on the cover:

CLASS OF 2022

M.F.A.
Jamie Anderson (directing)  
Madi Bell (costume technology)  
Rachel Rose Burke (scenic design)  
Elizabeth Licata (costume technology)  
Russell Long (lighting design)  
Lee Anne Meeks (lighting design)

B.F.A., Dance  
Madelyn Allen  
Marissa Eide  
Hayley Martha  
Katherine Miller  
Madison Mora  
Noah Shahadey  
Audrey Surina  
Skyler Thomas  
Cody Watson  
Rae Wilcoxson  
Kierra Williams

Harp B.S.O.M., Theatre + Drama as an Outside Field  
Chanling Bai

B.F.A., Musical Theatre  
Ben Blalmer  
Kevin Dolan  
Casey Kwon  
Natalie Stahl  
Michael Winner

B.A., Theatre + Drama  
Dakota Abel  
Tallon Boling  
Ellen Doyle  
Ian Dutler  
Alanna Galbraith  
Amanda Gardin  
Leslyan Heron  
Josh Hogan  
Sammy Ireland  
Rachel Johnson  
Gabby Kaufman  
Hannah Keeler  
Helen Krizman  
Izel Landa  
Spencer Lawson  
Victor Li  
Allison Marshall  
Jorie Miller  
Grace O’Brien  
Jessica O’Brien  
Melanie Patterson  
Garnett Rowe

Voice B.S.O.M., Musical Theatre as an Outside Field  
Jessie Bittner  
Olivia Newcomb  
Jolie Rubinchik  
Ayan Saklani  
Sophia Saleisky  
Marcum Sanders  
Kate Schmetzer  
Margaretha Setiawan  
Chris Sciortino  
Ariana Shelds  
Alexa Spasevski  
Kasey Thurman

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in memoriam  
class notes  
upcoming season

IN THIS ISSUE

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F A L L  2 0 2 2  | 3
It is very early dawn near the Pacific northwest. I relax on the front porch of a lovingly restored, early 19th century home in Portland, rented for my family while visiting my sisters whom I’ve not seen since pre-pandemic (2019!).

The morning is very chilly (with no Btown humidity) despite it being mid-July. Birds sing through the tree-lined streets with the occasional swoosh of a bike zooming by. Perhaps the most welcoming sounds are the occasional dogs and their pet humans that stroll past.

Like many people, this is an important part of my routine: to take a week out of the year, hopefully with loved ones, to reflect. Doing this before the fall semester begins is important. Recharging is critical for everyone, including artists and practitioners, especially during these precarious times in our world.

Our work is telling the story of the human experience, so it is important that we partake of these human experiences to stop, look around, and exist within our world.

We are not through the pandemic and I suspect Covid will be part of our regular planning routine going forward. Our students, staff, and faculty, however, have forged ahead this past year and created superb work on our stages. Necessity is the mother of invention, and Covid requires we invent new protocols for this brave new world. Our industry unions provided some standards and guidelines. We were not without Covid cases, but we focused on wellness, patience, and trying to slow the pace of rebuilding a live season.

The joy of getting back in the process of creating and attending live theatre has been critical to our health as well as our livelihood. This past year the mental health crisis and sense of loss was palpable across campus and the performing arts industry. Our department felt the loss of alumni and long-time patrons. We also experienced the difficulties of still producing a season while supporting our graduate students as they went on strike with the purpose of being recognized as a labor union.

I’m so proud of our faculty and students. There is a reason that I’ve stayed on at IUB for 20 years; I love this department and the people that come through; those that stay and those that are only with us for a short while. Additionally, a shout-out to behind-the-scenes people who went above-and-beyond this year. Laura, Madison, and Carolynn create content throughout the year, including Stages, to publicize our season and changing Covid guidelines, and make updates about the achievements of our faculty and students possible. Trish Hausmann for her dedicated work guiding us through Covid and keeping our facilities safe. Scott Hogsed, who spent his first year as Director of Patron Services getting audiences back into the theatres safely in the pandemic! Cindi Severance, for her unwavering commitment to fiduciary matters as we recover from a year with no box office. Finally, to my longtime colleague and good friend, Robbie Stanton. I lovingly call him my ‘work husband.’ Robbie retired June 30th after a long and impactful career in our department as Costume Studio Supervisor and often costume designer on our season. His departure will be a demonstrable loss for us. Please be sure to read the tribute to Robbie in this edition of Stages.

To our alumni, we are here for you and want to hear from you. We are proud of you. To our patrons and donors, we express our heartfelt gratitude for your steadfastness in helping us weather the loss of live performance and the financial burdens that came with the pandemic.

May you be safe, find joy, and always take a respite to experience all that our fellow humans and our own life have to offer us.

In the words of Maya Angelou, “You are the sum total of everything you’ve ever seen, heard, eaten, smelled, been told, forgot—it’s all there. Everything influences each of us, and because of that I try to make sure that my experiences are positive.”

With Gratitude,
Linda
2022 Graduates Madi Bell (left) and Elizabeth Licata (right) were recognized as Emerging Creatives at the 2022 United States Institute for Theatre Technology for their work in costume technology.

Cast members Jessica O’Brien, AJ Huq, and Abi Crigler were nominated for the KCACTF Irene Ryan Scholarship for their roles in new play Bowling for Beginners by Diana Grisanti; the full acting ensemble received KCACTF’s Certificate of Merit.

Production Design Artists Maggie Jackson (scenic design), Zephany Rivers (costume design), Corey Goulden-Naitove (lighting design), and Grace Leckey (sound design) also received Certificates of Merit for their work on the Bowling for Beginners.

Rising second-year M.F.A. Playwright David Davila was recently awarded the 2022 Smith Prize for Political Theater by the National New Play Network for a new play proposal outlining “a dramedy that tackles the issues of NAFTA head on by examining a plastics company from the Midwest that opens up a plant in Mexico.”

Final-year M.F.A. Playwright Jayne Deely received the KCACTF Latinx Playwriting Award for Distinguished Achievement for their radio play Waycross and was a KCACTF Region III Nominee for Uncle Play.

IU’s annual Themester program, this year’s theme being Identity and Identification, awarded B.F.A. Dance student Zoey Dickenson a 2022 grant for her devised work “Color Me Human.”

Eboni Edwards spent 2021–2022 as a College of Arts and Sciences Kovener Teaching Fellow; this program brings together twenty student and faculty fellows for discussion, exploration, and mentorship, exploring how best to make College classrooms inclusive spaces for all students.

