features
8 cover story
A Brave New World: Projection Design at IU Theatre

sections
4 notes from the field
11 new faculty & staff
13 department news
16 faculty notes
24 in memoriam
26 class notes

on the cover:
Miranda (Erin Logan, BA’17) and Ferdinand (Devin May, BA’18) watch the magical masque featuring Juno (Courtney Relyea-Spivak, BA’17) in IU Theatre’s production of Shakespeare’s The Tempest. Projection design by Reuben Lucas.

Look for this label throughout Stages for a quick glance at what is forthcoming in print from IU faculty, staff, students, and alumni.
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 and this summer is no exception. We hope you enjoy a quick trip around the world through the eyes of IU Theatre!

University Players at the Humana Festival 2017

The University Players saw four world-premieres and attended many workshops at the Humana Festival at the Actors Theatre of Louisville this year. They thank the department for their generous support of the UP and this trip!


Research in Hong Kong

PhD student Whit Emerson (2nd to R) and Amanda Li with BoBo Feng (L), the Assistant Director of Hong Kong Repertory Theatre in Sheung Wan, Hong Kong.

Sarah Campbell, PhD Candidate

Sarah is conducting dissertation research in the state of Quintana Roo, Mexico from July – October 2017. Her fieldwork is supported in part by the Indiana University College of Arts and Science’s Dissertation Research Fellowship and the Department of Theatre, Drama, and Contemporary Dance. In August she traveled to Las Vegas, Nevada, to present at the Association for Theatre in Higher Education as part of the Graduate Student panel in the Latinx, Indigenous, and the Americas focus group. This November, she will participate in the Indigenous Theatre in the Americas working group at the American Society for Theatre Research in Atlanta, Georgia. Sarah was also selected to receive the Helem Krick Chinoy Dissertation Fellowship from the Association of Theatre Research (ASTR).

Liam Castellan, 3rd-Year MFA in Directing

Liam directed Stages Bloomington’s “First Stages” summer camp for two weeks in June. He wrote and directed a mostly-original show about shipwrecked pirates for twenty 1st-through-4th-graders, and surprisingly had a blast in the process. During the camp, he also co-taught one of the elective courses on acting offered to both “First Stages” and the older “Center Stages” camp. Both camps’ shows were choreographed by junior BFA student Julia Thorn.
Huihui Huang, 3rd-Year PhD Student

In January 2017, Huihui was invited to give a talk on the canonization of *The White-Haired Girl* at the School of Global and International Studies at IU. She published a paper—“The Image of African-American Female Body in the plays of Suzan-Lori Parks”—in *Sichuan Drama* in March 2017. *Sichuan Drama* is a high-ranking theatre journal in China. In addition, Huihui presented her paper “Body Narration of African-American Female in *In the Blood*” at the 5th Annual Graduate Symposium on Theatre and Performance Studies at IU in March. She also presented a paper, “Body and Violence: Cultural Expression in *The White-Haired Girl*,” at the Association for Asian Performance (AAP) Conference in Las Vegas in August.

Joe D’Ambrosi, 2nd-Year PhD Student

In August, Joe traveled to the Association for Theatre in Higher Education (ATHIE) conference in Las Vegas to read his paper, “Religiosity, Spectacle, and The Magic Kingdom: The Appropriation of Disney Magic as a Theatrical Spiritual Experience.” This paper was included as part of a panel entitled, “Celebrity Worship: Ritual, Iconography, and Performance.”

Joe will head to Atlanta in November to share his paper, “Perfecting Human Behavior with Non-Human Bodies: Walt Disney’s Audio-Animatronic and the Search for Utopia” at the American Society for Theatre Research (ASTR) conference. This paper looks at the Hall of Presidents attraction in Walt Disney World to explore how audio-animatronics suggest a “proper” way of behaving in an ideal society. The paper is a part of the working group, “It’s a ‘Normal’ World After All? Theme Parks and the Performance and Aesthetics of ‘Difference,’” presided by IU alum, Thomas Robson.

Whit Emerson, 4th-Year PhD Student

Whit spent the summer in Hong Kong doing research for his dissertation, which will focus on Hong Kong theatre and identity. In the last few months, he interviewed playwrights, directors, actors, scholars, and arts administrators working in Hong Kong. Whit hopes to shed light on how a region with diverse heritage can balance tradition with modernity while forging its own discrete identity.

Eric “C” Heaps, PhD Candidate

This July, Eric went to São Paulo, Brazil for the International Federation for Theatre Research Conference (IFTR), where he is part of the Translation Working Group. In addition to the IFTR conference, he spent time at theatres, both in the audience and backstage, to study the theatrical processes of Brazilian artists.

Joshua Robinson, 4th-Year PhD Student

For the 2016-2017 season, Joshua served as the Executive Director for Stages Bloomington, a non-profit theatre arts education and performance organization for students K-12. He also directed their spring musical *Wizard of Oz, Jr.*

Matthew Schludecker, Sophomore BA Student

Matthew spent the summer of 2017 working in Terre Haute, Indiana, at Crossroads Repertory Theater. He was featured in their production of *Young Frankenstein* as an ensemble member and also worked on the run crew for *Jekyll and Hyde*. Matthew held other various positions within the company, most prominently a shop hand and a change-over crew member.

Michelle Zink, Junior BFA Student

This summer Michelle interned at one of Broadway’s most prominent casting offices, Tara Rubin Casting, spending her days behind the table for the first time in her life. Prior to the internship, Michelle had little-to-no knowledge of what it took to be a casting director. Every day she had the opportunity to observe actors as they pursued a career that she hopes to follow herself in the next few years. Through this experience, she met many industry professionals and gained an understanding of the casting process from a new perspective.

Matthew spent the summer of 2017 working in Terre Haute, Indiana, at Crossroads Repertory Theater. He was featured in their production of *Young Frankenstein* as an ensemble member and also worked on the run crew for *Jekyll and Hyde*. Matthew held other various positions within the company, most prominently a shop hand and a change-over crew member.
Assistant Professor Reuben Lucas talks about projection design from Jesus Christ Superstar to The Tempest, and beyond.
Reuben, the equipment for projections was already his interest in incorporating technology into the first-hand experience to carry out the work. Given production, there was no one who really had the team knew that projections were needed for the Jackson in the spring of 2016. Though the artistic Theatre’s production of world of projection design officially began with IU for some time now. While he dabbled in projection design or lighting design. In the masque scene when it should serve to enhance the scenic stage, Reuben says it is necessary to maintain a balance – to find those moments where the projection should take focus and those moments when it should serve to enhance the scenic design or lighting design. In the masque scene in the recent production of The Tempest, Juno, Ceres, and Iris were projected onto the sail-like curtains that filled the stage. These three projected actors were larger than life – overwhelming the onstage actors. This, of course, added to the magic of the island. Reuben has also used projections to highlight powerful moments within a play. In Jesus Christ Superstar, a production with fairly limited projection use, Reuben projected blood spatter in the “39 lashes” scene. The blood spatter added a visceral component, and avoided the need for messy stage blood. Overall, his goal with projection design is to enhance the storytelling.

Reuben notes that the strength of projection design is its ability to offer movement to a static mise-en-scène.

“If you have attended an IU Theatre production in the last year, you might have noticed a new element onstage: projections. Leading the way into this new world of possibilities is Reuben Lucas, Assistant Professor of Scenic Design at IU. When I sat down to interview Reuben, he was in his office busily working on a scenic model for an upcoming production, the 3-D printer in his office softly hummed in the background, delicately forming a component for one of his scale models. Though the majority of his work is as a scenic designer, Reuben has been interested in projection design for some time now. While he dabbled in projection during his undergraduate years, his foray into the world of projection design officially began with IU Theatre’s production of Bloody Bloody Andrew Jackson in the spring of 2016. Though the artistic team knew that projections were needed for the production, there was no one who really had the first-hand experience to carry out the work. Given his interest in incorporating technology into the theatre, Reuben was a natural choice. Fortunately for Reuben, the equipment for projections was already present at IU and his learn-as-you-go approach served him well in this undertaking. While in many ways projection design is in a world unto itself, it, like other design areas, must serve the particular production. He notes that projections are not necessarily appropriate for all plays and musicals, but they can help to provide an enhanced theatre-going experience for the audience, and a new medium for actors to interact with. Though projections can easily swallow up the stage, Reuben says it is necessary to maintain a balance – to find those moments where the projection should take focus and those moments when it should serve to enhance the scenic design or lighting design. In the masque scene in the recent production of The Tempest, Juno, Ceres, and Iris were projected onto the sail-like curtains that filled the stage. These three projected actors were larger than life – overwhelming the onstage actors. This, of course, added to the magic of the island. Reuben has also used projections to highlight powerful moments within a

“The strength of projection design is its ability to offer movement to a static mise-en-scène.”

