

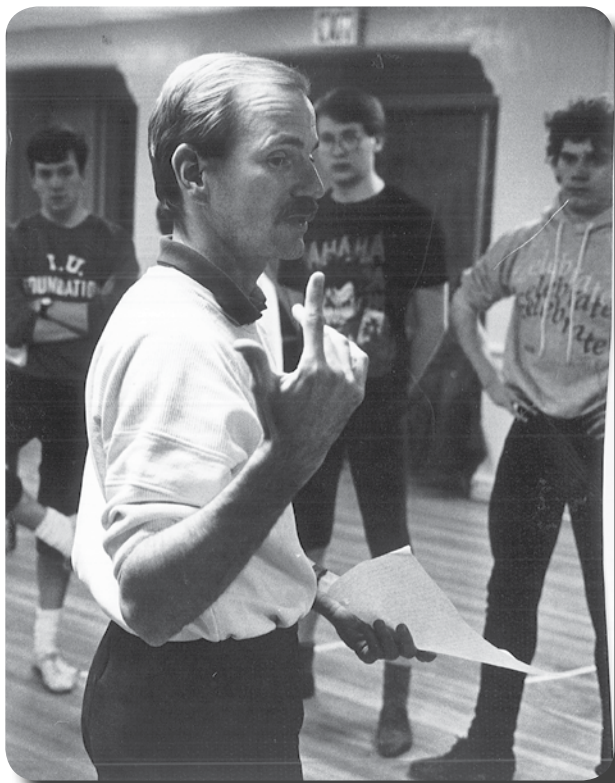
STAGES

The Annual Theatre Circle and Alumni Newsletter - Fall 2016

Indiana University Department of Theatre, Drama, + Contemporary Dance

GEORGE PINNEY TO RETIRE IN SPRING 2017

In May 2017, George Pinney, long-time director of IU's BFA program in Musical Theatre will retire. We asked individuals who have worked with George over the years to provide memories, quotes, and stories about their time working with him, and we have reprinted some of them here to share with you. The department will greatly miss George's presence, but it is certain that he leaves behind an incredible legacy and a whole host of successful students who have been fortunate enough to work alongside him.



George directing IU Theatre's Chicago.

The White Suit

Shortly after the Department of Theatre and Drama came into being in 1971, the first Broadway musical was produced on the University Theatre stage. The year was 1972, the musical was *Mame*. In the years that followed there were many more musicals produced, including *Cabaret*, *Threepenny Opera*, and *Candide*. Along with the musicals, in the early 70s and 80s the Department produced five major plays on the proscenium stage, four in T 300 (the experimental theatre), and another three or four at the Brown County Playhouse. Consequently,

by the mid-1980s it was obvious that an additional director was needed, preferably someone with a musical theatre background. Thus, in 1986 George Pinney was invited to visit Bloomington as a candidate for the position.

As was the custom in those years, Marion and I held an informal reception at our home so that the faculty and staff could meet prospective candidates in a casual atmosphere. In remembering George at that reception in 1986, two things stand out: first, he was very congenial and relaxed; and second, while the faculty and staff were dressed very informally, George was attired in a white suit. He was invited to join the faculty.

A few years after he had accepted our invitation, George confided in me that while he was aware of the Department's prestigious reputation before he visited, he was not absolutely certain that he wanted to leave the position he held at another university. However, after meeting with the IU faculty and staff he felt so comfortable and so much at home that the move seemed inevitable. And so it was.

For the record, it should be noted that George Pinney's talent and stamina was tested almost immediately upon his arrival. In the fall of 1988, Broadway director Bill Gile was hired to stage the musical comedy, *The Boy Friend*, and George did the choreography. This was his first artistic venture at IU. The next April, George was on his own directing and choreographing *A Chorus Line*, a musical that was performed nine times in the University Theatre and had no less than 31 members in the cast and an off-stage chorus of 21. With these two shows George Pinney began his long and memorable career at Indiana. It was a great ride from the very beginning. George, Marion and I have fond memories of the many shows that followed ... and one white suit.

—R. Keith Michael & Marion Michael

George and I met in 1977 doing an Illinois State University Theatre touring production of *Godspell*: he was hired as the choreographer and I the scenic designer. That was long before we spent 20 years together as Indiana University Department of Theatre and Drama faculty. I have considered him a friend from his jaw-dropping-fun faculty "interview" cocktail party at Keith and Marion Michael's home until today.

During my 11 productions with him, George provided rich artistic petri dishes that supported and nurtured rich, joyful, humor-filled, creative activities with all artist members. The production processes never lacked open give-and-take inspiration and delight. Angst? Rarely! He inspired his teams to work just that little bit more to attain and assure, I think, professional and audience-pleasing products.

continued on page 15



1. Kaitlyn Mayse
2. Mia Fitzgibbon
3. Kaitlyn Louise Smith
4. Elaine Cotter
5. Meghan Faddis
6. Jennifer Cse
7. Graham Hawley
8. Marissa Eason
9. Catherine Bustos
10. Jennifer McPherson
11. Kayla Eilers
12. Brennan Murphy
13. Sarah McGrath
14. Andrew Nine
15. Kristen Morici
16. Ellen Stawick
17. Amanda Wenz
18. Matt Seiluns
19. Kristen Alesia
20. Joey Birchler
21. Lucy Morrell
22. Ross Rebennack
23. Kimberly Hollkamp
24. Alex Goodman

25. Chelsey Chioli
26. Jeremy Goddard
27. Callista Rekas
28. Cameron Mullin
29. Gregory St. Martin
30. David Koté
31. Anne Quigley
32. Nicholas Pappas
33. Todd Aulwurm
34. Ian Martin
35. Lauren Sagendorph
36. Jessilyn Gibas
37. Caitlyn Huynh
38. Emily Forche
39. Kelsey Nichols
40. Emma Wesslund
41. Carrie Barton
42. Bridgette Dreher
43. Kristen Martino
44. Susannah Stengel
45. Aaron Bowersox



Our Newest Alumni: The Class of 2016

Not Pictured

Yusuf Agunbiade
Blake Alvey
Brittany Armstrong
Brian Bandura
Marce Chastain
Blake Christ
Amelia Corson
William Cruitt

Kate-Lyn Edwards
Caleb Fath
Bailey Feldstein
Emily Kelly
Corinne Koller
Jennifer Maler
Jordan Morning
Stephanie Price

Kaleb Rich-Harris
Jessica Schroeder
Kelsey Shaffer
Claire Stebbins
Danielle Steg
Samantha Watkins
Theresa Werner

Reflecting on *King Lear*

In May 2016, Murray McGibbon's *King Lear* Project was performed in the Wells-Metz Theatre. McGibbon was awarded an IU New Frontiers Grant to create an original, experimental production of Shakespeare's *King Lear* in original pronunciation (O.P.). During his 2013-2014 sabbatical, McGibbon met with David Crystal, the world's foremost authority on O.P. and his son Ben Crystal, an actor who has originated many roles in O.P. He also met with Giles Block, author of *Speaking the Speech*, at the Royal Shakespeare Company. This production marked the first time that *King Lear* had been staged in the original pronunciation since 1606.

A Production Worth Hearing

When I took my seat in the Wells-Metz theater in Bloomington for Murray McGibbon's staging of *King Lear*, the first thing I noticed in the theatre-in-the-round set was a stack of old tires, placed so that they were just at my feet in the seat I chose. I knew by the tires, the dark, worn-looking tiles on the floor, and the overall back-alley feel of the set that this production might be something I had seen before. The set and costumes, as I would soon discover, were conspicuously goth, dystopian, and futuristic. But even before the play began, a disembodied voice signaled to us that the language would be something very different from other *Lears*, making the play simultaneously familiar and unfamiliar.

Once the audience was seated, a loudspeaker came on in fits-and-starts until, finally, the unmistakable (to me) voice of Professor David Crystal, the linguist who has spent his career recovering the cadences, rhythms, and pronunciations of early modern English (specifically that of Shakespeare's stage), came out of the loudspeakers. And that voice was accented with... Irish? Welsh? Ah. This is Shakespeare's own English. But Crystal was not reciting lines; instead he was asking the audience to turn off their cell phones and instructing them to check out the nearest exits in case of an emergency. The audience members at first looked puzzled, but then they "got it" and began to laugh, or look down, or to each other, and then, as I watched them, they began to listen... intently! And this listening on the part of the audience, and on my own part, never let up through the entire play. It was never "work," and it didn't feel like work—in fact, it made the



From L to R: Abby Lee (Goneril), Nicholas Munson (Oswald), and Nicholas Jenkins (Duke of Albany).

entire *Lear* experience more meaningful because, for the first time since 1606 (as the program advertised), we were listening to the play in Shakespeare's English.

This Original Pronunciation experiment forced every actor to pay attention to every consonant and every vowel in the pronunciation of every word they spoke. As a result, there was a precision in the speaking that made the words real. Nobody on stage could 'generalize,' or speak what they imagined to be a generic 'Shakespearean' accent or tone.

David Crystal was a consultant on this production, directed by the award-winning and much-loved veteran of IU Bloomington theatre, Murray McGibbon. With the support of an IU New Frontiers grant, McGibbon sought out, and then brought on board, the talents of Crystal because McGibbon was, from the start, determined to use the stage as a language laboratory for his vision of a not-far-from reality and a not-far-from Ireland *King Lear*.

One might have expected the dystopian setting and the Original Pronunciation of the language to cancel each other out, but far from it. The juxtaposition of the long-since past language and the by now familiar *Mad Max* distant future created a kind of apocalyptic tension that built as the play moved steadily and quickly towards its dénouement. By the last scene, when Lear, brilliantly played by South African actor Graham Hopkins, hovered over the dead Cordelia before he himself dies, the language had

become symphony-like, with its allegros, crescendos, and finally, its adagio. O.P. became, for this play, the rhythm of a symphony. No one stopped listening.

Or watching. With the exception of Lear, the talented actors who peopled this production were students, and McGibbon had prepared and directed

Using Original Pronunciation (O.P.) in *King Lear* was a challenging but rewarding experience. Some people joke that O.P. sounds like an accent of a Scottish pirate. They're not too far off. But there's more nuance, sharpness, and specificity to the sound. Murray McGibbon (director) and Graham Hopkins (Lear) both praised O.P. for its rawness and earthiness. This sort of sound fit perfectly for our post-apocalyptic version of the play. My character (Earl of Kent) adopts a disguise and borrows an accent to follow Lear. This gave me the opportunity to work on several combinations of sounds and accents. In the end, I choose to use a Russian/Bulgarian/O.P. accent. This was extremely challenging as I had to keep the Russian sound but pronounce the words in O.P. Whether or not I mastered this mixture of sounds is a question for someone else, but I was happy to have the chance to work on something so unique.

—Matthew Murry,
3rd-year MFA Acting Student

them to perfection. Goneril, who wore a fabulous goth dress and heeled boots, was played by Abby Lee with just the right amount of narcissistic cruelty and selfishness. Her portrayal of the wicked and wickedly beautiful older sister could easily rival Angelina Jolie's Maleficent. The two half-brothers, Edgar and Edmund, were powerfully played by Ross Rebennack and Mauricio Miranda. Not a small feat, since the roles, challenging enough on their own, were onstage with veteran actor, Graham Hopkins. This would be intimidating for any acting student, but even more so here given the

nature of McGibbon's experiment.

Far too often, *King Lear* can be off-putting to young audiences because of the nature of the story of old age, treachery and tragedy, a dysfunctional family in the extreme, and of course, death and the nature of loss. But since most members of the audience were students, I could watch them react to this play. I could see how engrossed they were in the language and in the story. I could see that no one left at intermission. I could see that McGibbon and his cast and crew had captured the imaginations of everyone

there. The language and the directing and acting choices created a Lear that lived for them and made them think. The final speech, "We that are young. . .", had more meaning in this production than it has had in any other interpretation of the play I have seen, live or filmed.

It was McGibbon's intent to make the play a "powerful theatrical experience" and he succeeded. This seamless production was well worth seeing—and hearing.

—Terri Bourus

Professor of English Drama, IUPUI

Notes from the Field

IU Theatre students, faculty, and staff often spend their summers outside of Bloomington conducting research, teaching, and participating in national and international productions. This summer was no exception. We hope you enjoy a quick trip around the world through the eyes of IU Theatre!

Jamie Bray, a third-year MFA student in technical direction, traveled to Ithaca, New York, to work as the technical director for Hangar Theatre. Hangar Theatre is a regional theatre with a house of about 350 that produces four mainstage shows, four shows for a late night series called The Wedge, and five shows for children. Jamie ran a shop with six car-

penters and interns all working hard to bring great theatre to Ithaca.

Sarah Campbell, a fourth-year PhD student, spent last summer in Mexico studying the Yucatec Maya language at a field school located in Pisté, Yucatán. While in Mexico, she made contact with a theatre group that performs plays in Spanish and Maya. In July, she returned to Mexico to work with this group as they rehearsed and performed a play written in commemoration of the Caste War of the Yucatán. Her research has



Devin May and his fellow apprentices at a rehearsal of his play, *Corps of Discovery*.

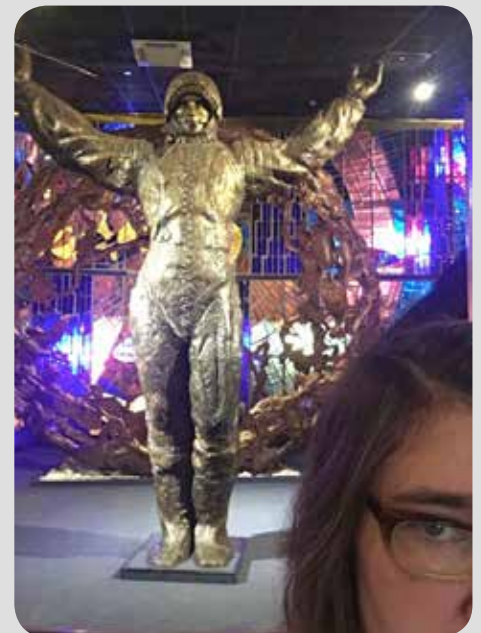
Spotlight: Russia

I had the incredible opportunity to spend the month of June in Moscow, Russia, working with the Moscow Art Theatre School (MXAT). Wayne State University had an established program for actors to work with MXAT and opened the summer program up to designers and teacher/observers this year. The design curriculum involved working with Russian Master Art teachers in Drawing and Painting. There were also regular lectures in Stage Design Composition (the Russian approach to scenography), Costume History, History of Russian Culture, Theatre History, Light Design, and the History of Stage Design. They also arranged backstage tours of the Moscow Art theatre spaces, Bolshoi theatre spaces, Lenkom theatre, and Stanislavsky music theatre. The cultural exploration was also incredible. We went to the country estate of Chekhov (Melikhovo), Stanislavsky's house museum,

Meyerhold's house museum, Borovsky house museum, Bakhrushin Theatre museum, the State Armory, the Space Museum at the All Russian Exhibition Centre, State Tretyakov Galleries, State Pushkin Museum with an incredible exhibit on the costumes and set designs of Leon Bakst, and many other places that immersed me in Russian art, architecture and culture. I saw 21 theatrical productions in the 30 days I was in country. The productions were in Russian, and yet with a pre-show synopsis I was able to absorb and gain something from each experience. I gained a new perspective on the designer/director relationship and the training of artists. I saw incredible theatre pieces highlighting collaborative dance/theatre storytelling. These new ideas and influences will positively direct my mentoring relationships.

