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CLASS OF 2021
Ph.D. GRADUATES

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M.F.A. GRADUATES

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<td>CHRISTIN EVE CATO</td>
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<td>BEN RAMOS</td>
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<td>ANNA DOYLE</td>
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<td>DANIEL MEeks</td>
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B.F.A. MUSICAL THEATRE

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B.F.A. DANCE

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B.A. THEATRE & DRAMA

ANGELA ANDRAS
SUBIN BAE
AMANDA BRADTMILLER
ANDREW BRIGGS
AALIYAH DARLING

KAILA DAY
ADRIANNE EMBRY
GAGE GRIFFIN
MAYA JENSON
BRYNN JONES

KARTIK KALAKUNTLA
NATALIE KAUFMANN
MACY KLOVILLE
WYATT LEE
ISABEL MAAHS

KATIE MALISH
SYDNEY MASTER
TYRAROSE NIBB
ORIANA OGLE
KIERAN POWER

INDIVIDUALIZED MAJOR PROGRAM

DANIELLE BERGMAN
ALEX KOPNICK
ALEX WOOSLEY

SAMANTHA RAHN
AMY READER
CYNTHIA ROBERTSON
DANIELLE ROBISON
HANNAH SCHULTHISE

CONNOR STARKS
CAROLINE SOMES
GARRETT THOMPSON
NOELLE TURNER
TYLER WACHSMAN

GAVIN WHELAN
EMMA WILLIAMSON
JACQUELINE ZARATE
MUJIN ZHANG
CHENGXIN ZHANG

ANGELA ANDRAS
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AMANDA BRADTMILLER
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MACY KLOVILLE
WYATT LEE
ISABEL MAAHS

KATIE MALISH
SYDNEY MASTER
TYRAROSE NIBB
ORIANA OGLE
KIERAN POWER
As I enjoy some unusually mild weather this late July, I sit on my back deck, listening to the Dave Brubeck Quartet and looking at the sunset through the tall Indiana trees that encircle my home. I reflect on the joy of this day working on my classes that begin in only a few short weeks. As a teacher, this meditative time is invaluable and as humbling as it is rewarding.

This past year it seems many of us have felt disconnected, far from our students, live art, and colleagues. With so much happening in the world that has caused such human devastation, from the pandemic, systemic oppression, the impact of climate change to socio-political discord, our communication with family, friends, and other artists felt difficult. We lost so much meaningful conversation that can only happen face-to-face. But soon we return to in-person classes and performances. Despite some trepidation into the unknown of continued pandemic conditions, I know faculty, staff, and colleagues are eager to get back into the work of teaching, collaborating, and creating performance live and in-person.

This reflection reminded me of this quote by Amiri Baraka, which I recently shared with our faculty and staff: “Thought is more important than art. To revere art and have no understanding of the process that forces it into existence, is finally not even to understand what art is.”

This past year did afford us the opportunity to have many guest artists and alumni zoom into classes, online performances, virtual rehearsals, and serve in important artistic roles. We are indebted to our alumni for their continued involvement and interest in our department. We are also thankful to our steadfast donors and patrons who helped us through a year with no box office revenue or additional funding. Their support for our students and our work was beyond compare! Our students still had remarkable opportunities to attend and present at conferences, work with guest artists, earn national certifications, compete and exhibit nationally, and audition/interview for jobs and further training.

In this edition of Stages, our marvelous team (thank you Laura, Madison, and Carolynn!) have curated a retrospective of our unique year despite the pandemic. I take this time to express my appreciation for the brilliant students we have here, but also my gratitude for a talented, dedicated, and resilient faculty and staff in the department of theatre and dance.

May you find good health, personal peace, true joy, and rewarding projects this year!

All my best,
Linda Pisano

MESSAGE FROM THE CHAIR

LAND AND LABOR ACKNOWLEDGMENT

This year, the IU Theatre & Dance Committee on Departmental Equity (CODE) worked with the IU First Nations Educational and Cultural Center to develop a department-specific Land and Labor Acknowledgement. We’d like to share with our readers here the intention behind this department-specific version, as well as the text of the acknowledgment, which you will start to see in our programs and on our website this year as we move towards more actionable steps.

The IU Department of Theatre & Dance acknowledges and honors the Indigenous communities native to this region, and recognizes that Indiana University Bloomington is built on Indigenous homelands and resources. We recognize the myaamiaki, Lenape, Bodwéwadmik, and saawanwa people as past, present, and future caretakers of this land. We also acknowledge that this University would not exist if it wasn’t for the free, enslaved labor of Black people. We honor the legacy of the African diaspora and Black life, knowledge, and skills, stolen due to violence and white supremacy.

We are dedicated to amplifying historically marginalized and underrepresented voices and perspectives, improving community relationships, moving towards correcting the narrative to reflect the voices of those who have been removed from the narrative, and making the IU Department of Theatre, Drama, and Contemporary Dance a more supportive and inclusive place for Native and Indigenous, Black, Asian, Latino/a/e, Middle Eastern, Pacific Islander, and Multi-Racial students, artists, faculty, and staff. This year we are producing Sueño, translated and adapted by José Rivera from the play by Pedro Calderón de la Barca, and JUMP by Charly Evon Simpson and hosting Chika Ike, director; Jerrilyn Lannier, costume designer. IU Theatre & Dance invites you to be a part of our season, to experience the work of these artists, and to acknowledge and honor the living contributions of these artists and makers to the art forms of theatre and dance.

Resources for correct pronunciation can be found at https://firstnations.indiana.edu/land-acknowledgement/index.html

This acknowledgement was crafted in consultation with Nicky Belle, Director, First Nations Educational & Cultural Center

INdigenize INdiana

INDIANA UNIVERSITY BLOOMINGTON
SITS ON THE ANCESTRAL HOMELANDS OF THE MYAAMIaKI, LENAPE, BODWÉWADMik & SAAWANWA PEOPLE
AROUND THE IUB CAMPUS

OUT OF THE OLD COMES THE NEW

The Gayle Karch Cook Center for Public Arts and Humanities in Maxwell Hall was formally dedicated and unveiled in April 2021. A multidisciplinary hub for research and creative activity at IU Bloomington, the Cook Center is a welcoming campus space for art exhibitions, performances, conferences, community engagement, and so much more. The Cook Center will serve as a bridge between the campus arts and humanities community and downtown Bloomington’s vibrant arts and culture scene. It will bring several of the campus’s public-facing arts and humanities centers into the same building for the first time, allowing for greater collaboration and impact. The center includes space for the Arts and Humanities Council, College Arts and Humanities Institute, Center for Rural Engagement, IU Corps, Traditional Arts Indiana, Platform: An Arts and Humanities Research Laboratory, and the Book Lab, a new center dedicated to exploring the history of the book and contemporary bookmaking.