—Sarah Campbell

NEW FACULTY & STAFF

Leraldo Anzaldua, Assistant Professor of Movement and Stage Combat

After a year as a Visiting Assistant Professor, Leraldo Anzaldua has just joined the faculty at IU Theatre as Assistant Professor of Movement and Stage Combat, which is a tenure-track position.

Leraldo’s fight direction has been seen at the Houston Grand Opera (including works with director Rob Ashford, John Caird and the American premiere of The Passenger which later went on to the Lincoln Center) and at 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! Leraldo has also worked in Uppsala and Stockholm, Sweden, for the following video games: The Chronicles of Riddick: Escape from Butcher Bay and 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 in Love, Chunibyo & Other Delusions; Ken the Eagle / G-1 in Gatchaman; Tora Acura in Chika Coffin Princess; Largo in One Piece; Art in Hamatora; and Ralph in Holo: Legenda. He has also worked on scripts and as an ADR director and assistant director on some anime titles. (For a full list please visit www.behindthevoiceactors/leraldoanzaldua or www.animenewsnetwork.com/leraldo-anzaldua.)

Before coming to IU, Leraldo has taught Movement, Stage Combat, and Acting and Shakespeare at the 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 helped with the Harris County Department of Education with the Cooperative for After-School Enrichment program, with high school students of all areas to build life skills, self-expression through different media, expressive motion, and communication skills. He has also worked with the Alley Theatre Young Artists, with the Society of American Fight Directors, Leraldo also has worked on scripts and as an ADR director and assistant director on some anime titles. (For a full list please visit www.behindthevoiceactors/leraldoanzaldua or www.animenewsnetwork.com/leraldo-anzaldua.)

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Peter Gil-Sheridan, Assistant Professor of Playwriting

Peter Gil-Sheridan spent two years as a Visiting Assistant Professor of Playwriting and now he joins the faculty at IU Theatre as an Assistant Professor of Playwriting. He is currently at work on producing his play Cockfight with director Anna Brenner in the Summer of 2018. The play was originally written at SoHo Rep’s Writer/Director Lab and was further developed by PlayPenn in Philadelphia. His play Eden: Cornerstone, originally commissioned by InterAct in Philadelphia as part of their 20/20 Commission program had its world premiere there in 2015.

He also wrote a new webseries, Hungry, commissioned by Amar Srivastava that is slated for production in 2018. He was a contributor to Arthburn 2017 in Tacoma, Washington, a site-specific immersive piece about women created in residence at the Warner Gym on the University of Puget Sound under the direction of Jess K. Smith. Peter was a guest at the University of Iowa’s New Play Festival where he also gave a video talk on the art of dramatic writing for Iowa’s renowned International Writing Program’s online course “Power of the Pen: Identities and Social Issues in Poetry and Play.”

Peter joined the faculty at Indiana University Program after ten years teaching at Fordham University and in the New York City Public Schools as a teaching artist through the Leap OnStage program. MFA: Iowa, BA: Fordham.

Jenny Mc Knight, Professor of Practice–Acting

Jenny Mc Knight is very proud to join the Department of Theatre, Drama, and Contemporary Dance as a Professor of Practice in Acting & Directing. Jenny has performed with IU’s Summer Theatre for five seasons, including one (back in the day) at Brown County Playhouse. Previously, Jenny has taught acting and directed productions at The University of Arkansas and Oklahoma City University, as well as coached privately and conducted career workshops. As a professional actor, and longstanding member of Actor’s Equity Association, Jenny has enjoyed opportunities to perform at Chicago-area and regional theatres including The Goodman, Steppenwolf, Victory Gardens, Northlight, Remy Bumppo, Actors Theatre of Louisville, Indiana Repertory, Milwaukee Repertory, Kansas City Repertory, and Arizona Theatre Company, among many others. She is an MFA graduate of The University of Alabama, and is excited to settle in Bloomington with her husband Grant Goodman (a native Hoosier, also familiar to IUST audiences) and their dog Charley.

Eleanor Owicki, Lecturer in Theatre History, Theory, and Literature

Eleanor came to the Department in 2015 as a Visiting Assistant Professor; starting this year, she is a Lecturer. In the 2017-2018 academic year, she will be teaching classes on Irish Theatre and Science Fiction On Stage, as well as the Department’s theatre history survey course. She is currently working on a book project about the relationship between theatre and the Northern Irish peace process.

Henry McDaniel, III, Visiting Assistant Professor of Acting

Henry McDaniel is an actor and voice coach from Memphis, TN. Henry is a graduate of Indiana University with his MFA in Acting and a graduate of the Royal Central School of Speech and Drama with an MA in Voice Studies. Henry has maintained a professional career while teaching, performing or coaching for the Pennsylvania Shakespeare Festival, The Phoenix Theatre, Oklahoma Shakespeare Festival, Bloomington Playwright’s Project and Brown County Playhouse. He has taught in the United States, London, and Italy. Henry’s interests are in Extreme Uses of the Voice, the Voice as Identity and Transparent Communication Skills for Professionals.

Richard Roland, Visiting Assistant Professor of Musical Theatre

Richard’s directing credits include Steel Magnolias, Brigadoon, 110 in the Shade, Dogfight, Forever Plaid, Grease, Ra-tigue, Hairspray, A Christmas Carol, Chicago, Thoroughly Modern Millie, God of Carnage, Urinetown, Barefoot in the Park, The 39 Steps, Metamorphoses, Souvenir, Dear Ruth, and Avenue Q. He also served as Associate Artistic Director for the 2012 season at Theatre Raleigh in North Carolina. He was Associate Director for the NYC premiere of Vamintse–A New Musical and for the Danish premiere of The Story of My Life.

Richard spent some time as an actor once, appearing on Broadway in Thoroughly Modern Millie, Follies, and The Scarlet Pimpernel, and the 1st National Tours of Titanic and... Millie. Richard is a proud member of SDC, and holds an M.F.A. in Directing from Penn State.

www.richardroland.com

DEPARTMENT NEWS

Visitors to the Department

Christy Montour-Larson (free-lance director and educator) was a guest artist at IU this past Spring semester. Christy led a masterclass in interviewing with a director and also responded to Design & Technology Thesis project presentations.

Playwright Rebecca Gilman came to IU on April 13 for a reading of her new play, Twilight Bowl, which she wrote as part of the Big 10 Consortium. Her reading was directed by Jonathan Michaelson and featured Kat Cox, Tess Cunningham, Ashley Dillard, Julia Klindtver, Courtney Rheyasa-Spivack, Emily Rozman, and Talia Santia. The Big 10 Consortium commissions playwrights to create work where the majority of the roles are written for women. While here, Rebecca visited the Graduate Playwriting Seminar and discussed navigating the business as a playwright. She met individually with each of our graduate playwrights and offered feedback on their scripts.

Bryan Fonseca (Artistic Director of the Phoenix Theatre, Indianapolis), Jennifer Blackmer (playwright), and Andrew Volkoff (Artistic Director of About Face Theatre, Chicago) came to Bloomington as part of the At First Sight Festival of new plays. While here, they attended Bruce Walsh’s production of Prospect Hill, a reading of Aaron Ricciardi’s Nice Nails, and the new Undergraduate Shorts: a series of readings featuring undergraduate work from the school year. They provided formal feedback to the nine one-act plays, all of the students about the strengths and weaknesses of their productions and scripts. Jennifer Blackmer was here in a dual role as an adjudicator for KC-ECTP.

The costume area was delighted to invite Professor Rafael Jean (renown costume designer, professor at University of Massachusetts Boston, and author of Shou Curse) for a three-day workshop in digital costume rendering and to host, along with the entire Design & Technology area, the fall United States Institute of Theatre Technology regional symposium on campus in September 2016.

The Association for Research in Theatre at Indiana University, or ARTatIU, held its 5th annual Graduate Symposium on March 31 and April 1. Graduate students, faculty, and three undergraduates presented papers, performances, and discussions on the topic of “Performing Intersections.” The symposium featured Kelly Tsai, a performance poet based in Brooklyn, New York, who held a writing workshop on developing solo performance material, a performative keynote address, and a special performance of her piece called Formosa. Formosa combines spoken word, movement, and multimedia as Kelly imagines encounters with Barbie, a Taiwanese factory worker who makes them, an 8-year old Chinese girl who loves them, and an Asian-American female hip-hop MC who seems to be turning into one.
Upcoming Events

**THE WAVE**
New Musical Reading
Oct. 12, 14, 15
Time TBA
Studio Theatre

**Collins Lecture:**
Joseph Roach
Oct. 19, 5:00PM
Wellis-Metz Theatre

**Drama Prom**
Apr. 28, 6:00PM
Tabor Room

**Theatre Circle Disneyland Trip**
May 9-13

**Theatre Circle joins the Theme Park Entertainment Management class on their behind-the-scenes trip to Disneyland.**

Yale Professor Joseph Roach will be our Collins Lecturer this fall. Dr. Roach will arrive on campus October 18, attend Three Sisters, meet with students and participate in a few classes, and deliver his lecture at 5:00PM on Thursday, October 19, in the Wells-Metz Theatre. The title of his lecture is: “The Silences You Participate In.”

