayal of Mrs. Lovett in *Sweeney Todd*, and produced the first non-Disney national tour of Elton John and Tim Rice's *AIDA* in 2005. Pat came to Indiana University's Department of Theatre and Drama in 2008 as Arts Administrator.

At age 51, **Paul Furey Favini**, passed away on January 29th, 2012, in Gainesville, FL, after a long fight with cancer. He was Professor of Costume Design at the University of Florida, and had received an AAS in Display and Exhibit Design from the Fashion Institute of Technology in NY, a BS in Business Administration/Marketing from the University of Scranton and an MFA in Costume Design from Indiana University. He designed costumes for numerous companies in FL and on the East Coast. Paul also held the position of Resident Designer with Costume World, Inc., the second-largest costume rental house in the United States and was a proud member of United Scenic Artists, Local 829. He leaves behind his partner John Reger and two step-children.

Nota Scholl McGreevey passed away in June 2011. She graduated from Indiana University as a theatre and speech in 1937. While at IU, she performed in the *Jordan River Revue*, a student-written musical, and worked in the office of Professor Norvelle, the founder of the theatre department. In 1993, Nota's husband John McGreevey—an Emmy-nominated television writer of such shows as *Gidget*, *The Flying Nun*, and *The Walton's*—established the Nota Scholl McGreevey scholarship, which is given to undergraduate females who have shown superior talent and dedication to the theatre.

continued from p. 1

In the mid-to-late 1980s, Bovell worked as a writer-in-residence with the Ensemble Theatre Project, Jigsaw Theatre Company, the Melbourne Workers Theatre, and Melbourne Theatre Company. His *Speaking in Tongues* (1996) was first produced in Sydney and Melbourne where it won an AWGIE award (given by the Australian Writer's Guild), then premiered in the UK in 2000, New York in 2001, France in 2002, and over twenty other countries since then. Bovell adapted this play

into the film *Lantana*, which premiered at the Sydney Film Festival in 2001 and won five Film Critics' Circle of Australia Awards, as well as several awards at international film festivals. Other notable plays include *Who's Afraid of the Working Class?* (1998), which he co-wrote and later adapted into the film *Blessed* (2009), and *Holy Day* (2001). Both plays won numerous honors, including AWGIE awards for Best Stage Play.

Bovell first began writing screenplays in 1992 when he co-wrote the successful and popular *Strictly Ballroom* with its director Baz Luhrmann and Craig Pierce. He continued on to co-write *Head On* (1997) and *Book of Revelation* (2006) with Ana Kokkinos. His most recent film is *Edge of Darkness* (2010), which he co-wrote with William Monahan.

In 2004, when director Chris Drummond approached Bovell with the project that would later become *When the Rain Stops Falling*, Bovell eagerly accepted the offer. He reveals in a 2008 interview with Murray Bramwell that he felt as though he had "lost his way theatrically" because his work in film was consuming his time. Bovell says Drummond's project "was immediately attractive because he was offering me a chance to find my way back to this form and this medium. At the same time I was exploring this idea of superimposition, if you like—to find a theatrical language that goes beyond naturalism, that allowed me tell more than one story by layering things on top of each other." Bovell, indeed, explores this overlapping story-telling technique as *When the Rain Stops Falling* unfolds the history of one family from the 1960s to 2039.

Director Chris Drummond explains the creative collaboration behind *When the Rain Stops Falling* in his essay "Finding the Life in the Stone." Beginning in 2004, there were two years of preliminary



conversation between Drummond, Bovell, artist Hossein Valamanesh, and composer Quincy Grant. Then they brought in a group of seven actors to join in the process. For three weeks, the creative team worked with them on improvisational scenes. With the characters, situations, moods, and styles collected from these collaborations in mind, Bovell took nearly two years to write the play, finishing it in late 2007. Drummond commends Bovell for his ability to create his own story from all of

those conversations and discoveries, a story "that captures the collective dreaming of a group of artists and profoundly communicates that dream to its audience."

When the Rain Stops Falling opened in 2008 at the Adelaide Festival, played for a season in Sydney, and then went to Melbourne for the Melbourne International Arts Festival. In Australia, the play won a Ruby Award for Best Work, two Adelaide Critics' Circle Awards, the Louis Esson Prize for Drama at the Victorian Premier's Literary Awards and the Queensland Premier's Literary Award. It premiered the next year in London at Almeida Theatre, directed by Michael Attenborough. Its American debut was in 2010 at New York's Lincoln Center Theatre in a production directed by David Cromer. It won five Lucille Lortel Awards for 2010 and *Time Magazine* named it "Best New Play of the Year." Richard Zoglin writes in his review for *Time* that while the idea of jumping back and forth in time is not new to contemporary plays, "*When the Rain Stops Falling* goes far beyond such schematic parallelism. Bovell's time-hopping structure is intricate but surprisingly natural—never strained or purposely obfuscating. Rather...it is a powerful metaphor for the impossibility of escaping the past, for the way we are all shaped by what came before — and are living in the shadow of what comes next." Zoglin remarks that it is "a moving, almost revelatory evening of theater, and easily the best new play of the year." After New York, *When the Rain Stops Falling* was produced in New Zealand at the Circa Theatre, directed by Susan Wilson. Bovell was an integral part of each production, sitting in on rehearsals and revising the script.

Andrew Bovell's current projects include a film version of *A View from the Bridge* and a play commissioned by London's National Theatre.

--Miriam Poole

Above: Fred M. Duer's rendering of the rain, an important element in *When the Rain Stops Falling*.

Finding the Life in the Stone

This essay was printed as a foreword to the Australian edition of *When the Rain Stops Falling*. It is copyright by the author, Chris Drummond, who has graciously granted us permission to reprint it in *Theatre Circle Insights*. Chris Drummond is the artistic director of Brink Productions and is the original director of *When the Rain Stops Falling*.

Andrew Bovell's *When the Rain Stops Falling* is a play born of collaboration. It is also a work that mirrors, in the urgency of its themes, the very impulse that fuelled its creation.

It started for me, in 2004 when I was at a very low ebb for a number of reasons. Every night, with the news full of war and global warming, I was searching for ideas to develop in my first year at Brink... but inspiration wasn't coming my way. It was a bleak time for a lot of people, post-9/11, with the US war on terror and Australia's membership in the coalition of the willing, the looming catastrophe of global warming being ignored (or worse, denied), the continuing refusal to say sorry to the stolen generation, the ongoing mistreatment of asylum seekers, the inexorable spread of fundamentalism, absolutism, nihilism... so many people seemed to be asking the same questions: What to believe in... to hope for? What faith could we hold for humanity... or, in humanity? I'd never felt such a shared sense of despair, such emptiness. Out of the convoluted processes of my thinking I found myself reading *The Future Eaters* by Tim Flannery and started to get an idea about using the book as an allegory for the way we live our lives. While thinking about these ideas I remembered an exhibition of Hossein Valamanesh's work and his extraordinary images (which seemed like theatrical spaces waiting to be inhabited) and felt he would be a brilliant artist with whom to collaborate. As soon as Hossein came to mind, I realised that Andrew Bovell, whom I'd long admired, might respond to something in this emerging idea as well. The union between Hossein's installation work and Andrew's writing was one of those wonderful epiphanies: the spare elegance, melancholia and elemental Australianness of their aesthetics would combine with the contrasting qualities of Hossein's lyricism and Andrew's hard-edged dramatism to create a rich theatrical dialogue on which to found the ambitious new work that was forming in my mind. Quincy Grant, a great composer, musician and long-term collaborator, completed the picture. Under the working title *The Extinction Project*, we began a conversation about a piece of theatre that

could explore humanity's relationship to the planet, to the unknown and to one another.