—Heather Milam,

Professor of Practice, Costume Technology



Heather at the Space Museum at the All Russian Exhibition Centre.

been funded by IU Theatre, the Center for Latin American and Caribbean Studies, and the Open School for Ethnography and Anthropology.

Whit Emerson, third-year PhD student, spent a month at the Chinese University of Hong Kong (CUHK) learning Cantonese Chinese and researching contemporary political satire performance. He interviewed several members of Hong Kong's premiere avant-garde theatre troupe, Zuni Icosahedron, and looked through 13 years of political performance archival material. Whit also interviewed theatre and music scholars and practitioners at Hong Kong Baptist University, Hong Kong Polytechnic University, and CUHK in order to gain a background in the contemporary Hong Kong theatre scene. Whit's research focus is in modern Chinese drama.

Andres Lopez, fourth-year PhD student, travelled to Lyon, France from May 9 to June 3. He attended classes at Lyon Bleu, a leading international language school, to study French language and culture. While there, Andres lived in a homestay allowing for a full immersion experience. He had the opportunity to travel to Avignon where he visited the Palais des Papes (Palace of the Popes). He also travelled to Mâcon, where he learned about its storied history of the region's white wine production. In both locations, Andres took advantage of the many opportunities to practice French. Andres' research interests include magic in theatre and magic as theatre as well as as charactonym and name symbolism.

Devin May, a junior, spent his summer in Wellesley, Massachusetts, with the Commonwealth Shakespeare Company (CSC) apprentice program. CSC is well known for its annual free Shakespeare at the Park on the Boston Common. As an apprentice, he took courses in voice, movement, and Shakespeare's text, as well as monologue coaching sessions from CSC2 actors. This summer he performed in *Cymbeline*, a showcase production that toured around the Boston area. Aside from that, he worked as part of the front-of-house staff and prepared Shakespeare scenes as guerilla-performance greenshows for the CSC production at the Boston Common, *Love's Labour's Lost*. May is pursuing a BA in theatre and drama with concentrations in acting/directing and playwriting, as well as a Liberal Arts Management certificate. He serves as

Director of Development for University Players, Co-President of the Student Advisory Board, and a student ambassador to the Theatre Circle.

While attending Professor Linda Pisano's Costume and Character in London study abroad trip, **Miriam Poole**, PhD candidate, had the opportunity to travel north to York to see a production of the York Mystery Cycle. She has been studying the York cycle in preparation for her dissertation, and seeing the play (although drastically cut to 4 hours instead of the original 18 it likely was) for the first time brought it to life in a new way. It was done in the nave of the majestic York Minster and used a cast of all ages, mostly amateurs and one celebrity (Philip McGinley from *Game of Thrones*, who played Jesus). Her favorite part of the production was the Noah's flood play and the creative way they made the pairs of animals—such as two people manning each elephant, each with a stuffed white mouse perched on its back, or two little children with bunny heads jumping up and down, their school uniforms clearly visible. The production was a pastiche of medieval and contemporary fashion and design—a “use-whatever-we-have” community theatre approach, which perfectly echoed the spirit of guild collaboration for producing the York cycle over a thousand years ago.

After finishing his fourth and final comprehensive exam, **Joshua Robinson** began his fifth summer at the world-famous Stagedoor Manor directing the musical *A Little Night Music* and teaching courses in devising, acting, and directing the musical. Upon returning, he took the reins as Executive Director of Stages Bloomington, the local youth theatre. In August, he will be presenting his work on the musical theatre writer Michael John LaChiusa at the Association for Theatre in Higher Education (ATHE) conference in Chicago.

Recent graduate **Dr. Joe Stollenwerk** spent three weeks in New York City doing archival research for his dissertation at two research centers of the New York Public Library in July 2015. At the Library for the Performing Arts, he examined archival papers from two writers, Betty Comden and Elinor Jones, as well as video and audio recordings of musicals he is studying. At the Schomburg Center for Research in Black Culture, he was able to view archival papers and photographs for Vinnette Carroll and the

Spotlight: Spain

As a result of being awarded the Graduate Student Theatre and Drama Research Grant by IU's Department of Theatre, Drama, and Contemporary Dance, I was able to travel to Spain this summer to attend the Festival Internacional de Teatro Clásico. The festival is located in the small town of Almagro in Castilla-La Mancha Province and showcases a variety of theatrical works from the Golden Age of Spain. Almagro is home to the oldest continually operating open-air theatre in all of Spain: the Corral de Comedias. At the festival I was able to see 15 plays of the Siglo de Oro as well as engage in conversations with theatre practitioners and scholars about the ways in which contemporary audiences interact with early modern texts. My research interest is examining a particular kind of female character often found in the Golden Age of Spain; one who wears pants, sword-fights, and avenges her own honor. While women were not allowed to perform during this time period in Shakespearean England, women were allowed to choose performance as a career in Spain. These female characters, who are often referred to as *mujer varonil*, were wildly popular with Spanish audiences. As I move towards writing my dissertation, this research grant was instrumental in allowing me to hone in on what interests me most about this fascinating intersection of gender and theatre history and I am sincerely grateful for the opportunity.

—Bridget Sundin
3rd-year PhD student



Bridget in the Corral de Comedias in Almagro, Spain.



Sara Taylor stands in front of Poland's largest and most notorious symbols of the communist era, the Palace of Culture and Science in Warsaw, a "gift" from Joseph Stalin to the Polish people in 1955.

Urban Arts Corps.

Emily Sullivan is a rising senior in theatre and drama as well as English. Emily holds the James and Virginia Cozad Scholarship within the Wells Scholar Program. In the spring semester, Emily participated in NYU's Shakespeare in Performance program, a Shakespeare intensive held at the Royal Academy of Dramatic Art. It is a semester-long experience that occurs each fall and spring that involves studying Shakespearean sonnets, poetry recitation, Elizabethan dance, clown work, choral performance, stage combat, movement and physical performance, Shakespearean scene study, text and verse analysis, Alexander technique, two derived theatre projects, and a final full performance. As part of the program, she performed in readings of new screenplays and plays written by NYU's screenwriting and playwriting programs, also in London. She received feedback weekly in individual sessions with the faculty, and took part in weekly performances to showcase work. In her own words, "the application involves an initial submission of written work, recommendations, and creative resume. If accepted, auditions and callbacks are both held in New York at NYU Tisch. Skype auditions are accepted but making the trek to NYC is greatly appreciated and helpful. The experience of living in a global, artistically vibrant city like London is an extraordinary experience and the learning experience at RADA was excellent. I would highly recommend this program to anyone interested in performance in the Theatre and Drama department. Programs similar to this can be found at the Gaiety School of Acting in Dublin, Berlin's Stanislavsky, Brecht and Beyond: An Integrated Approach to Actor Training, also through NYU, and

LAMDA through Boston University, also in London."

Sara Taylor is a fifth-year PhD candidate in the department's Theatre History, Theory, and Literature program. As a recipient of IU's Vice President of International Affairs Overseas Exchange Fellowship, she spent the 2015-16 academic year in Warsaw, Poland, studying Polish theatre history and politics and doing preliminary research for her dissertation on student theatre movements in the Post-war Soviet Empire. As a guest of the University of Warsaw's Institute of Polish Culture, she spent the year engaged in intensive study in classrooms and archives all over Poland.

With the help of an additional research grant from IU's Polish Studies Center, Sara was able to extend her stay in Poland this summer to include six weeks of work at the National Ossoliński Institute in Wrocław, where she sifted through archival material documenting the theatrical mass spectacles and radical "happenings" staged by the Orange Alternative and Kalambur Open Theatre Center that took place in Wrocław during Poland's period of Martial law, during which the authoritarian communist regime of the People's Republic severely restricted the activities of daily life.

—Compiled by Sarah Campbell

Spotlight: Oklahoma and Italy

The first half of my summer was spent at the Oklahoma Shakespearean Festival. I had the amazing opportunity to play Macbeth opposite my wife, Stephanie Murry, as Lady Macbeth. I also had the honor of choreographing the two *Macbeth* fights. In both cases, I was able to directly apply what I've learned at Indiana University. Each actor has their own specific set of skills and methods when it comes to creating a character. I learned that if you play the role of Macbeth, you cannot afford a safety net. If you truly want to do it (and I did), you have to let go of all insecurities and play the absolute truth from the very beginning. Of course you still have to do the prep work of scanning the lines and interpreting the script and reading scholarly articles. But once rehearsal begins, you have to make the boldest choices you've ever made. You have no time to wander in no man's land. For me, this experience was both terrifying and

liberating. It was grounding and powerful. It tested my emotional and vocal range. It pushed me to places I'd never been before. I found a strength that I've yet to find on stage anywhere else. Playing the role Macbeth taught me several valuable lessons and it was an experience I will never forget.

Thanks to an Indiana University graduate student grant, the second half of my summer was spent in Reggio Emilia, Italy, studying Commedia dell'Arte. Commedia is responsible for much of the modern theatre and much of modern comedy. This is one of the many reasons I wanted to study this form of theatre. I learned a great deal about the work and about myself. Commedia demands that you have an intimate knowledge of your own body. The body must work like a machine. You must be able to isolate each part and use it in conjunction with every other part. The technique is precise and firm, but once you learn the rules, you can find freedom in the

form. We learned about the movement and gestures of a different character each morning. Then we would split up into two groups and alternate between acrobatics and closer study of the characters. In the afternoon we remained in two groups. One group worked on a series of improvisations built around simple scenarios. The other group would divide into two smaller groups and work on a *canovaccio*, which is a ten-to-fifteen minute scene composed of several scenarios. One of the most difficult and educational experiences was collaborating with students who do not speak English. We were forced to connect through our shared knowledge of the technique and communicate through our actions. This is a great "problem" to have. I am glad to have had this international experience at this point in my life!

—Matthew Murry
3rd-Year MFA Acting Student

Bringing sustainability from backstage to center stage

From carbon dioxide sensors in Ruth N. Halls Theatre that help adjust energy use based on audience numbers, to reducing theatre set wood waste by using screws rather than glue and nails, IU Bloomington freshman **Olivia Ranseen** is trying to bring sustainability from backstage to center stage at IU Theatre.

As a member of IU Office of Sustainability and IU Integrated Program in the Environment's inaugural class of 2020 Sustainability Scholars, the former high school musical theatre performer from Brentwood, Tennessee, has found a new voice in looking at human behaviors in every aspect of theatre production – from auditions to set teardowns – and then identifying sustainability opportunities.

Gone are the purchases of up to 750 alkaline batteries each year needed for the theatre transmitters that power microphones – rechargeables do the job just as well, saving money and reducing the waste stream.

With the installation of carbon dioxide and occupancy sensors in both the Ruth Halls Theatre and the Wells-Metz Theatre the university's building automation system is working at new levels of efficiency by providing the optimum environment to patrons based on actual occupancy.

And while an analysis of wood salvaged for reuse after the February production of *Macbeth* amounted to a low 38-percent reuse rate, the April production of *Bloody Bloody Andrew Jackson* is expected to be higher due to a greater use of screws in set-building compared to the loads of glue, staples and nails used in the *Macbeth* set.

"Those in theatre typically apply short-term, single-production goals and objectives, which means reuse is minimal in regards to scenery pieces, wood, and other products," said **Paul Brunner**, associate professor of theatre technology and Ranseen's 2020 Sustainability Scholar mentor. "A few materials, like paint, are tightly conserved in order to save resources, but this is irregular and not systematic. The theatre consists of much more than just the stage and scenic studio; it has administrative and academic components as well which grapple with different environmental



IU Sustainability Scholar Olivia Ranseen.

challenges."

Brunner is no stranger to "green" theatre. His 1999 graduate thesis at University of Wisconsin-Madison was on the topic of sustainable design and production, and he's since presented at conferences, published research, and contributed to the first text book on greener production approaches for theatre.

"With Olivia, IU Theatre is developing a research project to study more intimate aspects of theatre production," he said. "She has a particular interest in electricity conservation, but she's already performed preliminary study on scenic paints, scenery wastes, wood recycling options, battery use, recycling programs, and other more broad issues in IU's theatre productions."

He described Ranseen as "incredibly organized and driven," adding that he'd been "thoroughly impressed with her work, determination, and maturity."

Andrew Lowry, assistant director for building systems at IU Facility Operations, gave Ranseen an introduction to common strategies used in building automation system and then a real-time view of energy use at IU Theatre that led to a range of heating, ventilating and air conditioning recommendations and improvements.

"Olivia was extremely interested in what, if anything, Facility Operations did, and we were pleased to take advantage of the opportunity to engage her curios-

ity and at the same time present and make known the efforts and strategies we employ in regard to effectively managing energy consumption," Lowry said. "And she was instrumental in the installation of carbon dioxide and occupancy sensors in Ruth Halls and Wells-Metz theatres."

A two-week study during weekday hours of computer monitor and building lighting also identified an opportunity to increase LED light use, and her research also delved into how props and sets can be better stored, made more accessible and reused for longer periods of time.

IU Theatre and Drama properties and painting supervisor **Dan Tracy** said the use of an image-based inventory database allows set designers to view source materials easily, while also allowing him to track usage, condition and location of materials.

"However, the use of the system is dependent upon our being able to organize and grow our stock responsibly," he said. "We simply don't have the space organize our stock efficiently to make the database work."

That's where Ranseen recognizes that real sustainability begins with behavioral changes, like bringing to the forefront the rather unglamorous problem of not having enough efficient warehouse space.

"Identifying current behaviors and habits and then developing a good model that people can follow, and in this case, throughout the entire creative process, is our ultimate goal," Ranseen said.

She is now working on a set of sustainability policies for theatre production and next year will use a \$3,000 grant from the Office of Sustainability to develop a Green Certification Program for theatre productions at not just IU, but at other universities and even professional productions. The foundation for that policy development process will be a new case study focused upon the beginning-to-end process for a single upcoming IU theatrical production.