A theater historian, stage director, and performance studies scholar, Joseph Roach is the author of *The Player’s Passion: Studies in the Science of Acting* (1985), *Cities of the Dead: Circum-Atlantic Performance* (1996), and *It* (2007). He is appearing in national journals of Critical Theory and Performance (2007) and Changing the Subject: Marvin Carlson and Theatre Studies, 1959-2009 (2009). His publications have been recognized by the James Russell Lowell Prize from the Modern Language Association, the Barnard Hewitt Award in Theatre History, and the Joe Callopo Prize for Drama. Before going to Yale, he chaired the Department of Performing Arts at Washington University in St. Louis, the Interdisciplinary PhD in Theatre at Northwestern University, and the Department of Performance Studies in the Tisch School of Arts at NYU. He is the recipient of a Lifetime Distinguished Scholar Award from the American Society for Theatre Research and a Distinguished Achievement Award from the Andrew W. Mellon Foundation, which funds the World Performance Project at Yale. In 2009, he was awarded an honorary Doctor of Letters from the University of Warwick (UK) and the Fletcher Jones Distinguished Fellowship from the Huntington Library.

Theatre Circle turns 40 this year and Stages turned to R. Keith Michael, chair of the Department of Theatre and Drama from 1971 to 1996, to share his thoughts on its beginnings in 1977 and its importance to theatre at Indiana University through the years.

Theatre Circle was the brainchild of two of the department’s administrative directors—Durand (Randy) Pope and G. James Olsen. In the mid-1970s, it became apparent that the needs of the department could not all be covered by box office revenue and the funds allocated to the department by the College of Arts and Sciences. An additional need was to develop a solid core of theatre-goers from both within and without the campus community to support the program. These two needs prompted Pope and Olsen to knock on Dr. Michael’s door with a proposal in hand.

Their proposal was simple. With Dr. Michael’s approval, they would do the groundwork necessary to establish a support group similar to the Friends of Music and the Friends of Art. This support group would be somewhat unique because there were very few academic theatre programs in the nation that had an organization of this kind. The name Theatre Circle had its origin in the English theatre's seating area known as the dress circle, grand circle, or royal circle. The members of this new organization would be a very special group of theatre-goers.

Pope and Olsen personally contacted season ticket holders and other theatre enthusiasts. An organizational meeting was held and Theatre Circle came into being. David Kramer became the first president and Herman B Wells became one of the first members of the group.

The earliest Theatre Circle projects included initiating the prestigious Theatre Circle Award given each year to an outstanding junior or senior student in the department. From the early days Theatre Circle has provided funds to underwrite the theatre playbills, provided funds to recruit graduate students, and sponsored the popular annual reading of new plays written by students in the playwriting program. As Theatre Circle grew, many new projects were initiated including the dinners with directors and receptions for prominent guests.

A very important recent initiative is the associate producer program. Theatre Circle members donate from $1,250 to $5,000 each year to sponsor one of the season’s plays, matching funds made available for productions that include opportunities for more students to learn. These donors are invited to auditions and rehearsals, giving them behind-the-scenes look at how theatre is created.

Another exciting new initiative is raising funds to send the IU musical theatre seniors to New York to perform in front of casting directors and agents. Theatre Circle members have gotten involved wholeheartedly in this project as they travel to New York with the seniors to support them as they begin their professional journeys.

In addition, Theatre Circle helped defray the cost of ads promoting the academic and production programs of the Department of Theatre and Drama. These ads began appearing in national publications in the 1980s and this kind of promotion played a significant role in the department at IU ultimately being recognized and ranked among the top academic and professional theatre training programs in the nation.

Theatre Circle would not have been able to celebrate its 40th anniversary this year without the strong volunteers who have given their time during those years to improve theatre at IU for students and patrons alike. And, of course, not without its loyal members. Thank you for your past and future support.

Let’s work together to make the next 40 years even better.
Paul Brunner (design and technology) was on sabbatical during the spring of 2017. He used the time to complete an article that examines impediments to sustainable theatre production in academic programs that will appear in an upcoming edition of *Theatre Design & Technology*, the journal of United States Institute of Theatre Technology (USITT). He received a New Frontiers Exploratory Travel Fellowship travel grant from IU to attend the PAVE Symposium “Arts Entrepreneurship In, With, and For Communities,” in Phoenix, Arizona, in early May. The symposium and his sabbatical research will help Paul retool the technical direction program and undergraduate offerings to better prepare students for the rich and ever-changing job market in the arts. He also completed a course in academic problems and challenges facing higher education administration. Paul was elected Secretary of USITT and assumed a three-year term of office on July 1 to lead the institute’s national elections and governance. His summer included a two-week family vacation and several camping trips. He looks forward to returning to full-time teaching in the fall.

Selene Carter (contemporary dance) received an Indiana Arts Council, Arts in the Parks Indiana Centennial Grant for 2016. Her work *There is a Singing Around Me* took place in the historic Pioneer Village in Spring Mill State Park in Mitchell, Indiana, at dusk on Sept. 24 & 25, 2016. The event, billed as an “installation of song, spectacle and performance” was an interdisciplinary, site-specific dance integrated into the stunning space of Spring Mill State Park. The park is a geo-physic gem of the Southern Indiana, an economic life, so Selene drew from archives, anecdotes, and a living historic archive of Indiana’s rural economic history and current use of the park. For this project, Selene received the 2016 Indiana Bicentennial Award for Lawrence County. The award stated that her piece celebrated the history of Indiana while using a contemporary approach.

Liza Gennaro (musical theatre) saw the Annie National Tour that she had choreographed end in May after a successful 3-year run. She contributed a chapter on choreography for Broadway musical revivals for an upcoming book with Routledge. Liza continues to serve on the executive board for the Society of Directors and Choreographers (SDC), on the editorial board for *SDC Journal*, as well as on their academic initiatives committee. In addition to starting her first year as head of the Musical Theatre program at IU, Liza will be directing and choreographing the Christmas show for Lawrence County. The award stated that her piece celebrated the history of Indiana while using a contemporary approach.

Jennifer Goodlander (history, theory, literature) was recently appointed Director of the Southeast Asian and ASEAN Studies Program through the School for Global and International Studies. Her book, *Puppets and Cities: Articulating Identities in Southeast Asia*, is under contract with Bloomsbury Methuen Drama. This past year she traveled to Malaysia and Vietnam for research on how puppetry is being used to form the piece, Selene worked with Voces Novaz’s director Sus-san Swaney (Adjunct Professor in Musical Theatre, Voice) who conducted the choir singing songs by local composer Malecon Dalglish (who appeared in the work as a guest performer) that were based on the poetry of Wendell Berry. Designer Amy Burrell collaborated on visual design. Other guests included performers Valeria IN Castro and Travis Panturelli, and the AusBela Aerial Dance Company directed by Juliana Burrell. Selene’s goal was to illuminate the site for spectators, integrating the environmental elements with the history of the site. *There is a Singing Around Me* was a site-specific journey that evoked whimsy and mystery while celebrating the history and current use of the park. For this project, Selene received the 2016 Indiana Bicentennial Award for Lawrence County. The award stated that her piece celebrated the history of Indiana while using a contemporary approach.
couple of weeks in October. She has been playing with community — she has a grant to go back to Vietnam for an ASEAN (Association of Southeast Asian Nations) concert on the dances of the Orishas, spiritual deities. In West Side Story (costume tech) (contemporary dance) in the Wells-Metz, his scenic designs for Indiana Repertory Theatre. (See http://www.irtlive.com.)

Don McFadden (acting and directing) began his summer by directing Athol Fugard’s powerful drama Children! My Africa! This past school year, Linda also premiered a new work, Last Good Thing, with Keneyetta Dance Company in June, and wrapped filming at the Old Woolery Mill, a project supported by a New Frontiers in the Arts and Humanities award that she received with colleague Allen Hahn. Elizabeth Shea Dance also toured to Geneva, New York, presenting Hunger Moon at the 5th Annual International Conference and Performance Festival for somatic dance-making. Her work, The Rise of Otherness, with lighting design by Al- len Hahn, and costumes by Linda Pisano, was featured at both events. Liz also presented a workshop at the USITT annual conference in April and a presentation at the National Dance Education Organization’s 2017 Conference in San Antonio, Texas.