The process of creating new work is a bit like Inuit carving, at least as I understand it. You do not simply take a piece of stone and say, 'I will carve this into a bear'. First you must search. Going out each day and searching and gathering pieces of stone of varying sizes and shapes, always looking for that special one. This searching goes on for as long as is necessary. There may be times when you revisit a particular stone, turning it this way and that, before setting it aside and heading back out. Then one day you pick up a stone, perhaps for the umpteenth time, turn it over and there you see it: a bear jutting out of the rock, waiting to be discovered. After the searching, all that remains is to carve away what isn't needed. Of course this, in itself, is another kind of search: a slow and delicate process in which the stone's inherent qualities, its grains and sedimentary lines dictate and shape the figure that will eventually emerge. The Inuit call this 'finding the life in the stone'—drawing forth the figure that has been there since the dawn of creation.

With a similar understanding, Brink seeks, always, to cast as wide a net as possible in its search for a richness in theatre. To do this we bring together like-minded

artists, from different disciplines and backgrounds, at the earliest possible moment—writers, actors, composers, designers—everyone responding equally to the initial idea. The crucial aspect of our approach is that we ask the artists to come with nothing prepared: to come with minimal research, with no preconceptions, no decisions and no solutions ready. We ask them to begin in a kind of emptiness. It is a daunting thing, to accept an invitation to begin a collaboration with so little momentum and so many questions: not just about the ideas, but about the process itself. But there is a purpose to beginning in 'emptiness'. It requires both confidence in your fellow artists and, more importantly, it requires a deep sense of self-confidence in your own capacity and a lack of ego—both essential qualities for this kind of work. It is a testament to the generosity and openness of Andrew, Hossein and Quincy that they accepted Brink's invitation, and that *The Extinction Project* even made it to that first meeting. By committing to coming together in emptiness, a profound openness, trust and urgency were generated that sustained the artists throughout the project. And so the searching began.

Early on, our conversations were broad and free-wheeling, Andrew in particular worked hard not to have ideas, which, as he





said himself, was difficult given that he is usually asked to do the opposite as a writer. In those early sessions, the thing that struck and inspired me was everyone's willingness to listen, reflect and wait, absorbing and learning how each other worked. Everyone was committed to finding the life in the stone together. We slowly developed a shared language and a unity of vision. As time passed and the searching continued certain discoveries came to shift the direction of the work. One major turning point came nearly twelve months after our first conversations, via an email from Andrew:

Have just returned from Paris, which was so beautiful! Saw an exhibition there devoted entirely to the state of melancholy, which brought up so many thoughts about where I would like to go with The Extinction Project. It defined melancholy not as a state of sadness but as state of deep reflection from which new thinking will arise. It gave me a way of seeing the postmodern period or rather the post postmodern period as a time of great reflection from which we will emerge regenerated. And having been in Paris, Chris, I am naturally drawn to the Enlightenment. What if it is not an age of despair that we are confronting but a new age of enlightenment? Also have you ever come across the description 'The Children of Saturn'? It is a medieval reference to those who sit outside the mainstream and was generally used to describe those of a melancholy disposition. It describes the

emotional state I'm trying to capture.

This email inspired, infused and informed the work from that point forward. The notion of melancholy as a state of deep reflection out of which new thinking arises was a wonderful response to the personal and global despair that had originally fuelled the project. As well as this, the allusion to Saturn offered another thread that would have a major impact on the work. Seeing Goya's 'Saturn Devouring his Children' as part of the exhibition gave Andrew an image of 'eating the future' - a metaphor for humanity's relationship to the planet that referenced Flannery's evocative title - while pointing to the human scale of the ideas we were exploring, the horrors visited upon children by their parents. The discovery of this image, which would eventually sit at the heart of the work, was a crucial turning point and yet just one example of countless such shared discoveries.

All in all, with everyone's schedules, it took nearly two years before we finally came together for a sustained period of work on the floor. Together - with seven wonderful actors: William Allert, Paul Blackwell, Michaela Cantwell, Elena Carapetis, Cameron Goodall, Carmel Johnson and Rory Walker; choreographer Rowan Marchingo; and designers Geoff Cobham and Gaelle Mellis—we set about generating as many images and ideas as we could during those crucial three weeks. Performance images, installation images, choreographic ideas, songs and musical ideas, narrative possibilities... it was open-ended and exhilarating work. Andrew was the driver of the narrative search and

it became clear as we worked that he was reaching forward trying to put some flesh onto the bone of the emerging images in front of him... trying to find the order, the pattern that could bring it all together. Meanwhile, Hossein, Quincy and the actors, day after day, continued to infuse the room with images and atmospheres, embedding them into Andrew's imagination, tugging at him to continue to see things in a different light.

One example of the powerful nature of the collaboration was how Hossein's eye lifted the intensity of the actors' improvisations from the very beginning. I remember on the first day asking for tables and chairs to be put into the space for an improvisation exploring dual-realities. We were about to begin the first task when Hossein stopped me, walked forward and made a few adjustments to the placement of the tables and the chairs. Instantly there was a clarity to the space, a power to the configuration and everyone laughed in delight at seeing such beauty in the simple re-positioning of rehearsal room furniture. The effect on the actors' work was extraordinary... there was such economy in Hossein's sense of space, so distilled and energised did it seem, that it immediately informed the tone and precision of the actors' work. It was an event that suited perfectly Andrew's detailed eye and over the course of the workshop this sense of distilled power continued to grow within every element of the work.

By the end of the three weeks, Andrew came saying he felt he had found the pattern he was searching for, the framework of the piece. He proceeded to lay out a series of interconnected narratives that were the first draft of the stories now contained in *When the Rain Stops Falling*. As he recalls it,

It wasn't the stories that mattered. I knew they would change and they did. It was the principle of how narrative would be organised... that the stories would unfold across generations and time periods and that they would be told simultaneously and in parallel... we knew or discovered that the work needed to reach back into the past and deep into the future... and on top of that I had this rich source of story, character and image that had been generated in the workshop.

The wonder of the collaboration for all of us was the way that so many of our shared discoveries were woven into the tapestry of those narratives. At the end of the work, with one last morning together,

These pages: costume designs by Julia Mancini for When the Rain Stops Falling.

almost as an afterthought, we asked the actors to share one more personal story, this time of an incident of travelling with friends, from their teenage years — a way of exploring an emerging narrative about the journey of Gabriel and Gabrielle. The power and vulnerability of the stories shared that day was unexpected and deeply moving - all the more extraordinary, given the emotional exhaustion of the actors after three weeks of intense and confronting work. It was the final gift of the workshop, setting the compass for Andrew, and for the play, to speak of the unseen universes that lie, beneath the daily surface, in each of us.

