



# STAGES

The Annual Donor and  
Alumni Newsletter | 2024  
Department of Theatre, Drama,  
& Contemporary Dance

## Let's Celebrate

Images and moments from  
the 2023-2024 Season

## Awards & Updates

See what our faculty  
and students have  
been up to this year

## Season Preview

Learn more about our  
2024-2025 shows

## In Memorium

Remembering those  
we have lost





# CLASS OF 2024

Theatre M.F.A.  
TECHNOLOGY  
Elliott Carnell  
Rachel Shearon  
PLAYWRITING  
David Davila  
Annalise Cain  
COSTUME DESIGN  
Camille Deering  
Nicole Hiemenz  
Zephany Rivers  
SCENIC DESIGN  
Maggie Jackson  
Chyna Leigh Mayer  
DIRECTING  
Lauren Ann Diesch  
B.F.A. in Dance  
Audrey Chen  
Kamari Donaldson  
Elise Fogle  
Sophia Franiak  
Josie Fox

Baylee McAllister  
Caroline Moeller  
Lindsay Osten  
Allison Povinelli  
Nell Ritchey  
Kathryn Robinson  
Picabo Saunders  
Riley Savage  
Laney Smith  
Aerin Webber  
Lauren Woodward  
B.F.A. in Musical Theatre  
Matthew Mason Baker  
Sydney Greene  
Grace Harrison  
Jaden Holtschlag  
Allyriane "AJ" Huq  
Jacob Jackson  
Jake Kline  
Kendall Claire Lamont  
Molly Isabelle Munn  
Alexa Norbeck

Maya Marino Owens  
Shane Stoltz  
Justin Tidd  
Malachi Charles Seth Watson  
VOICE BSOF  
Gabriel Armstrong  
Amia Korman  
B.A. in Theatre & Drama  
Michael Anthony  
Willow Arenz  
Lexi Brouwer  
Izabella Brown-Sparks  
Nate Cole  
Jeffrey Craft  
Tamia Crawley  
Onyea Simone Cummings  
River Epperson  
Helene Falkoff  
Caitie Gately  
Ellie Gray  
Stede Boyd Hendricks  
Emily Himes

Stella Hubert  
Jillian Hurley  
Elizabeth Kasper  
Kaitlyn Katzung  
Quinn Catherine Larkin  
Mara Manoski  
Madison Meade  
Adam Mohrs  
Catherine Marie O'Connor  
Samantha Sheets  
Grania Whelan  
Aggy Wright  
Theatre Minor  
Nicole Alpizar  
Elie Anania  
Tatum Boswell  
Ariel Breeden  
Cyrus Brewer  
Daniel Swain-Brown  
Nathan Brown  
Elizabeth Capetillo  
Alex Coniaris

Alex Cowen  
Curren Gauss  
J Rodriguez Melendez  
Ana Mercado  
Sahir Mir  
Amala Neervannan  
Kathryn Peterson  
Madeline Petrucelli  
Jack Richards  
Eirene Stavropoulos  
Ce'Etter Stevens  
Madeline Tagua-Horne  
Dance Minor  
Charlotte Noel Anderson  
Delaney Bezenah  
Jenna Braxton  
Lily Claymon  
Delaney Eminger  
Mekenzi Hazen  
Abi Meyyappan  
Annie Pilger  
Lauren Schneider

## on the cover:

*Cabaret*, Wells-Metz Theatre, Fall 2023, with Mikayla White, Evan Vaughan, Laura Rong, Alanna Porter, Abbie Grace Levi and Sydney Greene. Director and Choreographer, Lauren Haughton Gillis. Assistant Director, Malachi Watson. Musical Director, Brandon Magid. Scenic Designer, Chyna Mayer. Costume Designer, Camille Deerin. Lighting Designer, Bailey Rosa. Sound Designer, Luc Charlier. Stage Manager, Sophie Frank. Dramaturg, Chris Mills. Photo by Zach Rosing.

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IU 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 myaamiki, Lënape, Bodwéwadmik, and saawanwa people as past, present, and future caretakers of this land.