It’s been a busy 2017 for Elizabeth Shea (contemporary dance). After directing “Roots to Wings” in January, she headed to London to offer a workshop in somatic dance to students at the Royal Academy of Dramatic Art. In May brought good news of tenure, and also tours to Philadelphia, where her professional group performed as guests with Sharp Dance Company, and NYC, where they appeared at the Footprints Dance Festival. Liz’s work The Rise of Otherness, with lighting design by Allen Hahn, and costumes by Linda Pisano, was featured at both events. Liz also premiered a new work, Last Good Thing, with Keneyetta Dance Company in June, and wrapped filming at the Old Woolery Mill, a project supported by a New Frontiers in the Arts and Humanities award that she received with colleague Allen Hahn. Elizabeth Shea Dance also toured to Geneva, New York, presenting Hunger Moon at the 5th Annual International Conference and Performance Festival for somatic dance-making. Her work, The Rise of Otherness, with lighting design by Allen Hahn, and costumes by Linda Pisano, was featured at both events. Liz also presented a workshop at the USITT annual conference in April and a presentation at the National Dance Education Organization’s 2017 Conference in San Antonio, Texas.

Linda proudly continues her service as an elected member on the Board of Directors for the United States Institute of Technology (USITT) and member of the Professional Conference Committee, and at the Philadelphia Screen-Dance Festival, and American Dance Festival’s Movies by Movers. The fall brings a residency at the University of Maryland, an evening-s for publication. He found both! He also spent a lot of time doing research into the life of playwright James Barrie and preparing for his forthcoming production of Peter and the Starcatcher (the sequel to Peter Pan), which opens in the Ruth N. Hallies Theatre on October 27th.

Jonathan Michaelsen (department chair) directed Vaughn, Sionia, Mecha, and Spike last fall, and directed the play reading of the new Big Ten Consortium play this spring, which was Rebecca Gilmore’s Twilight Boul. This summer, he produced Indiana University Summer Theatre (IUST). He served as IUST’s Artistic Director and also directed Love’s Labour’s Lost. Jonathan wants to thank all of the department’s donors who have given outstanding gifts these past several years. Your continued generosity makes a huge difference to generations of students. Thank you!

Linda Pisano (costume design) recently returned from two weeks in Taipei, Taiwan, exhibiting in the quadrennial event, World Stage Design 2017. The only costume designer selected from the United States, Linda was selected for this coveted opportunity to feature an installation of her design work. While there she attended many performances, museums and met with designers from all over the world. She also had the opportunity to view an island where they grow, harvest, and manufacture indigo with traditional methods.

Linda’s work was featured in the Beijing exhibition of Linda’s work at the 5th Annual International Conference and Performance Festival for somatic dance-making. Her work, The Rise of Otherness, with lighting design by Allen Hahn, and costumes by Linda Pisano, was featured at both events. Liz also premiered a new work, Last Good Thing, with Keneyetta Dance Company in June, and wrapped filming at the Old Woolery Mill, a project supported by a New Frontiers in the Arts and Humanities award that she received with colleague Allen Hahn. Elizabeth Shea Dance also toured to Geneva, New York, presenting Hunger Moon at the 5th Annual International Conference and Performance Festival for somatic dance-making. Her work, Minor Bodies, was also filmed at various sites around campus for WTU’s upcoming project “The Beauty by Design” and in July, Liz was headed for Italy where she teaches annually for Dance Italia in Lucca, Italy. Her film collaboration project Labyrinth, with composer Jeffrey Has, was at the World Dance Alliance conference and the Philadelphia Screen-Dance Festival, and American Dance Festival’s Movies by Movers. The fall brings a residency at the University of Maryland, an evening-s
NEW DIRECTIONS
IN DANCE AND FILM

“As the sunlight streamed in, then retreated and faded, stone and steel and flesh and bone seemed to become one, breathing a kind of life into the space. It is with me still.”

–Liz Shea
In October 2016, Associate Professors Allen Hahn (lighting design) and Elizabeth Shea (contemporary dance) applied for a New Frontiers of Creativity and Scholarship grant to fund a dance film at the Woolery Limestone Mill on Tapp Road. Both were inspired by the history of the space and were captivated by its simultaneous state of preservation and decay.

Neither Hahn nor Shea had extensive experience working in the medium of film before, so this project was quite an undertaking. Andrew Lee and Ryan Newman, both IU grads, were recruited as filmmakers for the project. Hahn and Shea had seen their work in a special feature for the 2016 IU Theatre production of Macbeth. They admired the way in which the filmmakers understood how to capture movement of the human body in a dynamic way.

Jonathan Snipes, a Los Angeles-based composer and sound designer, joined the team as composer. Sarah Campbell, a Ph.D. candidate in the Theatre Department, served as the dramaturg on the project, consulting archival material and conducting research on the limestone industry.

Filming took place at the end of June and Hahn and Shea started the process of editing in August. They expect the film to be completed by the end of the year and hope to debut the film at a public screening on campus in spring of 2018. Stay tuned through our theatre and dance website and social media for local screening times and video links.

Part of the appeal of the space for me goes back to my boyhood interest in architecture—I found the site positively charismatic. I’ve always been enchanted by large-scale, silent, abandoned places like this. They carry a patina of human life force—the impulse to create some kind of performance there was almost instantaneous when I discovered the place as a means of reactivating it and showcasing its raw beauty. Not having much interest in creating a narrative work suited to the purpose, I brought Liz across town to see it, imagining she would be similarly moved by it and she was.

What was gratifying about making a piece rooted in movement rather than narrative is that we could awaken the energy of the space in a more unabashedly aesthetic way and give the audience license to approach it on terms they defined for themselves. I spent an extraordinary amount of time in the space taking photographs and video, hoping it would pay off and—boy, did it! Despite film being a new medium for me as an artist, there was no difficulty in crafting the composition of the shots or any hesitation at all in identifying what looked good on camera.

As I had hoped, we were able to shoot the whole thing in natural light. As a lighting designer, it’s a perennial lament of mine that I can seldom accomplish on stage what the natural world has on offer every sunny day. As soon as we got word we had received the grant to make the film, I started visiting the site frequently and at different times of day in order to understand what the light did in various parts of the site as the sun moved across the sky. By doing this, we were able to set a shooting schedule that showed the place at its most ravishing as the sun moved across the sky. By doing this, we were able to set a shooting schedule that showed the place at its most beautiful. Not having much interest in creating a narrative work suited to the purpose, I brought Liz across town to see it, imagining she would be similarly moved by it and she was.

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1. Dancers Caitlin Negron and Rachel Newbrough.
2. Dancers Caitlin Negron and Justin Sears-Walson.

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I find such serenity in spaces like this and unfortunately there are fewer and fewer places like it. Only property owners with vision like Randy Cassady, who owns the site, see their potential and the importance of their preservation. A city of any size is too easily convinced that its economic interests are better served by tearing structures like these down and plopping down acres of undistinguished townhouses and malls filled with the same shops from coast-to-coast. Bloomington itself seems so gung-ho for growth that developers seem free to define the nature of our city, particularly downtown. Just as the ruins of the Forum in Rome stand as a testament to the achievements of that great empire, so should the architecture of our early industrial heritage stand as monuments to what made our country great.

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The actual filming in the Old Woolery Mill proved to be an extraordinary experience. Allen and I had visited the site many, many times, and had made a decision early on to focus primarily on the juxtaposition of the mill’s grand and linear architecture against the curvilinear capabilities of the human body; no particular narrative would be addressed, although many things, including our own embodied understanding of the place and its history, and the dancers’ relationship to the site and each other, would most certainly inform the outcome. I think what I was not prepared for was the exponential growth in the source material that resulted from having the dancers perform take after take, from differing perspectives and points of view. As the sunlight streamed in, then retreated and faded, stone and steel and flesh and bone seemed to become one, breathing a kind of life into the space.

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Allen Hahn

Elizabeth Shea
Karen Walsh Rullman (BS in Music--Theatre Outside Field ’97)

Actress Karen Walsh Rullman passed away on May 30, 2017, after a 20-month fight with colon cancer. She had already been involved in Broadway’s benefits for the American Cancer Society, and when she learned of her own diagnosis she continued on with her work, with a new passion to raise money for cancer research.

As she went to her bi-weekly chemotherapy treatments, she began to turn them into creative photoshoots with her family and friends, even parodying famous art, movies, and TV shows. She posted each image on Instagram @kwrandthebigwin, and it became a media sensation. Her inspirational story was published through the Huffington Post, Playbill, Daily Mail, and Cosmopolitan. She once said to a journalist, “You have to find forward motion, to have hope, empowerment, something, something that lifts us in some way because this is a fight.” Karen worked hard to raise cancer awareness and money for research, serving as American Cancer Society’s 80% Ambassador, campaigning to have 80% of the eligible population screened for cancer by 2018. ACS also named her Mom of the Year in 2016.