In 2020-21, Maxwell Hall was renovated as the home of the new Cook Center thanks to the generous support of Mrs. Cook and a Challenge Grant from the National Endowment for the Humanities. You can view a history of Maxwell hall here.

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LEGACY AND IDENTITY THROUGH FASHION: A PORTRAIT OF THE FIRST LADIES OF INDIANA UNIVERSITY

IU Theatre & Dance Faculty members Linda Pisano and Heather Milam, in collaboration with graduate students Madi Bell, Meaghan E. Carlo, and Ellis Greer, created Legacy and Identity through Fashion: A Portrait of the First Ladies of Indiana University for the 2021 Indiana Symposium, Style of the State.

Throughout history and even in our current climate, political leaders who identify as male have been left a clear unchallenged legacy of their work, while those who identify as female, particularly first ladies, have been mostly remembered for their fashion and style. With this record of inequality in mind, Professors Pisano and Milam with graduate students recreated selected garments worn by Indiana University first ladies as an investigation into how powerful women use garments as vestimentary code to convey their platforms, ideals, and the constituencies that they represent. The resulting exhibit provided a clear identity for women who had a profound impact on the leadership of Indiana University in the past two hundred years, but whose faces are rarely seen, as well as a lasting, tangible engagement about how we have engendered dress and how these Indiana University women, like other women throughout history, have used their style and fashion to amplify their voices and expand their influence.

Style of the State was a culminating display of the ongoing work ranging from architecture, costume design, fashion, painting, photography, printmaking, sound installation and theater, to research and fieldwork in ethnomusicology and environmental humanities, and also included works from IUTD faculty Tanya Palmer and Jonathan Michaelsen.
"ART OF THE CHARACTER" EXHIBITION REUNITES IU PROFESSOR WITH GLENN CLOSE COSTUMES SHE HELPED MAKE

By Barbara Brosher, originally published by the IU Newsroom on April 20, 2021

When Heather Milam walks through the "Art of the Character" exhibition at Indiana University Bloomington's Sidney and Lois Eskenazi Museum of Art showcasing costumes from some of acclaimed actress Glenn Close’s most famous roles, she’ll be transported back in time.

Milam, director of graduate studies in the Department of Theatre, Drama and Contemporary Dance and head of the M.F.A. Costume Technology program, had a hand in making some of the costumes when she was working at famed Broadway costume shop Barbara Matera Ltd. in the 1990s. Milam landed her dream internship there when she was a 21-year-old Ithaca College student, leading to a job after graduation.

Milam was early in her career when Matera’s was tasked with making the iconic Cruella De Vil costumes Close wore in "101 Dalmatians." She was involved in a variety of projects, lending a hand to whoever needed the most help putting on sequins or feathers.

"Those are phenomenal costumes," Milam said. "The costume designer, Anthony Powell, is brilliant. It was an honor to be involved in what was a classic Disney villain construction."

She was involved more intimately when the shop later made costumes for "102 Dalmatians." Working as a first hand, Milam got her hands on the fabric, corrected patterns and helped lead a team of cutters and stitchers working on the pieces. While she remembers the intricate designs and unique fabrics, it’s Close’s appreciation for costume making that left the biggest impression on Milam. During one final fitting, Close paraded through the shop in costume.

"She walked through in her wig, with her long cigarette holder and the high boots, and went and thanked every single person throughout the shop," Milam said. "Being a mid-20s young person, it was inspiring to know that people cared, that famous people cared about what I did."

Milam’s experience is now coming full circle, as she and some of her students help prepare several of Close’s costumes for the upcoming "Art of the Character" exhibition at the Eskenazi Museum. Milam has worked with the curator of the Eskenazi School of Art, Architecture + Design’s Sage Collection to make understructures for some of the costumes that will be displayed. She replicated 18th-century panniers, or side hoops, to go under the dresses Close wore in "Dangerous Liaisons."

One of Milam’s students, costume technology M.F.A. candidate Madi Bell, has gotten a rare, up-close look at some of the very costumes Milam helped put together at Matera’s. Bell did condition reports for many of the pieces Close donated to IU, cataloging any stains, rips, tears or other imperfections to help with future preservation. It gave her the opportunity to see every detail of a garment, gaining valuable insight into what it takes to construct such intricate designs.

"It was really exciting for me because I am a nerd when it comes to really fine finishes," Bell said. "I’ve always heard in grad school that you get all of these opportunities, but I was never expecting this grand of an opportunity."

On several occasions, Bell would recount to Milam the details of a costume she had recently cataloged, and Milam would share stories from her time working on the same piece at Matera’s. The experience has been deeply meaningful to Bell as she prepares for her future ambitions of working as a draper in the costume industry. Like it was for Milam, being exposed to some of Close’s most iconic costumes early in her career has proven pivotal.

"I think just the knowledge of how to care for clothing that I’ve learned through this process is really helpful, and different ways of treating pieces so that they can last longer is my biggest takeaway," Bell said.

Some of Bell’s work will even be showcased during the exhibition, although hidden from view. She made a false collar and false cuffs to go under Close’s “Guardians of the Galaxy” costume for display purposes. The pieces help protect the costume, one of the many ways IU is ensuring Close’s collection will be preserved for decades to come. Bell said she’s excited to see all of the costumes she’s examined on display together when the exhibition opens at the Eskenazi Museum on May 6.

"To know I had a hand in it will be satisfying," she said.

"A Close look at The Art of the Character" is a feature series that explores how IU Bloomington students, staff, faculty and students have helped prepare Glenn Close’s costumes for their first on-campus exhibition.
SCENIC STUDIO PROJECTS

It’s been a great year in the scenic studio, and we’ve learned a lot. Take a tour through some of the photos and projects created by the students in our spring 2021 Lab Modules! In spring of 2021, the students’ lab time this was divided into 3 modules that consisted of about 4 weeks each. Each module then took a deep dive into that particular area to lean as much as we could about the technique or machine.

**Module 1:** Epoxy and Fiberglass Workshop: In this Lab, the students got a chance to learn about laying fiberglass cloth with epoxy resin into a mold to make shell footlights. They learned how to use fillers to smooth the coating and how to use a vacuum pump to put pressure on the cloth as it cures. We also coated some of the CNC carvings with epoxy resin to prep them for the next lab dealing with vacuforming.

**Module 2:** Vacuforming: An exploration into the world of creating duplicates for lightweight props, scenery and armor through the use of heat forming plastics. Students learned about our shop built vacuform machine and how it works to take plastic sheets to form around objects. This allowed them to see how a producing one part can easily be made into a tool to produce multiple parts. To the right, the students are preparing to lower the plastic onto the buck below.