NSAL AWARD RECIPIENTS
For Musical Theatre—Caroline Kovener Memorial Award and Bright Merit Award: Amanda Fawell; Chapter Career Award: Caroline Santiago Turner; David E. Albright Memorial Award: Hannah Zeldin; The Hegarty Award: Natalie Stahl; Helen and Lynton Caldwell Memorial Award: Kabir Gandhi; Robert Shettleroe Memorial Award: Cynthia Kauffman; Scott Burgess Jones Tribute Award: Hannah Kulawiak; Sydney Marie Brotheridge Memorial Award: Mikayla White
For Acting—Lenyth Brockett, Carol Moody, and Fran Snygg Memorial Award: Catherine Barker; Bailey Merit Award and Shakespeare Merit Award: Emily Davis
For Dance—Chapter Career Award: Destiny Walton; Marina Svetlova Memorial Awards: Cody Watson, Picabo Saunders, Rae Wilcoxson, Kierra Williams, Josie Fox; Korinek Merit Award: Olivia Sarvello

2022 Graduates Josh Hogan (left) and Spencer Lawson (right) were inducted into the academic honor society Phi Beta Kappa this year.

B.F.A. Dance student Abby Jones’ proposal for the College Arts and Humanities Institute Summer Research Essay Prize was selected to receive a scholarship in support of her research.

This summer, M.F.A. Dramaturgy candidate Chris Mills chaired a panel (Relational Interface(s): refiguring spectatorial agency), and presented a paper (“Abstract Expressionism/Translation: Translating Subjective Ideas”) at the Literary Managers and Dramaturgs of the Americas annual conference. She also worked on In the Future Something Will Have Happened with Lucky Pierre; it will be performed at Toronto’s International Festival of Performance Art in September.

Current M.F.A. candidate in Acting, Leah Mueller, and her husband Jared Yarnall-Schane, are the new owners of State College PA’s musical theatre program Singing Onstage.

This summer, M.F.A. Dramaturgy candidate Lexi Silva was the Literary Intern at Chicago’s Steppenwolf Theatre. She was the script supervisor on SYA (Steppenwolf for Young Adults) 1919 by J. Nicole Brooks (adapted from Eve Ewing’s poetry book of the same title) and Chlorine Sky by Mahogany L. Browne.
The Scholarship Committee would like to congratulate all recipients of this year’s scholarships and awards. A Theatre and Dance Scholarship is much more than a monetary award. It is also an indication of the student’s abilities, work ethic, and promise. When noted on a resume or printed in a bio, the designation “Scholarship Recipient” implies dedication, discipline, responsibility, and professionalism.

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

Matthew Mason Baker (B.F.A., Musical Theatre)

### Colleen J. and W. Keith Alexander Scholarship in Theatre & Drama
Colleen J. Alexander graduated from Indiana University in 1951. As a lifetime supporter of the Department of Theatre & Drama, W. Keith Alexander established this scholarship to honor the life memory of his wife. This award is given to undergraduate students majoring in Theatre & Drama.

Lexy Hatch (B.A., Theatre & Drama)

### David S. Hawes Award
This award is given to an undergraduate theatre major or to a graduate student who has demonstrated exceptional creative work in playwriting, acting, or directing. David Hawes retired in 1980 after 25 years of service as a faculty member in the Department. Grateful that demanding work and dramatic literature that marked the career of Distinguished Professor Hubert C. Heffner during his tenure from 1955 to 1971 at Indiana University.

David Davila (M.F.A., Scenic Design)

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

Evan Vaughan (B.F.A., Musical Theatre); Michael Lambert (B.A., Theatre)

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

Eboni Edwards (M.F.A., Acting); Chris Mills (M.F.A., Dramaturgy)

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

Emily Davis (M.F.A., Acting)

### Gary Gaiser Award
In 1995, the Department of Theatre and Drama established this award in memory of Gary Gaiser, who began his career at IU in 1944 and retired in 1980. Gary had a wide range of interests and an unlimited love for lighting and technology. His boundless energy, enthusiasm, and insatiable curiosity were an inspiration to hundreds of students and colleagues. This award is given to a graduate or undergraduate student in the Department of Theatre and Drama who has been self-motivated and unusually innovative as an artist, technician and/or scholar during their career.

Corey Goulden-Naitove (M.F.A., Lighting Design)

### Harlan L. Lewis Family Scholarship in Theatre and Drama
This scholarship, established in 2014, is used to support undergraduate students majoring in Theatre & Drama within the Department of Theatre, Drama, and Contemporary Dance who are in good academic standing.

Izabella Brown-Sparks (B.A., Theatre & Drama); Ashley Simpson (B.A., Theatre & Drama); Abhishek Soninimde (B.A., Theatre & Drama)

### Helen Sarah Walker Scholarship
This award, established in 2001 in memory of IU Theatre & Drama student Helen Walker, is presented each year to an undergraduate junior concentrating in technical theatre or stage management.

Abigail Mansfield (B.A., Theatre & Drama)

### Hubert C. Heffner Award
This award, established in 1987, is presented each year to a graduate student in the Department of Theatre and Drama. The recipient must have consistently exemplified the high academic standards in the area of theatre history, theory, and dramatic literature that marked the career of Distinguished Professor Hubert C. Heffner during his tenure from 1955 to 1971 at Indiana University.

David Davila (M.F.A., Playwriting)

### Jan Chapline Scholarship
This scholarship supports undergraduate students in the Department of Theatre, Drama, and Contemporary Dance.

Caden Hamshcer (B.A., Theatre & Drama)

### Jane Fox Award
This scholarship is intended to recognize the excellence of Contemporary Dance students as dancers, scholars, community leaders and artist advocates. This award goes to a senior dance major who has shown excellence in creative projects, showing work outside of Bloomington, and collaborating with dancers from both within and outside of the dance major as well as in the classroom as demonstrated by consistency and significant growth over a four-year period.

Bernadette Bradley (B.F.A., Dance)

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

Victoria Taylor (B.F.A., Dance); Chyna Hale (B.F.A., Dance) – continuing

Kamari Donaldson (B.F.A., Dance) – continuing

### Nota Scholl McGreevey Scholarship
This award was generously donated by Distinguished Alumnus John McGreevey, who won numerous Emmy and Peabody Awards as a prolific television screenwriter, most notably for The Waltons. The scholarship funding was originally established as an annuity gift to his wife Nota Scholl McGreevey, who acted in many plays while a student at Indiana University. This scholarship recognizes undergraduate students majoring in theatre, or an IMP student whose emphasis is in theatre, who has demonstrated superior talent and dedication to the theatre.