## LIVE PERFORMANCE

The mission of the Department of Theatre, Drama, and Contemporary Dance is to advance the art, scholarship, and appreciation of theatre and dance and its place in society. We pursue this mission collectively and as individuals through theatrical productions, scholarship and publication, presentation of our work in national and international venues, formal instruction, and individual mentoring.

The Department of Theatre, Drama, and Contemporary Dance is accredited by the National Association of Schools of Theatre and is a member of the University/Resident Theatre Association and United States Institute for Theatre Technology.

## LIVING IMPACT



**THEATRE & DANCE**

*Stages* alumni magazine is published by the Department of Theatre, Drama, and Contemporary Dance with support from the Theatre Circle.

Department Chair  
**LINDA PISANO**

Associate Chair  
**ANSLEY VALENTINE**

Financial Operations Manager/  
Budget Management  
Manager of Business Affairs  
**CINDI SEVERANCE**

*Stages* Editor  
**CAROLYNN STOUDER**

Art Director  
**DAVID TRACY**

*Stages* Associate Editors  
**SHERIDAN SCHREYER**  
**SPENCER WILKES FIELDS**

Do you have news that you would like to share with your fellow alumni in the next issue of *Stages*? Send updates to Carolyn Stouder at [carstoud@iu.edu](mailto:carstoud@iu.edu) by August 16th, 2025.

# MESSAGE FROM THE CHAIR



As I write during the early morning hours on my deck here in Bloomington, I reflect on the simple joy of a sunrise, chirping birds, and the changing season that comes with the beginning of fall semester. I'm filled with hope and gratitude.

I hope this note finds you in good health and high spirits. Entering my 7th of an 8-year term as the Chair of the Theatre and Dance Department, I am both honored and thrilled to extend my heartfelt gratitude to each of you who have played an integral role in supporting our department.

This year has been a remarkable chapter in the history of our department, and it is with immense pride that we share the exciting accomplishments and milestones we have achieved, thanks in no small part to your unwavering support.

Your generous contributions have been instrumental in creating an environment where creativity thrives and where our students are inspired to reach new heights. From the captivating productions that have graced our stages to the innovative dance performances that have left audiences spellbound, your support has truly made a difference. It is because of you that we have been able to invest in resources for training future professionals, expand our roster of guest artists, and provide scholarships that ensure talented individuals from diverse backgrounds can pursue their dreams.

Our alumni continue to make us proud with their remarkable achievements in the world of theatre and dance as well as those who have taken their skills into new industries and directions. Their success stories are a testament to the strong foundation that

was built here, and they stand as a shining example of what is possible with dedication and hard work. Your role in nurturing their talents cannot be overstated, and we are deeply grateful for your commitment to their journey.

As we look forward to the future, we are excited about the new opportunities and challenges that lie ahead. We remain dedicated to fostering an environment where artistic excellence and freedom of expression can flourish. A place where our students are empowered to become the next generation of active citizens of the world and innovators and leaders in the performing arts.

Thank you once again for your continued support and generosity. As alumni and donors, your belief in our mission and your commitment to our students make everything we do possible. We are incredibly grateful for your partnership and look forward to celebrating many more achievements together.

With warmest regards and sincere gratitude,

**Professor Linda Pisano**



INDIANA UNIVERSITY BLOOMINGTON  
SITS ON THE ANCESTRAL  
HOMELANDS OF THE  
MYAAMIAKI, LÉNAPE,  
BODWÉWADMIK & SAAWANWA PEOPLE



FIRST NATIONS EDUCATIONAL & CULTURAL CENTER

# DEPARTMENT UPDATES

## STUDENT ACCOLADES



Recent M.F.A. Costume Design graduate **Camille Deering** was featured in The New York Times as the Costume Designer for the world premiere of *Star on the Rise (La Bayadère*

*Reimagined.*) This production, that was staged by the Jacobs School of Music Opera and Ballet Theater, put a modern “pirouette” on *La Bayadère*, a ballet first choreographed by Marius Petipa in 1877. <https://www.nytimes.com/2024/03/23/arts/dance/bayadere-revamped-indiana-university.html>



**Maggie Jackson** won the 2024 USITT Midwest Digital Design Competition in January for her scenic design of *Orlando*.

## NSAL Award Recipients for the Indiana Acting Competition



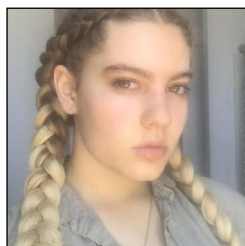
**Grania Whelan**



**Gabriel Armstrong**



**Ryan Yauger**



**Sofia Vaidali**

## SETC Design Award Recipients



**Mads West** (M.F.A., Lighting Design) earned 1st Place in the Lighting Design category for their work on *Orlando* and receiving the Green Award.