During her cancer treatment, Karen continued to act, understudying for Mary-Louise Parker in Heisenberg at Manhattan Theater Club. Her previous Broadway credits include understudying for Annie Parise in Prelude to a Kiss, Claire Danes in Pygmalion, and Carla Gugino in The Road to Mecca. Her most well-known film and television acting credits were Rebel in the Rye (2017), Power (2014–), and Boardwalk Empire (2010).

When Karen lost her battle, the theatre world came together to honor her. Playbill published an article highlighting her story. On June 8, Broadway’s American Airlines Theatre dimmed its lights in her memory. And, on August 14, the Roundabout Theatre also held a memorial service for her, directed by Tony Award-winning choreographer Sam Pinkleton, the friend who helped coordinate many of her Instagram shoots.

Karen was born in Concord, Massachusetts, on August 28, 1975. She attended IU’s Jacob’s School of Music in the ’90s, spending a great amount of her time with the Department of Theatre and Drama. She now leaves behind her husband, Todd, and their two children, Zoe and Tate.

Karen’s husband has put together a website where those who knew her can write their memories and share photos, videos, and songs. Please visit karenwalshrullman.org, if you wish to contribute your memories of Karen.

An excerpt of Kyra Miller Himmelbaum’s (BA ’96) post from June 7, 2017:

“We probably became friends at first because there weren’t a whole lot of northeasters going to school there (at IU). Or maybe it’s just that Karen had... a tremendous gift for making friends. Karen was in the music school, but she spent a lot of time in the theater department; and we met when we were in an acting class together with a teacher we were both completely intimidated by but desperately wanted to please. Karen asked me out for coffee—it seemed to be a strategy meeting of some kind, but I couldn’t tell what we were strategizing about. All I know is that it seemed to have a feeling of complicity, ‘We’re in this together so let’s figure out how to make the most of it because this is hard.’ Totally from Karen; I was along for the ride. Even though I wanted to be an actress, badly, I didn’t have her sense of the stakes being so high in this, our acting class, pleasing our teacher, making a mark, that it mattered, that HER work mattered and therefore mine did too because we were teammates. She was talented, smart, ambitious, brave in spite of her anxiety, able to make sense of complicated text—I was delighted to be her scene partner, she made it easy to trust her.

“In the 13 years that followed, all I can tell you is that even though we arrived in New York with a similar set of tools, Karen created a career many an actress (including me) would envy. Without taking away from her singular talents for acting, Karen’s gift not only for making friends but keeping them, served her well as she navigated one of the most competitive jobs in the world. Anyone will tell you that this business is all about relationships, not just who you know, but who loves you, who you love, who thinks of you as being on their team, who relies on you. She was someone people trusted, not only for her humor, her talent, her bravery, but all these things combined—she could bring it in an audition, she was fun to be around, so people wanted to be her friend, and people wanted to work with her. It was about the work, but also about everything else that she was. She knew it was important. She seemed to have no doubt that she had something important to give, and it was high stakes that she get to give it. She didn’t shy away from it, she leaned into that desire—forward motion.”
60s

Benjamin Lawson (MA English ’60), currently an Adjunct Professor of English at Florida State University, has written a new play called The Last Beatles’ Concert. Benjamin’s homage to the ’60s, the play expresses the spirit of the times—war and peace, the nature of memory, love, violence, intersections of popular culture with social and political contexts, militarism—through telling the story of the Beatles’ last days. He would love to share his experience of the intensity of the ’60s with audiences! If you are interested in producing his play, please contact us at thralum@indiana.edu and we will put you in contact with Benjamin.

Sam Smiley (PhD ’67) was a faculty member of the IU Theatre Department from 1973 to 1986, and he is currently working outside of theatre while starting a half-time job teaching in the Department, and so down in 2016. Brent had planned to retire, but was of-fered a half-time job teaching in the Department, and so down in 2016. Brent had planned to retire, but was offered a half-time job teaching in the Department, and so down in 2016. Brent had planned to retire, but was offered a half-time job teaching in the Department, and so down. After 2000, he devoted himself to a career in radio and has been on the public airwaves for many years before realizing that he wanted to pursue what he loves, so he became a novelist, and has appeared on numerous radio programs. Since leaving the BBC, he did postgraduate work at Oxford, and launched a startup called Phoebus, which is a platform to support the creation of new music. He is currently working with the National Film and Television School to create a new Master’s program in Production Tech- nology and Engineering. John has also kept up a career as a musician, performing solo in Glasgow and London, and performing with Rhys Chatham’s 100 electric guitar orchestra in Bir-mingham.

1980s

Valerie (Cianciutti) Haley (BA ’86), after getting an MFA in Acting from West Virginia University, spent nine years living in Chicago doing a little teaching and singing, but mostly working outside of theatre while starting a family with her husband, Robert. In 1997, they relocated to Pittsburgh and she took time off to raise two children (Jess & Luke). After taking that time off, Val was fortunate enough to return to the world force as the Front of House Manager at the Carnegie Mellon University School of Drama. For the last six years the job has grown greatly, so that in addition to assisting in the box office, she has taken on the roles of an event coordinator for the department, an administrator of CMU Drama PreCollege—which brings over 100 high school students in for six weeks to experience a conservatory program—and finally, a teacher for high school students’ acting classes. She also gets to substitute for Audition and Movement/Stage Combat classes. She is thrilled to have her career move in such a positive direction at this stage of her life, proving that it is never too late to pursue what you love and that the skills learned in college do stay with you for a lifetime.

John Maxwell Dobbs (BA ’82) spent nine years as the Head of Tech-nology for BBC Scotland, where he oversaw the launch of the first fully digital-based production facility in Europe. During this time there, he was involved in the BBC’s transition to HD, the launch of the first new television channel in Scotland in 50 years, coverage of the Scottish Independence Referendum, and the 2014 Common-wealth Games. Since leaving the BBC, he did postgraduate work at Oxford, writing a thesis about music copyright issues, and launched a startup called Braille, which is a platform to support the creation of new music. He is currently working with the National Film and Television School to create a new Master’s program in Production Tech-nology and Engineering. John has also kept up a career as a musician, per-forming solo in Glasgow and London, and performing with Rhys Chatham’s 100 electric guitar orchestra in Birmingham.
and playing their ukuleles. This summer he attended the Ukulele World Congress (he’s not kidding) Need-more, Indiana.

Jeff Spencer (BA ’89) was named Outstanding Performing Artist of the Year by the Marquette Arts and Cul- ture Center in Michigan. Over the last year, his theatre company has per- formed four puppet shows for children at the library and two adult shows—an evening of short plays by women and The Zoo Story. He had wanted to do The Zoo Story for 30 years. This past year, Jeff also played Max in The Producers at Lake Superior Theatre, directed Julius Caesar at the West-wood Community Bank company, and had singing engagements with the Mar- quette Symphony and the City Band.

Thor Steingraber (BA ’88), having completed minor (BA) in the Executive Director of Valley Performing Arts Center in Los Angeles, secured a $17 million gift to create an endowment for the organization. Honoring the new benefactors, Younes and Soraya Nazarian, the venue will get a new name, along with Richard Throndson. “The 1300-seat award-winning venue is the home to seven different music, theatre, and dance series. Notable new presenta- tions last year include the bare Broadway way gem Dear Drury, starring Tine Daly—a world premiere commissioned by Aspen Santa Fe Ballet that went on to run at The Joyce Theater in NYC—and an original multi-media children’s musical called Hansel and Gretel, A Wickedly Delicious Musical Treat— with a score by kid rockers Justin Roberts—that will go on national tour this coming year.

1990s

Denise Blank (MFA ’95) played Grace Sims in Alan Ayckbourn’s Im- probable Fiction for the Buffalo The- atre Ensemble, the Equity company in residence at the College of DuPage in Glen Ellyn, Illinois.

Sven Craddock (alias Nick Rian, alias Jean Sebastian Hard) (BA ’91) is now on hiatus from his award- winning broadcast journalism career. His career peaked while working as a reporter for KNXV in the prestigious Phoenix market. Previously, he worked at CBS owned station WFRV in Green Bay, Wisconsin, where he won acco- lades from the WI Associated Press, WI Broadcasters Association, and Milwaukee Press Club.

Michael Connoy (PhD ’98) ap- peared as Henry Drummond in the Dallas Theater Center’s production of Inherit the Wind. It was thrilling to do that work at the same time the Theater Center collected the 2017 Tony Award for “Outstanding Regional Theatre.” Michael continues into his sixth year as Equity Principal in the Briery Res- ident Company at DTC. Additionally, he also remains a Meadows Founda- tion Distinguished Teaching Professor in the Division of Theatre at Meadows School for the Arts, Southern Meth- odist University. Michael’s upcoming endeavors include performing with Edgar Hoover in The Great Society at Houston’s The Alley Theatre.

Jeff Coté (MFA ’95) was elected Board President of the 6th Street Play- house in Santa Rosa, California.