CLASSROOM CREATIVITY

**TALLEY BEATTY’S MOURNER’S BENCH: A CONVERSATION**

As part of a year long process with the B.F.A. dance majors in their Dance Practices courses, I, II, III & IV they have learned Talley Beatty’s *Mourner’s Bench*, an iconic work from mid-century American modern dance. The solo is renowned as a protest work in response to anti-Black violence and is an emblem of the historic struggle for racial justice in the US.

Dr. John Perpener, the preeminent Scholar on Talley Beatty, and Black Dance in the US, was a guest for Contemporary Dance, joining a webinar on Monday, April 19, 2021, for Dance Practices IV, VI, & VIII, that was moderated by IU dance faculty, Baba Stafford C. Berry, Jr. and joined by guest artist Clarence Brooks, who taught our students the work, and is dance faculty at Florida Atlantic University.

Dr. Perpener spoke about Talley Beatty, and specifically *Mourner’s Bench*, responded to pre-curated questions from some of the dance B.F.A. majors who performed the solo for New Moves, and responded to questions from the public and engaged in a dialogue with Berry and Brooks.

On the left, a student has just applied the vacuum to the plastic and formed the sheet around the buck. A duplication has been made out of plastic.

The vacuform machine heats a sheet of plastic which (when pliable) is lowered onto a prepared buck on the forming table (located just below the heating box). When the plastic is lowered on the
buck a vacuum suction is applied to pull the plastic around the buck on the forming table causing it to take on the shape of the buck and a duplication in plastic is made.

The pictures below are some examples of the student’s final duplications in plastic.

To the right are some formed plastic sheets from bucks the students prepared. These can now be applied to scenery and props to recreate durable and lightweight architectural ornamentation.

Module 3: Upholstery: This module took a broken, run-down piece of furniture and gave it a new life. Students stripped the old upholstery, broke down the entire piece of furniture, re-made parts, re-glued every joint, added support structures to stabilize the sofa, faux painted the wood, and finally re-upholstered the entire piece.

In the upholstery part of the project the students learned how to pattern, drape and button tuft. They made 71 covered buttons, created welting, and hand stitched seams.

Stained, torn, and missing a back leg this sofa had seen better days. Uncovering the hard disintegrating foam inside made for messy days, but the students slowly began tearing the old covering away.

Every tack, spring, and piece of foam was removed in preparation of further cleaning and dismantling.

The sofa finally was taken apart and every piece was cleaned and prepped to re-glue. Some pieces were re-made at this time as they were too badly damaged to be re-used.

Students cleaned the glue from the joints and inserted a steel support beam in the center bottom of the sofa to help it retain its shape and make it stronger for theatrical abuse.
The entire frame was faux painted to make all the new and old woods match. So to begin with we started with a bright underpainting and then layered wood tones on top to make a deep mahogany wood in the end.

To the left you can see some of the mahogany wood painted on the legs. The students are slowly tufting each button as they drape the fabric over the sofa. This is a long and tedious process to drape, fold, and pleat each tuft by hand. 71 buttons in all were tufted and each pleat was hand sewn to make sure it stays in place during its theatrical use.

Below: Ready for stage.

While the scenic design students were learning upholstery the technical direction students were learning all about lift operation and hydraulics.

Chris Berg and a student were able to get an old scissor lift's hydraulics re-plumbed and pressurized. This will now be able to be installed into the Wells Metz Theatre for future shows that need scenery or people to rise and lower from the floor.

Students also were able to program a winch system to control moving platforms (named road runner and coyote) to study stage mechanics. With this new set-up our students used computer software to run a motor-driven winch to pull cables attached to wheeled platforms. With this software they were able to program multiple cues that made the platforms chase one another in a dance worthy of a Warner Brothers cartoon.

Finally, this semester wrapped up with Dan Tracy building two new workstations for the prop shop. Both identical, but each serving a different purpose (one for sewing and one for electronics). A much needed improvement has finally been realized.
MUSICAL MERRIMENT IN THE SOPHOMORE BROADWAY CABARET CLASSROOM

IU Theatre & Dance’s Musical Theatre program got creative during the Spring 2021 semester, bringing up-and-coming Broadway composers into the classroom through the virtual platform Zoom. Broadway Cabaret is a course all Sophomore B.F.A. Musical Theatre majors take during their time at IU. For the 2020–2021 calendar year, the course was taught by Professors DJ Gray and Lauren Haughton-Gillis. Much of the course normally focuses on ensemble work, which was challenging during a year of singing in masks with socially distanced dancing. After a fall semester of staging production numbers like “Mein Herr” from Cabaret and “One” from A Chorus Line in a hybrid format (with some students in person and some students on Zoom) Gray and Haughton-Gillis rethought the format for the spring semester.

In the world of musical theatre, shows like Hamilton and Wicked take years to develop before they see an opening night. Before Broadway, creative teams develop their musicals through readings, workshops, labs, concerts, and/or out-of-town auditions. Today, actors pursuing musical theatre need to learn skills that allow them to succeed when hired in these types of developmental projects. Gray and Haughton-Gillis thought a unit that focused on the development of new musicals in Broadway Cabaret would be beneficial to the IUMT students.

Since Gray and Haughton-Gillis were connected with NYC talents Douglas Lyons and Matte O’Brien. Lyons is a multi-hyphenate artist, having performed on Broadway although he is currently working on writing/composing projects for theatre, television, and film. O’Brien, who went to undergrad with Haughton-Gillis, started his career as an actor but later became a fulltime writer/ composer. The professors and creatives collaborated on the curriculum for the unit together. It was decided that each student would get a song from either Lyons or O’Brien’s repertoire. The students would also be given the libretto (script) of the musical so they could do a proper character analysis and work on scene work. Lyons and O’Brien attended two classes on Zoom. The first was in February, where the students had the opportunity to audition. The creatives then hand-selected each student’s song. Lyons and O’Brien returned to class on Zoom in April after the students studied their songs, characters, and librettos. The writers gave notes, critiques, shared words of encouragement, and further insight about their material. The final project for the class was a concert featuring these songs. Each student was filmed individually so the students didn’t have to wear masks. Gray is also a film and editing artist who could support this opportunity without bringing in outside staffing. In filming the project, students learned how to adjust their performances from a theatrical approach to a more intimate performance.