This article was originally featured on the IU Communications' Student Experiences blog and has been reprinted with permission. More information about the 2020 Sustainability Scholars program and additional research projects around the Bloomington campus can be found at: <http://go.iu.edu/1cLJ>

Elizabeth Shea Dance at the Kennedy Center

On July 11th, Elizabeth Shea, Director of Contemporary Dance at IU, traveled to Washington, D.C., where her company, Elizabeth Shea Dance, was featured on the Kennedy Center's Millennium Stage. The Millennium Stage program is part of the Performing Arts for Everyone Initiative at the Kennedy Center and offers free performances from local, regional, national, and international artists every evening at 6 PM.

Shea's journey to the Kennedy Center is a story of collaboration: from work with Washington D.C.-based dancers Constance Dinapoli, Adriane Fang, and Arturo Garcia, to IU colleagues Allen Hahn, Linda Pisano, and Cory John. Acceptance to the Kennedy Center's Millennium Stage program is an incredible honor and is indicative of the high caliber of work by faculty, alumni, and students within the Department of Theatre, Drama, and Contemporary Dance.

The centerpiece of the program, Shea's *Flawed*, was commissioned in 2012 by composer and IU Jacobs School of Music professor Don Freund for his work *SeeNoHearNoSpeakNo*, a piece for viola, bass, and percussion consisting of pots and pans. In Shea's words:

Freund was interested in each instrument as a "character," and having a distinct personality of its own. As the work was developed, aural and temporal characteristics informed the movement and a narrative of sorts started to emerge. The dancers began to compete against each other, sometimes alone, and sometimes forging temporary alliances for a two-against-one situation. The work moved toward a psychological and sociological exploration of three individuals who find themselves thrust into the same time and place. They are alternatively fascinated and repelled by each other's "flaws," both real and imagined, as they strive to find comfort in each other's inadequacies. Sometimes funny, in a tongue-in-cheek, over-the-top kind of a way, and sometimes giving pause, the work can be seen as a statement of our over-informed society and the ramifications of daily scrutiny on one's self-image.

Two of Shea's other choreographies, *Protean Hearts* and *In the Seas*, were



Adriane Fang, Arturo Garcia, and Constance Dinapoli perform Shea's *Flawed* as part of IU Contemporary Dance's Winter Concert. The trio performed *Flawed* again as part of the Kennedy Center Program, Elizabeth Shea Dance and Guests.

shown alongside Arturo Garcia's *The Fly*, Katherine Horrigan's *Anywhere on this Road*, and Adriane Fang and Christopher K. Morgan's *Essence of Normal*.

Allen Hahn, Associate Professor of Lighting Design, served as lighting designer for the program. While Hahn has extensive experience in theatre and

opera, contemporary dance is a relatively new medium for him. Hahn's romance with the form of contemporary dance comes from an appreciation of its inherent qualities. Contemporary dance is appealing to him in that it is not tied exclusively to narrative, that it allows him, as a designer, to observe and respond to energy and emotion rather than plot or story. Hahn and Shea are kindred spirits of sorts, colleagues who have found in one another's work a concern for experimentation in form and structure as well as a focus on the abstract language of movement.

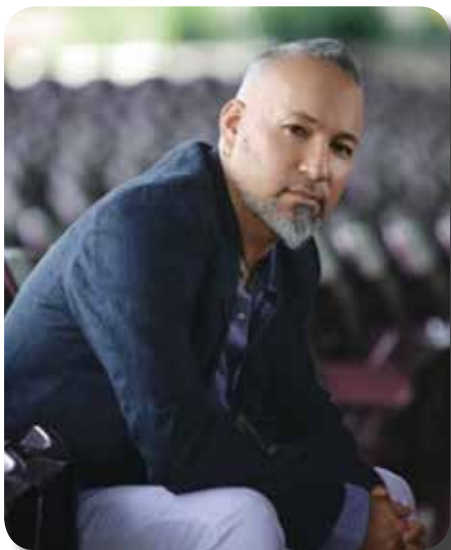
Professor Linda Pisano designed costumes for Shea's piece, *Flawed*, and MFA costume technology student Cory John designed and constructed the costumes for Shea's *Protean Hearts*, which closed the program. Several contemporary dance alumni were featured in the program, including Rachel Newbrough, Alejandro Fonseca, Leah Fournier, Ryan Galloway, and Jordyn Kahler. The hour-long program was streamed live on the Kennedy Center website and is available to view online for free at: <http://www.kennedy-center.org/video/index/M6832>.



IU alumna Rachel Newbrough performs in Shea's *In the Seas*.

—Sarah Campbell

New Faculty and Staff



Leraldo Anzaldúa (Visiting Assistant Professor in Movement and Stage Combat) is an actor, fight director, and motion capture performer for film and video games. He is also a voiceover actor for anime.

Leraldo's fight direction has been seen at the Houston Grand Opera (including works with director Rob Ashford, John Caird and American Premiere of *The Passenger* which later went on to Lincoln Center) also the Alley Theatre (with Greg Boyd, Teresa Rebeck, Ken Ludwig), Houston Shakespeare Festival, Lake Tahoe Shakespeare Festival, Classical Theatre Company, and Stages Repertory Theatre, to name a few.

As a motion capture performer, Leraldo has worked internationally with Sony Pictures and Sola Digital in Tokyo, Japan on *Starship Troopers: Invasion*; *Appleseed: Alpha*, and just recently wrapped up another motion picture – to be released soon!

As a motion capture performer and action director, Leraldo worked in Uppsala and Stockholm, Sweden for the video games: *The Chronicles of Riddick: Escape from Butcher Bay*; *Just Cause* and *Knights of the Temple: Infernal Crusade*.

Leraldo has voiced almost one hundred characters in anime – his most favorite are: Takashi Komuro in *High School of the Dead*; Yuta Togashi – *Love, Chunibyo & Other Delusions*, Ken the Eagle / G-1 – *Gatchaman*; Toru Acura – *Chaika Coffin Princess*; Largo – *One Piece*; Art – *Hamatora*; Ralph – *Halo: Legends* to name a few. He has also worked on scripts, as an ADR director

and assistant director on some titles. For a full list, please visit www.behindthevoiceactors.com/leraldoanzaldua or www.animenewsnetwork.com/leraldoanzaldua.

Leraldo has taught Movement, Stage Combat, Acting and Shakespeare at University of North Dakota, Rice University, University of Houston, and Alabama Shakespeare Festival – University of Alabama.

He has been a resident guest teaching artist with the Houston Grand Opera Young Artist Vocal Academy as well as the HGO Studio for young professionals. For a number of years, Leraldo worked with the Harris County Department of Education with the Cooperative for After School Enrichment program – working with high school students, of all areas, to build life skills, self-expression of different media, expressive motion, and communication skills. He has also worked with the Alley Theatre Young Conservatory Studio. With the Society of American Fight Directors, Leraldo has been assistant coordinator and teacher at the National Stage Combat Workshop at North Carolina School of the Arts.

Leraldo is a proud certified teacher with the Society of American Fight Directors. He is also part of the SAFD Diversity Committee.



Ansley Valentine (Associate Professor in Acting and Directing) is a professional director and choreographer for the theatre and musical theatre and an educator with experience teaching professionally at the collegiate level, and in both public and private performing arts high schools. Ansley is currently a proud member of the Stage Directors and Choreographers Society (SDC).

Ansley is a graduate of the Arts Midwest Minorities in Arts Administration Fellowship, a program funded by the Ford Foundation to increase minority representation in leadership roles at American not-for-profit organizations. After his fellowship at The Cleveland Play House in marketing and development, he went on to serve as Theatre School Director at Studio Arena Theatre, a LORT C theatre in Buffalo, New York. Ansley oversaw a wide variety of youth arts programming in Western New York. The Theatre School's flagship program, The Creative Empowerment Program, sought to teach inner-city youth non-violent conflict resolution skills as well as playmaking. The program was consistently funded by the New York State Council for the Arts. Other programs he maintained included interactive arts education as well as touring shows to schools unable to travel to Buffalo to see a production. Ansley is an accomplished playwright; Studio Arena Theatre School produced educational tours through Western New York and Pennsylvania of many of his shows. Titles included the docu-drama *Lest We Forget the Holocaust* and the original rock musical *Antigone* with music by Dan Acquisto.

Ansley's recent productions as director/choreographer include *Hairspray*; *Annie Get Your Gun*; *I Love You, You're Perfect, Now Change*; *Forever Plaid*; and *Les Misérables*, starring Broadway's Paul Truckey as Jean Valjean. Plays include *Six Degrees of Separation* at Buffalo United Artists, *The Colored Museum* at Northern Michigan University, *Mrs. Warren's Profession* at The College of Wooster, *West Hollywood Affair* at Cleveland Public Theatre, and the Midwest regional premiere of *The Near East* at The Players Guild in Canton, Ohio. He is past National Play Program Chair for Region III of the Kennedy Center American College Theater Festival. In that capacity, he helped to foster the writing and development process of a number of young playwrights including producing readings of their work. Ansley is also past Region III co-chair. As the regional chair, he helped plan and produce the annual KCACTF festival that attracted 1500 students, educators, and theatre professionals for a week of sharing productions and learning. Some of the special guests he has hosted include playwrights Rebecca Gilman

(*Boy Gets Girl*) and Doug Wright (*Little Mermaid, Hands on a Hardbody*), composer Andrew Lipka (*Addams Family*), and actors Clarence Gilyard (*Walker: Texas Ranger*) and Lauren Weedman (*Daily Show, Hung*) to name a few.

Ansley's performance credits include several seasons with the Indianapolis Symphony Orchestra's *A Yuletide Celebration* as puppet master and "Scrooge"—a 9-foot tall puppet. He also performed his character mask work with the Alabama and Detroit Symphonies. He has shared the stage with legendary performers Kaye Ballard and Judy Kaye. Other credits include performance appearances at the Indianapolis Shakespeare Festival, Phoenix Theatre, Red Barn Playhouse, Brown County Playhouse, Horsefeathers and Applesauce Dinner Theatre, a national tour with the Mr. Wizard production of *Supermarket Science*, as well as many theatre for young audience productions all over the Midwest and east coast. He served six years as Director of Theatre at the Forest Roberts Theatre in Marquette, Michigan, located on the campus of Northern Michigan University. There he helped facilitate many programs, including the bi-annual Mildred and Alfred Panowski Play Competition. Designed to find and foster new writing for the American theatre, the Panowski premiered three new plays during his tenure. One of the awardees, *Bears* by Mark Rigney, went

on to receive a production in New York City.

Ansley's many awards include a 2014 Telly Award for his film *Unchanging Principles*, a Kennedy Center Gold Medallion for his efforts to promote college and university theatre across the country, as well as numerous Kennedy Center American College Theater Festival Certificates of Merit for direction, choreography, and costume design. His most cherished award is the Order of Constantine from the Sigma Chi Fraternity for outstanding service as an alumnus.

Ansley holds an MFA in Directing from Indiana University and a BA in Theatre from Wabash College. He is a co-founder and the Producing Artistic Director of Ohio Youth Ensemble Stage, a professionally-managed summer youth theatre program that celebrates diversity, inclusion and equal opportunity for all students no matter their ability.

Anne Sorenson (Cutter/Draper) graduated Summa Cum Laude with her Bachelor's of Science in Textile and Apparel Management with minors in Business and Theatre from the University of Missouri.

She then went on to receive her Masters of Fine Arts in Costume Design and Production, with a focus in Costume Technology, from the University of Alabama. After graduating, she spent two years as the Lead Draper at the Paramount Theatre in Aurora, Illinois, as



well as two years as the Staff Draper at Pennsylvania State University.

Anne has also worked at a variety of locations across the country doing summer stock theatre. The most notable of which, was serving as a draper at the Illinois Shakespeare Festival for three years after completing her first professional draping position at the Utah Festival Opera. Anne also served as a first hand at both American Players Theatre and The Glimmerglass Festival. In addition, she has worked on several shows at the Chicago Shakespeare Theatre and completed a summer study abroad program in Prague through the Illinois State University.

Department News

ART@IU Hosts "Replotting Performance" Conference

In March 2016, the **Association for Research in Theatre at IU (ART@IU)** hosted the 4th-Annual Conference on Theatre and Performance Studies entitled "Replotting Performance." The aim of the conference was to examine, from various angles and approaches, the meaning of the word and concept of "performance" in terms of theatre studies. Students from within the Department of Theatre, Drama, and Contemporary Dance, as well as other IU departments, and even a student from France, presented papers, performance pieces, and took part in panel discussions.

Dr. Julia Listengarten, the keynote speaker for the conference and a professor at the University of Central Florida, addressed the perceived divide between

scholarship and practice, especially within an academic theatre context. The conference was the culmination of an initiative by the cabinet of ART@IU to bridge that supposed gap between practice and scholarship here at IU and beyond. Over the last year, ART@IU has hosted panel discussions twice a semester in conjunction with IU Theatre productions called *Conversations on Craft*. These discussions involve panelists from all areas of theatre production and give the audience a behind-the-scenes look at what goes into producing a play here at IU. The *Conversations on Craft* lectures will continue this fall. For more information on ART@IU,

please contact President Bridget Sundin at artatiu@gmail.com.



Performance Roundtable: "In Some Other Life": Methods of Adaptation in Michael John LaChiusa's *Hello Again*."

New Head of the Musical Theatre B.F.A. program named

Assistant Professor Liza Gennaro has been named the new head of the IU Musical Theatre BFA program. As George Pinney's retirement nears at the end of the 2016-17 academic year, the department sought to ease the leadership transition by establishing Gennaro as the co-head of the program in the fall of 2016. Going into the spring 2017 semester, Gennaro will assume full leadership duties for the program, including selection of her first freshman class and preparation for the senior showcase audition trip to New York City in May.

Appointed to faculty in August 2012, Gennaro has choreographed extensively on Broadway, Off-Broadway and regionally. She choreographed the current international tour of *Annie* and is a member of the SDC Executive Board and a Tony Award Voter. Gennaro has been instrumental in solidifying the Musical Theatre program as one of the top training institutions for undergraduate performers.



Design & Tech Students & Faculty Shine at USITT & SETC Conferences

IU Theatre Design & Technology faculty and students were recognized at two major conferences, USITT and SETC, this past spring.

Aaron Bowersox (lighting design), **Kelsey Nichols** (costume design), and **Kristen Martino** (scenic design) were selected as three of only fifteen student designers nationally to win the honor to exhibit at the Young Designer's Forum. This is a prestigious honor and afforded them opportunities for feedback sessions and public viewing of their portfolios. This is a notable achievement and speaks well of the caliber of the students at IU.