Onyea Cummings (B.A., Theatre & Drama)
FACULTY NEWS

A LEGACY IN THE COSTUME SHOP: RETIREMENT ARRIVES FOR ROBBIE STANTON

After receiving his M.F.A. in Costume Design from Indiana University in 1983, Robbie Stanton served as the acting costume shop foreman and then costume studio supervisor for IU Theatre & Dance from 1984 until this past June, 2022. During his 38 years managing the IU Theatre costume studio, Robbie taught generations of new designers and technicians and designed costumes for the IU Department of Theatre and Drama productions of Sweet Charity, Moon for the Misbegotten, Noises Off, Parade, The MISANTHROPE, Woyzeck, Guys and Dolls, Hurlyburly, Anything Goes, Twelfth Night, Pippin, Brigadoon, Nine, The Sixth Borough, and the IU Broadway Cabaret tour, among others. He previously designed costumes for the Brown County Playhouse productions of You’re a Good Man Charlie Brown, Not Now Darling, Deathtrap, Barefoot in the Park, A Tuna Christmas, The Rainmaker, The Mousetrap, Lend Me a Tenor, Tintypes, Picnic, Born Yesterday, I Love You You’re Perfect Now Change, Pump Boys and Dinettes, and countless others.

In addition to the university, outside designs include Marisol, Goodnight Desdemona, The Cocktail Hour, Visiting Mr. Green, and three years with the Star of Indiana’s Brass Theatre. Robbie has also worked as a dyer for such theatres as the Old Globe Theatre and La Jolla Playhouse. As a member of I.A.T.S.E local 893, Robbie has enjoyed working on many national tours both doing wardrobe and hair.

Robbie Stanton and Indiana University Theatre

Robbie and I began our IU showbiz lives at Indiana University Theatre about the same time, me in 1979 and he in 1978. He was an M.F.A. costume design student, and I was the newest scene design-rendering-scene painter faculty member. After receiving his degree, Robbie was welcomed as a member of the faculty. We have been friends and working colleagues ever since.

Work in the costume shop has always been viewed as a major part of the student costume designer’s craft knowledge. Can the garment be built? And, if so, how? The shop is the learning space for construction solutions assembling the costume. Robbie was the go-to person for minute-to-minute answers to techniques, budget, problem solving, etc.

He created a space needed for the running of a successful shop: pleasant, clean, organized, well stocked, and devoid of personal drama, which was always left on the
stage. Shop staff were invited to contribute to shop processes. Robbie managed with enthusiasm, pleasant sense of humor, amazing organizational skills—abilities that kept the shop atmosphere “up” and pleasant.

He is a caring person. Each student, each production contributor, knew Robbie was there as a supportive collaborator.

As a DESIGNER Robbie could teach and he could do. His costume designs were outrageous, or simple, or bold or chance taking—but always fit the concept of the production team. His work was daring when needed. He brought an ever-creative design talent to productions. His work ethic was a great example to his students who have studied with him and who have gone on to become successful as professional designers, crafts, and props persons. They are well placed in the theater and allied professions around the country.

I have included some production photographs of shows we have worked on together. They are a small sampling that only begin to showcase his wonderful designs. I hope that someday there will be a comprehensive retrospective display of his work in the gallery.

Robbie officially retired this year. 2022. Forty years. Forty years of guiding students, designing productions, teaching classes, nurturing, and guiding both student designers and directors, and taking on his share of departmental non-classroom duties. He will be missed.

Wes Peters

A Retirement Tribute by Eriko Terao

Robbie Stanton, now a retired former Costume Studio Supervisor, has such an unforgettable eye roll followed by a gentle smile. In his service to the Department of Theatre and Dance as an Academic Specialist, he has been a dedicated mentor and a supportive colleague since 1984. He truly has been the core of community, stability, and quality in the work we do in the costume studio. One could never say that he was the chattiest (at least while he was on the clock...), but he would never run out of the most intriguing stories of his career in theatre. His impact was more than just an academic mentor. As one of his many former students, I think of him as my theatre godparent.

Needless to say, his knowledge and skills in costume design, technology, and wig artistry are remarkable. His creations for the department productions are countless. They can be spotted literally every five seconds if you get a chance to visit our costume storage facility. But particularly, the most important skill he taught us was to be a good-natured person. To learn from each other, care for each other, and treat each other with respect.

“It’s just theatre. Have fun!” has been one of his most memorable quotes. A constant reminder to have fun in the art of theatrical storytelling. If you, a theatre maker, don’t have fun, who would? The audience can see the joy of creating the process through the finalized products. That quote has helped many of us, stressed graduate students learn to work with a wide perspective, work smarter, and celebrate the work we do.

Robbie, congratulations on your decades of service and contribution. From a former mentee to a mentor, millions of thank yous for always being there for us, even after we’ve graduated. I hope you get to enjoy your retirement while working on new beading and knitting projects in your fingerless gloves!

Wes Peters

Sweet Charity by Simon, Coleman, and Fields, costume design by Robbie Stanton, April 2004.

Jesus Christ Superstar by Lloyd Webber and Rice, costume design by Robbie Stanton, November 2016.


SELENE CARTER served her second year as Associate Chair and implemented the two-year equity initiative series designed to engage faculty and staff with World Change, LLC. She served as faculty fellow in the degree in Design, Production, and the College of Arts and Sciences creating and producing a program for faculty, the Equity Centered Faculty Lifecycles series designed to engage faculty to commit to structural policy changes that support BIPOC faculty to thrive on campus. She attended the National Conference on Race and Ethnicity in Higher Education (NCORE) in Portland, Oregon, and was a part of the Leadership retreat in Indianapolis. Her writing was published in the Journal of Dance Education, and she presented her research at the Dance Studies Association at Rutgers University. Collaborative research as part of the Mellon Funded, Platform, “a research laboratory for new literary arts and humanities;” Speculative Fault Lines, explored hidden histories on Racism, Justice, Injustice. Selena trained as a facilitator of civic reflection dialogues for Powerful Conversations on Race led by Sprint and Place, IUPUI. Her ongoing research with colleague Dr. Nya McCarthy-Brown (OSU) and others, continues to develop culturally sustaining dance pedagogies that transforms while supplanting historic dance pedagogies. Selene was honored to write the introduction for her teacher’s book, Trusting What You Want to Learn: A Guidebook for Dance and Movement Teachers by Bill Evans, as she continues to be a certified teacher in Evans’ Body Flow. In the fall semester of 2021, Associate Professor of Lighting Design ALLEN HAHN, and Lighting Supervisor, Academic Specialist BETSY SMITH collaborated on the Body School of Informatics graduate students to look closely at the impact that an upgrade to LED stage lighting equipment would have on electrical usage and other lighting related costs by the department.