**Eli Carnell** (M.F.A., Technical Direction) earned 2nd Place in the Technical Design category for his work on *Cabaret*.



**Maggie Jackson** (M.F.A., Scenic Design) earned 3rd Place in the Scenic Design category for her work on *Vox-Pop! a Post-Democratic Musical*.

## KCACTF Region 3 Award Recipients



**Ansley Valentine** earned the National Alliance Acting Teacher of Excellence award.



**David Davila** (M.F.A., Playwriting) was a National Playwriting Program Gary Garrison Ten Minute Play Regional Finalist for his play, *Veronica's Recipe for Guacamole*.



**Annalise Cain** (M.F.A., Playwriting) was a National Playwriting Program John Cauble One Act Play Regional Finalist for her play, *The Zoo We Found Beneath the Blankets*.

# FACULTY ACCOLADES



Associate Professor **Leraldo Anzaldua** earned tenure this Spring and was featured in the Stage Directors and Choreographers Society (SDC) journal for his

innovations in motion capture work. He also appointed Fight Master with the Society of American Fight Directors.



**Allen Hahn** and **Betsy Smith** hosted a “shoot out” of moving light equipment. This was a comparison of fixtures, from different manufacturers, held on the stage of the Ruth N. Halls Theatre. With guests from the Jacobs School of Music, Musical Arts Center, and the IU Auditorium, this was an important step in our department’s endeavor to upgrade lighting inventory; an increasingly important part of pedagogy and practice.



**Jenny McKnight** received The College of Fellows Uta Hagen Award, in association with HB Studios and the Kennedy Center.



**Linda Pisano** was awarded the Inagural Mellon Arts and Humanites Presidential Fellowship. The Bloomington Leadership Fellows

Program focused on strengthening IU Bloomington’s commitment to the arts and humanities. A collaboration between the Mellon Foundation, the Big Ten Academic Alliance and IU. <https://today.iu.edu/live/news/3771-linda-pisano-named-inaugural-arts-and-humanities>



Assistant Professor **Richard Roland** and **Dr. Jenny Lale** received our 2024 Trustees Teaching Awards. The award honors faculty who have had a positive impact on student learning, especially undergraduates.



**Sam White**, our Collins Lecturer last year, directed *Romeo and Juliet* this Summer at Stratford Festival.



## FACULTY NEWS: RETIREMENT OF NANCY LIPSCHULTZ



“Speak the speech I pray you, as I pronounced it to you trippingly on the tongue”.

After nearly two decades of inspiring students and serving our

department, Nancy Lipschultz is retiring. Her career spans generations of students – teaching voice on both the graduate and undergraduate levels and providing vocal coaching for every production in the Department’s seasons. Her spirit has always been giving and generous, providing unwavering support for creative process.

Prior to coming to IU, Nancy had a flourishing career as an actor in NYC and was on the faculty at Cornell University, Wayne State University, and Michigan State. We all celebrated when we were able to hire her in 2005.

At IU Nancy’s work in the classroom was exemplary, providing students with crucial vocal skills and techniques as well as creative inspiration to realize their potential. It is a tribute to her commitment to teaching that in 2018 she became a Patsy Rodenburg Associate Master Teacher – one of the highest international credentials an instructor of voice can achieve.

And then there was the vocal coaching for productions. Nancy’s professional credits as a vocal coach are impressive, including serving for a number of years as the Voice and Dialect Coach for the Indiana Repertory Theatre. However, for students and faculty in the Department, Nancy will be remembered for her care and commitment as vocal coach for hundreds of productions – faithfully attending rehearsals, listening to actors, supporting directors, and ensuring that productions were not only heard, but were vocally rich and expressive. It was almost a daily occurrence to walk by Nancy’s office and see her working with an actor from a current Departmental production – gently encouraging, providing technique, ensuring that dialects were authentic, and giving students the confidence to trust their voice and perform at the highest level.