Lani Tortoriello placed first in Costume Technology at SETC's annual conference.

Aaron Bowersox placed third in Lighting Design at SETC's annual conference.

Bridgette Dreher placed first in Scenic Design at SETC's annual conference

and won the Ready To Work Award.

Kelsey Nichols received Honorary Recognition in Costume Design at SETC's annual conference.

Kevin Nelson, scenic design, won the Midwest USITT Regional Design Competition and was recognized at the Regional Meeting at the Annual Conference.

Kristen Martino, scenic design, was honorable mention/1st alternate in the USITT Midwest Regional Design Competition, recognized at the Annual Conference.

Aaron Bowersox (lighting) will be presented at the Hemsley Lighting Review at the Lincoln Center in April.

Kristen Martino (scenic) presented at the NYC East Coast Showcase in May.

Professor of Practice **Heather Milam** won a USITT grant to spend her summer in Russia working alongside and researching/documenting the costume makers and designers in Moscow. She will make a formal presentation of her

international work at the national conference in 2017. See page four for more information about Heather's trip to Russia.

Assistant Professor **Reuben Lucas** and Professor **Linda Pisano** were two of only fifteen designers awarded nationally from 160 juried exhibitions to be featured in Theatre Design and Technology Magazine's summer edition 2016.

Reuben's exhibit was for the scenic design of *Mr. Burns, a post-electric play* and Linda's exhibit was for the opera production of *La Traviata* at the IU Jacobs School of Music.

Associate Professor **Paul Brunner** oversaw the remount of the USA's Prague Quadrennial entry for its U.S. Premier at USITT. This was exhibited in Prague in the summer 2015 and was built by a team comprised of T.D. Paul Brunner and eight IU Design and Technology graduate students.

Algerian Theatre Collective, Istijmam, Visits Bloomington

In early September, Algerian theatre troupe Istijmam traveled to the Bloomington campus to speak with students and for a special performance of Abdelkader Alloula's *Et'teffeh/Apples*.

Founded in 2007, this theatre collective is based in Oran, Algeria. Their work centers on melding contemporary and experimental theatre techniques with theatrical traditions of their native Algeria. They count Brecht and Grotowski as primary influences on their work, but they are mostly concerned with a revival of Algerian theatre techniques like improvisation and interaction, which have been pushed aside in the decades-long strife in Algeria.

Istijmam was on tour in the U.S. through October 2. In addition to performances, they also hosted workshops and talks like the one at IU. Istijmam was brought to IU through the support of the Department of Theatre, Drama, and Contemporary Dance as well as the Department of Anthropology at IU.



IU Student and Faculty Member Selected for Prestigious Award



Recent graduate **Ross Rebennack** was selected as one of the recipients of the 2016 Provost's Award for Undergraduate Research and Creative Activity. Ross and his faculty mentor, **Murray McGibbon**, participated in the platform party at the Honors Convocation on Sunday, April 10. Sponsored jointly by the Provost, the Vice Provost for Undergraduate Education, and the Vice Provost for Faculty and Academic Affairs, the Award recognizes not only outstanding achievement in research and creative activity, but the importance of such creative and research experiences for undergraduates. This award also recognizes that faculty who mentor undergraduates make a significant difference, encouraging and guiding students, as well as engaging them in this learning process and advocating for them.

For more information on Ross and his project visit the following link: <https://engagedlearning.indiana.edu/news/ross-rebennack.html>.

IU Alum Chris Rhoton Designs Studio Set at The Media School

IU recently completed a new renovation of the historic Franklin Hall located between the Sample Gates and Dunn Meadow. Franklin Hall is now home to The Media School. The facility boasts editing suites, research and computer labs, game design labs, video production studios, and a film screening area.

Recent MFA scenic design graduate **Chris Rhoton** designed the set for the Beckley Stu-



dio, which will be the home of IU's student-run station, IUSTV.

The set features a brick-like backdrop made from recycled cardboard and paper and reclaimed wood from local buildings covers the walls. For more information on the newly renovated space, or for more photos of Rhoton's design visit: <http://bit.ly/2bPuG3z>.

IU Contemporary Dance Travels to the American College Dance Conference

Contemporary Dance majors and Assistant Professor, **Selene Carter** with Adjunct Professor, **Roberta Wong** attended the American College Dance Association Central Region Conference held at Anderson University in Anderson, Indiana, in March. They convened with other college dance programs from Indiana, Missouri, Illinois, Kansas, and

Nebraska. Carter's duet *Katherinette* (2014), performed by **Jordyn Kahler** (2015) and **Emily Forche** (2016), was adjudicated and chosen as the opening dance for the Closing Gala competition concert. **Caitlyn Huyhn** (2016) presented *A Present in the Absent* (2015) performed by **Corey Boatner** (sophomore), **Diamond Burdine** (sophomore),

Liz Burr (senior), and **India Maynor** (senior); and **Lorena Sanchez** (2016) presented *A Present in the Absent* (2015) performed by **Gracie Black** (junior), **Vanessa Wahl**, Burr, Maynor, Kahler, Forche, and Huyhn. Students took classes, faculty taught, networked, and collaborated with other dance programs for an intense and busy three days.

Remembering IU Alum and Penumbra Theatre Company Member Horace J. Bond

Sixty years ago, playwright, director, and theatre critic **Horace J. Bond** (cousin of activist and politician Julian Bond) graduated from Indiana University with a BA and MAT in Speech/Theatre. Bond died of cancer in 2000 but his legacy lives on in the hearts of his former IU classmates, like **Anna Applegate Wiley** (BA'56), and audiences and staff at the influential African American theatre company, Penumbra.

In an article written by Wiley, which appeared online in the IU Alumni Magazine, she reflects on Bond's career in professional theatre and higher education:

His first teaching job was in Houston at Texas Southern College, where author Toni Morrison was teaching in the English Department. He wrote back at the time to say that the school seemed to be more than the "separate but equal" institution he had anticipated. In 1958, he moved to Prairie View, Texas, where, according to photos in The Prairie View Standard of May 1959, he directed

the Charles Gilpin Players in an ambitious production of Julius Caesar. In a letter, Horace remembered that fortunately a "nice guy" in Houston gave them a bargain for renting the costumes for the large cast. (The Charles Gilpin Players are named after the first black actor hired to play in a white theatre company. In 1920, Eugene O'Neill chose him as the first Emperor Jones for his play of the same name.) The Players also presented Merchant of Venice and Taming of the Shrew, a production Horace was very proud of, while he was at Prairie View A&M. Sets were usually built and painted by Horace and many student volunteers. In the sixties at the University of Kansas, in Lawrence, Kansas, he began to direct more of the growing number of plays that were written by and about blacks.

In the early seventies, Horace went north to the University of Minnesota, where, in 1973, his presentation of four one-acts under the blanket title of Four by Four in Black was reviewed in the Minnesota Daily. At the end of the review Horace expresses his hope that more future productions will relate to and be produced by "minority people." While in Minneapolis, he was active in the local community theatre scene, which was featuring more plays by black playwrights and he was

ter of 1996 a short play he wrote received a \$5,000 Al Smith Fellowship Grant Award from the Kentucky Arts Council. As he fought cancer, he revised his play and worked part-time "at a center in the middle of an inner-city empowerment zone." He said he didn't make much money, but that the interaction with the people kept him going. He walked or rode his bicycle the short distance between his old family home and the center. For several years, as part of Black History Month celebrations

he gave poetry readings with musical accompaniment, which he called a kind of Jazz-Rap. He noted that "Prof Norvelle" who taught all theatre majors a class in oral interpretation, "would have been proud."

In the late eighties, Horace returned to Minneapolis as a guest director at the Penumbra Theatre. His production of The Odd Couple, which featured a black actor as the prissy Felix character, and a white actor as the sloppy Oscar character, got glowing reviews for the mixed-race cast. Critic Tom Jones found the production a "solid, well-acted, well-directed, thoroughly professional production, and great good fun to watch. . . much of the credit for this production must go

to the director, Horace Bond (author and director of Penumbra's earlier success Heartland Louisiana)."

In 2013, Macelle Mahala published a history of Penumbra, which is now in its 40th season, called *Penumbra: The Premier Stage for African American Drama*. Discussing its legacy in the foreword, founder and co-artistic director Lou Bellamy writes, "Penumbra Theatre Company has been a space where honest interrogation of the African American ethos could be made with minimal hegemonic influence from the larger society, fostering the development of art and artists who recognize both their power and responsibility" (x).

Horace Bond was an integral part of the development of the company, serving as a veritable playwright in residence



Horace Bond (2nd from right) in Barry Connors' *The Patsy* (1956).

Photo courtesy of IU Archives.

involved with St. Paul's Penumbra Theatre at its inception. Horace's production of the 1970 Pulitzer Prize-winning play No Place to be Somebody at Theatre in the Round in Minneapolis got a rise from critic Peter Altman, who points out the flaws in the play but concedes that the cast was strong and successfully interpreted the "varied and insightful characterization[s]" created by playwright Charles Gordone.

In 1985, he left a position at Illinois State University to return to Louisville, for what he thought would be "a short while," so that he could look after an ailing brother and then his mother. He never returned to full-time teaching, but kept busy in the Louisville area with some adjunct teaching and involvement in arts events. In the win-

as well as a director for many productions during its early years. As Mahala writes, "Bond was Bellamy's advisor in graduate school at the University of Minnesota, and, as Bellamy's mentor, he in many ways guided the theoretical framing of the early work done on Penumbra's stage" (15). The company's website further highlights Bond's contribution: "[Bond] helped shape Penumbra's aesthetic by grounding it within an informed cultural ethos that was geared toward social change."

Bellamy continues, "this is what makes seeing a play at Penumbra profoundly different from seeing the same play anywhere else. Penumbra participates in a variety of practices that use African American theatre as a means of social and cultural engagement." (xii) Penumbra now offers an ambassador program named in honor of Bond. The ambassadors continue in the legacy established by Bond, using theatre as a tool for social change.

For current IU faculty, staff, and students, Mahala's book is available digitally through the library's website.

We want to thank Anna Applegate Wiley for providing the idea for this article and for generously sharing her correspondence with Horace as well as newspaper clippings from his accomplished career.

—Sarah Campbell

Remembering IU Professor Howard Jensen

I was back at IU last year, soaking up the campus in springtime, visiting with friends, admiring the restored Thomas Hart Benton murals in the old theater (now a state-of-the-art cinema), and catching up with a few of the people who shaped my life and my career – professors like Dale McFadden and George Pinney, and of course, Keith and Marion Michael.

The reason for my visit was to pay tribute to Howard Jensen in a memorial that included three generations of former students, colleagues, and of course, fellow artists. We all shared that, in one way or another, our passion for theater.

For most of the 27 years since leaving Bloomington, I had the good fortune of realizing the personal aspirations that IU cultivated – being a stage director. At theaters and opera houses across the country and around the world, Howard's voice was in my ear nearly every day, reminding me that carefully chosen words, usually in hushed tones, were as powerful as barking directions across the proscenium, that making theater was a discipline as much as an art, that directors were in service to a script, and that a script was in service to our shared humanity. Howard made it seem important. In fact, it is.

And I often recalled after a hard earned opening night, Howard's generous cast parties. It was at one of those parties that I learned of Howard's love of opera, specifically Mozart's *The Marriage of Figaro*, which later became one of the staples of my directing career.

In addition to our teachers and mentors, there were the opportunities to mount our own shows. The T300 studio theatre was the scene of more experiments than triumphs, and always the place where we learned to make much

of little and to scrape together a team of like-minded theatre makers who would spend sleepless weeks mounting an independent production. The skills acquired there were perhaps the ones we took into the world more than any other, building our moxie and inventiveness, no matter what career path we would eventually choose.

Many of my friends from those days in Bloomington remain my friends today. Not all of them went on to pursue careers in the theater. Regardless, it's clear that we're built from the same stuff. I used to think that all theatre people were that way, but it's clear there was something special about the IU Theatre Department. And following my most recent visit, I can attest it's still true. The facilities have grown, as have the faculty, the student body, and the programs. But the heart is still there.

I'd like to do my part to ensure it carries on. In this regard, again, I follow in Howard's footsteps. Howard bequeathed a generous gift to the Theatre Department, an endowment that would support student productions, just like the ones that shaped me, my friends, and hundreds of others. I have made a

five-year pledge to that endowment, and I hope you'll consider joining me.

—Thor Steingraber (BA'88)

To Make Your Gift Online: Please visit the Indiana University Foundation web site at www.iufoundation.iu.edu. Click on the GIVE NOW tab, which will take you to page displaying your giving options. Click on MAKE A GIFT. In the WRITE IN GIFT AREA box, please enter "Howard Jensen Endowment" and click ADD WRITE IN GIFT. Then follow the prompts to enter your contact information, gift amount, and payment method. The IU Foundation will send you a receipt for tax purposes within one to two weeks.

To Make Your Gift via Check: Checks may be made payable to the "Indiana University Foundation" and sent to the following address:

IU Theatre
Attn. Drew Bratton
275 N. Jordan Ave
Bloomington, IN 47405

Questions and inquiries may be directed to the attention of Drew Bratton, Managing Director: (812) 855-5568; acbratto@indiana.edu

In 1962, my mentor and cherished friend, Howard Jensen, played Hamlet in the inaugural season of the Utah Shakespeare Festival. Over half a century later, I had the great honor of playing Benedick in the inaugural season of the new outdoor theater at the same festival.

—Ben Livingston (MFA'90)



Left: Howard Jensen as Hamlet in the 1962 production at Utah Shakespeare Festival.
Right: Ben Livingston as Benedick in Utah Shakespeare Festival's 2016 production of *Much Ado About Nothing*.

continued from page 1

To know George as a collaborator is to admire his artistic generosity and ability to guide and encourage his colleague's contributions. To know George as a person is to love his intelligent, caring, and open-arms personality to all around him. Oh, and his wry, sometimes-warranted cynical, sense of humor kept pains of getting the show on the boards in balance. I relished every occasion to work with him. As a director he knew his material so well that when asked "can we try. . ." or "Is this too radical. . ." questions he'd answer with intelligent, measured positive or negative responses. There was little of the "let's try it and then we can make a decision and maybe redo"—a deadly approach to the scenic world when always working with tight budgets, too little prep time, limited work forces, and overlapping productions going through the shop.

We would invariably have similar taste in a production's visual look: traditional? Chance-taking? Sparse imagery? Flashy sets? Cut things to accommodate space restrictions or develop ways to accomplish the same expectations? One of the potential technical nightmares was Sweeney Todd's barber chair in the insufficiently explored new Wells-Metz space. The solution, a kind of medieval-looking machine lowered in with sounds of chains clinking, was brilliant and satisfying (though not my design, sigh). Inventiveness, thy name is Pinney.