Finally, Andrew entered the commission phase of the work and for quite some months there was silence until one day I received an email which said in part: '... the

play is like pissing glass... I keep thinking that something is going to shift and that I will see the light but the thinking is turgid.' And here is the painful truth of the creative experience. Despite the enormous journey already undertaken, and the knowledge that there was real substance in his thinking and ideas, once alone, Andrew had to begin a new search that would prove just as long and difficult as the first. From this very dark place Andrew edged his way forward through the stories and characters, piecing the work together fragment by fragment. Slowly the play started to reveal itself to him through hard labour and a steadily growing stream of epiphanies. It was as if the work was demanding that he reach and reach before it would reveal itself to him. But what he was carving was extraordinary.

When the Rain Stops Falling is a world eked out of a desire to understand the destructive nature of humanity and its capacity for compassion, transformation and survival. Through this collaboration, which often at the darkest moments led one artist to help reopen the imagination of another, an expansive canvas has been opened up, revealing a clarity of vision that is a testament to the power of the shared journey. For his part, Andrew Bovell, through his openness and skill as a writer and collaborator, has taken the threads and echoes of so many conversations and ideas and woven them into a story of his own making, but one that captures the collective dreaming of a group of artists and profoundly communicates that dream to its audience.

Chris Drummond - Adelaide, January 2009

The Theatre Circle Lectures, 2012-13

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

This academic season our speakers bring broad and deep backgrounds and expertise to the plays they discuss. The Theatre Circle Lectures are presented in the Studio Theatre at 7th and Jordan at 5:30 the day before we open a production. These are our speakers for 2012-13:

Professor Emeritus **Bennett Brabson** studies the physics of climate change and has researched climate change in Australia, among other places. He is eminently qualified to discuss the troubling weather in *When the Rain Stops Falling* and how the changes in climate may reflect the changes observed in the play.

Thursday,
September
20, 5:30 PM.



Professors **Linda Charnes** of English and **Amy Cook** of Theatre + Drama know something about Shakespeare's *Richard III*. Linda Charnes gave over about a third of her first book, *Notorious Identity: Materializing the Subject in Shakespeare* to *Richard III*. Amy Cook has



presented papers on the play and acted as "cognitive performance analyst" and dramaturg for the 2007 production of the play at the Georgia Shakespeare Festival.

October 18.



ways new works come into being in the American theatre. He will likely include a discussion of his time as an invited participant in the National Playwrights Conference at the O'Neill Center this summer. March 22.

Professor **Michelle Facos** of the Department of the History of Art studies and teaches 19th-century European painting and sculpture. She will discuss French painter Georges Seurat (1859-1891), his art, his world, and his *Sunday Afternoon on the Island of La Grande Jatte*—all in relation to our production of *Sunday in the Park with George*. April 11.

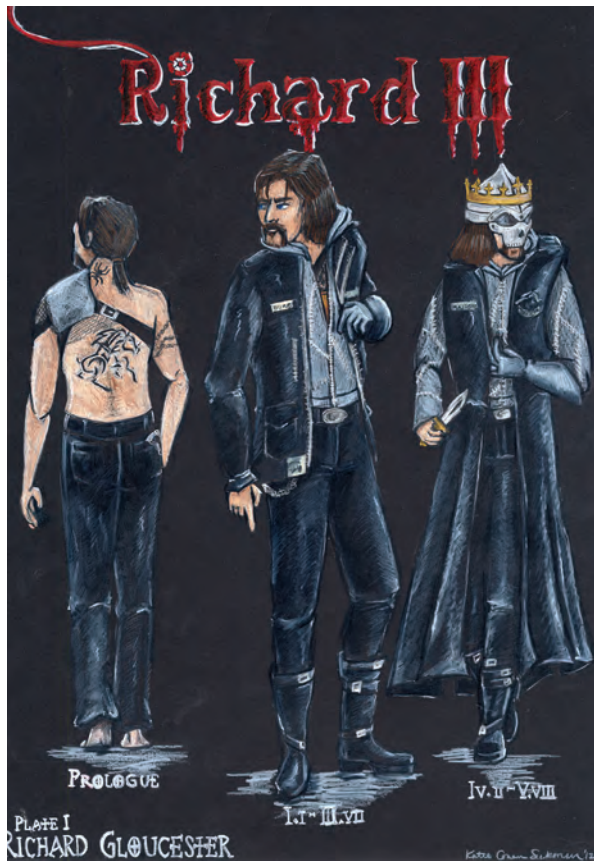


As discussed on page 7, this March the department initiates *At First Glance*, a series of productions of new plays from our M.F.A. playwriting students. Playwright and Professor **Ken Weitzman**, who heads the playwriting program, will discuss the various

RICHARD III

Prior to the last scene in *Richard III*, the battle at Bosworth Field, both Richmond and Richard address their respective armies, laying out the reasons they are fighting, urging them on to battle and to victory. The Folio's stage directions are unique to Shakespeare, for they seemingly address a reader, not an actor. Shakespeare points out that a specific speech is Richmond's "Oration to his Souldiers."

What follows, illustrated by Katie Cowan Sickmeier's costume designs, is director Gavin Cameron-Webb's "oration to his actors"—an edited version of the text Gavin used to introduce his cast, some of whom were very new to Shakespeare, to Richard III and to introduce, as well, the style and concepts that would be foundational to the production:



“What I would like to do tonight is to introduce the production concept, some of the history and the characters in the play, the style of the production and our rehearsal text and Shakespeare’s writing and verse. We will also see the design presentations from our stellar designers with

perhaps a short walk around. And then we can hear the play.

CONCEPT:

This is a play which introduces the most monstrous king England has ever known - Richard III. His tyrannical evil has been passed down over the centuries since the play was written over 400 years ago. The character is compelling, fascinating. We love to watch him.

But in fact, Shakespeare’s Richard III is almost entirely a lie. Our production is intended to reveal the play for the propaganda that it is.

Right now we are in the midst of a Presidential Election campaign; one which many commentators believe is the worst in recent history. Each side is making propaganda to persuade you of how corrupt/cynical/incompetent or even dangerous the opposing candidate is. Just two examples: Harry Reid’s recent assertion that

Romney had paid no taxes; Donald Trump’s assertion that President Obama is not an American citizen. And it goes on and on. I would like you to pay attention to these charges; bring examples to rehearsal next week.

What is **PROPAGANDA**, a word we casually toss around today. Here’s a definition:

noun

1 chiefly derogatory information, esp. of a biased or misleading nature, used to promote or publicize a particular political cause or point of view: **Reasons for Propaganda** - to win or promote your own political or social agenda. To keep and preserve loyalty and commitment.

What were the reasons for Tudor Propaganda campaign?

King Henry VII (known as Richmond in the play) had no special claim to the throne.