Julie Fether (nee Rockwell) (MA ’96) is an award-winning American His- tory at the Pennsylvania State Univer- sity, Altoona Commonwealth Camp- us, in Altoona, Pennsylvania. She has primarily surveyed course “American Civilization Before and Since 1877,” incorporating the study of American performing and visual arts. Under this module, Julie will also be teaching an inaugural course at the Altoona campus— “American Food System; History, Technology, and Culture”— this fall semester. Prior to her instructor appointment in 2016, Julie was the project coordinator for the campus’s Center for Community- based Studies, of which her En- gaged Scholarship project focus was 19th-century American folk music in Central Pennsylvania. Julie resides in Huntingdon, Pennsylvania, and got married over Labor Day weekend.

Dan “Flip” Filippelli (BA ’94) moved back to Los Angeles in April where he has taken a job as the Art Department Foreman for the Disney Digital Media Studios. Since starting this new chapter of his life in April, he has worked on some interesting projects, including production design for an anime-episodic series on Polaris called The Remember Hour and a new series called Science and Star Wars. A puppet show, The Remember Hour, takes place in an underground bunker in the year 2472. Dan is currently designing and build- ing props for Season 2. Science and Star Wars is a Bill Nye the Science Guy-style of show where all of the science experiments are based on Star Wars-related objects—such as blast- ers, light sabers, and hovercraft. The project is being done in collaboration with Lucasfilm. It will premiere this fall. In his spare time, Dan continues to design and build custom furniture and art pieces.

Darian Dandle (BA ’99) was surprised by the board of 14/48: The World’s Quickest Theatre Festival with The Mazen Award on July 31st. The Mazen, sponsored by a life-time achievement award, is given to veteran participants of 14/48 for their contrib- ution to the spirit of risk-taking and camaraderie central to the festival pro- cess. 14/48 operates under a simple premise: gather some of Seattle’s most daring theatre artists and put them in a pressure-cooker, just 14 hours to write, re- cast, directed, rehearsed, scored, designed, and premiered in 48 hours. Darian has participated in 14/48 festivals between 1998 and 2014. While she generally works overnight as a playwright, she has also directed, designed, acted, and completed four pump-up multimedia mu- sician—on her Mazen weekend this year.

Doug Long (MA ’89, MFA ’95) directed Tim Robbins’ Dead Man Walking for Springboard Theatre in Chicago. Sister Helen Prejean, whose story of becoming an advocate against the death penalty has had atten- ded opening night and participated in a curtain talk. She met earlier in the day with the cast and crew, which included DePaul University students, staff & faculty, including IU Theatre alum Kirsten D’Aurelio (BA ’88). The cast and crew also got to study Sis- ter’s walking. The production was housed in the DePaul Library.

Kristin Ingersoll (BA ’92) spent ten years as a television producer in New York (for SNL, Dateline NBC, and The Rosie O’Donnell Show) before getting her MA in Education, from IU of Chicago. She is now an Instructional Designer and eLearning Developer, working as a consultant in Indiana. She finds a creative outlet in the Indianapolis Symphonic Choir and performed last year at Carnegie Hall (one of her bucket list items)! Recently, she had a story published in the newest edition of the Chicken Soup for the Soul book, called “The Cat Did That!” about her lucky black cat, Daisy Serendipity, who survived life in 2010. Her other cat, Ingto Montoya, is very jealous.

Amy Smith Jackson (BA ’95) primarily works as a dyslexia specialist and special education teacher. Addi- tionally, she choreographs for a local children’s theater holiday musical, a biannual charity fundraiser, and at a summer performing arts camp in her hometown of Sewickley, Pennsylvania (near Pittsburgh).

Rob Johansen (MFA ’95) is once again teaching for IU—this time in September. This will be the European premiere of the film, and her fifth festival. She recently developed her first feature-length screenplay, a comedy about menopause and mortal- ity entitled Helen is Hot.

2000s

Amanda Bailey (MFA ’03) re- turned to Bloomington this Spring to design wigs for The Drowsy Chaper- one.

Nathaniel Beavcr (BA ’03) just finished another year working with FringeTV on the video coverage of the 2017 Hollywood Fringe Festival in Los Angeles, in its 8th year. Every year, the FringeFestival creates opportunities for artists to express themselves. This year, Na- thaniel served as FringeTV Director for “The Remember Hour” and adopted a sci-fi space theme for their coverage. If you like Star Trek or Galaxy Quest, he recommends watch- ing their Staff Intro first. Check out the entire 2017 Playlist on their channel (www.youtube.com/hollywoodfringe), and learn more about the Hollywood Fringe Festival. He also recently filmed an interview with Quintus Torranti, who founded KPCP in Pasadena. The full video can be seen at www.spr.org.

Yuri Cataldo (BA ’04) spent late 2016 and early 2017 as the CFO for a 3D-Scan-to-Print sunglasses start-up company and as the resident costume designer for Harvard Dance. In June, he joined the software company Auto- desk in their Innovation studio. He works with large product and con- struction companies and helps them test out new technology and materials to solve their problems. At the end of 2017, he will be releasing his first film.

Below: Sandra Parker (BA ’90) with Cuba Gooding, Jr.

Above: Nathaniel Beavcr (BA ’03) (R) with the crew of FringeTV for the 2017 Hollywood Fringe Festival. (Photo Credit: Matt Kamimura.)

Kokomo. He will be visiting lecturer for their theatre courses. He is also di- recting The Miser at Franklin College in Franklin, Indiana. Later in the year, he will appear in the Phoenix Theatre’s Christmas show, on aerial silks. Apart from that, Rob is performing in two more one-man shows that he also co-wrote—one on Vincent Van Gogh (October 5 at the Indianapolis Museum of Art) and one on Cole Porter (October 15 in Canton, Ohio).

Joel Markus (BA ’96) is in his seventh year as Production Manager at the Walnut Street Theatre in Phila- delphia. Other credits include seven seasons at the Indiana Repertory Theatre; four years at Geva Theatre Center in Rochester, New York; five summers at the Weston Playhouse in Vermont; American Play- ers Theatre in Spring Green, Wiscon- sin; and North Shore Music Theatre in Beverly, Massachusetts. Joel is origi- nally from Miami, Florida.

Sandra Parker (BA Germanic Studies, Theatre Minor ’99) has worked as a script supervisor in film and television for over twenty years. This past summer, she worked along- side Cuba Gooding, Jr. on the feature film Louisiana Caviar, which was his directorial debut. He also stars in this film, along with Richardrey Drey- fuss and Famke Janssen. Last year, Sandra completed her first narrative short film, Creatures of God, which she wrote and directed. It was selected at the Kiev Film Festival in Ukraine in

28 | STAGES | FALL 2017 | 29
The Good Catholic (2017)

Shot in Bloomington in early 2016, many IU alumni were involved with the film, and its production company, Pigasus Pictures. Some of those alumni and IU students:

David Anspergh (BA '00) moved to Los Angeles in 2004 for the Directors Guild of America (DGA) training program. In 2007, she graduated from the program and has since been working as a 2nd Assistant Director on various shows. Matula's credits include Raising Hope, CSI: NY, Togetherness, You're The Worst, and GLOW. She has recently moved up to being a Key 2nd Assistant Director and will be celebrating her son's 2nd birthday in August.

Garlia Cornelina Jones (BA '05) and her collaborative theatre group, Harlem9, are working on publishing their second volume of ten-minute plays from their annual “48 Hours in Harlem” event. The first volume is available on Amazon. Now in its 7th year, “48 Hours in Harlem” re-imagines classic plays by black playwrights through the collaboration of six playwrights, six directors, and eighteen actors as they write, rehearse, and perform ten-minute plays over the course of one weekend. Garlia also wrote an article for Salon this summer, “DE-TROIT: Cleaning up the mess white people made or adding to it?” which you can read at Salon’s website (www.salon.com/2017/07/28/detroit-cleaning-up-the-mess-white-people-made-is-it-adding-to-it/). Garlia’s work has also appeared in the Washington Post; The New York Times; Brain; Child; and HowlRound.

Katia Malarsky (BA ’08) returned to performing seriously in 2016, having put her music career on hold to focus on her performance itch to come back. She has performed in the second season of the Spike TV/Netflix series Raising Hope, CSI: NY, Togetherness, and the Kids’ Choice Awards. In July, her directorial debut short film, All Good premiered at the prestigious Palm Springs International Short Film Fest.

Marla Hudnall (BA '00) moved out to Los Angeles in 2004 for the Directors Guild of America (DGA) training program. In 2007, she graduated from the program and has since been working as a 2nd Assistant Director on various shows. Matula's credits include Raising Hope, CSI: NY, Togetherness, You're The Worst, and GLOW. She has recently moved up to being a Key 2nd Assistant Director and will be celebrating her son's 2nd birthday in August.

Above: Katia Malarsky (BA '08) in NYC's "Rising Star" singing competition.