It was a gift for me to direct Nancy in *Hamlet* as well as being able to hire her for work in our Summer theatre. She is the consummate professional, disciplined and prepared, as well as creative and committed – an outstanding model for our students.

Nancy, we wish you Godspeed in retirement and look forward to sharing in the next act of your life and professional career.



## FACULTY NEWS: RETIREMENT OF ELEANOR OWICKI



For the last ten years, Eleanor Owicki has been the cornerstone of the History, Theory, and Literature Area of the Department. As Area Head,

Owicki onboarded a new generation of faculty members, including Jenny Lale, Eric Mayer-García, Ana Candida Carneiro, and Sarah Johnson. While the aforementioned faculty were getting our bearings, Eleanor was the faculty member colleagues and students knew, trusted, and associated most with the Area—and for good reason. As the Theatre History Focus Group Representative of the Association for Theatre in Higher Education, Owicki is a leader in the field with national recognition. She did the important work of advising and mentoring many Ph.D. students, helping them to navigate a transitional period in the program and graduate. Her courses in Theatre of Ireland, Queer Theatre, and Science Fiction and Theatre were beloved by graduate and undergraduate students. She revolutionized our core graduate curriculum, creating new courses for MFA students, like *Reimagining the Canon* and *Dramatic Theory*.

With Professor Owicki's unexpected and untimely departure, our department loses an internationally recognized expert on identity and memory in Irish Performance. Owicki researches theatre in Northern Ireland in the two decades following the Troubles. Her writings on playwrights Colin Bell and Rosemary Jenkinson as well as on the site-specific stagings of director Paula McFetridge offer a recent history of North Ireland as told through its performance. Owicki presents challenging theatre that breaks with stereotypes and interrogates the complexities of social dilemmas beyond the struggle between unionists and nationalists, like globalization, homophobia, or a questioning of how Belfast and its history are represented to the world. Her analysis of Brendan Behan's plays in *Theatre After Empire* (Routledge 2021) unveils how the midcentury playwright combined Theatre of the Absurd with Irish themes to forward a socialist vision of Irishness and critique the romantic nationalism that failed to address injustices introduced by the British. These are only a few of examples of Owicki's great impact as a theatre researcher. It is hard to accept that Eleanor has left Indiana University and equally difficult to imagine this Department without her. We wish her the best in her next pursuits!

## 2023-2024 FACULTY & STAFF UPDATES



**Leraldo Anzaldúa** (Professor of Movement & Stage Combat) was recently appointed Fight Master with the Society of American Fight Directors ([www.safd.org](http://www.safd.org))

the leading organization of dedicated artists whose purpose is to promote safety and foster excellence in the art of performing, teaching, and directing staged combat/theatrical violence. Out of an organization of thousands of members he is 1 of 23 that hold this highest rank. Of the 23 he is 1 of 3 people of color/global majority. He recently returned from the Prague Shakespeare Company, the National English Language speaking theatre in the Czech Republic where he was 1 of 2 Fight and Intimacy Directors of their 15 Shakespeare show Summer Intensive program. He was recently featured in the Stage Directors and Choreographers Society (SDC) Journal Spring/Summer 2024 Issue in an article of Innovations: Staging and Character for Motion Capture, as Fight and Action Director for various motion capture projects. During the Spring and early Summer, he was Fight and Intimacy Director for Indiana Repertory Theatre's production of *Little Shop of Horrors* and Constellation Stage & Screen's production of *The Play That Goes Wrong*. As an American voice actor, he voices Kei Tsukishima, #11 Middle Blocker, in the Anime series *Haikyū* about a volleyball team. On May 31, 2024 the animated feature movie, *Haikyū: The*

*Dumpster Battle*; debuted in the United States with an opening weekend that grossed over \$7,071,622 in US and Canada and Worldwide gross of \$91,995,666 making it one of the highest selling anime featured movies to date. Over the Spring 2024 Semester he was a featured guest at Saratoga Comic Convention in Saratoga Springs, NY and Tsumi-Con in Las Vegas, NV for his voiceover in anime work. He will be a featured guest for anime voiceover at Ecchi Expo in Denver, CO in August 2024. <http://pragueshakespeare.com/shakespeare-intensives.html> <https://www.imdb.com/title/tt30476486/>. [www.leraldoanzaldua.com](http://www.leraldoanzaldua.com)