Working with Luddy professors David Wild and Kyle Strirling, Hahn and Smith built a semester-long research project. The results clearly show the benefit of placing LED technology at the heart of a necessary equipment replacement program can have on the long-term savings, the move would bring the lighting inventory in line with current industry standards and align with sustainability objectives to engage faculty to commit to structural policy changes that support BIPOC faculty to thrive on campus. Selena was honored to write the introduction for her teacher’s book, Trusting What You Want to Learn: A Guidebook for Dance and Movement Teachers by Bill Evans, as she continues to be a certified teacher in Evans’ Body Flow. In the fall semester of 2021, Associate Professor of Lighting Design ALLEN HAHN, and Lighting Supervisor, Academic Specialist BETSY SMITH collaborated on the Body School of Informatics graduate students to look closely at the impact that an upgrade to LED stage lighting equipment would have on electrical usage and other lighting related costs by the department.

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Mohamadreza Babaee
Visiting Assistant Professor, History, Theory, & Literature

Mohamadreza Babaee, M.F.A., Ph.D., is an Iranian performance and digital arts studies scholar and transdisciplinary artist. He frequently presents at performance studies conferences and contributes articles and book reviews to academic journals, including *Journal of Dramatic Theory and Criticism and Theatre Topics*. In his current manuscript project, tentatively titled *Modded Futures: Performance and Middle Eastern Identities*, Dr. Babaee relies on critical race and ethnic studies, surveillance studies, transnational feminism, queer of color critique, and interventionist art frameworks to argue that Middle Eastern immigrants in US diaspora perform a series of cultural, civic, digital, environmental, and robotic strategies not only to resist the condition of their racial oppression but also to repurpose those discriminatory structures into empowering mediums, tools, and opportunities. Among a rich array of case studies, this manuscript includes an analysis of the Middle Eastern American Theatre Artists Bill of Rights, spatial reconfiguration in the multimedia installation *Unpacked: Refugee Baggage* by Mohamad Hafez and Ahmed Badr, border security at the Haskell Free Library and Opera House, and the digital formation of Iranian identity through the public performances of the “Sneaky Freedom” feminist movement and lobbying practices against the passage of the “Fairness for High-Skilled Immigrants Act.” Dr. Babaee’s research has garnered national and international recognition at different venues, including winning ASTR’s David Keller Travel Grant, the ASTR/Selma Jeanne Cohen Conference Presentation Award, the BGU Shanklin Award for Research Excellence, and the BGU Women’s, Gender, and Sexuality Studies Essay Contest and the Bright Talents Fellowship at the University of Tehran.

Dr. Babaee is also an active artist. His creative practices range from lending dramaturgical skills to various professional and university theatre productions to creating video game art about issues of migration and surveillance. His most recent project, *Global (re)Entry*, is a critical and parodic take on the Global Entry program designed by the US Customs and Border Protection agency. Similar to other Trusted Traveler programs, Global Entry allows “low-risk” US citizens and permanent residents to use an automated machine to receive clearance for crossing international borders. The conditions through which Global Entry considers a traveler low risk are not disclosed publicly and are open to interpretation and bias. *Global (re)Entry*, designed as a 2D game, borrows textual and visual assets from websites associated with the US Department of Homeland Security to simulate and repurpose the traveler screening program. In the game, players must answer questions to receive travel clearance cards. However, their resistance to participating in state-sponsored security theatres can reward them in “cosmic” ways. While players can use the game to learn more about unfair border control strategies and oppressive state policies targeting immigrants, they can also fictionally redesign discriminatory US immigration forms and generate pro-immigrant, antiracist manifestos.

Ana Candida Carneiro
Assistant Professor, Playwriting

Ana Candida Carneiro (Ph.D.) is an award-winning and published Brazilian-Italian playwright, translator, educator, and scholar. She grew up in Brazil and lived fifteen years in Italy, before immigrating to the USA in 2015. Her work has been presented in Italy, Spain, France, Sweden, Finland, Monaco, South Africa, and in the USA, in theaters such as the Piccolo Teatro and the National Theatre of Nice. She has been supported by institutions such as the Royal Court Theater, the National Endowment for the Arts, the Rockefeller Foundation, MacDowell, and Yaddo. Her plays touch on themes of social justice, globalization, immigration, climate change, and culture clash, using multiple and invented languages, heterogeneous linguistic registers and genres, and are increasingly marked by experimentation with the dramatic form. She writes in English, Italian and Portuguese. As founder and artistic director of the Babel Theater Project (www.babeltheatre.org), Ana also directs and produces work that aims to generate lasting social and aesthetic change at the crossroads of languages, cultures and disciplines. With her husband, urban planner Brian English, she co-founded Babel (www.babelcities.org), a global non-profit that works at the intersection of art, social justice, and well-being. As a scholar, Ana has contributed to Routledge edited volumes focusing on Theatre & Migration, Latinx Theater, and Theatre and Racial Justice. She is currently writing *The Global Playwriting Workbook* (Methuen Drama, forthcoming 2023). Before joining IU Bloomington as Assistant Professor and head of the MFA in Playwriting program, she taught at Boston College, Amherst College, and MIT.

Jacqueline Goldfinger
Visiting Assistant Professor, Dramaturgy

Jacqueline Goldfinger (she/they) began their career as a teaching artist and dramaturg with a focus on education and new work. Today, they are a writer, educator, and arts advocate who works nationally and internationally on performative texts which interweave humor and heartbreak, speaking to our shared humanity while honoring the nuanced identities of each character. Their opera and choral libretti have been performed and broadcast around the world.

Their new full-length opera, *Alice Tierney*, with Composer Dr. Melissa Dunphy won the Opera America Discovery Grant and the Schlichting Commission. In 2023, it will world premiere at Oberlin Opera and then move to Opera Columbus. Their opera and choral librettos have been produced at Decameron Opera Project, Resonance Works, San Diego Opera, La Jolla Playhouse’s Without Walls Festival, BBC Radio 3 (UK), Voices8 (UK), St. Martin in the Fields (UK), Mendelevich Choruses all over the U.S., and others. Their plays have won the Yale Drama Prize, Smith Prize, Generations Award, Barrymore Award and others. Their plays have been produced by The John F. Kennedy Center for the Performing Arts, Contemporary American Theatre Festival, Court Theatre (New Zealand), École nationale de théâtre (Canada), Perseverance Theatre, Hangar Theatre, Seattle Public Theatre, and others. Their plays have been developed at The National Theater (UK), New Georges, La Mama (Umbria & NYC), McCarter Theatre, Disquiet (Portugal), and others. Their plays and choral libretti have been published by Yale Press, Edition Peters, Concord Theatricals (formerly Samuel French), Playscripts, Stage Partners and others.