The songs studied were from five different musicals. The Lyons musicals studied: Polkadots, Beau, and Pete(her)Pan. The O’Brien musicals studied: Anne of Green Gables and Peter and I. All of these contemporary scores challenged the students stylistically and allowed them to explore musical theatre that often sounds more like pop, rock, and folk music (a noticeable trend on Broadway).
IUST 2021

This summer’s IUST presented an exciting transition for our students, faculty and staff, and beloved audiences. In addition to presenting a digital on-demand fully staged and filmed musical, IUST partnered with local radio station WFIU to present two fully produced audio plays which broadcast in July: Waycross, a new comedy by Jayne Deely and Twisted Tales of Poe, by Philip Grecian from the stories and poems of Edgar Allan Poe.

Rehearsed and recorded in person while adhering to COVID-19 safety guidelines, IUST was delighted to present Maltby and Shire’s Closer Than Ever, a musical revue which was video-streamed in July.

A play about finding heroes where you least expect them, Waycross was originally developed and produced for the 2021 At First Sight Festival of New Plays and was directed by Jenny McKnight. The broadcast featured an interview with McKnight; Jayne Deely, the playwright; Carolynn Stouder, alumna, actor, and Fight Choreographer; and Madison Colquette, dramaturg.

Twisted Tales of Poe is based on four works by Edgar Allan Poe: “The Black Cat,” “The Cask of Amontillado,” “The Tell-Tale Heart,” and “The Raven.” These chilling stories converged into an evening’s sampling of Poe, one of America’s most enduring and misunderstood literary giants. In partnership with the Lilly Library, the broadcast featured conversations about IU’s Lilly Library Edgar Allan Poe collection with Rebecca Baumann, Head of the Lilly’s Public Services, and Christoph Irmscher, Professor of English.

Additionally, Linda Pisano and musical theatre student Caroline Santiago Turner voiced a selection of correspondence between Poe and his fiancée Sarah Helen Whitman.

We’re excited that our dear collaborators and neighbors on the Showalter Fountain Plaza will be reopening after an extensive renovation. The Lilly Library Building will reopen the second week of September. Learn more about the Lilly’s renovation and re-opening here.

Cast of Closer Than Ever from left to right: Caroline Santiago Turner, Noah Marcus, Robbie Russo, Cassia Scagnoli, Jacob Jackson, Jessie Bittner.
NEW FACULTY & STAFF | 2021/2022

JEFF BALDWIN
VISITING ASSISTANT PROFESSOR, TECHNICAL DIRECTION

Jeff (he/him/his) has served as the technical director on numerous productions, for both indoor and outdoor venues, including Tent Theatre, Indiana Festival Theatre and the Lyceum Theatre. Most recently he served as the Technical Director for the University of Oklahoma, University Theatre. There he taught courses in Technical Production and Advanced Materials. He received a B.S.ed. in Speech and Theatre Education from Missouri State University and an M.F.A. in Theatre Technology from Indiana University. Prior to starting his career in the arts, Jeff served in the United States Marine Corps as part of an infantry boat unit. Over the past 15+ years, he worked his way up through the ranks holding various roles such as master carpenter, assistant technical director, welder, and scenery automation tech. His research interests are motion control systems and scenery automation. Jeff is excited to be joining the faculty here at IU.

ROBERT F. BURDEN, JR.
VISITING ASSISTANT PROFESSOR, CONTEMPORARY DANCE

Robert Burden is a native Philadelphian. He received his B.F.A. in jazz dance from the University of the Arts in 1988 having studied with LaVaughn Robinson and Germaine Ingram two of Philadelphia’s tap masters. Mr. Burden has been mentored by Mr. Robinson since 1983 and continued to receive advice from him until his passing in 2008. Mr. Burden is currently the Artistic Director of Tap Team Two & Company, Inc. The company is based in Philadelphia and tours the country for Young Audiences. Through Young Audiences Tap Team Two has traveled nationally, working for fourteen of the thirty-two Young Audiences organizations. In 2000, Tap Team Two and Company was awarded The Artist of The Year, the highest honor in the Young Audiences organization. With the company Mr. Burden has created 7 shows “Cyndi-Ella”, “With or Without Shoes”, “An Evening of Tap”, “The Fifth Anniversary Concert”, “Steppin Through the Strings” (a collaboration with John Blake Jr.), “Winter Rhythms” (a company collaborative) and “Feet Talk.” In 1992, Mr. Burden completed the work “Cyndi –Ella,” a tap ballet of the fairy tale Cinderella funded by the IPAP award from the Community Education Center, which received rave reviews, and began the company Tap Team Two & Company, Inc. Mr. Burden has been one of the spearheads for National Tap Dance Day in Philadelphia since 1996. Mr. Burden has performed as a solo artist in the Next Move Concert Series, “Fifteen minutes at the Annenberg Center.” His performing and teaching skills have taken him abroad to Istanbul, Turkey, Taipei, Taiwan, Holland, Germany and Prague, Czech Republic. Mr. Burden has had the pleasure of teaching the Czech Tap Champions from Prague and being a fly squad member of Riverdance, for which he studied in the Netherlands with the European Company and performed in Berlin, Germany. All of Mr. Burden’s experiences have allowed him to start long term mentoring projects. He has completed a three year project that went from 2001–2004 called The New Orleans/ Philadelphia Cultural Exchange Program, which gave children from New Orleans & children from Philadelphia the opportunity to experience each others’ cultures and study with some of the Masters of Tap Dance such as Diane Walker, LaVaughn Robinson, Buster Brown, Jimmy Slyde and many more. This project allows Mr. Burden to achieve his artistic mission of keeping tap dance alive and growing through to the next generation.
2020/2021 VISITING GUEST ARTISTS

ASHLYNN ABBOTT
PSM for Royal Caribbean Stage Management Seminar

JAMES T. ALFRED
Solo Artist Mentor Solo Spotlight Series Workshop

ALEX ALLEN
ASU Off-Broadway Stage Management Seminar

ELIZABETH ALLEN
Touring Stage Manager Stage Management Seminar

CARRIE ANDERSON
Instructor Master Class B.F.A. program The Mindful Artist Series

WILLIAM CARLOS ANGULO
Instructor Master Class B.F.A. Musical Theatre

JOHN ARMSTRONG
Film Producer Stage Management Seminar

ART-AIDEM
Lecturer THTR-D462-Website Building (Zoom)

ANDRÉ ARTIS
Accompanist D312/D412 Accompaniment

AUSTIN DEAN ASHFORD
Instructor Solo Spotlight Series Workshop

ANN AURBACH
Instructor Broadway Cabaret

MOISIAH BLUECLOUD
Instructor Intersectional New Works

SEAMUS BOURNE
Production Management/Scenic Stage Management Seminar

CLARENCE BROOKS
Restaging Director Mouner’s Bench / Webinar

CAMILLE A. BROWN
Artist Musical Theatre Styles Class Artist Talk Q & A and Movement Workshop with Company Dancers