He usurped or took it by force in defeating King Richard III at Bosworth. In order to legitimise his claim and his rule, he needed to make Richard III a monster and to cast himself as the angel who rescued England from the hell of Richard III.

King Richard III actually ruled for only two years, from 1483 to 1485. Before then he was unfailingly loyal to his older

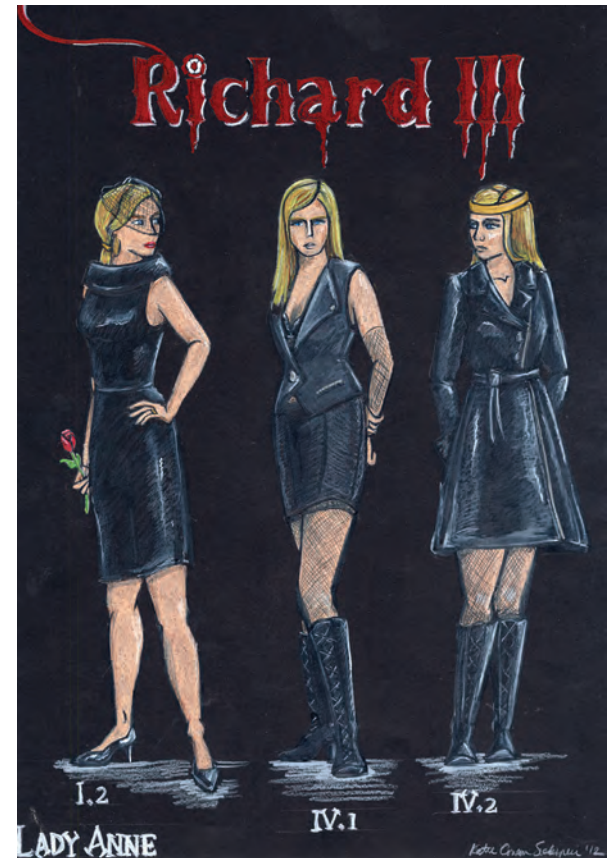
brother, King Edward IV. In his short two year reign he had founded a ‘Council of the North’ to ensure fair representation for those in the north of England; he set up a system for those who could not afford legal representation; he decreed English the official language (rather than French); and he introduced laws to guarantee the freedom of the press.

Given all this, why did Shakespeare slant the play?

There are two reasons:

- first, the portrait of Richard as the personification of evil was the current and accepted version of history. So successful had the Tudor Propaganda been—a history of Richard III had been written by no less a figure than Saint Thomas More. Shakespeare’s play used More’s history as a primary source.

-The second reason has to do with the



political climate in which the play was written. That was in 1595. Elizabeth I was on the throne, and she was 62, which was very old in those times. There was no heir, and Elizabeth had no children. The danger of instability and disorder was genuine. So all was to be gained by preserving the integrity of the Tudor house and discouraging any impulses to sudden coups. It was as well to



Richard III into the monster they needed.

WHERE SHAKESPEARE'S PLAY DIFFERS FROM THE FACTS

- Richard had no deformities
- Richard had no responsibility for Clarence's execution (Clarence was tried and executed for plotting against his brother, King Edward IV in 1478)
- Richard and Anne were married in 1472 and had a loving marriage
- Queen Margaret died in 1482, 3 years before this scene.
- Hastings was executed for plotting against the crown
- Richard was asked to become King by Parliament in 1483.
- Richard was in negotiations with the Royal Family of Portugal to marry Princess Joanna.
- There is no evidence that Richard had the Princes murdered. Another theory suggests

the murders were ordered by Henry VII.

- Buckingham did receive his promised reward from Richard III.
- There is no evidence that Richard caused Anne's death (death of their son)
- Elizabeth's claim to the throne was weaker than Henry Tudor's
- There's no evidence that Richard's birth was difficult or that he was a wild and furious child
- There's no evidence that Richmond fought and killed Richard III at Bosworth Field

HISTORY OF LATE 15th CENTURY

You will get a brief written summary of the history of The Wars of the Roses on Saturday. They started in 1453, when it became apparent that King Henry VI was incapable of ruling. The King was the supreme ruler and therefore responsible for keeping order and stability. (think of current dictators in N. Korea or Iran or the current instability in Ethiopia due to a lack of succession and the war in Syria due to a loss of control.

Of course, the danger is exacerbated if here is no succession—hence the English phrase “an heir and a spare.”

The King in this world in “divinely anointed” or “God's anointed”. He is all powerful but he must earn that respect.

King Henry V was idolised as an heroic king - his prowess praised in Shakespeare's



be reminded of the miseries of The Wars of the Roses, which Shakespeare does eloquently in the final speech of the play.

Of course, the Consequences of a vacuum at the top are serious—the lack of a clear political leader brings uncertainty. Think back to the presidential election of 2000 which was not decided until December.

This Instability is magnified in a country with a single ruler, tyrant or not, when there is no orderly and agreed upon plan of succession. eg. today looking at Ethiopia and Syria. As opposed to, say, North Korea which had an orderly succession just recently. In the late 15th Century, we are dealing with hereditary succession and the ‘law’ of primogeniture - in Feudal times this means the inheritance passes on to the eldest son. When there is no heir, things become dangerously unstable.

Difficulties of acting against a Monarch:

Remember how difficult it is to remove a President? How difficult it is to bring articles of Impeachment. That is doubly true in the case of a King, who is, after all, God's anointed.

So after Richmond defeated Richard III at the Battle of Bosworth Field and became King Henry VII, the scribes and chroniclers got busy and quickly revised history to make

play (far more truthful about this King than Richard). Henry is praised and admired for his part in the 100 Years War with France and his towering victory at Agincourt.

Henry V looked to have a long and successful reign, but he died unexpectedly of dysentery during a campaign in France only seven years after his victory at Agincourt. At the time of his death, he was near uniting the monarchies of France and England. He left behind a French widow and one infant son. While Henry VI was still a child, the most powerful magnates and prelates continued a holding policy - simply marking time with Henry V's philosophy. However, this could not go on forever, and King Henry VI was expected to take the reigns when we had crowned in 1437. But he did not—and that was a disaster. Power abhors a vacuum, and the senior nobles soon realised that Henry was either incompetent or disinterested.

The Wars of the Roses refers to two different related houses or families—Lancaster and York. King Henry VI and Queen Margaret belonged to the house of Lancaster whose emblem was a red rose. King Edward IV (King at the time the play starts) belongs to the House of York whose emblem is a white rose. Thus Henry Tudor, the Earl of Richmond is a Lancastrian, and Richard III is a Yorkist. At the end of the play, Richmond says he will unite the White Rose

and the Red by marrying Elizabeth, daughter of Queen Elizabeth in the play, who is the widow of the Yorkist Edward IV. So the Wars of the Roses comes to an end.

It is difficult to keep all these characters straight because they all have the same name! I sympathise. If it's not a Henry, it's an Edward and if it's not an Edward, then it's a Richard!!!!!!