As a dramaturg, they have worked with La Jolla Playhouse, The Old Globe, Native Voices, PlayPenn, New Village Arts, and others. Their work has been supported by Yaddo, National Endowment for the Arts, Millay Colony, Sloan Foundation, Orchard Project, Drama League, Granada Artist Residency, Independence Foundation Fellowship, among others. Their academic writing includes two books, *Playwriting with Purpose and Writing Adaptations and Translations for the Stage* (co-authored with Allison Horsley), published by Routledge. www.Jacquelinegoldfinger.com Representation: The Garman Agency

Ana Candida Carneiro
Assistant Professor, Playwriting

Ana Candida Carneiro, M.F.A., Ph.D., is a critical and parodic take on the Global Entry program designed by the US Customs and Border Protection agency.
Beth Lake
Visiting Assistant Professor, Sound Design
Beth Lake is freelance Sound Designer and theater practitioner based in NYC. She specializes in supportive sound design throughout the rehearsal process and designing large scale systems for Broadway theaters. Beth also served as a former lecturer of Sound Design at Yale University and Hunter College. Recent designs: Kinky Boots (Bucks County Playhouse), Kiss My Aztec (Hartford Stage, with Jessica Paz), Selling Kabul (Williamstown), American Girl, Live! (Mattel), The Play That Goes Wrong (Mischief theater, NYC), The Revolutionists, The Price, An Iliad (Gulfshore Playhouse), This is Our Youth (Wellfleet Harbor Actor’s Theater), Sex With Strangers (Westport Country Playhouse). Associate Designs include: Dreaming Zenzile (McCarter Theater/New York Theater Workshop), For Colored Girls... (Broadway), Intimate Apparel (Lincoln Center Theater), My Fair Lady (Lincoln Center Theater, Tour), Is This A Room/Dana H. (Broadway), Pass Over (Broadway), 1,000 Splendid Suns (Tour), The Wolves (Lincoln Center Theater), Natasha, Pierre and the Great Comet... (Broadway). Education: M.F.A. UC-Irvine; Member USA829.

Sydney Schwindt
Visiting Assistant Professor, Acting & Directing
Sydney Schwindt is an actor, fight director, and theatre educator in the San Francisco Bay Area and Colorado. She is also an illustrator and climate justice activist, both of which inspire her work as a theatre creative. Sydney has acted in theaters including the San Francisco Shakespeare Festival where she is a resident artist and serves on the engagement committee. She is an Associate Artist with SPARC Theatre and was seen as Pamela in The 39 Steps this past summer. Sydney was the Education Director and an Associate Producer with Davis Shakespeare Festival for several years where she headed up several new programs and acted and fight directed in their festival season. Sydney served as the stage combat instructor at the American Conservatory Theatre’s Graduate program (ACT) before its closure in 2022. There she taught a variety of weapon disciplines as well as fight directed numerous productions including Romeo and Juliet, Spring Awakening, Passage, The House of Yes, and others. Her fight direction has also been seen on ACT’s Main Stage in Gloria and A Christmas Carol alongside Danielle O’Dea. Sydney’s fights have been seen on stages with San Francisco Shakespeare Festival, Pocket Opera, Davis Shakespeare Festival, SPARC, B Street Theatre, Douglas Morrison Theatre, and more. Sydney was part of the original cast and creative team of “Caribbean Buccaneers” a pirate stunt show in the Dominican Republic with Mirage Entertainment. She is a proud member of the Society of American Fight Directors where she is an Advanced Actor Combatant and Program Developer. She also has certifications with the British Academy of Stage and Screen Combat, Stage Combat Deutschland, and Dueling Arts International. Sydney holds a B.F.A. from the Hartt School of Theatre, Music, and Dance in Hartford, Connecticut. She has worked in the Pennsylvania Renaissance Festival’s professional cast where she trained in character improvisation, stunts, stilts walking, and other circus skills. She has trained at the San Francisco Clown Conservatory through the San Francisco Circus Center, Accademia dell’Arte in Arezzo Italy, the Roving Classical Commedia Company in NYC, Naked Empire Bouroffon, and has begun intro training with The Laban/Bartenieff Institute of Movement Studies. As part of Sydney’s climate theatre work she is on the Advisory Board for the Same Boat Theatre Collective. Sydney is also heading up new educational materials on Shakespeare and the Environment” and “Embodying the Natural World in Story”: Storytellers have historically been at the front of cultural change. There is great power in story.

Katie Cowan Sickmeier
Visiting Assistant Professor, Costume Design
Katie Cowan Sickmeier is a native Cincinnatian and naturalized Hoosier. She earned her undergraduate degree in Theatre Design at the University of Southern California in Los Angeles. After USC, Katie spent three years at the Indiana Repertory Theatre until she departed for her graduate studies in Costume Design at Indiana University. During her career, Katie has held various costume design, costume technology, shop management, and wardrobe roles at companies including American Players Theatre, Indiana Festival Theatre, Santa Fe Opera, PCPA TheatreFest, and Center Theatre Group. She was the assistant costume designer for the Indianapolis Symphony Orchestra’s Yuletide Celebration for eight years. Katie is currently the Costume Coordinator and Upper School Costume Designer for Park Tudor School in Indianapolis. Design credits for Indiana University: Little Women, Three Sisters, Persuasion, M. Butterfly, The Matchmaker, Much Ado about Nothing, Intimate Apparel, Richard III, Cabaret, The Three Musketeers, and How I Learned to Drive. Other design credits: The Big Bang, Sweeney Todd: The Demon Barber of Fleet Street remounted with the Carmel Symphony Orchestra, A Comedy of Tenors, It Shoulda Been You, Sweeney Todd: The Demon Barber of Fleet Street 2016, The Fantasticks, My Fair Lady (Actors Theatre of Indiana) and Bridge & Tunnel (IRT).

Dana Tzvetkov
Visiting Costume Floor Manager & Head of Wardrobe
Dana Tzvetkov designs and constructs costumes for opera, ballet, and theater. Her work has been featured in the Central City Opera’s Tosca (2016) and Carmen (2017), as well as the National Opera Association’s Mizer (2016). Her designs have appeared on Indiana University’s Musical Arts Center stage in Saudade, Carmen, and Peter Grimes. She has designed rentals for Ball State Opera Theater, Mississippi Opera, DePauw University, and Butler University. She worked alongside Linda Pisano for Opera San Antonio to build costumes for a cast including Patricia Racette and Danielle DeYoung. She has been commissioned to create concert gowns for DeYoung and Sylvia McNair. Tzvetkov served as the costume shop supervisor and shop manager for IU Opera and Ballet Theater from 2013 until 2022. She returned to Central City Opera in summer of 2018 to coordinate its production of Il Trovatore, and was the cutter/draper for IUST’s summer 2022 season.