ROBERT F. BURDEN, JR.
Resident Artist, Spring 2021 IU Contemporary Dance

ANTHONY CAMPBELL
Actor Black Super Hero Magic Mama

HELEN CAPPANELLI
“Corporate Theatre” and Events Management Stage Management Seminar

ADA CHENG
Instructor Solo Spotlight Series Workshop

ALANA CLAPP
PSM Mysterie Las Vegas Stage Management Seminar

SANDRA COLTON-MEDICI
Lecturer THTR-D462 Working Virtually as Performers (Zoom)

CC CONN
Lighting Designer Stage Management Seminar

LEE CROMWELL
Parade and Large Events Manager Stage Management Seminar

BOB CUCUZZA
Instructor Contemporary Design-driven Theatre

DALLAS BLACK DANCE
Performers Mouner’s Bench Performance

RICHARD DAVID
Actor Black Super Hero Magic Mama

CRYSTAL U. DAVIS
Lecturer THTR-D-421, Methods of Movement Analysis

TYLER DELONG
Rigging Stage Management Seminar

CLLAIRE DIEDRICH
SM OPUm Las Vegas Stage Management Seminar

DNA WORKS
Instructors Art of Healing: Anti-Racism and Our Lives - For Ballet and Dance Minor Students

MARCO DONNARUMMA
Instructor Contemporary Design-driven Theatre

ANDREW DURAND
Instructor Head Over Heels Broadway Cast Presentation

AMDANDA ESPINOZA
Instructor Intersectional New Works

EYAKKAM DANCE COMPANY
Lecturers Workshop for D211/D311/D411 in Bharatanatyam

MIKE FABA
Instructor Lighting Design Seminar

REID FARRINGTON
Instructor Contemporary Design-driven Theatre

JACK FEIVOU
VP Universal Studios Beijing Theatre Consultant Stage Management Seminar

JO FERNANDEZ
SM/ASM Off-Broadway Stage Management Seminar

LISA FINEGOLD
Instructor Head Over Heels Broadway Cast Presentation

ORI FLOMIN
Instructor D312/D412 Self-Care Workshop

TANYA FREEMAN
Actor Black Super Hero Magic Mama

STACEY GALLOWAY
Instructor NYC Broadway Day Worker Lion King Puppet Shop

CAROLINA GARCIA
Instructor Master Class B.F.A. Musical Theatre

CARY GILLET
Production Management Stage Management Seminar

RYAN GOHSMAN
ASM Broadway and Off-Broadway, most recently Little Shop of Horrors Stage Management Seminar

GRANT GOODMAN
Lecturer Adler Technique in T-521

LANA GORDON
Instructor Music Theatre Master Class

BEN GOUGEON
Theatre Coordinator Davenport Junior Theatre Stage Management Seminar

DONNETTA LAVINIA GRAYS
Instructor Writing for Solo Performance

SHAWN GRESSLER
SM Blue Man Group Las Vegas Stage Management Seminar

DAVID GRINDLE
Executive Director USITT Stage Management Seminar

SANDY HALL
Nursing, Children’s Hospital Los Angeles Stage Management Seminar

MOLLIE HART
“Corporate Theatre” and Events Management Stage Management Seminar

SHAQ HESTER
Actor Stick Fly by Lydia R. Diamond

AMANDA HOOVER
Consultant D480 Advanced Choreography

J’SON HOWARD
Lecturer Dance Improvisation

CHIKA IKE
Director Little Women: the Musical

LAURA ANN JACOB
Instructor Making Political Theatre

JOHNNY JENKS
Instructor Working in LA

LIZA LUXENBERG
Instructor Broadway Cabaret

DOUGLAS LYONS
Production Manager for Broadway Stage Management Seminar

NIKKO MASUMOTO
Director Writing for Solo Performance

DANIEL TYLER MATTHEW/GARLIA CORNELIA JONES
Instructor Intro to Drag Makeup

LISA MAYWELL
Production Manager for Themed Entertainment Construction (Disneyland) Stage Management Seminar

SARAH MCDICARROLL
Professor, Costume Shop Supervisor Stage Management Seminar

EMILY SCOTT MCLEE
Television / Puppetry Stage Management Seminar

CAMERON MCKINNEY
Instructor D311/D411 Master Classes Workshops with artist talk in Nagare Technique

PAUL MEIER
Instructor Recording for Audiobooks Workshop

LESLEY MENDENHALL
Instructor Graduate Voice

YASMIN ZACARIA MIKHAEL
Instructor Intersectional New Works

PAMELA MYERS
Instructor Music Theatre Workshop T-300

TAJH OATES
Production Manager for Broadway Stage Management Seminar

MATTE O’BRIEN
Instructor Broadway Cabaret

MAYA OHCANA
Instructor Stage Management Seminar
ERIC MAYER-GERC

Dr. Eric Mayer-Gerc is thrilled to continue to mentor and support students in the lab and classroom. His research focuses on the role of performing arts in education and the development of new pedagogies.

JENNY MCKNIGHT

Jenny McKnight directed the radio play "Crisis of the 21st Century" at the Active Theatre in 2021. This production was recognized as a "stellar" by the Chicago Tribune.

TANYA PALMER

Tanya Palmer, Associate Professor, is currently working on a new play called "More Perfect Place," inspired by the history of New Harmony, Indiana. She is working with collaborators Seth Bockley, Liz Nofziger, and Angela Tillges. The play was workshopped twice at IU's 20-21 season, and will be one of the projects supported by this year's New Harmony Project New Theatre Award.

LINDA K. DEELY

Linda Deely is the Dean of the College of Arts and Humanities at Indiana University. She received a Ph.D. in English from the University of California, Berkeley, and has published extensively on postcolonial theory and the theater of Femi Osofia. She is currently working on a book about the influence of postcolonial theory on the theater of Osofia and other African playwrights.

ELIZABETH SHEA

Although live performance was largely on hold during the pandemic, the theater community continued to thrive in creative and supportive ways. Elizabeth Shea, Director of Contemporary Dance, was awarded the designation of "E-RYT 200" by the Yoga Alliance and YACEP (Yoga Alliance Continuing Education Provider) by the Yoga Alliance, and was invited to teach a workshop at the Yoga Alliance National New Play Conference in June 2021.