An important battle which is referred to in *Richard III* is the Battle of Tewkesbury which was fought in the west of England. It was in May, 1471. This was the decisive defeat for the Lancastrians. Their forces were led by Queen Margaret and her son, Prince Edward. They were soundly beaten by Edward IV along with his brother Richard of Gloucester. Prince Edward (Margaret's son) died on the battlefield, and King Henry VI was killed in the Tower of London after the Battle of Tewkesbury.

STYLE - THE BIKER WORLD

- 1 The world provides an immediate context for the audience
- 2 The Wars of the Roses can be fairly described as gang wars. Also the nobles of the time appeared to behave like thugs.
- 3 This is a metaphorical style rather than an updating of the show. This is important to keep in mind. It means we are not introducing game boys, smart phones or lap tops. Nor are we using guns.
- 4 Our weapons will be machetes, along with iron pipes, chains, baseball bats and broken bottles.

SO HOW WILL ALL THIS WORK?

In a moment you will see and hear the design presentations. [The production's designers were at the rehearsal to share and discuss their renderings.]

To call attention to the truth where it parts from Shakespeare's fiction, we will use a sort of FactCheck.Org. There will be a sound prompt and the audience will decide whether to take in the information or not—it won't be in a direct sight line.

At the end of the play, Queen Elizabeth I—the granddaughter of Richmond, Henry VII—will make her entrance in full period costume to take up the final speech of the play.

But because we are exposing the propaganda in the text, it is important we thoroughly commit to the propaganda on stage.



In other words, to play *Richard* with all the malignant glee we can and to make Elizabeth a victim along with Anne. And so on.

The Citizens become important as commentators on the action. And the Scrivener for pointing out what is going on.

The Ensemble or Chorus is key. You will all play various messengers, attendants, guards, soldiers etc. as needed. But you will also play an important named part such as one of the Princes or the Archbishop of Canterbury. If things are not precisely clear at this point, I apologise—they will come clear as the week goes along.

OUR TEXT

This is second longest play ever written by Shakespeare. I have cut it severely.

A little like directing *The Daily Show* some 500 years later. Experience of the contemporary audience in the 1590's. The in jokes and references. For example, the legendary Jane Shore was a well known mistress to Edward IV who moved on to Lord Hastings once the king died. Who would know that, or care, today?

Editing and revisions were made for clarity and brevity - for example, I have consistently worked to make the character of Derby just Derby. Otherwise he is often called Lord Stanley which is just confusing. Changes can always be made, but I want the final running time with an intermission

to be somewhere between 2:30 and 2:45. Any longer, and we risk losing the audience.

The production script is an amalgam of the Quarto and the Folio. A little about publication in the 1590's and the First Folio. A little about scholarly disagreement on which text is the most 'authentic'. The Oxford edition uses the Quarto as its basis, whilst the Arden uses the Folio.

I have gone through both Quarto and Folio and pulled from both to come up with our text. We certainly have the option of changing various words if we decide that F or Q works better in the moment.

SHAKESPEARE IN GENERAL AND IAMBIC PENTAMETER IN PARTICULAR

The ten syllable line - use the first line of the play.

Play is described as relentless iambic. Unlike say *Hamlet* or even *A Midsummer Night's Dream*, this play is virtually entirely written in ten syllable lines.

There are exceptions - which essentially are the writer's direction to the actor:

Shakespeare wrote for the spoken rather than the written word. He was not interested in grammar or regular verse. He was interested in where an actor might take a breath (as in a comma) or might pause of dramatic effect (writing a short line than one with 10 syllables) or where he might rush through on a wave of emotion (writing a line longer than 10 syllables, which must be completed in 10 syllables' "time"). He would want an actor to slow down when he wrote a line of single syllables and so on. There are many such directions in the text and we will work on them.

We'll use the British pronunciation of names, but American natural accents.

There will be no blackouts or fades between scenes

Rehearsal means running previous day's work at the top of the call

I'm glad to hear laughter because this play is blackly funny. And we need to bring that out.

August 28, 2012, 6:33-7:30 PM

Meet the New Faculty and Staff in the Department of Theatre + Drama

Arrivals

Liza Gennaro joined the faculty in the newly created position of Assistant Professor—Choreography and Musical Theatre. Her extensive choreography and directorial credits include numerous award winning



productions both on Broadway and with major theatres across the country. Liza's teaching credits are equally strong, having taught at Barnard College, Princeton University, Yale University, and Hofstra University. She holds a master's degree in Dance Studies from New York University. She will teach period movement and, for the musical theatre program, dance and movement. Liza is a member of The American Theatre Wing's Tony Award Nominating Committee.

As the new assistant professor of Theatre History, Theory, and Literature, **Jennifer Goodlander**, filling the department's open faculty position created by the retirement of Professor Rakesh Solomon in 2010. Both her research and work as a director have a special emphasis on new plays and physically based performance. Jennifer holds a



B.A. in theatre and women's studies from Kalamazoo College, an M.F.A. in Asian performance/directing from the University of Hawaii at Manoa, and a Ph.D. in Interdisciplinary Arts from Ohio University, focusing on theatre and performance studies with a certificate in Women's Studies and a

concentration in Southeast Asian Studies.

Thomas Quintas arrived in Bloomington from Los Angeles to take on the role of Production Manager. He will also serve as a stage management lecturer and head



of the Stage Management Program. In Los Angeles, Thom worked in event production and management. He brings nearly eighteen years of experience in professional theater and event production, having worked with several regional theaters in the South and Midwest. Thom holds a B.F.A. in Theatre Performance from Millikin University and an M.F.A. in production management from the California Institute of the Arts.

Cindi Severance started with the department during the height of the Indiana Festival Theatre season in June. She serves as our accounting and financial support specialist. Prior to joining the IU Theatre staff, she worked sixteen years in the Department of Finance at the IU Kelley School of Business. A lifelong resident of south central Indiana, Cindi has an A.S. degree in office administration from Ivy Tech State College.



She also volunteers in local senior centers as well as a certified nursing assistant.

Drew Bratton (BA'95) returned to the department as the Arts Administrator in October 2011. After working eleven years in Chicago as an actor, carpenter, and administrator, he returned to Bloomington to

pursue a graduate degree in the IU School of Public and Environmental Affairs Arts Administration program in 2006. Since earning his M.A., Drew has worked in development for The Kinsey Institute, and



served as the Executive Director of the USA International Harp Competition with the IU Jacobs School of Music. This summer Drew served as the Managing Director of the Indiana Festival Theatre's second season.

Departures

This year Theatre & Drama said goodbye to two colleagues who chose to take on new endeavors outside the department.

Naomi Cohenour joined us in October 2007 as Accounts Supervisor. Over the last five years she became a fixture of the department and a trusted resource. In May, Naomi accepted a new position as Fiscal Officer / Department Manager with the Department of Apparel Merchandising and Interior Design here at IU. We wish her the best of luck, and we're glad she is still close by.

Tayneshia Jefferson held the Production Manager position with the department for the past two seasons. In August she accepted a faculty appointment with the Carnegie Mellon University's School of Drama as their assistant professor of Stage Management. Tayneshia's cheerful spirit, caring mentorship, and sense of humor will be missed, but we look forward to reading her Facebook page to follow her new adventures in Pittsburgh.