Sam White
Visiting Assistant Professor, Acting & Directing
Sam White is the Founding Artistic Director at Shakespeare in Detroit, the pioneering classical theatre in Detroit. As a leading entrepreneur in the nonprofit sector in the city, she has won several awards and accolades for her groundbreaking work, including Crain’s Detroit Business’ 40 Under 40 Award. She has trained at the Michael Langham Conservatory at the Stratford Festival and served as an Arts Management Fellow at the Oregon Shakespeare Festival. Some of her directing credits include Twelfth Night at the Utah Shakespeare Festival, A Midsummer Night’s Dream for The Old Globe and University of San Diego Shiley Graduate Theatre Program. She most recently directed David Mulroy’s translation of Sophocles’ Antigone for the University of Michigan.

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Visiting Assistant Professor, Costume Design
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Other design credits: The Big Bang, Sweeney Todd: The Demon Barber of Fleet Street remounted with the Carmel Symphony Orchestra, A Comedy of Tenors, It Shoulda Been You, Sweeney Todd: The Demon Barber of Fleet Street 2016, The Fantasticks, My Fair Lady (Actors Theatre of Indiana) and Bridge & Tunnel (IRT).
2021–2022 VISITING GUEST ARTISTS

CAREY ANDERSON
Instructor,
The Mindful Artist Series

KATE ASHTON*
Film Costume

MICHAEL CASSARA
Casting Director

KRISTIN CHENOWETH
Actor

LORMAREV JONES
Instructor,
History of Musical Theatre

RAY LEE
Actor

JENNA LINK
Production Stage Manager,
Summer Repertory Theatre

AMBER MAK
Producer,
Paramount Theater

TIFFANY MALLARI
Performer,
Rock of Ages and Wicked

LISA MAYDWell
Lighting Design Fundamentals
for Scenic Designers

GEORGE MULDER*
Cedar Point Entertainment
performer

MERRI SUGARMAN
 Casting Director,
Tara Rubin Casting

KRISTIN MORICI*
Film Costumer

MEGAN ROHRER
Covid Safety Manager,
Uncle Play

TOPHER ROHRER*
Stage Manager,
Uncle Play

EMILY SCHULTHEIS*
Broadway’s Almost Famous
performer

JENIFER SIMON
Artist/Arts Administrator,
Honors in Art Instructor,
Costume Technology

KAITLYN LOUISE SMITH*
Mean Girls National Tour
performer

MERRI SUGARMAN
 Casting Director,
Tara Rubin Casting

BEN SUSAK
Dance Captain, Wicked
National Tour

ERIN JOY SWANK
Freelance Stage Manager

VISHAL VAIDYA
Actor

TAYLOR WARD*
Knott’s Berry Farm performer

CHRIS WOOD*
Lighting Designer

*IU Theatre & Dance Alum

“Mean Girls” master class with Kristin Chenoweth for Musical Theatre B.F.A. of 2022; photo by Jeremy Hogan

SUMMER HIGHLIGHTS

MUSICAL THEATRE RETURNS TO NYC!

After a two-year hiatus, our B.F.A. Musical Theatre class of 2022 traveled to New York City for their May Showcase and Alumni Event at the Laurie Beechman Theatre at West Bank Café. Maestro and emcee Terry LaBolt presided from the keyboard, and returning to her Broadway roots the performance was choreographed by national sensation DJ Gray.

Professors Gray and LaBolt provided the STAGES team with some fun behind-the-scenes snapshots of what it’s like for our B.F.A. graduates to prepare for a showcase:

*IU Theatre & Dance Alum
WORDS OF WISDOM FROM IUST’S PRODUCERS

The IU Summer Theatre Festival Shell, designed by Professor Reuben Lucas, saw its inaugural season in 2019. The plan had been for the shell to be a physical representation of the type of summer theatre we aim to produce: a representation of the joy we generate as theatre-makers and theatre-goers, placing our summer fare in a recognizable framework. When you stepped into the Wells-Metz Theatre and saw the red drapes and the polished hardwood deck, you could be transported to any place and time in the imaginable worlds.

The pandemic put a temporary stop to our brand new tradition-to-be. For two years, the Festival Shell sat in storage, waiting to be set free again. Finally, this summer, the Shell has returned to the Wells-Metz, as has IU Summer Theatre. Our company has been resilient and enthusiastic, and we couldn’t have asked for a more perfect group of people to usher in IUST’s traditions again. Please take some time to peruse these photos of IUST, and hear some words of wisdom from our IU Summer Theatre Associate Producers of Production and Casting, Reuben Lucas and Richard Roland.

Live theatre is back. It’s been back for a while now, of course, but it bears repeating—like an affirmation. IUST lost two full seasons of live and in-person productions, and I’m happy to say that it’s back with two powerful productions this summer. –Richard Roland

In order to produce this IUST season all involved had to be flexible, and be active listeners. Additionally, in the true spirit of collaborative theatre, this season was especially marked by group problem-solving as the pandemic and [cultural] climate [of acknowledging historical marginalization and inequities in our industry] continue to provide challenges for producing live entertainment in a safe manner. –Reuben Lucas

An example of an early successfully navigated challenge was [2022 title selection] for our audiences [and] for directors, designers, and performers tasked to bring it to the stage. A group was convened to hear concerns [regarding outdated and/or offensive content in title options] and [to] discuss possible solutions that would address those concerns. –Reuben Lucas

Context: An earlier suggested title was changed to The 39 Steps during producer planning meetings, and an expert consultant was brought in to Joseph’s rehearsal to lead a conversation on the cultural context of calypso music and its origin, and how it was appropriated by Andrew Lloyd Webber and Tim Rice for Joseph and the Amazing Technicolor Dreamcoat.