And yet, our "pretty" and "aww, that's nice" worked well with *Brigadoon* and *My Fair Lady* on the old thirty-foot IU Theatre proscenium stage that had almost NO wing space. They are multi-set challenges and compromises that George successfully led us through as captain of the ships. As I type this note, I am beaming with such fond and warm memories.

University Theatre, Brown County Playhouse, Indiana University, and Bloomington have endless reasons thank George Pinney for years of his magic touch. Theatre-going audiences will miss his choreography, certainly, and his directing, definitely. Theatre academics and students will benefit for years because of his driving force to establish the BFA Musical Theatre program. I, with his friends, will sadly miss him just because he is George.

—Wes Peters, Assoc. Professor Emeritus

I met George when I was a music student grappling with finding my niche in the music world. My interests and my skills pulled me in many different directions. I couldn't have known that our meeting would be such a pinnacle event in my career as a performer and as a teacher. His belief in my talent at that time was pivotal to my having the confidence to pursue a professional career. I will forever be grateful for the doors George opened for me.

—Ray Fellman

When Audra McDonald gave her masterclass, and everyone was so excited, one astute student observed, "She basically said what George says every week in masterclass."

I love the way George introduces new students to the program. The meeting before school starts is a gorgeous, positive declaration of high expectations, open door policy, and encouragement to be healthy and human. It is no wonder his students are so successful on and off the stage.

—Susan Swaney

Lasting Legacy Some Facts and Figures

Since his arrival to IU in 1987, George has worked with a plethora of students. Among them: Laverne Cox – *Orange is the New Black*; Nicole Parker – *Mad TV*, *Wicked* (Elphaba – Broadway and National tour); Colin Donnell – *Anything Goes* (Billy – Broadway), *Arrow* (Tommy – the CW), *Chicago Med* (Dr. Rhodes – NBC). Also, among his students: 40 Broadway credits and 35 national tours.

Contributing to this Legacy

In 2013, the Honorable P.A. Mack established the George Pinney Scholarship at IU to honor George's leadership of the Musical Theatre program. Over the last three years the endowment that funds musical theatre scholarships has grown as more individuals have contributed. This year the department has announced a campaign focused

on growing the George Pinney Scholarship in tribute to George's 30 years of work at IU. We are looking to alumni and their families to support the campaign that will help guarantee transformative scholarships for students in Musical Theatre.

This marks the beginning of a year-long effort to raise funds for this scholarship. Alumni and others interested in taking part in the special events planned for George during the 2016-17 academic year should contact Drew Bratton to find out more about dates and times.

To Make Your Gift Online: Please visit the Indiana University Foundation web site at www.iufoundation.iu.edu. Click on the GIVE NOW tab, which will take you to page displaying your giving options. Click on MAKE A GIFT. In the WRITE IN GIFT AREA box, please enter "Pinney Scholarship" and click ADD WRITE IN GIFT. Then follow the prompts to enter your contact information, gift amount, and payment method. The IU Foundation will send you a receipt for tax purposes within one to two weeks.

To Make Your Gift via Check: Checks may be made payable to the "Indiana University Foundation" and sent to the following address:

IU Theatre
Attn. Drew Bratton
275 N. Jordan Ave
Bloomington, IN 47405

Please include the notation, "George Pinney Scholarship – Account # 0370004944."

Questions and inquiries may be directed to the attention of:

Drew Bratton
Managing Director
Direct: (812) 855-5568
E-Mail: acbratto@indiana.edu



Scott Jones and George Pinney on their wedding day with maid of honor and IU alumna Nicole Brown Ferrara.

Faculty Notes

In March, **Paul Brunner** (technical direction) finished a four-year project leading the 2015 USA/USITT Prague Quadrennial. He managed the final installation of the exhibit at the United States Institute for Theatre Technology National Conference at Salt Lake City. He was also re-elected to a second 3-year term on USITT's Board of Directors. This fall he will appear on the institute's national ballot for Secretary. In April he traveled to China to visit the Hong Kong Academy of Performing Arts. This past summer, Paul was the Technical Director for the Illinois Shakespeare Festival and presented a paper on sustainable theatre production at the ATHE (Association for Theatre in Higher Education) conference in Chicago. While at ATHE, he also took part in the ATHE Leadership Institute, the only workshop devoted to training for leadership in the arts.

Ray Fellman has been active with several projects since the last publication of *Stages*. The Golden-Globe-nominated film *Joy*, starring Jennifer Lawrence and Edgar Ramirez, which he spent so much time working on in 2015 as vocal coach, was released on Christmas Day. Then in January, Ray returned to the Fulton Theatre in Lancaster, Pennsylvania, to conduct 31 performances of *Legally Blonde*. For the departmental season, Ray enjoyed music directing both *Mr. Burns* in the fall and *Bloody Bloody Andrew Jackson* in the spring before heading to the equator to conduct the Ecuadorian premiere of *Los Miserables* in Quito. This was Ray's third time collaborating with IU alumna Chia Patiño at the Teatro Sucre Nacional in Ecuador. Finishing out the summer, Ray enjoyed spending time in Bloomington with a pleasant run of IU Summer Theatre's *You're a Good Man Charlie Brown*.

Jennifer Goodlander's (theatre history, theory, and literature) book, *Women in the Shadows: Gender, Puppets, and the Power of Tradition in Bali* was released by Ohio University Press in November. She spent the spring semester traveling all over Southeast Asia for research on her next book.

Dale McFadden (acting and directing) directed the area premiere of *Butler*, a play about the early days of the Civil War



Murray McGibbon and the cast of the King Lear Project.

and a slavery rebellion, at the Phoenix Theatre in January. This summer, Dale directed *Sense and Sensibility*, an adaptation of Jane Austen's popular novel of love and ambition in 18th-century England and is serving as director for *Insult to the Brain*, a new play development project at Chicago's Shattered Globe Theatre. Dale gave a lecture called "The Hidden Hand: The Craft and Art of Stage Directing," for IU's Mini University. Dale was also the recipient of the IU Trustees Teaching Award in the College of Arts and Sciences.

Murray McGibbon (acting and directing) had a busy and successful spring/summer. Earlier this year he directed the popular *Noises Off* for IU Theatre. This was followed within a few weeks by his long awaited production of *King Lear* by William Shakespeare. The production was staged in the Original Pronunciation (O.P.) and featured international guest artist Graham Hopkins in the lead role, supported by graduate and undergraduate students in the department. A DVD was made of the production; contact mcgibbon@indiana.edu for further details.

In April, together with his protégé, Ross Rebennack (BA'16) he was honored with the 2016 Provost's Award for Undergraduate Education and Research.

He spent the summer travelling to New York, London, Capetown, Johannesburg, and Durban where he worked on the fifth edition of *Speech Training for You!* which will be published in 2017.

Jonathan Michaelson (acting and

directing) is starting his 13th year as Chair of the Department and produced both the mainstage season as well as Indiana University's Summer Theatre, including Premiere Musicals. This year he directed *Mr. Burns: a post-electric play* as well as *A Midsummer Night's Dream* for Indiana University's professional summer theatre. Michaelson continues to serve on the National Association of Schools of Theatre Commission on Accreditation. Last spring he began a research project examining current trends and future directions of theatre

in higher education. For this project he has interviewed over 35 theatre chairs nationally and toured dozens of theatre facilities on college campuses.

This past June, **George Pinney** (musical theatre), **Terry LaBolt** (musical theatre), and 13 IU students traveled to Akron, Ohio, to workshop the new musical, *Front Page Flo*, produced by the University of Akron and Razzmatazz Productions. George was the Director/Choreographer and Book Writer, Terry was the Music Director and Music Arranger. The cast included 3 students from UA, 3 students from Kent State, and the following IU students: Emily Rozman, Scott Van Wye, Kaitlyn Mayse, Janie Johnson, Caleb Novell, Jenny Casey, Connor Bernard, Max Fowler, Julia Thorne, Matthew Weidenbener, Kevin Rudzinski, Jenny McPherson, and Claire Blackburn Logan. *Front Page Flo* is a madcap, dance musical centering around the antics at a New York newspaper set in the early 1940s.

Linda Pisano (costume design) took 16 IU Theatre and Drama students to London to study for almost a month. They spent time in the archives of the Fashion Museum in Bath, taking private tours of Angels Costumers and Convent Garden. Feasting on many productions in theatre, opera, ballet and meeting many theatre practitioners in London theatre. Some students enjoyed a private screening of a new film with the director, screenwriter, and other members of the production. Several students enjoyed tours of tailor shops. Most students stayed on in Europe to tour various locations. All of the costume design MFAs worked professionally as designers or

related positions this summer after returning from their studies in Europe.

Linda also won the National Design Exhibition in SLC with her designs for the opera *La Traviata*. Her designs for *La Traviata* are featured in the fall edition of Theatre Design & Technology Magazine. She exhibited her design work in the Costume at the Turn of the Century 1990-2015 world exhibition at the China Institute of Stage Design in Beijing.

Linda finalized her chapter in the new textbook entitled: *The Art & Practice of Costume Design*. She has designed *Florencia en el Amazonas* & *Madama Butterfly* for the 2016-2017 season of IU Opera. Linda is excited to not only have designed *Florencia* and *Butterfly* on the IU Opera Season but her designs can be seen on *Miranda* at the Indiana Repertory Theatre this season as well as *The Music Man* with IU Opera. She designed costumes for *Sense and Sensibility* for IU Summer Theatre. Linda continues to proudly serve as an elected member on the Board of Directors for the United States Institute of Theatre Technology.

In the department, Linda is introducing a new course to the theatre undergraduate curriculum titled T125: Performance as Art and Design. This is an introductory

course to scenography and is not only required of all majors in the department but serves as a University general education arts and humanities option and a CASE Breadth of Study requirement option.

Elizabeth Shea (contemporary dance) Associate Professor and Director of Contemporary Dance, had a busy year touring with several choreographic works. *In the Seas* was featured at Pushfest Dance Festival in San Francisco, CA and *Needs Must* premiered at the DUMBO Dance Festival, Brooklyn, NY and was performed again at RADfest 2016 in Kalamazoo, MI. Louisville's professional dance group Moving Collective commissioned Liz to create *Hunger Moon* for the ensemble, which premiered at their 10th anniversary concert "X" at the Ursuline Arts Center. In January, Liz welcomed guest artists Adriane Fang, Connie Dinapoli, and Arturo Garcia to campus for a performance of her choreography *Flawed*, with music by composer Don Freund and costumes and lighting by theatre colleagues Linda Pisano and Allen Hahn, respectively. Elizabeth Shea Dance was chosen as one of sixteen companies from an international pool for the 2016 WAVE Rising Series in New

York, NY, and made its Kennedy Center debut on the Millennium Stage with "Elizabeth Shea Dance and Guests," a full length program of mixed repertory with choreography by Shea, Garcia, and Fang and lighting by Allen Hahn. Liz also presented master classes and workshops at the National High School Dance Festival, the Peabody Institute, University of Maryland, the 2016 Body-Mind Centering Association's Annual Conference in Montreal, Canada, and Dance Italia in Lucca, Italy. On campus, Liz received a Collaborative Fellowship from the Institute for Advanced Studies and a College Arts and Humanities Institute Award in the category of workshop/performance. She was also thrilled to be part of the creative team for *Antigone*, directed by Katie Horwitz, which incorporated movement design as part of the production.

Over the last year and while on sabbatical last fall, **Ronald Wainscott** (theatre history, theory, and literature) has been working on a book-length monograph with the tentative title *The Death and Resurrection of Dionysus*. He also conducted research in New York for the book.

—Compiled by Sarah Campbell

CLASS NOTES

1950s

Joan M. (Howe) Benedetti's (BA'58) husband, Robert (Beny) Benedetti formed a nonprofit theater company in Santa Fe, New Mexico this year, the New Mexico Actors Lab. He directed and

designed three plays over the summer including *Proof*, *Driving Miss Daisy*, and *Art*. Joan helped by writing and proofing announcements and compiling MailChimp lists. Audiences and the media in Santa Fe were very grateful—and supportive—of NMAL's excellent productions. Beny plans to produce three plays in repertory next summer.

Joan retired in 2003 after 26 years of art museum librarianship and then (in partnership with the Art Libraries Society of North America—ARLIS/NA—and Scarecrow Press) produced a book, *Art Museum Libraries and Librarianship*, on the subject with contributions from 45 art museum librarians from around the world. That effort plus a few other publications and many professional activities with ARLIS/NA earned

her their Distinguished Service Award, presented at the Library of Congress in Washington, D.C. She is very content to have pursued her own career in art librarianship while being a "groupie" to Beny's many worldwide productions on stage and in film and television. In June they celebrated their 50th wedding anniversary together with their four grown children and spouses by flying over the Rio Grande in a hot air balloon.

Joan graduated in 1958 with a B.A. in Theatre and an M.A. in Library Science in 1966. Beny graduated from Northwestern, but spent a year in the IU Theatre Department back in 1966, which is when they met. They returned to IU in 2002 when Beny was asked to give the Ralph L. Collins lecture. Joan is very unhappy that the Brown County Playhouse was closed; she spent an idyllic summer acting there back in 1956 when the audience still sat under the stars.

While a senior at IU, **Nancy Kierspe Carlson Dodd's** (BA'58) script for the annual Jordon River Revue, *The Beautiful*



Joan and Beny celebrating their 50th anniversary with a hot air balloon ride.

Witch, was chosen as the annual contest winner and produced by the theatre. Until that year, the event had always been a revue; however, her script was a "musical" complete with plot. Through the ensuing years, she has appeared in 37 community productions in both Denver, CO and Fort Wayne, IN the last being the leads in *Driving Miss Daisy* and *On Golden Pond*. She began writing children's musicals (in between doing the laundry for her 3 children), and Samuel French published her children's theatre play *The Magic Pebble* in 1982. In 2010, her play *The Ladies in Cabin 10* won the first Northeastern Indiana Playwriting Contest, and she won again in 2013 with *The Wedding Gift*. The latter was originally a musical and she had taken out the music to enter the contest. However, with encouragement from several people in Chicago, she put the music back in, and *The Wedding Gift* recently had an official professional reading in Chicago at The Royal George Theatre. Several theatres are now interested in premiering it, so perhaps the best is yet to come. The IU Department of Speech and Theatre gave her a marvelous basis for the continuation of a lifetime of delight.