Thomas Choinacky's (BA '07) performance work merges multiple art forms including theatre, dance, visual art, and architecture. In 2017, he premiered a new solo called A User’s Manual (Philadelphia), an exhibition titled Equilibria (San Antonio), and performed in Orbiter 35’s critically acclaimed Peaceable Kingdom (Philadelphia).

Johnny Drago's (MFA '03) company, Dismantle Theater, presented its Bloomington premiere September 17 at the Buskirk-Chumley at 7:30pm. The actors were also in attendance.

For more information, visit the official website at www.thegoodcatholicmovie.com.

Zachary Spicer (BA '06) stars in The Good Catholic which hit theatres on September 8th. The film is written and directed by Paul Shoulberg (MA '07) and stars Danry Glover, Wrenn Schmidt, and John C. McGinley. The story centers on Daniel, a young small town priest, who confronts a crisis of faith when he forms a bond with a young woman he meets in confession.

The Good Catholic held its Bloomington premiere September 17 at the Buskirk-Chumley at 7:30pm. The actors were also in attendance.

For more information, visit the official website at www.thegoodcatholicmovie.com.
Matt Reynolds (BA ‘08) designs lighting and sound around the country, with a home-base in Snellville, Georgia. In addition to his alma maters, Indiana University and Michigan State University (MFA ‘12), his work has been enjoyed at American South theatre companies Phoenix Theatre, Cardinal Theatre, and Brown County Playhouse, among others. Some of his favorite designs include Aunt Raini (directed by Mark Medoff), Far and Aun Raini (directed by Scott Barrick). Matt has also had the pleasure of designing for fantastic choreographers like George Pinney, Ben Munisteri, Jon Wen Yu, Bella Lewitzky, Debra Knapp, Sherrie Barb, and Iris Rosa. He has taught theatrical practices for SImpson’s Big Fat Broadway Show (directed by Mark Medoff), which was written by fellow IU Alumna Britanni Brewer. Additionally, a ten-minute piece she has written will premiere in Elephant Room Productions’ production of Stories from the Phillie Fringe Festival.

Braden Cleary (BA ‘15) is an arts administrator and teaching artist living in Chicago, Illinois. As Manager of Sales and Marketing for Imagination Theatre, Braden manages the life-cycle of the company’s social-issues theatre programs that are performed at schools, colleges and universities, civic/community organizations, corporations, and partnering arts organizations around the country. Based on Augusto Boalo’s Forum Theatre, Imagination Theatre programs transform audience members into “spect-actors.” Through improvisation, social interaction, and audience participation, Imagination Theatre explores issues like bullying, respect and character, environmental stewardship, and sexual abuse in an engaging and memorable way.

Iris Dauterman’s (MFA ‘15) second-year play, Trig- ger Warning, received production by Prime Theatre Syndicate at the Philadelphia Fringe Festival this fall. Her third-year play, Sing to Me Now, will receive a reading at Campfire Productions in Boise, and a performance by Little Lifeboats Theatre in Minneapolis this fall. She’ll be serving as the Artist in Residence for Spicy Witch Productions and creating an adaptation of Life is a Dream that will be produced in NYC next year. She’s working as an adjunct designer and teacher providing at Earlham College.

Nathan Alan Davis’ (MFA ‘14) play Nat Turner in Jerusalem had its world premiere at New York Theatre Week in September 2016. The play will run in Forum Theatre in Silver Springs, Maryland, in April 2018. He is currently working on commissions for The Public, Arena Stage, and Williamsburg. Nathan’s play The Wind and the Breeze will have its world premiere at Cygnet Theatre in May 2018. His play Don'trell, Who Kissed The Sea will also run at the First Floor Theatre in Chicago from March 4-31, 2018, with our very own ChiKia Ike (BA ’13) directing.

Tyler DeLong (BA ’10) concentrated in technology while majoring in theatre at IU. Since leaving IU, Tyler has spent time in a variety positions including Head Carpenter, Rigger, and Automation Technician for both domestic and international tours. Some of his credits include Cavalla’s Odygane, The Addams Family, Mamma Mia, Bring It On the Musical, Blue Man Group, and the 60th season at the San Fe Opera. He retired from the road life in November of 2016 after serving as the Rigging and Automation Tech on the first National Tour of Finding Neverland. Since leaving the road behind Tyler has worked on several large projects including the construction of the Mercedes Benz Stadium that is slated to open in Atlanta this fall. Tyler is currently returning to his roots here in Bloomington for the 17-18 school year where he will be on staff at the Musical Arts Center.

Rachel Goldman (BA ’13) has been living in NY since her graduation from IU. After two and half years with McCorkle Casting, she transitioned to Barden/Schnee Casting where she has been casting for TV and Film for over a year now. Barden/Schnee is a leading bi-coastal casting office with credits that include Spotlight, Girl on the Train, The Help, the Pitch Perfect series, Dallas Buyers Club, Still Alice, Winter’s Bone, Jessica Jones, 13 Reasons Why, and many others. While at Barden/ Schnee, Rachel has helped cast Girlboss for Netflix, Good Girls Revolt for Amazon, Pitch Perfect 3 for Universal, Untouchable for The Weinstein Company, and multiple independent features. Coming out soon for Rachel and Barden/Schnee are The Last O.G. on TBS and a pilot for Hulu called Crush & Burn.

Kaylee Spivey Good (BA ’11) graduated from IU Theatre in Silver Springs, Maryland, in April 2018. He is currently working on commissions for The Public, Arena Stage, and Williamsburg. Nathan’s play The Wind and the Breeze will have its world premiere at Cygnet Theatre in May 2018. His play Don'trell, Who Kissed The Sea will also run at the First Floor Theatre in Chicago from March 4-31, 2018, with our very own ChiKia Ike (BA ’13) directing.
Derek Jones (MFA ’14) is rapidly growing his presence in the Los Angeles entertainment scene by expanding his association with several theatre, dance, event, museum, and architectural companies. Many of his performance groups include Los Angeles City College, Long Beach City College, Pepperdine University, Rockwell Table and Stage, Sierra Madre Playhouse, and REDCAT. Outside of LA, he has held design and leadership roles at New York Fashion Week, Virginia Opera, Arena Stage, Arundel Barn Playhouse, the Washington National Opera at The Kennedy Center, and even return to The George Washington University where Derek received his undergraduate degrees. He is a part-time professor at Los Angeles City College and Long Beach City College. You can view Derek’s designs at www.derekjonesdesignarts.com

Josh Krause (MFA ’15) is currently working with American Players Theater on their productions of A Midsummer Night’s Dream, Cyrano de Bergerac, and A View from a Bridge. Later this year, he will appear in Miracle on South Division Street with Milwaukee Chamber Theater and Equivocation with Next Act Theatre. He was recently hired by the Milwaukee Repertory Theater as a Lead Teaching Artist and will be teaching adult acting classes, as well as in-classroom residencies through the next season.

Courtney Lucien, (BA ’14) currently lives in Chicago, Illinois. As of August 2017, she became a part of the Actors’ Equity Association. She will be seen as Hermia in A Midsummer Night’s Dream and Desdemona in Othello at the Cincinnati Shakespeare Company, where she is a 4-year resident ensemble member. See more of her work at www.courtneylucien.com.

After Lauren Lusk (MFA ’14) graduated from IU, she spent 3 years as the Resident Scenic Designer and Charge Artist for Midland Community Theatre in Midland, Texas. While at MCT she designed and painted over 30 productions including Suessville Todd: the Demon Barber of Fleet Street, which just won her the Best of Show: Excellence in Sceenic Design award at the American Association of Community Theatre’s National Festival this past June. This summer her family moved to Arkansas so that she could pursue her main passion: theater education. This summer she served as the first Technical Theater-Inclined Assistant Director of Drama for the Arkansas Governor’s School where she taught rising high school seniors about design and technical theater while creating a devised work. This August, she began her new full-time job as Props Master/Charge Artist/Scenic Designer for the Arkansas Arts Center Children’s Theatre. Since her son, Teddy, just turned 2 years old, Lauren and her husband Jeremy are glad to be back in Arkansas surrounded by their family while pursuing the things they love.

Ian Martin (BA ’16) will be directing Amiri Baraka’s The Toilet in Chicago as part of Haven Theatre’s Director’s Haven 2017. It will run from Oct. 16-Nov. 1 this fall. Evan Mayer (BA ’13) traveled to China in the summer of 2016 with the international tour of My Fair Lady (Harry). He also performed in Cabaret (Max) at Cape Playhouse under the direction of Hunter Foster. During the holidays, Evan was part of the national tour of A Christmas Story choreographed by Warren Carlyle. He spent the spring of 2017 at Goodspeed Opera House doing Thoroughly Modern Millie directed by Denis Jones. Evan wrapped up the summer playing Rusty Charlie in Guys and Dolls at Bucks County Playhouse in Pennsylvania.