FACULTY NOTES . . .

Lara Berich (cutter / draper) After having created two extraordinarily large fat-suits for *Faust* at the Santa Fe Opera in summer 2011, Lara was invited by Guy Clark of Indiana Repertory Theatre to create a more realistic fatsuit for Robert Neal in "I Love to Eat," a production that went on from Indianapolis to be presented at the Lincoln Center. During the year while teaching, supervising lab students, leading graduate students through construction projects, making patterns and leading alterations on the IU Theatre season. Lara also had the opportunity to work with the department of Kinesiology's modern dance program on their winter concert, designing and creating costumes for "Lucy's Bones" – a piece of original choreography by Elizabeth Shea. In the spring she taught a new course in Period Patternmaking where each student's final project was an ensemble based on period research and patterned /



constructed to fit a model, in order: Elizabethan (Julia Mancini made for Barbara Abbott), Regency (Katie Cowan Sickmeier made for Colleen Metzger), Romantic (Rebecca Johnstone made for Molly Herman), Civil War (Colleen Metzger made for Katie Cowan Sickmeier), Bustle II (Sarah Wells made for Paige Lundgren), Edwardian (Paige Lundgren made for Sarah Wells), and "Teens (Barbara Abbott made for Julia Mancini). The young lady at the end (Rebecca Johnstone) was not a model but was a student in the class. This was their "silly" group shot on exam day: Lara is demonstrating how easy it is to hide under a hoop skirt. Lara and **Linda Pisano** also started a costume portfolio and job search workshop for undergraduates – a successful workshop we hope to expand in order to give our undergraduates more access to employment opportunities. As she has done since 2006, Lara returned in May to the Santa Fe Opera to work as one of five drapers (patternmak-

ers), each in charge of a team of our own and assigned a share of the workload creating costumes for the five operas presented there. One of our 2012 grads, **Colleen Metzger**, came out as well to work there in the crafts department. They worked on five brand new productions. Upon her return to Indiana Lara has once again been invited to work with IRT – this time cutting and constructing several pair of Victorian trousers for their upcoming production of *Jekyll and Hyde*. As of right now she is developing a workshop for the United States Institute of Theatre Technology's (USITT) national conference in fat-suit construction methods entitled "A Pound of Flesh," revamping her "Costume Technology II" course for this fall, and her "Men's Tailoring" course for the spring, starting up rock climbing again, and reacquainting herself with her husband, house, chickens, and garden.

Paul Brunner (theatre technology) traveled to Hong Kong to lead an international accreditation team for the Hong Kong Academy for Performing Arts, reviewing their M.F.A. Degree in Theatre Entertainment Arts and chairing a panel that approved their new "Fast Track Vocational Degree." He presented a workshop on sustainable design and production at the "Earth Matters on Stage" (EMOS) Conference at Carnegie Mellon University; for the Notre Dame Shakespeare Festival he designed and installed a hydraulic stage lift for the production of *Hamlet*. He is currently working on hydraulic stage lift for IU Opera's production on *Don Giovanni* this fall and is the Technical Director for *When the Rain Stops Falling*, where he will, in consultation with two of his graduate students, engineer a custom stage turntable and rain effect for the production. This past spring Paul received a grant from United States Institute of Theatre Technology to travel to New York, London, and the Southwest United States to research sustainable design and production for theatre. Paul attended meetings in Orlando, FL, as a Commissioner for USITT's Technical Production Commissioner. These leadership meetings create conference programs and manage ongoing research projects plans for the coming year. In his spare time, he enjoyed the company of his wife Emilia and their kids, Nathan (9), Mary (6), and Natalie (18 mo).

Amy Cook (history, theory, and dramatic literature) gave invited lectures at

Ohio State University (on *Henry V*, conceptual blending theory and the mathematics of zero) and at The Humanities Institute of Stony Brook University's Memory, Emotion and the Disciplines Conference ("Lavinia's Tongue: pain and empathy on page, stage, and screen"). She also published two book reviews. She is working on two new book projects: one on casting and the other on embodied cognition and the theatre, which will include research she is doing now as part of the Remak New Knowledge Seminar on Moral Reasoning. She did research for this book in London in June, seeing several great stagings of Shakespeare plays and talking with scholars at The Research Centre for Cognition, Kinesthetics and Performance at Kent University.



Music director Ray Fellman, Nick Fitzer (Jacobs School alumnus who played Tony), Chia Patino (Jacobs School alum), artistic director of Teatro Nacional Sucre, Quito Ecuador) on the closing night of *West Side Story*.

At the end of the summer in 2011, **Ray Fellman** (musical theatre) was invited to be the voice coach and consultant for an independent film entitled *Greetings from Tim Buckley*, starring Gossip Girl's Penn Badgley as Jeff Buckley. The film had its first public screening at the Toronto International Film Festival and is set for release sometime in 2012. During the spring of 2012, Ray returned to the Fulton Opera House in Lancaster, PA, to music direct a production of *Sunset Boulevard*. The production had eighteen performances and included a cast of professional actors from New York,

Chicago and Philadelphia. In February of 2012, he travelled to South Boston, VA, to concertize with IU alum Brandon Cutrell at The Prizery for a special Valentine's Day concert entitled *Easy to Love*. His work in New York City in 2012 included a return as a guest judge to an *American Idol*-type competition in the West Village called *Stonewall Sensation* with a panel of judges that included Alysha Umphress (*American Idiot*) and *Time Out New York* theatre critic Adam Feldman. Ray also music directed a workshop reading of a new musical entitled *Love in Our Language*, written by Emmy Award-winning composer Howard Marren, and returned as a guest music director and pianist for NYU's Graduate Musical Theatre Writing Program at the Tisch School of the Arts.

During the summer of 2012, Ray returned to the Eugene O'Neill National Music Theatre Conference to music direct a ten-person cast made up of Broadway performers in workshop readings of a new piece entitled *String*, written by award-winning composer Adam Gwon and playwright Sarah Hammond. Before returning to IU in August to music direct IFT's Premiere Musicals workshop production of *Solana*, Fellman was invited back to Quito, Ecuador by artistic director and IU alum Chia Patino to music direct and conduct a production of Bernstein's *West Side Story*, in Spanish translation, at the Teatro Nacional Sucre. This state-funded production included performers, designers and musicians from Ecuador, Spain, Mexico, Japan, Argentina, Bulgaria, Cuba, Canada, and the United States. He led a 38-piece orchestra in five sold-out performances of this Ecuadorian premier. Future endeavors include a remount and South American tour of *West Side Story* and an invitation by the Indiana Repertory Theatre of Indianapolis to music direct and conduct eighteen performances of *A Little Night Music* starring Metropolitan Opera Star Sylvia McNair in January 2013.