1960s

Spring Hermann Gagliardi's

(BA'64) Lit Crit Guides titled *Reading and Interpreting the Works of Eugene O'Neill* and *Reading and Interpreting the Works of Tennessee Williams* will be out this fall from Enslow Publishing Co. When in college, she was involved with productions of both authors, and she has been studying and writing about them ever since. The Guides are available as e-books.

Jonathan Banks (EX'68) was nominated for an Emmy for his role as Mike Ehrmantraut in *Better Call Saul*. In April, Banks was awarded an Honorary Degree from IU in a ceremony at the IU Auditorium, during his visit, he also worked with IU Theatre students.

1970s

Frank Bradley (MA'79), Director of Theatre at the American University in Cairo and Consulting Artistic Director of Cairo's Falaki Theatre, recently hosted fellow IU alum Jane Page, who directed a rip-roaring production of Moliere's *Tartuffe* on AUC's Malak Gabr stage in March 2016. Frank has recently been named to the International Advisory Board for the Marvin Carlson Theatre

Center at the Shanghai Theatre Academy.

Sheila Duell (BA'75) was recently awarded Best Actress for her work in the sci-fi film short, *Return*, at the 2016 ComCarolina film festival. She also received Best Actress honors for *Libris Mortis*, a 48-Hour Film Project entry which also won Best Film in the Greensboro, NC competition. It will be screened at Filmapalooza where an international panel of judges will select the top 10 films that will then be screened at Cannes in 2017. *Libris Mortis*: <https://vimeo.com/173205589>

After serving for 12 years as the Dean of the Sarofim School of Fine Arts at Southwestern University in Texas, **Paul Gaffney** (MA'74) has stepped down from that position and returned to full-time faculty status in the Department of Theatre. He has also resumed his professional directing work, with several productions at the Unity Theater in Brenham, Texas.

Since graduation, **Stephanie Girardi** (BA'79) has worked at the Goodman Theatre in Chicago, community theatres in Illinois, designed and made prototype collectible doll clothing for Ashton-Drake Galleries, gardened at the Lincoln Park Zoo, become a Master Gardener, a pie judge, a flower show judge, married twice, raised a daughter who is also an IU alumnus, served as a volunteer snow level recorder for the National Weather Service, ran an online used book store, appeared and won on *Who Wants To Be a Millionaire*, traveled around the world, and worked in a library.

Margie Goergen-Rood (MA'75) has worked for the Library of Congress for over 25 years making audio books for the blind with the National Library

Service for the Blind and Physically Handicapped. Audio books are her life—recording them, playing them, hiring narrators, and quality checking the finished product before they go out to 700,000 patrons of the program.

Stephen Macht (PhD'70) has played Henry Gerard in USA Network's *Suits* since 2014. He has also been seen in *The Mentalist*, *Castle*, and *General Hospital*.

Michael Mell (MA'78) continues as president of Theater Design Inc., a theater consulting firm. He recently completed the sister auditoriums at Maloney and Platt high schools in Meriden, CT. Other recently completed projects are Loudis Hall at the University of Delaware, Newark, DE, and West Haven High School in West Haven, CT. Other ongoing projects include: the Stratford High School Auditorium, in Stratford, CT, the Valhalla High School Auditorium in Valhalla, NY, and Harding High School Auditorium in Bridgeport, CT. Michael continues his work as a lighting designer for the Depot Theater where he recently lit their productions of *Jesus Christ Superstar* and *The Goblin Market*.

Alan Shorter (BA'78) just completed his tenth year on the theatre performance faculty of TCU in Fort Worth, TX. On August 9th, 2015, he married actor David Fenley. They met on a national tour of *A Christmas Carol* in 1979.

Scott K Strode (PhD'74): Scott retired after 34 years at Manchester University, Indiana, as Director of Theatre. Scott has acted professionally with the Indianapolis Shakespeare Festival, the Indiana Repertory Theatre, Midsummer Mime Company, the Enchanted Hills Playhouse, and Wagon Wheel Theatre. Selected Iowa City acting credits include: Donald Rumsfeld (*Stuff Happens*)



Harry Bauer (BA'93) and the cast of the TV Pilot, Mad Scientists Consortium.

with Dreamwell Theatre; the Barber (*Man of La Mancha*) with Iowa City Community Theatre; Ebenezer Scrooge (*A Christmas Carol*) with City Circle Acting Co.; and Cornelius (*Cymbeline*) with Fourth Room Theatre. Directing credits include *The Crucible* for Dreamwell Theatre and *Steel Magnolias* for Iowa City Community Theatre.

1980s

Bill Grange (PhD'81) recently published "Forum: Humour" in *German History* 33 No. 4 (2015), 609-623, an "intellectual roundtable" published by Oxford University Press on behalf of German History Society, with colleagues Profs. Peter Burke (Cambridge University, England), Martina Kessel (University of Bielefeld, Germany), and Joanathan Waterlow (Oxford University, England). Grange also published "The Astonishing Career of Heinrich Conried," *Im Spiegel der Theatergeschichte, Thalia Germanica* Vol. 15, Ed. Paul S. Ulrich et al, Berlin: Hopf, 2015, 225-236. In addition, he presented the paper "How the Shuberts Saved Broadway-Twice" at the Intertational Federation for Theratre Research Conference in Stockholm, Sweden in June 2016. Grange is a professor at University of Nebraska in the Johnny Carson School of Theatre and Film. In the fall of 2015, the school received grants totaling \$57 million, including \$20 million from the Johnny Carson Foundation.

John Maxwell Hobbs (BA'82) has just been named the Head of Department for the new Production Technology Masters Degree programme at the National Film and Television School in the UK.

Margaret Lion (BA'86) uses her theatre knowledge to help run her troupe Different Drummer Belly Dancers (www.ddbd.org). They dance at Gen Con Indy (www.gencon.com) and perform throughout southern Indiana.

Margaret also applies her theatre skills when teaching. She is a Senior Lecturer in the Department of Kinesiology in the School of Public Health-Bloomington (formerly HPER). She teaches Kinesiology majors how to use their computers (they don't know everything, trust her)

and navigate through IU's technology infrastructure. She absolutely loves her job.

Jane Page (MFA'80) is the Head of Directing at the University of California,



Jeff Coté (MFA'95), left, as Jeffrey T. Spaulding in *Animal Crackers*.

Irvine. In early 2016 she directed *Tartuffe* in Cairo, Egypt for the American University in Cairo. She returned to California to direct *An Enemy Of The People* in the spring, followed by *Julius Caesar* for Swine Palace Productions in Baton Rouge, Louisiana this summer. She continues to be very involved with collaborative projects across the UCI campus with a variety of departments. One such collaboration is with the Dean of Undergraduate Education creating a theatre project focusing on academic integrity. This piece is performed for all incoming students at UCI, approximately 5,000 each summer.

1990s

After 15 years in working in Hollywood in talent, casting, and production, **Charles Barrett** (BA'90), is celebrating his fourth year as a Professor of Creative Writing for Entertainment in the MFA program at Full Sail University.

Harry Bauer (BA '93) created, wrote, produced, and acted in the TV pilot *Mad Scientists Consortium*, which was shot in Chicago where he lives with his wife and two kids. The pilot was submitted to multiple festivals across the country and will also be released in webisode format in 2017. Last year, Harry appeared in the

They Might Be Giants music video "All The Lazy Boyfriends."

In August, **Jeff Coté** (MFA'95), fulfilled a lifelong dream by playing Capt. Jeffrey T. Spaulding in the Marx Brothers classic stage musical *Animal Crackers* at the 6th Street Playhouse in Santa Rosa, California.

After internships with Steppenwolf and Seattle Rep, **Darian Lindle** (BA'99) settled in Seattle as a playwright, director, actor, and teaching artist. As a playwright, she was awarded the 4Culture Individual Artist grant and invited to the HBMG National Playwright Retreat in Creede, CO. She's written 5 full-length plays, including an adaptation of *The Westing Game* (Dramatic Publishing) and received 50+ productions. Her steampunk play, *The Secret and Impossible League of the Noosphere*, will be produced by LG Theater! in 2017. She recently directed a one-man show, *Tesla Ex Machina*, which begins a national tour in Spring 2017. Cur-

rently, she is writing a post-apocalyptic musical and raising twin daughters named after Greek gods.

Joel Markus (BA'96) is in his 6th season as Production Manager at the Walnut Street Theatre in Philadelphia. Joel's other credits include both production management and stage management for ten seasons at the Indiana Repertory Theatre; four years at Geva Theatre Center in Rochester, NY; five summers at the Weston Playhouse in Vermont; American Players Theatre in Spring Green, Wisconsin; and North Shore Music Theatre in Beverly, Massachusetts. Some of Joel's favorite gigs have been being part of the stage management staff for Bill Cosby, The Monkees, CBS Sports NCAA Final Four Tribute with Jim Nantz & Greg Anthony, Howie Mandel, and Peter, Paul, & Mary. Joel was awarded with a Creative Renewal Fellowship by the Arts Council of Indianapolis and Eli Lilly. Teaching credits include Butler University, Franklin College, Indiana University, Nazareth College, SUNY Brockport, and SUNY Oswego. Joel is originally from Miami, Florida.

Kyra Miller Himmelbaum (BA'96) recently had her second child, Natalya; she joins her sister Samara, 2 years old, and husband Jesse Wegman. In May she completed her 1600 hours of training

to become a certified teacher of the Alexander Technique, and have begun building a practice in Brooklyn focusing on actors and singers. She is also writing a new solo piece that goes up at Pan-gea in New York for a couple of dates in November.

LaRonika Thomas (BA'99) is currently a doctoral candidate writing her dissertation on civic dramaturgy, performances of urban planning, cultural space and cultural policy, particularly in 21st century Chicago. She just completed several terms as the Vice President for Regional Activity for Literary Managers & Dramaturgs of the Americas (LMDA), an organization she has served in a variety of capacities since 2003. She is also currently very involved with the Dramaturgy Focus Group of ATHE, serving two terms as the graduate student representative and currently as the Electronic Communications Co-Chair.

A professional dramaturg, producer, and writer, LaRonika worked in arts education, literary management, and dramaturgy in Chicago and in the Baltimore/DC area before returning to school for her doctorate. She has worked in various capacities with the Goodman Theatre, the Public Theater, Chicago Shakespeare Theatre, Woolly Mammoth Theatre Company, Baltimore's Centerstage, The Playwright's Center, The Neo-Futurists, and Writers' Theatre, among others. Her work has been funded by LMDA, the University of Maryland, and the City of Chicago. Her chapter, "Digital Dramaturgy and Digital Dramaturgs" is included in the recently-released volume, *The Routledge Companion to Dramaturgy*. She has a book chapter on Theater Gates and cultural planning on the south side of Chicago slated for publication in 2017. Her paper on civic dramaturgy was awarded the Graduate Student Travel Award by the American Theatre and Drama Society and will be presented at the August 2016 ATHE conference in Chicago.

2000s

Nathaniel Beaver (BA'03) recently worked with the 2016 Hollywood Fringe Festival in Los Angeles, the biggest theatre festival in the country, in its 7th year. For the past four years, he has served as the Editor for FringeTV's video coverage of the festival. Beaver will be returning to Fringe in 2017 as the FringeTV Director. To see FringeTV videos visit: <https://www.youtube.com/user/>

HollywoodFringe/videos. He currently directs, shoots, & edits projects for his production company, <http://www.parry-ripostefilms.com>

Nicole Bridgens (BA'09) has continued her love of the arts since graduation in her hometown of Indianapolis. She has performed in various musicals at Beef and Boards Dinner Theatre, the Indianapolis Children's Museum's Lilly Theatre, the Indianapolis Symphony Orchestra, Mud Creek Players, Footlite Musicals, Buck Creek Players, Actor's Theatre of Indiana, etc. She also owns her own entertainment business doing solo singing and tap dancing at fairs, festivals, farmer's markets, nursing and rehabilitation centers, assisted livings, schools, day cares, and libraries.

Yuri Cataldo (BA'04) moved to Boston to become the Executive-in-Residence Director of the Business of Creative Enterprises for Emerson College. The program is focused on taking art students and teaching them how to make money from what they are doing or start companies. He also started working with the Harvard University Dance program and continues to design costumes for all of their showcases with world-renowned choreographers. In June he launched a podcast called Advance your Art (www.advanceyourart.com), which is an interview-based podcast focusing on the journey from artist to creative entrepreneur.

Rick "Bears" Fonte (MFA'03) wrote and directed *Roadside Assistance*, which has played over 30 film festivals in the last 8 months. He was one of the producers on the 2016 Sundance Jury-Award winning short "The Procedure," is in post-production on his next short, and has two features in preproduction to shoot in 2017. He founded and runs Other Worlds Austin SciFi Film Festival, as well as programming and consulting for five other festivals around the country. **Sara (Rebrovic) Fletcher** (BA'05) has played the lead role in all three of his shorts.

Jose Antonio Garcia (MFA'02) was recently cast in *Apartment 3A* at the Windy City Playhouse in Chicago, IL.

Tenaya Hurst (BA'05) works for a microcontroller company called Arduino. As the Education Accounts Manager she teaches, does speaking engagements at conferences, and participates in the maker movement & maker faires. Her costume, set design, lighting, and acting training within the theatre department



Garlia Cornelia Jones-Ly (BA'05).

all shape her current occupation and she is grateful for her IU experience. In her own words: "I still think about things that Murray McGibbon and George Pinney taught me, especially now that I am a teacher. Being a maker and encouraging kids to go into #STEM or #STEAM related fields is my new passion. My theatre training helps me to get that message out through my music videos and make electrical engineering more exciting!" Check out one of her music videos at: <http://tiny.cc/ThisIsHowWe-Make>.

Garlia Cornelia Jones (now Jones-Ly) (BA'05) founded Black Curtain while a Theatre and Drama student, a Black theatre group that continued while she worked on her MA in African American and African Diaspora Studies at IUB until 2007. During her tenure, Black Curtain received many on campus awards for their theatre work with diversity education and HIV/AIDS Awareness. She moved from Bloomington to New York for her MFA in Playwriting at the New School for Drama in May 2007. While working on her MFA, Garlia desired to continue carving out spaces for Black artists, specifically writers. She is currently involved in two organizations doing just that and won an OBIE along the way:

Blackboard Reading Series, founded in 2008 at the cell theatre, its home in Manhattan's Chelsea neighborhood, is a monthly reading series devoted to Black Playwrights. Every 2nd Monday of the

month there is a new feature or Community Night. www.blackboardplays.com. Garlia is also a resident artist at the cell.