When the future started to look a little brighter and it was clear we’d be going back to live performances for this summer, we immediately opted to put Joseph back into the season. When we added The 39 Steps to run in rep with Joseph, I knew we’d have a season that would make people laugh and sing along. –Richard Roland

Being flexible was even more relevant than usual this season. With so many moving parts involved in theatre production, planning is essential to a successful season. This season it was even more critical that those plans were able to be adjusted quickly; sometimes multiple times within a few days as new information was known. This was only achievable by embracing the inevitability of change and, due to Producing Artistic Director Linda Pisano’s leadership, having the right people in decision-making positions that understand this requirement of producing theatre in a pandemic. –Reuben Lucas

All parties are benefiting from [this season’s selection], actually. The joy and glee I witness from both casts in performance is sure to be matched by the audiences. Lighter fare it may be, but this IUST season I hope will just make us feel good about being back in the theatre this summer. –Richard Roland

I had seen the original Broadway productions of Joseph and the Amazing Technicolor Dreamcoat in 1983 and The 39 Steps in 2009 and have always adored them both. We actually were set to produce Joseph in the summer of 2020, [and] had just assembled our cast when the universe forced a change of plans. –Richard Roland

Bobby Ayala Perez in The 39 Steps (photo by Zach Rosing)
IU Theatre & Dance was pleased to host President Whitten on a personal tour of our spaces, and to share with her just what our students and faculty envision, create, and accomplish throughout every academic year. Dr. Whitten proved a keen observer and intrepid adventurer, even braving to stroll along the lighting grid above the Wells-Metz stage! We hope that this visit has provided Dr. Whitten with a broader perspective of how IU Theatre & Dance and its members contribute to the College of Arts & Sciences, to Indiana University as a whole, and to the creative minds and persevering souls of our undergraduates, graduates, faculty, staff, and audiences here at the Lee Norvelle.

We’re excited at the prospect of how Dr. Whitten can be an advocate to increase our department’s visibility amongst distinguished University guests, faculty, and staff, and the understanding of who we are and what we do as artists, scholars, and makers within Indiana University, and how our field can translate into the betterment of society at large. In particular, we hope that Dr. Whitten’s visit, and our continued relationship with her, will lead to further opportunities for our graduate students and their time at Indiana University.

Without giving anything away, we were also delighted by a prospect suggested by Dr. Whitten herself, which could manifest in future enjoyable experiences for our audiences. (Stay tuned!)

President Whitten, thank you for popping by the stage door; we look forward to seeing you in our audience this season.
IN MEMORIAM: ANNA DOYLE

The IU Theatre & Dance community lost a beloved member and alum this past November, and our department was collectively devastated. Anna Doyle graduated with her M.F.A. in Acting in the spring of 2021, shortly thereafter relocating to Ypsilanti, Michigan with her fiancé and their dog. Anna was an accomplished and talented actor who performed with companies such as The Purple Rose Theatre, Detroit New Works Fest, Jewish Theatre of Bloomington, and Hoosier Shakes, among others. Anna was a proud member of Actors Equity Association. Performing Shakespeare was a particular delight for Anna; while at IU, she performed in Hamlet, Twelfth Night, the well-known balcony scene from Romeo and Juliet for a directing student’s class project, as well as A Midsummer Night’s Dream at Hoosier Shakes. Off-stage, Anna loved traveling and being outdoors—hiking, kayaking, yoga, all alongside her beloved dog, Kona. A true Mainer, her love for the outdoors came from growing up in the Maine woods. Anna loved her family, created deep friendships, was a dedicated teacher and colleague, and shared a passion for advocacy and social justice work. We’ve received one of her graduate cohort and one of her faculty members to share a few words.

In 2018, moving to Bloomington was a big transition for many of us in the class of 2021, moving to a new city ready to take on the challenge of grad school. It would have been far more difficult if not for the support system within the greater cohort of students, and no one was a greater support and fervent friend than Anna Doyle. From day one, Anna was instrumental in establishing a welcoming, caring space for everyone, always willing to listen to and challenge everyone around them into becoming the latest versions of themselves. I will always treasure the moments in our cubicule discussing Anna’s big heart was an inspiration, not just in how allowed her to connect to others and develop relationships, but what it allowed her to do on the stage. I don’t think I’ve ever seen anyone so open and raw with their emotions as Anna, and anyone who saw IU’s production of Hamlet or Only Child knows that. It went beyond what you saw on stage though. It’s the process in which Anna shined. I am still in awe of Anna’s work in all of our classes, the way they jumped headfirst into assignments while maintaining firm boundaries and commitment to their artistic vision, a healthy habit that we could all learn from in this field. I hope to have half the heart and dedication of Anna in my life and my career. They touched the hearts of the hundreds who saw them on stage and knew them as an artist. I will be eternally grateful that I knew Anna not just as the artist, but as the human: a passionate, dedicated, loving, and steadfast friend.

I know that I’m not alone in saying that we love you Anna, we miss you, and we will treasure every memory we have of you. – Chris Plonka

Remembering Anna Doyle

On a lovely Bloomington afternoon in April 2019 in the Studio Theatre we, the Acting/ Directing faculty, were having prospective M.F.A. candidates visit the campus in person. We were looking for a new cohort of M.F.A. actors. These were call backs as we refer to them. My former student, a production stage manager at The Purple Rose Theatre better known as Jeff Daniel’s Theatre, told me to watch out for an actress from their company who was interested.

We saw several actresses that day, but one actress walked in late after a seven hour drive from Michigan and there suddenly was real talent and promise in the theatre. This was Anna Doyle. Intelligent, creative, well spoken, very well trained and beautiful. The best thing about this incredible actor was her interest in Indiana University Bloomington. This was my former student’s recommendation.

Of course, we asked her to join us on the spot, and she accepted.

My first experience of Anna was my experience for three years. She was always positive, curious and open to everything in training. It was soon obvious that this was a “golden girl.” I do not mean any disrespect because Anna was a fierce woman in every aspect of her life. Anna impressed audiences in every performance and the professionals I invited to meet our M.F.A. candidates. At the end of her career with us she had the interest of a great agent in Chicago. We could feel it, something incredible was about to happen, as Virginia Woolf wrote.

Perhaps my favorite memories involve the time I spent working with Anna on stage as a fellow actor. We appeared together in Hamlet as mother and daughter and in the premier of Ascendant by Peter Gil-Sheridan. Anna was a true professional in every way and every moment of those two shows were a gift, not only to the audience but to her fellow actors. I think as you read you may note I am using the word “was” when referring to Anna. This part of the memory is still extremely difficult for me to wrap my mind around. It seems sometimes people like Anna Doyle are too good for this world. Anna burnt bright like a Supernova and now her light remains only in our memories. Hamlet is ironically about the importance and the effect of memory. “Let us not burden our remembrances with a heaviness that’s gone.” William Shakespeare. – Nancy Lipschutz

IN MEMORIAM: W. KEITH ALEXANDER

IU Theatre & Dance would like to take a solemn moment here to recognize the contributions of an esteemed supporter of the Department of Theatre, Drama, and Contemporary Dance within the College of Arts and Sciences who passed away this past fall. IU alum and lifetime supporter W. Keith Alexander established the Colleen J. Alexander Memorial Scholarship in 2009 to honor his wife Colleen, also an IU alum and lifetime supporter of the College and the Department. While saddened by Mr. Alexander’s passing, we are grateful for what his and Colleen’s legacy will bring to our undergraduate students majoring in theatre. Mr. Alexander returned to his Hoosier roots many times to attend IU Theatre & Dance’s annual Drama Prom and award ceremony, at which he was able to greet student scholarship recipients and connect with faculty.