Kaitlyn Mayse (BFA ’16) officially moved to NYC in January of 2017. In March, she made her off-off Broadway debut in The Thalia Festival, a festival of new short plays written, directed, and performed by women. In May and June, she performed as a member of the dance ensemble in Rodgers and Hammerstein’s Oklahoma! at the Engeman Theater in Northport, New York. Coming up, Kaitlyn will be joining the national touring company of Rodgers and Hammerstein’s Cinderella in the dance ensemble and as the understudies to Cinderella and Gabrielle (a stepsister). The tour officially opens October 24th in Anchorage, Alaska, making stops throughout the United States and Canada, including the IU Auditorium, closing June 2018 at the Pantages in LA! You can learn more at cinderellaonbroadway.com and kaitlynmayse.com

Brianna McClellan (BA ’13) currently lives in Los Angeles, where she is pursuing her acting career. She has been in a handful of commercials and small television roles, but she is most proud of her stage work. This year, Brianna produced and performed in an original musical called Divorce: The Hip-Hop Musical as part of the Hollywood Fringe Festival. It had ten performances, and then was awarded an extension. Now, El Cid, a local per...
Kaleb Rich-Harris (BA ‘16) is now in Los Angeles, and has been there for about a year. He studied at Lee Strasberg for 6 months and now stars at Lea Yoh. As a manager and is also being considered by a modeling agency. In November, a web series he will appear in will start filming. This web series is also being considered by Amazon. In December, he will join the Screen Actors Guild (SAG). Kaleb has already auditioned for several high-profile feature film, for which he is very excited! Just Call Me Jack, a feature film he starred in while at IU, will be released this year. Additionally, he has also been a part of 3 short films that have been submitted to film festivals. Kaleb also has his own nonprofit activist website that will be online soon.

Tom Robson (PhD ‘11) just completed his sixth year on the faculty of the School of Theatre & Dance at Millikin University, where he teaches classes in theatre history, dramatic literature, directing, and playwriting. At the end of the year, he received tenure and promotion to the rank of Associate Professor. Additionally, he was the recipient of Millikin’s Teaching Excellence and Campus Leadership Award for 2017. His most recent publication, “The New Stagecraft’s Nuts and Bolts,” appeared in the Spring 2017 issue of the scholarly journal Theatre Design and Technology (edited by Eileen Conn). He also curated and hosted the closing 2016-17 academic year by directing Heathers: The Musical at Millikin. This summer he is directing the one-man play Buyer and Cellar, and this fall he will be directing 9 to 5: The Musical. He currently serves as the Coordinator of Academic Programs for Millikin’s School of Theatre & Dance, the co-chair of Millikin’s Undergraduate Inclusive Excellence, and the Vice Chair of Millikin’s Council on Students and Academic Standards. Additionally, he is concluding his two-year term as the Chair of the Pedagogy for the Association for Theatre in Higher Education.

Michael Rodriguez (MA ’15) is the new Coordinator for Summer Programs to steward donors’ increased interest in major gifts. As a Development Manager and is also being considered by a modeling agency. In November, a web series he will appear in will start filming. This web series is also being considered by Amazon. In December, he will join the Screen Actors Guild (SAG). Kaleb has already auditioned for several high-profile feature film, for which he is very excited! Just Call Me Jack, a feature film he starred in while at IU, will be released this year. Additionally, he has also been a part of 3 short films that have been submitted to film festivals. Kaleb also has his own nonprofit activist website that will be online soon.

Below: Jaseyn Wright (MFA ‘12) (2nd from the R) in Smart People at the Arena Stage.

Office (written by IU alumnus Hank Greene (BA Sociology and History ’13) and The Lion, the Witch, and the Wardrobe.}
**STAGES FALL 2017**

*NSAL CHAPTER COMPETITION WINNERS*

1. **Cameron Barnett** (Contemporary Dance) Chapter Career Award. Donors: Members of the Bloomington Chapter, $1,000.

2. **Lalah Hazelwood** (Contemporary Dance) Reva Shiner Memorial Award. Donors: Members of the Shiner Family, $750.


4. **Corey Boater** (Contemporary Dance) Marina Svetlova Dance Endowment, $400.

5. **Emma Delillo** (Contemporary Dance) Marina Svetlova Memorial Award. Donor: Marina Svetlova Dance Endowment, $300.

6. **Felix Merback** (Drama) Lenny Brockett, Carol Moody, and Fran Snygg Memorial, $1,000.

7. **Ryan Claus** (Drama) Lora and Reva Shiner Memorial Award. Donors: Members of the Shiner Family, $750.

8. **Scott Van Wye** (Drama) Dr. Frank Hrisomatos Memorial Award. Donor: Herman B Wells Endowment, $1,000.

9. **Emily Sullivan** (Drama) Helen and Lynton Caldwell Memorial Award. Donor: Helen and Lynton Caldwell Endowment, $400.

10. **Nicholas Jenkins** (Drama) Albert Ruesink Memorial Award. Donors: Dennis and Lynn Organ, $250.

11. **Courtney Relyea-Spivack** (Drama) Reva Shiner Memorial Award. Donors: Members of the Shiner Family, $250.

12. **Caleb Curtis** (Drama) Breiter Merit Award. Donors: Debbie and Don Breiter, $200.

13. **Julia Thorn** (Musical Theatre) Robinson Merit Award. Donors: Murray and Sue Robinson, $750.


15. **Robert Toms** (Musical Theatre) George Pinney Tribute Award. Donors: Ruth Albright and Rob and Marie Shakespeare, $400.


17. **Michelle Zink** (Musical Theatre) George Pinney Tribute Award. Donors: Dennis and Lynn Organ, $300.

<table>
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<tr>
<th>Date</th>
<th>Event</th>
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| October 2017 | Monday, October 9, 4:00 PM  
Theatre Circle Board Meeting  
UU Church |
|              | Thursday, October 12, 5:30 PM  
Conversations on Craft Lecture  
*Three Sisters*  
Studio Theatre |
|              | Thursday, October 26, 5:30 PM  
Theatre Circle Lecture  
*Peter and the Starcatcher*  
Studio Theatre |
|              | Friday, October 27, 5:30 PM  
Theatre Circle Dinner with  
*Peter and the Starcatcher* Director & Designers  
Neal Marshall Grand Hall |
| November 2017| Monday, November 13, 4:00 PM  
Theatre Circle Board Meeting  
UU Church |
|              | Thursday, November 30, 5:30 PM  
Conversations on Craft Lecture  
The Resistible Rise of Arturo Ui  
Studio Theatre |
| December 2017| Wednesday, December 6, 11:00 AM-2:00PM  
Theatre Circle, Faculty, and Staff  
Holiday Lunch  
Lobby - Mezzanine |
|              | Monday, December 11, 4:00 PM  
Theatre Circle Board Meeting  
UU Church |
| January 2018 | Monday, January 8, 4:00 PM  
Theatre Circle Board Meeting  
UU Church |
|              | Saturday, January 13  
Cabaret Fundraiser  
Lobby and Wells-Metz Theatre |
|              | Thursday, January 18, 5:30 PM  
Conversations on Craft Lecture  
*Julius Caesar*  
Studio Theatre |
| February 2018 | Monday, February 12, 4:00 PM  
Theatre Circle Board Meeting  
UU Church |
|              | Thursday, February 22, 5:30 PM  
Theatre Circle Lecture  
*Machinal*  
Studio Theatre |
|              | Friday, February 23, 5:30 PM  
Theatre Circle Dinner with  
*Machinal* Director & Designers  
Neal Marshall Grand Hall |
| March 2018    | Monday, March 19, 4:00 PM  
Theatre Circle Board Meeting  
UU Church |
|              | Thursday, March 29, 5:30 PM  
Conversations on Craft Lecture  
with Aaron Ricciardi and Playwriting Professor  
Peter Gil-Sheridan  
*At First Sight*  
Studio Theatre |
| April 2018    | Thursday, April 12, 5:30 PM  
Theatre Circle Lecture  
*City of Angels*  
Studio Theatre |
|              | Friday, April 20, 5:30 PM  
Theatre Circle Annual Meeting and Dinner  
*City of Angels*  
Neal Marshall Grand Hall |
|              | Thursday, April 26, 4:00-6:00 PM  
Student Advisory Board / TC  
Ice Cream Social & Silent Auction |
|              | Saturday, April 28, 6:00 PM  
Drama Prom  
Indian Memorial Union’s Tudor Room |
| May 2018      | Friday, May 4, 5:00 PM  
IU Theatre Graduation Reception  
Theatre Mezzanine |
|              | Sunday-Thursday, May 6-10  
Theatre Circle New York Trip  
For BFA Senior Launch |
|              | Wednesday-Sunday, May 9-13  
Theatre Circle Disneyland Trip  
with Theme Park Management Class |

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.