Garlia is one of the founding producers of Harlem9, a producing collaborative in Harlem since 2010. Together, they produce an annual event, "48 Hours In Harlem." Over the course of one week-end in August, 6 playwrights, 6 directors and 18 actors gather to re-imagine classic plays by Black playwrights. During



Jessica Petelle (BA'00).

the Friday Meet and Greet, groups are randomly chosen. Playwrights go home that evening to write and turn in their play by 5 AM. Saturday is rehearsal and Sunday is tech, dress, and the show (off-book). www.harlem9.org

In 2014, one week before Garlia gave birth to her 2nd child on the sidewalk in front of her Harlem apartment building, Harlem9 won an OBIE Award for "48Hours In... Harlem."

This year, after much demand, there were two back-to-back shows and Harlem9 began publishing the 10-minute plays written during the annual event. Each volume contains 12 plays from 2 years. Their first Volume (years 2011-2012) is available on Amazon/Kindle.

Garlia's writing has also appeared in *The Washington Post*; *The New York Times*; *Brain, Child* the magazine for thinking mothers; and *HowlRound*, the online theatre journal. Garlia has two children. www.garliacornelia.com.

Megan McKinney (MFA'00) (now Megan McKinney Cooper) lives in downtown Indianapolis, IN, and works as marketing and development director for Early Learning Indiana. She just com-

pleted the Stanley K. Lacy Leadership Series, class XL, as part of Leadership Indianapolis. Megan also does extensive voiceover work and can currently be heard reminding you to fasten your seatbelts and use your seat cushions as flotation devices on all Republic Airways flights. Megan is married to Doug Cooper and is mom to 5 year-old Elizabeth (Ellie) Cooper, a kindergartener at IPS School 2, Center for Inquiry.

Jessica Petelle (BA'00) is a producer working in television. She has worked on the following series: *24*, *Hawaii Five-O*, *Transporter*, *Bitten*, *Wayward Pines*, and *The Shannara Chronicles* for MTV. This winter she will return to New Zealand to film the second season of *Shannara* with her husband, director Brad Turner. Jessica lives in Los Angeles and is an active Hollywood Hoosiers and IU alumni participant.

Matt Reynolds (BA'08) is the Theatre Manager/Resident Lighting & Sound Designer at New Mexico State University. He designs lighting and sound around the country. In addition to his alma maters, Indiana University and Michigan State University (MFA'12),



Ward Roberts (BA'00).

his work has been enjoyed at Phoenix Theatre, Cardinal Theatre, and Brown County Playhouse, among others. Some of his favorite designs include *Aunt Raini* (directed by Mark Medoff), *Far From Fin-*

ished (starring Jeffrey Tambor and Neil Patrick Harris), *Seth's Big Fat Broadway Show* (starring and directed by Seth Rudetsky), and *Rent* (directed by Scott Burkell). Matt has also had the pleasure of designing for fantastic choreographers like George Pinney, Ben Munisteri, Jin Wen Yu, Bella Lewitzky, Debra Knapp, Sherrie Barr, and Iris Rosa.

He has taught theatrical practices for New Mexico State University, Indiana University, Michigan State University, Michigan Educational Theatre Association, Lansing Media Theatre Project, and Kennedy Center American College



Wolf Sherrill (MFA'00) as Lars Montana for Tidy Cats campaign.

Theatre Festival.

Matt's recent accolades include two publications by the United States Institute for Theatre Technology, the Gretel Geist Design Award for his lighting design of *The American Clock*, Best Sound Design Pulsar Award Nomination for *As You Like It*, Best Lighting Design Pulsar Award Nomination for *Legally Blonde*, KCACTF Regional Selection for *As You Like It* (sound design) and *Twelfth Night* (sound and lighting design), and the Delta Zeta Faculty Appreciation Award and the Theatre Arts Faculty Appreciation Award at NMSU.

Matt is a long-standing member of the United States Institute for Theatre Technology; the International Organization of Scenographers, Theatre Architects, and Technicians; Phi Beta Kappa; and affiliate of the International Alliance of Theatrical Stage Employees.

Outside of teaching and design, Matt dedicates his time to his loving wife of 14 years, Mollie, his 8-year-old daughter, Lucy, and his 3-year-old son, Hugo. www.mattreynoldsdesigns.weebly.com

Ward Roberts (BA'00) has recently been seen in *The Nice Guys*, *NCIS LA*, *Agent Carter*, *Westworld*, and *The Most Hated Woman in America* (Netflix). He is



Justin Harner (BA'10), right, in rehearsal for *Now. Here. This.* at Brown Paper Box Company in Chicago.

currently in production on a Cole Porter Documentary.

Maggie Ronck (BA'06) just finished a National Tour of *Clifford The Big Red Dog Live!* in the roles of Cleo the purple poodle, Mom, and Mrs. Carrington. Earlier in the year she completed the North American Tour of *Jim Henson's Dinosaur Train Live!*, directed by John Tartaglia. After almost two years of national tours she is happy to be back home in NYC with her fiancé and cat!

Wolf J Sherrill (MFA'00) is currently an Associate Professor of Theatre at James Madison University where he leads the Acting and Directing area. He continues to work as a VO artist and actor for Rosetta Stone Software where he has been a contracted artist for the past 5 years. Other recent professional work include Lars Montana for a Tidy Cats web campaign, reprising his role as Lt. Brander Noke in the independent film *The Rangers: Blood Stone*, and he has recently been cast as a reoccurring character on the Fox News series *Legends And Lies*. Wolf has been granted educational leave from JMU in the spring of 2017 to pursue additional professional work. He can be found online at WolfJSherrill.com.

Kelly Waggoner (BA'07) was promoted to Senior Assistant Director in the Office of Admissions last year. She recruits prospective freshmen on and off campus but also serves as a Transfer Specialist. Her educational background in theatre has prepared her to engage students and their families while do-

ing presentations in the office and off campus.

Salena Watkins (BA'05) was hired as Visiting Assistant Professor of Dance at Valparaíso University, Valparaíso, IN.

2010s

Since leaving IU, **Tyler DeLong** (BA'10) has spent time with Cavalia's *Odysseo* where he was on the rigging

Tyler served in a variety of carpentry positions including Head Carpenter for the International tours of *The Addams Family*, *Mamma Mia*, and *Bring It On the Musical*. Tyler then went on to spend 19 months with the International Tour of Blue Man Group as the Rigging and Automation technician. Tyler just completed the 60th season at the Santa Fe Opera as their stage carpenter where he oversaw the stage operations as he trained 16 apprentices. This fall he is excited to be serving as the Rigging and Automation Tech on the first National Tour of *Finding Neverland*.

Anne Ellis (BS'14) was accepted into the Arts Management graduate program at Indiana University in the School of Public and Environmental Affairs.

Leah Fournier (BS'15) is working for the Center for Contemporary Dance and Thought in Northampton, MA, and has a two-week residency there to create a new work with fellow IU dance major grads, Jordyn Kahler, Emily Forche, and Amelia Heintzelman.

Alejandro Fonseca (BS'15) and **Joseph Musiel** (BS'15) were cast in *West Side Story* at the Paramount Theatre in Chicago, IL.

Ryan Galloway (BS'15) was hired as a performing associate with Giordano Dance Chicago in Chicago, IL.

Rachel Goldman (BA'13) has left her



The Ring Cycle for Washington National Opera at the Kennedy Center. Lighting Design by Derek Jones (MFA'14).

and automation team during creation and then toured as the Day-Time Head of Rigging and Automation. Upon leaving the cirque, he spent a few months bouncing between cruise ships working on their automation systems. Later,

position at McCorkle Casting to join the ranks of Barden/Schnee Casting, a casting office in NY and LA that focuses on Film and TV. Barden/Schnee is the casting team behind many great movies such as this year's Oscar Winning best

picture, *Spotlight*, *The Help*, *Pitch Perfect*, *Dallas Buyers Club*, and many others. Rachel is thrilled to be an employee of this wonderful office and continues to enjoy her career in casting. Keep a look out for our upcoming movies and TV series, including the much-anticipated *Girl on the Train* based on the best-selling novel.

Brittany Greene (BS'15) completed her first year in the Master's program at NYU in Arts Administration.

Katie Gruenhagen (MFA'15) had a successful first year freelancing. She opened 12 productions with 11 different theatre companies in the Denver and Northern Colorado area. She will continue as a freelance designer with upcoming productions at Curious Theatre Company, Metro State University in Denver, and Breckenridge Backstage Theatre. She opened *Elephant and Piggie* with Omaha Theatre Company and was featured in SETC's September publication for her work on the production. She is currently working on call as a lighting specialist in the exhibitions department at the Denver Art Museum. She lights their special and changing exhibits ranging in works-on-paper, to fashion exhibits. She served as Adjunct Lighting Professor at University of Northern Colorado for one semester, where she taught a course and served as lighting shop supervisor and guest lighting designer for *The Who's Tommy*. Last summer she traveled to Prague for the 2015 Prague Quadrennial and served



Courtney Lucien (BA'14).

as photographer and blogger for USITT.

Justin Harner (BA'10) has been hard at work behind the piano this past year. After the success of last year's Jeff-recommended [*title of show*] as Larry with Brown Paper Box Company (Rivendell Theatre, Chicago), he is playing piano and conducting this summer for *Now. Here. This.* at the same venue (<http://www.brownpaperbox.org/>). Last spring, he spent some time in front of the footlights understudying their production of *Julius Caesar* at the Greenhouse Theater Center (Chicago). If you're in the area, you may catch his band, The Moxie Sisters, who bring 1940s Andrews Sisters style to 90s girl rock at both octogenarian birthday parties and drag clubs in the Chicagoland area (<https://www.facebook.com/moxiesisters/>).

Amelia Heintzelman (BS'15) completed a year as a member of MamLuft Dance Company in Cincinnati, Ohio.

Kerry Ipema (BFA'11) produced a one-woman show *One Woman Sex and the City* at Winnipeg's Fringe Festival. Read more about her Fringe debut here: <http://bit.ly/29ToEQ7>

Derek Jones (MFA'14) moved to Los Angeles from Washington, D.C. two years ago to pursue a career in architectural lighting design with Vortex Lighting but has mostly returned to his roots in live performance and events. Since then, he has been actively designing with local performance groups including Long Beach City College, Pepperdine University, Rockwell Table and Stage, Sierra Madre Playhouse, and REDCAT. Outside of LA, he held design and leadership roles at New York Fashion Week, Arena Stage, Arundel Barn Playhouse, and the Washington National Opera including their ambitious production of *The Ring Cycle* at The Kennedy Center. He is the lighting design professor at Long Beach City College. www.derekjonesdesignarts.com

Jordyn Kahler (BS'15) had original choreography selected for DUMBO Dance Festival 2016.

Eryn Blair (BS'15), and **Leah Fournier** had choreography selected for Detroit City Dance Festival, Detroit, MI.

Courtney Lucien (BA'14) is a proud resident of Chicago, IL. Early in 2016 she played the title role in *Emma* with the Cincinnati Shakespeare Company ensemble. Courtney has been working in Chicago and auditioning, and she recently completed Vagabond School of the Arts' On-Camera Technique Class with founder Michael McCracken. This September she will be performing as Anne Frank in *The Diary of Anne Frank* at the Cincinnati Shakespeare Company. Following that production, she will play Miss Clark, Ensemble, and U/S Grace Farrell in Theatre at the Center's production of *Annie Warbucks*, in the Chicago area. www.courtneylucien.com

Haley McElwee's (BS'15), choreography was selected for New Moves – A Choreographic Competition in Chicago, IL.

For the 2016-17 academic year **Thomas A. Oldham** (PhD'12) will join the Department of Theater and Dance at Colby College (Waterville, ME) as Visiting Assistant Professor. While at Colby, Tom



Floyd Central High School's production of *42nd Street*, directed by Robbie Steiner (BA'11).

will teach Performance History and Playwriting. In the past year, Tom has been published the journals *Ecumenica* and *New England Theatre Journal*, in addition to various conference presentations.

Daniel R. Reinglass (BA'10) was recently promoted to the role of Manager of Individual Giving & Donor Relations at Writers Theatre (WT) in Glencoe, Illinois. He will be managing the Annual Fund, part of the VIP giving group and all donor benefits and recognition procedures. Daniel joined WT in March of 2013 as the Development Coordinator and

was later promoted to Advancement Manager in July of 2015, where he spearheaded such initiatives as database management, the Development intern program, and supported both annual and capital fundraising initiatives. For 25 years, Writers Theatre has captivated Chicagoland audiences and has grown to become a major cultural destination with a national reputation for excellence. In February 2016, after a 5-year \$34 million capital campaign, Writers Theatre opened a new, state-of-the-art facility, designed by the award-winning, internationally renowned Studio Gang Architects, led by Founder and Design Principal Jeanne Gang, establishing the company's first permanent home. Prior to WT, Daniel served as the Executive Assistant at Victory Gardens Theater, where he directly supported the theatre's Artistic and Executive Directors, managed the intern program and facilitated visits from out-of-town artists. Daniel also interned with theatre publicist, Cathy Taylor Public Relations, and has a rich history in stage management from productions at Indiana University to a 2011 pre-Broadway run of *White Noise* in Chicago.

Michael Rodriguez (MA'14) currently lives in Boston where he works for Cambridge Community Television, a nationally recognized community media

center that is the voice and vision of all residents, businesses, and organizations in the city of Cambridge.

Robbie Steiner (BA'11) is currently the Director of Theatre Arts at Floyd Central High School in Floyds Knobs, IN. His production of *42nd Street* was invited to perform on the Main Stage at the International Thespian Festival in June 2016. Under his direction, Floyd Central was named "Best Theatre School in the Midwest" by Stage Directions Magazine in 2013.

Chris Wood (MFA'11) won the LDI/Live Design Magazine & USITT Rising Star Award in 2015. In spring 2016, Wood traveled to South Korea to collaborate on a film with IU alum Hyunsuk Shin. He is currently Visiting Assistant Professor at the University of Illinois Urbana Champaign. For the last 4 seasons he has designed lighting for the Utah Festival Opera & Musical Theatre (UFOMT), totaling 16 productions in repertory. In 2013, he collaborated with George Pinney, Terry LaBolt, and IU alumni Jenn Sheshko and Jared Rutherford on the new musical *Tuning In*. He recently published an article in *Stage Directions* magazine about how to utilize LED tape for story telling. <http://digitaleditiononline.com/publication/?i=285535&p=32>

He was also the first person to use RC4 Wireless's new DMXpix wireless pixel mapping technology in a production; he beta-tested the technology which led the way for Disney and The Rockettes to use it in their productions. His work was praised in a recent review of *Ragtime* at UFOMT: "The star of this production, for me, was the lighting design by Chris Wood. The attitude and emotions of this play turn on a dime so quickly and profoundly, and Wood was able to enhance the mood from lush and peaceful to rage-fueled to romantic to hopeful (sunrise) so effortlessly it was breathtaking. I found myself making note after note about the lighting because it was so darn good." Elise C. Hanson, Utah Theatre Blogger Association. For more information, visit Wood's website: www.chriswoodld.com.