IN MEMORIAM: TED W. JONES

Our department would also like to recognize the recent passing of Ted W. Jones on August 5, 2022, and honor Mr. Jones’ contributions to the Ted Jones Student Travel Fund, which has helped students pay for fees related to academic and conference travel to further their education. A welcome face around IU Theatre & Dance, Mr. Jones always had a smile for our faculty and our students, and was regularly in contact with Production Manager Trish Hausmann in regards to her Entertainment Management courses, as he often traveled with them to experience the backstage magic of entertainment arts. We will miss you, Ted.
SEPTEMBER
EVERYBODY
SEP 30–OCT 8, 2022
Wells-Metz Theatre
By Brandon Jacobs-Jenkins
Directed by Lauren Diesch
This modern riff on the fifteenth-century morality play Everyman follows Everybody (chosen from amongst the cast by lottery at each performance) as they journey through life’s greatest mystery—the meaning of living. Presented in partnership with IU Themester.

OCTOBER
GROSS INDECENCY: THE THREE TRIALS OF OSCAR WILDE
OCT 21–29, 2022
Wells-Metz Theatre
By Moisés Kaufman
Directed by Daniel Sappington
Join us for Journeys of Joy, where discoveries in cultivating deep fulfillment are explored through provocative choreography and performance. Guest artists, faculty, and students come together to share life stories and create embodied human expression of our individual and collective experiences.

DECEMBER
JOURNEYS OF JOY: WINTER DANCE CONCERT
DEC 9–10, 2022
Ruth N. Halls Theatre
By William Shakespeare
Directed by Richard Roland
Musical Direction by Ray Fellman
Choreographed by Lauren Haughton Gillis
A fanciful retelling of Leo Tolstoy’s War and Peace, this electropop opera gives musical flair to this classic work of literature. When Natasha arrives in Moscow and falls under the spell of the roguish Anatole, it is up to Pierre to pick up the pieces of her reputation.

JANUARY
AGAMEMNON: FROM AESCHYLUS’ THE ORESTEIA
JAN 27–FEB 4, 2023
Studio Theatre
Translation by Marianne McDonald
Directed by Ansley Valentine
Join us for Journeys of Joy, where discoveries in cultivating deep fulfillment are explored through provocative choreography and performance. Guest artists, faculty, and students come together to share life stories and create embodied human expression of our individual and collective experiences.

FEBRUARY
THE WINTER’S TALE
FEB 17–25, 2023
Wells-Metz Theatre
Directed by Sam White
By William Shakespeare
Directed by Lauren Diesch
A new play by Annalise Cain
Directed by Daniel Sappington
Now in its eleventh year, At First Sight will feature two new plays by M.F.A. playwrights Annalise Cain and David Davila. The Festival’s culminating weekend includes the popular Undergrad Shorts and a series of panels hosted by M.F.A. Dramaturgy students. Students are joined by the Katy Bigge Kestner Festival Guest Artists, industry professionals who provide their insight and expertise throughout the weekend.

MARCH
AT FIRST SIGHT: A FESTIVAL OF NEW PLAYS
MAR 3–10, 2023
Wells-Metz Theatre
Directed by David Davila
A new play by Annalise Cain
Directed by Daniel Sappington
Now in its eleventh year, At First Sight will feature two new plays by M.F.A. playwrights Annalise Cain and David Davila. The Festival’s culminating weekend includes the popular Undergrad Shorts and a series of panels hosted by M.F.A. Dramaturgy students. Students are joined by the Katy Bigge Kestner Festival Guest Artists, industry professionals who provide their insight and expertise throughout the weekend.

APRIL
SOMETHING ROTTEN!
APR 14–22, 2023
Ruth N. Halls Theatre
By Karey Kirkpatrick and John O’Farrell
Musical Direction by Terry LaBolt
Directed and Choreographed by DJ Gray
A new play by Annalise Cain
Directed by Daniel Sappington
Now in its eleventh year, At First Sight will feature two new plays by M.F.A. playwrights Annalise Cain and David Davila. The Festival’s culminating weekend includes the popular Undergrad Shorts and a series of panels hosted by M.F.A. Dramaturgy students. Students are joined by the Katy Bigge Kestner Festival Guest Artists, industry professionals who provide their insight and expertise throughout the weekend.

NEW MOVES/NEW DIRECTIONS
APR 27–29, 2023
Wells-Metz Theatre
Directed by Baba Stafford C. Berry, Jr.
A new play by Annalise Cain
Directed by Daniel Sappington
Now in its eleventh year, At First Sight will feature two new plays by M.F.A. playwrights Annalise Cain and David Davila. The Festival’s culminating weekend includes the popular Undergrad Shorts and a series of panels hosted by M.F.A. Dramaturgy students. Students are joined by the Katy Bigge Kestner Festival Guest Artists, industry professionals who provide their insight and expertise throughout the weekend.

For more information, please visit theatre.indiana.edu/covid
August 2022
Thursday, August 25, 4:30 p.m.–6 p.m.
Department WelcomeFest
and “State of the Art” address
by Department Chair Linda Pisano
7th and Eagleson, behind the marquee

September 2022
Monday, September 12, 5 p.m.–6 p.m.
Theatre Circle Board Meeting

November 2022
Monday, November 7, 5 p.m.–6 p.m.
Theatre Circle Board Meeting
Saturday, November 11, 2 p.m. & 7:30 p.m.
Junior Dance Concert
Studio Theatre

December 2022
Monday, December 5, 5 p.m.–6 p.m.
Theatre Circle Board Meeting
Sunday, December 11, 7:30 p.m.–8:30 p.m.
Broadway Musical Theatre Cabaret
Wells-Metz Theatre

January 2023
Monday, January 23, 5 p.m.–6 p.m.
Theatre Circle Board Meeting

March 2023
Monday, March 6, 5 p.m.–6 p.m.
Theatre Circle Board Meeting

April 2023
Monday, April 3, 5 p.m.–6 p.m.
Theatre Circle Board Meeting
Friday, April 14
Theatre Circle Annual Meeting
Invitations with annual meeting time and location will be emailed to Theatre Circle members in early March.
Tuesday, April 18, 4:30 p.m.–6:30 p.m.
M.F.A. Portfolio Open House
Saturday April 29, 6 p.m.–9 p.m.
Theatre & Dance Awards Ceremony

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