ANSELY VALENTE

Ansely Valentine's play, "Mother C," premiered virtually at Buffalo State College. Mr. Valentine also directed numerous virtual productions including "Big Breath" and "Mother C," a one-woman play by Elizabeth Gilbert, which starred IU alum and Tony nominee Elizabeth Stanley at the Alleyway Theatre. Security: starring Oscar nominee Eric Roberts and Harsh J. Gagoomal, and "The Kane Repertory Theatre," a virtual reading of Outrage by M.F.A. playwright Jayne Deely for the Kennedy Center American College Theatre Festival. He was also invited to direct Blackadder's "Myth" on tour as part of the National Theatre of Scotland, and also directed "Sticks" ina production of Sticks by Lydia R. Diamond, a series of training videos for psychiatric training, and for two independent films.

PAFNPANDEMIC IN PRACTICE

M.F.A. Costume Design candidate Erin Barnett, with the practical designs for BONNETS: (How Ladies of Good Breeding are Induced to Murder)
2021 STUDENT SCHOLARSHIPS AND AWARD RECIPIENTS

The Scholarship Committee would like to congratulate all recipients of this year’s scholarships and awards. A Theatre and Dance Scholarship is much more than a monetary award. It is also an indication of the student’s abilities, work ethic, and promise. When noted on a resume or printed in a bio, the designation “Scholarship Recipient” implies dedication, discipline, responsibility, and professionalism.

We look forward to resuming our live presentation of awards at next Spring’s Drama Prom!

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

Colleen J. and W. Keith Alexander Scholarship in Theatre & Drama
Colleen J. Alexander graduated from Indiana University in 1951. As a lifetime supporter of the Department of Theatre & Drama, W. Keith Alexander created this scholarship to honor the memory of his wife. This award is given to undergraduate students majoring in Theatre & Drama.
River Epperson (B.A., Theatre & Drama)

David S. Hawes Award
This award is given to an undergraduate theatre major, or to a graduate student who has demonstrated exceptional creative work in playwriting, acting, or directing. David Hawes retired in 1980 after 25 years of service as a faculty member in the Department. Grateful that demanding work with talented students brought joy to his teaching, David made a gift that supports the annual granting of this award in the Department of Theatre and Drama.
Christopher Centinaro (M.F.A., Acting)

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

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

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

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

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

Jay Mark Award
This scholarship is given in memory of IU Theatre and School of Music alumni Jay Mark. It recognizes a Theatre & Dance student for their contributions to the department.
Annalise Cain (M.F.A., Playwriting)

Jane Fox Award
This award is intended to recognize the excellence of Contemporary Dance students as dancers, scholars, community leaders and artist advocates. This award goes to a senior dance major who has shown excellence in creative projects, showing work outside of Bloomington, and collaborating with dancers from both within and outside of the dance major as well as in the classroom as demonstrated by consistency and significant growth over a four-year period.
Madison Mora (B.F.A., Contemporary Dance)
Noah Shahadey (B.F.A., Contemporary Dance)
Kierra Williams (B.F.A., Contemporary Dance)
Destiny Walton (B.F.A., Contemporary Dance)

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

Nota Scholl McGreevey Scholarship
This award was generously donated by Distinguished Alumnus John McGreevey, who won numerous Emmy and Peabody Awards as a prolific television screenwriter, most notably for The Waltons. The scholarship funding was originally established as an anniversary gift to his wife Nota Scholl McGreevey, who acted in many plays while a student at Indiana University.
This scholarship recognizes undergraduate students majoring in theatre, or to an IMP student whose emphasis is in theatre, who has demonstrated superior talent and dedication to the theatre.
Catherine Barker (B.F.A., Musical Theatre)
Hannah Keeler (B.A., Theatre & Drama)
Tiana Williams (B.F.A., Musical Theatre)
Richard L. Scammon Award
Presented to a graduate student in the Department of Theatre and Drama who has consistently exemplified the “high artistic and academic standards in the area of theatre that marked the career of Richard L. Scammon during his 33 years at Indiana.”
Rachel Rose Burke (M.F.A., Scenic Design)

Robert and Wilda Crosby Scholarship
This scholarship is given in honor of Robert Crosby and his wife Wilda. Robert received his Ph.D. in Theatre from IU in 1958, and went on the Chair the Department of Speech at Ohio Wesleyan University. The scholarship recognizes an outstanding graduate or undergraduate student in Theatre.
Leah Mueller (M.F.A., Acting)

Rosemary R. Schwartzel Scholarship
Ms. Schwartzel grew up in New Albany, Indiana, graduated from IU, and performed professionally during the 1940s in Life With Father on Broadway and on tour, as well as in numerous radio shows. She married and started a family, continued her work in television and radio, and recorded audiobooks for the reading impaired. She also taught after receiving her Master’s Degree at the University of Texas. This scholarship is given to an undergraduate student in theatre.
Elsie McNulty (B.A., Theatre & Drama)

Ruth N. Halls Scholarship
This award was donated by the late Ruth N. Halls, who enjoyed acting while a student at Indiana University, and recognizes a theatre major or minor who has made an outstanding contribution to the theatre and drama program. Her bequest also provided major funding for the construction of the Ruth N. Halls Theatre. Ms. Halls was an incredibly generous alumna whom former IU President Miles Brand called “Indiana University’s greatest benefactor.”
Natalie Stahl (B.A., Theatre & Drama)

Suzanne M. Collins and Charles A. Pryor Scholarship
This scholarship is made possible by the generous contributions of Hunger Games author Suzanne Collins and her husband Charles Pryor, who met at IU and are both alumni of the Theatre program. These awards are intended to recognize B.A. and B.F.A. students in the department who demonstrate excellence as students and as artists.
Gracie Harrison (B.F.A., Musical Theatre)

Molly Munn (B.F.A., Musical Theatre)
Kaitlyn Katzung (B.A., Theatre & Drama)

Theatre Circle Scholar Award
This Scholarship is awarded in honor of Robert Crosby and his wife Wilda. Robert received his Ph.D. in Theatre from IU in 1958, and went on the Chair the Department of Speech at Ohio Wesleyan University. The scholarship recognizes an outstanding graduate or undergraduate student in Theatre.
Leah Mueller (M.F.A., Acting)

Theresa Anne Walker Scholarship
This award honors the memory of Theresa Anne Walker, who passed away in an unfortunate accident in 2009. The scholarship goes to support a rising sophomore or junior undergraduate student in the Department of Theatre.
Anna Lagrange (B.A., Theatre & Drama)

William Kinzer Memorial Scholarship
This scholarship recognizes a student who has made a substantial contribution to the overall program of the Department of Theatre and Drama and who in some way exemplifies the character and spirit of William B. Kinzer, a faculty member in the department from 1951-1984.
Spencer Lawson (B.A., Theatre & Drama)

The Student Advisory Board for the Department of Theatre, Drama, and Contemporary Dance, also abbreviated to SAB, exists to serve the student body of our Department.
Our mission is to advocate for the student body by acting as a liaison between students and faculty. We seek to optimize the Department’s academic offerings, to engage with the community both inside the University and in the wider Bloomington area, and to create spaces for Theatre & Dance students to connect with and support one another. Examples of SAB engagement with the student body and department include general town halls, diversity town halls, writing proposals to the department for training/ workshop programming, hosting social events, and fundraising year-round to co-host Drama Prom with the department.
ERIN BERNET (M.F.A. COSTUME DESIGN, 2021) won the Zelma H. Westfield Costume Design and Technology Award. The award is sponsored by Zelma H. Westfield, a costume designer and fashion designer, who passed away in 2017.