In the past year, **Jaysen Wright** (MFA'12), has performed in *Sons of the Prophet* (Vin) at Theatre J; *Beauti-*

ful Thing (Ste) at the Rainbow Theatre Project; and *Looking for Roberto Clemente* (Roberto Clemente) at Imagination Stage; and filmed a supporting role in the upcoming film *Saints Rest*. This season, Jaysen will reprise his role in *Looking for Roberto Clemente* and perform in *UGLY* at Signature Theatre; *The Miraculous Journey of Edward Tulane* (Man) at Imagination Stage; *A Christmas Carol* (Solicitor, Young Scrooge u/s) at Ford's Theatre; *Smart People* (Jackson) at Arena Stage; and *WIG OUT!* (Eric) at Studio Theatre. Jaysen is also beyond excited to be getting married to his fiancé, Christopher, in October! He is based in Washington, D.C.

Recent Graduates

Brian Bandura (BFA'16) will be working as a principal singer on the Oceania Nautica which sails from Africa and around Asia.

Jessilyn Gibas (BS'16) won the Career Chapter Award (1st place) Competition in Contemporary Dance, the National Society of Arts and Letters, Bloomington, IN chapter.

Kim Hinton (PhD'16) recently defended her dissertation, *A Fascinating Bit of Exotica: Attraction, Repulsion, and Disruption in Theatrical Representations of Sideshow Freaks*.

Emily Kelly (BFA'16) started her summer after graduating as Liza Gennaro's assistant choreographer at Goodspeed Opera House working on *The Roar of the Greasepaint*, *The Smell of the Crowd*. In June, she headed to St Louis to perform in *42nd Street* and *Young Frankenstein* at the Muny. Currently, she is in rehearsal for *Mamma Mia!* at Maine State Music Theatre, playing Ali. When that production ends, she'll be making the big move to NYC.

Emmy Kreilkamp (PhD'16) defended her dissertation entitled, *Performing in Dark Times: Theatre in Nazi Concentration Camps*.

After graduating with a BFA in musical theatre in 2016, **Kaitlyn Mayse** began work as the dance captain to George Pinney in the premiere workshop production of *The King's Critique* at IUST, working in tandem with the show's writers, Eric Holmes and Nat Zegree. After that, she headed to Akron, Ohio, to premiere another workshop musical as Flo in *Front Page Flo*. She then headed back to her hometown of St. Louis where she made her debut as Belle in *Beauty and the Beast* in October at Variety



Jaysen Wright (MFA'12) as Roberto Clemente in *Looking for Roberto Clemente* at The Rainbow Theatre Project.



Kaitlyn Mayse (BFA'16) as Belle in Variety Theatre's *Beauty and The Beast*.

Theatre, directed by Tony award-winner, Lara Teeter.

Tim Pyles (PhD'16) successfully defended his dissertation, *Shakespeare's Supernatural Skepticism: A Study of Shakespeare's Skeptical and Transversal Engagement with the Supernatural*.

Susannah Stengel (MA'16) will be a teaching artist at the Alley Theatre this fall and a Professor of Drama at Houston Community College.

Joe Stollenwerk (PhD'16) received his Ph.D. in Theatre and Drama in July 2016, having defended his dissertation, *A Musical of One's Own: American Women Writing Musicals 1970 - 1985*. He then moved to Vermillion, South Dakota, to take the position of Assistant Professor of Directing at the University of South Dakota's Department of Theatre. He will oversee the MFA Directing pro-

gram as well as teaching undergraduate and graduate courses in directing, acting, theatre history, and film studies. This winter he will direct *Six Characters in Search of an Author*. Earlier in 2016, he presented scholarship at the Comparative Drama Conference in Baltimore and the Mid-America Theatre Conference in Minneapolis, where he also had a workshop staging of his new 10-minute play, "Five Short Plays for the Theatre."

Do you have news that you would like to share with your fellow alumni in the next issue of Stages? Send updates to Drew Bratton at acbratto@indiana.edu by May 15th, 2017 to be included in the next issue.

Theatre Circle Goes to New York City!

Eleven Theatre Circle members started out on an incredible adventure on May 8. We headed to New York City to support the 14 musical theatre graduates who were going to New York to perform their Showcase for casting directors and agents. This would be the 2016 graduates' first real professional exposure in the Big Apple and we wanted to be there to show our love and support.

In May 2015 Judy Shettleroe had accompanied the musical theatre graduates to New York for their Showcase and she returned to Bloomington raving about what a wonderful time she had and how much the young people appreciated having her there to support them. Very soon she joined the Theatre Circle Board and took responsibility for helping Drew Bratton plan the 2016 trip.

Our early-morning flight got us into the city in plenty of time to take in a Sunday matinee. Seeing some great Broadway plays was another perk of the trip, with most of us taking in four shows in the four days we were there.

Monday evening was the first big opportunity to interact with the graduates—and not just from the class of 2016. The College of Arts and Sciences sponsored a reception that evening at the Laurie Beechman Theatre on West 42nd Street. Graduates of the Department of Theatre, Drama, and Contemporary Dance were invited and dozens turned out to wish the Class of 2016 well.



BFA Class of 2016 at Pearl Studios in New York City.

Old friendships were renewed and new friendships made. The recent graduates also performed part of their Showcase as a warm-up for Tuesday.

Two Showcase performances were scheduled for Tuesday at Pearl Studios. We were invited to attend the afternoon performance to lend our support. IU musical theatre faculty members George Pinney, Terry LaBolt, Liza Gennaro, and Ken Roberson had put together a program that not only featured the students' singing and dancing skills, but the special skills of some. Todd Aulwurm, for instance, had flown to New York with us on Sunday with his cello, and his cello playing was featured in the Showcase. Kaitlyn Louise Smith, who has quite a background in dance, showed off those skills, and Nick Pappas took over the piano duties from Terry at times to show off his piano-playing skills.

Even while the casting directors and agents were watching the Showcase, they were emailing the performers about wanting to see them at callbacks. Several auditioned for *Hamilton* and *Book of Mormon* before departing New York. Others had meetings with agents. Some postponed flights home for several days. Todd's cello flew home with the group on Thursday, while Todd stayed behind for auditions.

Wednesday found graduates and Theatre Circle members attending a panel discussion on life in the theatre. Following that, 14 of us went to see *Bright Star*, Steve Martin's new musical. It was a wonderful show, but our "bright star" was Maddie Shea Baldwin, who was an understudy. She was an IU musical theatre graduate in 2015 who had made it to the Broadway stage very quickly. She did not actually perform that day, but she did take us on a backstage tour and she felt our love.

Theatre Circle will be sponsoring another trip to New York City, leaving on May 7. The Musical Theatre Class of 2017 will strutting their stuff and many of us will be there to cheer them on.

If you are interested in joining the trip to New York in 2017, please contact Drew Bratton for more information at acbratto@indiana.edu or by phone at 812-855-5568.

—Ruth Albright

National Society of Arts and Letters Chapter Competition Winners

Musical Theatre

Cameron Mullin—\$1,000 Mrs. Granville Wells Memorial Award; Donors: Herman B Wells Endowment.

Berklea Going—\$750 Robinson Merit Award (\$500) and The Hegarty Award (\$250); Donors: Murray and Sue Robinson and Harv and Connie Hegarty.

Mia Fitzgibbon—\$550 Albert Ruesink Memorial Award (\$250), Marjorie K. Borkenstein Memorial Award (\$200), and Ruth Albright Tribute Award (\$100); Donors: Dennis and Lynn Organ, Marjorie K. Borkenstein Endowment, and Cyndi and Dale Nelson.

Kayla Eilers—\$500 Kovener Merit Award; Donors: Carolyn and Ron Kovener

Scott Van Wye—\$400 David E. Albright Memorial Award (\$300) and Shakespeare Merit Award (\$100); Donors: Ruth Albright and Rob and Marie Shakespeare.

Emily Kelly—\$200 Scott Burgess Jones Tribute Award; Donor: Anonymous.

Emily Rozman—\$200 Rodgers and Hammerstein Award; Donor: Anonymous.

Contemporary Dance

Jessilyn Gibas—Chapter Career Award; Donors: Members of the Bloomington Chapter.

Veronica Bone—Reva Shiner Memorial Award; Donor: Reva Shiner's Family.

Emily Forche—Marina Svetlova Memorial Award; Donor: Marina Svetlova Endowment.

Lizz Burr—Joann Athenas Award.

Jaylen Mann—Marina Svetlova Memorial Award; Donor: Marina Svetlova Endowment.

Corey Boatner—Marina Svetlova Memorial Award; Donor: Marina Svetlova Endowment.

Savannah Lucas—Honorable Mention Award; Donor: Marina Svetlova Endowment.

Amanda Hoover—Honorable Mention Award; Donor: Marina Svetlova Endowment.

Elaine Welch—Honorable Mention Award; Donor: Marina Svetlova Endowment.

Maggie Black—Honorable Mention Award; Donor: Marina Svetlova Endowment.

Drama

Ashley Dillard—\$1,000 – Lora Shiner Memorial Award; Donor: Reva Shiner.

Ian Martin—\$800 – Lenyth Brockett, Carol Moody, and Fran Snygg Memorial Award; Donors: Marion Bankert Michael and R. Keith Michael.

Scott Van Wye—\$700 – Ilknur P. Ralston Memorial and the Michael Merit Awards; Donors: Dennis and Lynn Organ and Marion Bankert Michael and R. Keith Michael.

Kristen Marie Alesia—\$500 – Dr. Frank Hrisomalos Memorial Award; Donor: Becky Hrisomalos.

Joey Kelly—\$200 – Helen and Lynton Caldwell Memorial Award; Donor: Caldwell Endowment.



Cameron Mullin (BFA'16), second from left, with the National Musical Theatre Competition scholarship winners and the NSAL National President, Dorothy Lincoln-Smith, after the Phoenix convention in May 2016.

The Annual Stages Newsletter

This issue of *Stages* has been compiled and edited by Sarah Campbell. Other writers and proofreaders include: Drew Bratton, Trish Hausmann, Kim Hinton, and Jonathan Michaelsen.

This complimentary copy is provided courtesy of the Theatre Circle. Join the Circle and receive numerous pieces from the Department of Theatre, Drama, and Contemporary Dance that provide insights into each production of the academic and summer seasons, and updates on the students and faculty that keep you coming back year after year.

Do you have news that you would like to share with your fellow alumni in the next issue of *Stages*? Send updates to Drew Bratton at acbratto@indiana.edu by May 15th, 2017.



DEPARTMENT OF THEATRE, DRAMA & CONTEMPORARY DANCE



DANCING AT LUGHNASA

Sep 23 - Oct 1

VANYA & SONIA & MASHA & SPIKE

Oct 21 - 29

JESUS CHRIST SUPERSTAR

Nov 4 - 12

THE EXONERATED

Dec 2 - 10

**2016-17
SEASON**

2017 WINTER DANCE CONCERT

Jan 13 - 15

THE DUCHESS OF MALFI

Feb 3 - 11

THE TEMPEST

Feb 24 - Mar 4

AT FIRST SIGHT: MFA new play

Mar 24 - Apr 1

theatre.indiana.edu

THE DROWSY CHAPERONE

Apr 14 - 22 (featuring George Pinney as The Man in the Chair)*

NEW MOVES: Student Choreographers' Showcase

Apr 28 & 29

**contact Drew Bratton for info about a special scholarship fund performance!*

The IU Musical Theatre Senior class is Broadway Bound in 2017. Would you like to join them?

MAY 7-11, 2017

Those are the dates to add to your calendar if you want to experience New York in a whole new way. A few lucky travellers accompanied the 2016 class on the Senior Showcase trip last May and had a fabulous time watching those seniors take the first steps in their professional careers. Last year's students all expressed their gratitude at being able to look over the heads of talent agents and casting directors to see friendly Theatre Circle faces in the crowd. So please consider adding your name to list. For more information contact: Managing Director Drew Bratton at acbratto@indiana.edu or by phone at **812-855-5568**.



**DEPARTMENT OF
THEATRE, DRAMA,
AND CONTEMPORARY DANCE**

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. 2

THEATRE CIRCLE CALENDAR 2016-2017

December 2016

Thursday, December 1, 5:30 PM
Conversation with the Playwrights of
The Exonerated
Neal Marshall Bridgewaters Lounge

Friday, December 2, 9:00 PM
Post-show panel discussion for
The Exonerated
Wells-Metz Theatre

Wednesday, December 7,
11:00 AM - 2:00PM
Theatre Circle & Faculty/Staff Holiday Lunch
Lobby - Mezzanine

Monday, December 12, 4:00 PM
Theatre Circle Board Meeting
UU Church

January 2017

Monday, January 9, 4:00 PM
Theatre Circle Board Meeting
UU Church

Saturday, January 21
The Annual Cabaret Fundraiser
Theatre Lobby & Neal Marshall Grand Hall

February 2017

Thursday, February 2, 5:30 PM
Conversations on Craft Lecture
The Duchess of Malfi
Studio Theatre

Monday, February 13, 4:00 PM
Theatre Circle Board Meeting
UU Church

Thursday, February 23, 5:30 PM
Theatre Circle Lecture
The Tempest
Studio Theatre

Friday, February 24, 5:45 PM
Theatre Circle *Tempest* Dinner with
Director/Designers
Neal Marshall Grand Hall

March 2017

Monday, March 20, 4:00 PM
Theatre Circle Board Meeting
UU Church

March 2017 (continued)

Thursday, March 23, 5:30 PM
Conversations on Craft Lecture
with Bruce Walsh & Playwriting Professor
Peter Gil-Sheridan
At First Sight
Studio Theatre

April 2017

Thursday, April 13, 5:30 PM
Theatre Circle Lecture
The Drowsy Chaperone
Studio Theatre

7:30 PM
Special Event for George Pinney
Final preview *The Drowsy Chaperone*
Ruth N. Halls Theatre

Friday, April 21 5:30 PM
Theatre Circle Annual Meeting and Dinner
The Drowsy Chaperone
Neal Marshall Grand Hall

Saturday, April 29, 6:00 PM
Drama Prom
Indiana Memorial Union's Alumni Hall

**Interested in joining the Theatre Circle? Contact Managing Director Drew Bratton for more information at:
acbratto@indiana.edu or by phone at 812-855-5568.**

theatre-indiana.edu