In May 2012 **Terry LaBolt** (musical theatre) was the pianist for the national finals of the National Society of Art & Letters (NSAL) in El Paso, TX. Coincidentally, he accompanied B.F.A. student Charnette Batey, who placed second in the national competition. In April-May Terry was Music Director (and pianist) for Actor's Theatre of Indiana's production of *I Love You, You're Perfect, Now Change*. (Actor's Theatre of Indiana is an Equity regional theatre based in Carmel, Indiana.) In July Terry was Music Director for a pre-production reading of

Tuning In, a new musical, at the University of Akron. This was a week of workshops and rewriting in preparation for the full production, which will take place in August 2013. Also in July, Terry went to Wake Forest University and recruited for our B.F.A. Musical Theatre program at a prominent high school musical theatre intensive, "The Performance Arts Project." There he taught a master class along with Hunter Bell, Laura Benanti, Nancy Dussault, Brian D'Arcy James and others.

Nancy Lipschultz (acting-directing) coached voice for *The Miracle Worker* at Indiana Repertory Theatre, directed *Les Liaisons Dangereuses* for IU Theatre, appeared with IFT rep company this summer in *The Taming of the Shrew* and *You Can't Take it With You*, and is currently coaching *Dr Jeckyll and Mr Hyde* and *The Syringa Tree* at IRT.

Last October **Dale McFadden** (associate chair; acting-directing) directed *In The Next Room, Or, The Vibrator Play* by Sarah Ruhl in the Wells-Metz Theatre. Last May he directed *Bad Dates* by Theresa Rebeck at the TIG 7 Theatre Festival in Mannheim, Germany. The festival is an English-language theatre festival, and Dale's production was one of three productions invited, the other two being from theatres in Birmingham and Oxford, England. This past summer he directed *You Can't Take It With You* by Kaufmann and Hart for the Indiana Theatre Festival, and he also directed *On Golden Pond* by Ernest Thompson at Crossroads Repertory Theatre (where *Bad Dates* was first produced.) His next production, *Seminar* by Theresa Rebeck, will open at the Phoenix Theatre in October.

Murray McGibbon (acting and directing) directed *The Three Musketeers* for the IU Theatre last season; he directs our season opener *When the Rain Stops Falling* this year. In Spring 2012, he taught a course for IU Continuing Studies on Noel Coward and led a bus tour to the IRT to see their production of *Fallen Angels*. He also gave a talk at IU's Emeriti House on "What does a director do?". He chaired the Independent Projects Committee which saw 17 student projects being performed in the Studio Theatre. In the summer he travelled to London to finalize details for the study abroad program and also to see theatre productions in the West End. He attended the World Shakespeare Festival staged to coincide with the 2012 Olympics and saw *Richard III* at Stratford Upon Avon featuring **Sandra Duncan** (Judith Bliss in our 2010 produc-

tion of *Hay Fever*). Murray was in London for the Queen's Diamond Jubilee! He then travelled to South Africa with his children for the summer and worked on his ever-evolving book of new south African plays. He continues to serve on various departmental committees, as well as the campus wide Student Hearing Board and Faculty Board of Review. He is currently working on several grant proposals, and a production of *King Lear* to be staged using original pronunciation (OP), English as Shakespeare and his contemporaries spoke it.

R. Keith & Marion Michael (emeriti) continue to travel and remain active in the theatre in spite of having retired in 1996. Marion serves on the national board of the National Society of Arts and Letters and Keith continues to remain active in the College of Fellows of the American Theatre in Washington D.C. and the National Theatre Conference in New York. And they continue to perform, albeit in recent years with script in hand. Their latest endeavor was "I'm Herbert" directed by Jane Page, a professional director and member of the first class of M.F.A. students at IU. This production unofficially opened the new Studio Theatre.

In addition to their love of the theatre, Keith and Marion have never given up their love to travel. When they are not making their annual trip to New York attending conventions, visiting students and catching the latest on and off Broadway shows, they are in Europe, Asia or elsewhere. During their lifetime they have visited more than sixty countries and islands, most recently India and Bhutan.

But most of all, Keith and Marion enjoy keeping in contact with their many former students who long ago became close friends. Their annual list of always welcome house guests reads like a page out of an IU Alumni Bulletin.

Jonathan Michaelson (chair; acting-directing) continued as founding producing artist director of Indiana Festival Theatre for its second season, for which he directed *The Taming of the Shrew* this summer. Jonathan completed his eighth year as chair of the department and conducted several department and school reviews on behalf of the National Association of Schools of Theatre. He was re-elected to the NAST Board.

Adam Noble (acting-directing) gave fight direction and coached movement for *Dr. Jeckyll and Mr. Hyde* (Indiana Repertory Theatre), *The Taming of the Shrew* and

You Can't Take It With You (IFT; Adam also acted in these shows), *Der Rosenkavalier* and *A View from the Bridge* (Jacobs School of Music), *Spring Awakening* (Phoenix Theatre), *Waiting for Lefty* (Ivy Tech/Waldron at the Firebay) and *Madama Butterfly* (Opera Carolina; assistant director). And for the IU Theatre and associated independent projects he was movement coach and fight choreographer for *Cabaret*, *The Pillowman*, *A Midsummer Night's Dream*, *Venus in Furs*, *Vigils*, and *The Three Musketeers*. He attended the Association for Theatre in Higher Education (ATHE) conference in Washington, D.C., where he chaired a panel on "Staging Sex," which was very well received. At ATHE he attended an amazing physical theatre workshop put on by the Syntetic Theatre Company, and at other events, he saw a menagerie of IU graduates: **Sarah McCarroll**, **Tom Robson**, **Noe Montez**, **Carrie Winship**, as well as current Ph.D. students Eric Heaps, Justin Rincker. Adam recently became the Treasurer for the Association of Theatre Movement Educators (ATME).

George Pinney (musical theatre) started 2012 with a concert piece centering on bullying, "Stop", created for the Faculty Contemporary Dance Concert. In the spring George directed and choreographed *Cabaret*. Summer was very eventful with *Damn Yankees* for the Indiana Festival Theatre and *Solana* for Premiere Musicals, the series which develops musical theatre at Indiana University. In between those projects, George, along with Terry LaBolt, directed a workshop reading of the new musical *Tuning In* at the University of Akron in Akron, Ohio.

Linda Pisano (costuming) has had a year full of creative activity. At the Costume Society of America's regional Conference she presented the paper "Dressing in Haste for Love, Sex & Suicide: Designing Costumes for Multiple Productions of Romeo & Juliet." She designed *Julius Caesar* for the Indiana Repertory Theatre's production, directed by **Janet Allen** and designed a full scale production of *Der Rosenkavalier* for the Jacobs School of Music Opera Theatre (the first time Jacobs has produced the opera in 60 years because of the scope and scale of the production). Linda was elected to the Board of Directors of the United States Institute of Theatre Technology (USITT), which is the premiere organization for designers and technologists. She taught our study abroad course: Costume & Character in London Theatre with many of our outstanding graduate and undergraduate

students and in London had the opportunity to attend one of the coveted and sold out performances of Philip Glass and Robert Wilson's *Einstein on the Beach* (5 hours long with no intermissions) at the Barbican. In April she hosted a workshop in digital rendering for our design graduate students with author and designer Rafael Jaen. She is currently in pre-production for *The Nutcracker* at the BalletMet; *The Merry Widow* at IU Opera Theatre; *A Little Night Music* at IRT (with Sylvia McNair as Desiree); *Akhenaten* (by Philip Glass) at IU Opera Theatre. She was also the homeroom mother for two grade school classes, her son's 6th grade class and her other son's 2nd grade class. "That kept me kind of busy with lots of parties, activities and organizing volunteers."