ANNALEE CAIN (M.F.A. PLAYWRITE, 2023) was awarded the 2023 Hargrave Award in Literature from the National Society of Arts and Letters. The Hargrave Award is given to a graduating student who demonstrates excellence in the creative arts or humanities.

ANNIE JAYNE (M.F.A. CINEMA, 2022) was selected for the 2023 Mobile Dance Film Festival. The film was screened in July.

ARCHIVE SEARCH (M.F.A. costuming, 2023) was recognized as a semi-finalist for the Irene Ryan Drama Award.

BRENT FORBES (M.F.A. design, 2022) was selected for the 2023 Mobile Dance Film Festival.

CASSIA SCAGNOLE (M.F.A. design, 2022) was selected for the 2023 Mobile Dance Film Festival.

CHRISTIN BRADY (M.F.A. Acting, 2010) was selected for the 2023 Mobile Dance Film Festival.

COREY BOATNER (B.F.A. Acting, 2023) was selected for the 2023 Mobile Dance Film Festival.

DOROTHY LEE (M.F.A. Dramaturgy, 2020) was selected for the 2023 Mobile Dance Film Festival.

EMILY MILLER (M.F.A. design, 2022) was selected for the 2023 Mobile Dance Film Festival.

ERICA HAGERTY (M.F.A. Design, 2022) was selected for the 2023 Mobile Dance Film Festival.

GERALDINE RAMIREZ (M.F.A. Design, 2022) was selected for the 2023 Mobile Dance Film Festival.

Hannah Kanwischer (M.F.A. Design, 2022) was selected for the 2023 Mobile Dance Film Festival.

KEVIN SNYDER (M.F.A. design, 2022) was selected for the 2023 Mobile Dance Film Festival.

KELLEI JOHNSON (M.F.A. Dance, 2023) was selected for the 2023 Mobile Dance Film Festival.

KELLY MCGILL (M.F.A. Acting, 2023) was selected for the 2023 Mobile Dance Film Festival.

KELLY SHELTON (M.F.A. Design, 2023) was selected for the 2023 Mobile Dance Film Festival.

LAUREN STEIN (M.F.A. Acting, 2023) was selected for the 2023 Mobile Dance Film Festival.

LEAH CHAPMAN (M.F.A. Design, 2023) was selected for the 2023 Mobile Dance Film Festival.

LJ SHOSTAK (M.F.A. Design, 2023) was selected for the 2023 Mobile Dance Film Festival.

MICHAEL PETER (M.F.A. Design, 2023) was selected for the 2023 Mobile Dance Film Festival.

MIRANDA KELLEY (M.F.A. Design, 2023) was selected for the 2023 Mobile Dance Film Festival.

NATASHA WHITE (M.F.A. Design, 2023) was selected for the 2023 Mobile Dance Film Festival.

OLIVIA MEYER (M.F.A. Design, 2023) was selected for the 2023 Mobile Dance Film Festival.

PAIGE BANISTER (B.F.A. Theatre & Drama, 2010) was selected for the 2023 Mobile Dance Film Festival.

PAUL BURR (M.F.A. Design, 2023) was selected for the 2023 Mobile Dance Film Festival.

RACHEL BACHAR (M.F.A. Design, 2023) was selected for the 2023 Mobile Dance Film Festival.

RACHEL GAO (M.F.A. Design, 2023) was selected for the 2023 Mobile Dance Film Festival.

REBECCA BURROUGHS (M.F.A. Design, 2023) was selected for the 2023 Mobile Dance Film Festival.

RUSSELL HAYWOOD (M.F.A. Design, 2023) was selected for the 2023 Mobile Dance Film Festival.

SARA LEE (M.F.A. Design, 2023) was selected for the 2023 Mobile Dance Film Festival.

SHAWN CONNOR (M.F.A. Design, 2023) was selected for the 2023 Mobile Dance Film Festival.

TAYLOR CRUICKSHANK (M.F.A. Design, 2023) was selected for the 2023 Mobile Dance Film Festival.

TAYLOR REESE (M.F.A. Design, 2023) was selected for the 2023 Mobile Dance Film Festival.

TOMAS BURKE (M.F.A. Design, 2023) was selected for the 2023 Mobile Dance Film Festival.

TRENTON WALLACE (M.F.A. Design, 2023) was selected for the 2023 Mobile Dance Film Festival.

WILLIAM STARR (M.F.A. Design, 2023) was selected for the 2023 Mobile Dance Film Festival.

YOUNG WOO (M.F.A. Design, 2023) was selected for the 2023 Mobile Dance Film Festival.

ZACHARY EAMES (M.F.A. Design, 2023) was selected for the 2023 Mobile Dance Film Festival.

ZOEY Ganges (M.F.A. Design, 2023) was selected for the 2023 Mobile Dance Film Festival.

ZOEY KICKENSON (M.F.A. Design, 2023) was selected for the 2023 Mobile Dance Film Festival.

ZOEY MCKEE (M.F.A. Design, 2023) was selected for the 2023 Mobile Dance Film Festival.
FALL 2021

2021/2022 SEASON

SEPTEMBER
THE WELL OF HORNINESS
SEP 30–OCT 2, 2021
Wells-Metz Theatre
By Holly Hughes
Directed by RJ Hodde
Summer is over but that doesn’t mean you can’t camp! Surge out of pandemic isolation and into the Sapphic soap opera the patriarchy doesn’t want you to see … Equal parts film noir, postmodern romp, and low-brow glee, The Well of Horniness is a camp-fueled cliff-hanger featuring libidinous lesbians, licentious ladies, and mysterious men (the mystery? they’re actually women!) in a whop-done-it case you won’t even WANT to solve! Written by performance artist Holly Hughes for her fellow conspirators at the WOW Cafe, this raucous and raunchy radio-play wannabe is your entrée into avant-garde circles—if raunchy radio-play-wannabe is your thing. In Charly Evon Simpson’s richly layered script, Fay copes with the death of her mother and loss of her childhood home, and seeks solace by visiting the bridge her mother took her to as a child. There she meets Hopkins, who walks the bridge as a balm for his own grieving. JUMP is a play full of flickering lights, the memories we carry, and the magic of hope in the midst of loss.