Robert Shakespeare (lighting design) has been engaged in a number of creative activities this past year. He contributed an essay to *Inspired Teaching for Theatre Technology and Design*, edited by Erik Vicker and endorsed by the Education Commission and the Publications Committee of the United States Institute for Theatre Technology, to be published in the spring. Garnered, with Jonathan Michaelson, a \$50,000 grant to build a virtual scenography/production projection system, which was first deployment in January in the 2012 Faculty Dance Concert. The system employed three projectors and data streams synchronized through the lighting control system. Rob designed the projection system for the "Moon and Sun" piece. He also continued research for the Designing Visually Accessible Spaces project, serving as the IU Principal Investigator, in collaboration with the University of Minnesota and University of Utah. In September he will present a paper on the current work of the group in Copenhagen, Denmark in September with a preliminary title of Developments in Automated Visibility Analysis.

Rob completely redesigned the lighting for the Special Exhibitions Gallery for the Indiana University Art Museum. This was a 5,000 sq. ft. project with approximately a \$90,000 budget. Rob employed cutting edge LED light sources. The first use of the new energy efficient system will be his lighting design for the Barry Gealt Exhibition, opening in October. Rob was commissioned by the City of South Bend to lead a discussion with city officials and community leaders, exploring light sculptures and dramatic architectural lighting for the region of the St. Joseph River surrounding the falls and flanked by Seitz Park (East), Century Center

(West) with bridges North and South. The goal is to revitalize the nighttime experience of the complete Falls area, making it an urban destination. Following the site visit and presentation in August, he developed a proposal, pending their approval, to engage the first phase of design development.

After 20 years of wine making from his family vineyard, Rob finally was awarded a Gold Medal from the Indianapolis International Wine Festival, following a stream of Silvers. His Chamourcin Rose was the only Gold awarded in its Amateur Class C.

Susan Swaney (musical theatre) prepared the chorus for IU Opera Theatre's production of *Candide* and conducted the premieres of two large works she commissioned at the UU Church of Bloomington: *BOOM*, a children's musical-with-puppets, conceived and directed by theatre student Stephen Hammoor and composed by Lauren Bernofsky; and *Flowers of Departure*, *A Universal Requiem* by composer Cary Boyce.

Ronald Wainscott (PhD'84; history, theory, and dramatic literature) During the last year the fourth edition of Ron's textbook, *Theatre: Collaborative Acts*, written with **Kathy Fletcher** (BA'77; PhD'86) was published. He fully revised his theatre history undergraduate course and introduced it during the summer session.

Ken Weitzman (playwriting) spent a month in residence at the Eugene O'Neill Theatre Center as part of the National Playwrights Conference. There he worked on his new play, *Reclamation*. He also had a workshop of another play, *Get Thorpe*, as part of Playwrights Week at the Lark Play Development Center in New York City.

Acting and Directing in Greece & England, a month-long study abroad

Acting-directing professors **Murray McGibbon** and **Nancy Lipschultz** have created a study abroad program for grads and undergrads that will take 26 students to Greece and the United Kingdom in summer of 2013. Students will have the opportunity to visit—and perform—in ancient Greek theatres in Corinth, Epidauros, Delphi, and the island of Rhodes. They will then spend two weeks in London studying and seeing plays and taking workshops with the National Theatre, Shakespeare's Globe, the Royal Court, Theatre de Complicite, and the Almeida Theatre. The program will end with a long weekend in Stratford upon Avon, home to the Royal Shakespeare Company.

May 4-26, 2013

Theatre Circle at Sea II

Theatre Circle members once again will have the opportunity to join the students of T432: Cruise Ship Entertainment Management for a cruise in the Bahamas over the New Year holiday, Dec. 30, 2012- Jan. 4, 2013. Participants will get a behind-the-scenes look at the process of producing shows at sea while aboard Norwegian Cruise Lines' Norwegian Sky. A limited number of oceanview cabins are still available at the low group rates of \$1,407 person, so contact Trish Hausmann at

pjhausma@indiana.edu

to reserve your spot today! A \$100 deposit is due upon reservation, and full payment is due November 1, 2012. These prices include the cruise, airfare, a pre-cruise hotel stay, transportation, taxes and fees, as well as a \$50 per person tax-deductible donation to Theatre Circle.

Below, the Norwegian Cruise Liner Sky, the Theatre Circle's home on the ocean!

**DEPARTMENT OF
THEATRE AND DRAMA**

INDIANA UNIVERSITY
College of Arts and Sciences
Bloomington

275 N. JORDAN AVENUE
BLOOMINGTON, IN 47405-1101

Non-Profit
Organization
U.S. Postage
PAID
Bloomington, IN
Permit No. 267

THEATRE CIRCLE CALENDAR**2012-2013****September 2012**

Thursday, September 20, 5:30pm

Theatre Circle Lecture*

with Bennet Brabson, Physic
When the Rain Stops Falling
Studio Theatre

October 2012

Monday, October 8, 4:00pm

Board Meeting

Von Lee Conference Room

Thursday, October 18, 5:30pm

Theatre Circle Lecture*

with Linda Charnes, English, and
Amy Cook, Theatre + Drama
Richard III
Studio Theatre

November 2012

Friday, November 9, 6:15pm

Dinner with Director and Designer

Spring Awakening
Neal Marshall Grand Hall

December 2012

Monday, December 10, 4:00pm

Board Meeting

Von Lee Conference Room

December 30, 2012-January 4

TC at Sea II Trip

Miami and the Bahamas

January 2013

Friday, January 27

Cabaret Evening

Neal-Marshall Grand Hall

February 2013

Sunday, February 10

Trip to Indiana Repertory Theatre for
A Little Night Music

Sponsored by Continuing Studies

Friday, February 15

**Special Event To Be Announced
Save the Date!****March 2013**

Monday, March 4, 4:00pm

Board Meeting

Von Lee Conference Room

Thursday, March 23, 5:30pm

Theatre Circle Lecture*

with Ken Weitzman, Theatre + Drama
At First Sight
Studio Theatre

April 2013

Thursday, April 11 5:30pm

Theatre Circle Lecture*

with Michelle Facos, Fine Art
Sunday in the Park with George
Studio Theatre

Friday, April 19, 5:30pm

Theatre Circle Annual Meeting

Sunday in the Park with George
Neal-Marshall Grand Hall

This complimentary copy of *Theatre Circle Insights* is provided by Theatre Circle.

Join the Circle and receive a subscription to *Theatre Circle Insights* as part of your member benefits. Enjoy 3 more issues and acquire insights into the rest of our season, learn about the people behind the scenes, and find out about special events, lectures, dinners, and guests—all offered or announced exclusively to Theatre Circle members.

***Theatre Circle Insights*—one of the many benefits of being in the Circle.**

*All Theatre Circle Lectures are open to the public.