OCTOBER
THE THREEPENNY OPERA
OCT 28–30, 2021
Wells-Metz Theatre
By Bertolt Brecht and Kurt Weill in collaboration with Elisabeth Hauptmann
Based on the book The Beggar’s Opera by John Gay, translated by Elisabeth Hauptmann
English Translations by Simon Stephens
Musical Direction by Terry LaBolt
Choreographed by DJ Gray
Directed by Jamie Anderson
Polly tries to save him. Jenny tries to stop him. MacHeath’s on the move. In 1928, after an intense study of Marx, Brecht and long-time collaborator Elisabeth Hauptmann pen Brecht’s first ‘play with music’ about a gang of thieves and grifters who “can’t have ethics that they can’t afford”. The Threepenny Opera is a biting satire on the post-war rise of capitalism. Based on John Gay’s The Beggar’s Opera, this darkly comic translation by Simon Stephens puts Macheath against “King of the Beggars” Peachum and the law. Propelled by Kurt Weill’s extraordinary score, Brecht’s story and theories merge in a pageant of cynicism and truth through tuneful music including standards like “Pirate Jenny,” and “The Ballad of Mack the Knife.”

NOVEMBER
JUMP
NOV 18–20, 2021
Wells-Metz Theatre
By Charly Evon Simpson
Directed by Chika Ike
In Charly Evon Simpson’s richly layered script, Fay copes with the death of her mother and loss of her childhood home, and seeks solace by visiting the bridge her mother took her to as a child. There she meets Hopkins, who walks the bridge as a balm for his own grieving. JUMP is a play full of flickering lights, the memories we carry, and the magic of hope in the midst of loss.

DECEMBER
EARTHWARD: WINTER DANCE CONCERT
DEC 15–19, 2021
Wells-Metz Theatre
Directed by Liz Shea
Join us for Earthward, where multiple relationships between bodies and earth are explored in an evening of provocative choreography and performance. Faculty, students, and guest artists Cameron McKinney and Prathiba Batley present a re-grouping of our collective thoughts and actions through the complexity of human movement expression.

JANUARY
SHAKESPEAREANCE
Information forthcoming

FEBRUARY
SUENO
FEB 10–12, 2022
Wells-Metz Theatre
Translated and adapted by José Rivera
From the play by Pedro Calderón de la Barca
Directed by Daniel Sappleton
Sueño is Obie Award-winning playwright José Rivera’s translation and adaptation of Calderón de la Barca’s classic Life Is a Dream. Set in 1635, this metaphysical drama—renowned as one of the jewels of the Spanish Golden Age—Sueño follows the life of young Prince Segismundo, heir to the Spanish throne, who is imprisoned at birth when astrologers predict his reign as king would result in the country’s ruin. Segismundo’s father, King Basilio, banishes the infant to a tower, but decides to release the prince at age twenty-five to test Segismundo’s capacity as ruler. If the astrological prediction holds true, Basilio will re-imprison Segismundo by assuring him that such a brief taste of freedom was only a dream.

MARCH
AT FIRST SIGHT: A FESTIVAL OF NEW PLAYS
MAR 5–12, 2022
Wells-Metz Theatre
A new play by Jayne Deely
A new play by Annalise Cain
A new play by David Davia
Now in its tenth year, At First Sight will feature two new plays by M.F.A. playwrights Jayne Deely and Annalise Cain. In the Festival’s culminating weekend it includes scenes by undergraduate writers and a staged reading of a new play by our first-year M.F.A. playwright. Students are joined by the Katy Bigge Kestner Festival Guest Artists, industry professionals who provide their insight and expertise throughout the weekend.

APRIL
CARRIE: THE MUSICAL
APR 13–16, 2022
Wells-Metz Theatre
Music by Michael Gore
Lyrics by Dean Pitchford
Book by Lawrence D. Cohen
Based on the book by Stephen King
Musical Direction by Ray Feldman
Directed and Choreographed by Lauren Haughton-Gillis
Teenager Carrie White longs to be seen. At school, she’s bullied by the popular crowd, and virtually invisible to everyone else. At home, she’s dominated by her cruelly controlling mother. While navigating the difficult terrain of high school, Carrie discovers an uncommon power within herself: Carrie the Musical has only grown in popularity since its notorious 1988 premiere Broadway production. Based on Stephen King’s best-selling novel, this killer musical features such hit numbers as “And Eve Was Weak” and “A Night We’ll Never Forget.”

NEW MOVES/NEW DIRECTIONS: SENIOR CAPSTONE PROJECTS
APR 28–29, 2022
Wells-Metz Theatre
Directed by Beatrice Capote
IU Contemporary Dance proudly presents New Moves/New Directions, a concert of capstone projects created by the IUCD B.F.A. Class of 2022. With performance and production by IU Theatre + Dance majors and guest artist works, IUCD seniors will share a delightfully varied and innovative evening of choreography and movement research.

IU Theatre + Dance takes the health and safety of our patrons and visiting guests seriously, and will abide by current public and Indiana University health guidelines in regards to the ongoing COVID-19 pandemic.

For our most up-to-date information, please visit theatre.indiana.edu/covid.

2021/2022 COVID SAFETY GUIDELINES
IU Theatre + Dance cares about the health and safety of our patrons, students, faculty and staff. We also don’t know how COVID-19, or its newest variant, will affect us this upcoming year. To that end, we’ve created a new page on our website that will always have our most up-to-date COVID-related information, per IU and community guidelines. You can visit the page at theatre.indiana.edu/covid, or use the handy QR code to the right.
THEATRE CIRCLE CALENDAR 2021–2022

September 2021
Monday, September 13, 5 p.m.–6 p.m.
Theatre Circle Board Meeting
U. U. Church

Tuesday, September 28, 7:30 p.m.
Ralph L. Collins Memorial Lecture,
featuring performance artist and scholar
Holly Hughes at the Gayle Karch Cook
Center in Maxwell Hall

November 2021
Monday, November 1, 5 p.m.–6 p.m.
Theatre Circle Board Meeting

December 2021
Monday, December 6, 5 p.m.–6 p.m.
Theatre Circle Board Meeting

February 2022
Monday, February 7, 5 p.m.–6 p.m.
Theatre Circle Board Meeting

March 2022
Monday, March 7, 5 p.m.–6 p.m.
Theatre Circle Board Meeting

April 2022
Monday, April 4, 5 p.m.–6 p.m.
Theatre Circle Annual Meeting

A find from the archives: Lee Norvelle sitting for his bust by Robert Laurent on February 23, 1962.