**Beatrice Capote** (Associate Professor, Contemporary Dance) Presented a solo choreographic work at the Center for Ballet and the Arts as a part of the

Hemisphere Institute. Scholar and Artist in Residence, David Fonts, invited her to perform three solo works alongside two Grammy award nomination composers and musicians. The performance took place on Friday, May 3rd. She was invited to be a keynote speaker for the Women's Console-ing Passions Conference held on Thursday, June 20th. Her session opened the entire conference with Title: *Oshun's Energy: an Immersive Embodied Performance Perspective*.

Short Abstract: "This presentation will offer an

embodied performance incorporating voice, dance, and audience interaction to showcase the deity, Oshun. Oshun, the goddess of rivers, femininity, and fertility, embodies teachings of resilience, empowerment, and vulnerability. The presentation delves into the mythical inquiry: Where does Oshun's femininity intersect with spirituality? How do rivers and the symbolism of water purify our concept of femininity? In what ways does Oshun's energy purify both nature and the human realm?" She also taught at the Indy Dance Festival on July 21st at 12:30pm at Butler University. <http://Beatricecapote.com>

Jacobs School of Music with Department Chair Linda Pisano designing costumes. He also opened last season at Santa Fe Opera with a new production of Puccini's classic *Tosca*. The company's home seats more than two thousand, and the production's dozen performances anchored the season for the internationally renowned festival. He spent four weeks last Summer workshopping a new piece, *Atlas Drugged*, with long-time collaborators The Builders Association on a co-design with Jennifer Tipton. The work will premiere in October at New York City's Skirball Center.



**Selene Carter** (Faculty, Associate Professor) spent Spring sabbatical researching somatic dance, improvisation, and counter-narratives

to American concert dance history. She travelled to Accra, Ghana where she studied West African traditional and contemporary dance with The National Theatre of Ghana and at the University of Ghana at Accra, and researched trans-Atlantic enslavement and liberation. In July she is one of sixteen artists at LaMama International Symposium, Umbria, Italy, working with Anne Bogart and other international directors.



**Scott Hogsed** (Academic Specialist) Last year he served as House Manager for the department's season of eight productions. He served as the B.F.A. Liaison

for the Musical Theatre department, and as voice teacher to the wonderful Sophomore cohort. He looks forward to teaching the rising Sophomores in the coming year. He also looks forward to attending the 2024 Group-Voice Pedagogy Intensive Conference in August at Coastal Carolina University.



**Allen Hahn** (Faculty, Associate Professor) In March 2023, Lighting Design professor Allen Hahn designed the world premiere opera, *Anne Frank*, at the



**Sarah Johnson** (Head of M.F.A. Dramaturgy & Assistant Professor of Dramaturgy) This was her first year on faculty at IU and it's been an exciting

one! She's been running the Dramaturgy M.F.A. program with an impressive cohort of students and teaching graduate courses in

the History, Theory, and Literature Area. She served as dramaturg on four departmental productions which gave her a chance to get to know our students across multiple disciplines. She had chapters published in two books and presented at multiple conferences, mostly focusing on her work in applied theatre dramaturgy and motherhood on stage.



**Jennifer Lale** (Faculty, Lecturer, Director of Undergraduate Studies, Head of B.A.) has had a year-long fellowship in IU MOSAIC for "Active

Learning in Inclusive and Accessible Learning Environments." She was awarded the 2024 Trustees Teaching Award. She had a presentation of workshops at Mid-America Theatre Conference and IU's Teach, Play, Learn. She lead the April Fool's Day Puppet Slam Performance, with Dr. Goodlander and student performers.



**Reuben Lucas** (Associate Professor of Scenic Design) Scenic Designer for Utah Festival Opera & Musical Theatre 2024 Season productions of *Anything*

*Goes* and *Cats*. Scenic Designer for Indiana University Summer Theatre 2024 productions of *Dial M For Murder* and *Forever Plaid*. [www.reubenlucas.com](http://www.reubenlucas.com)



**Eric Mayer-García**

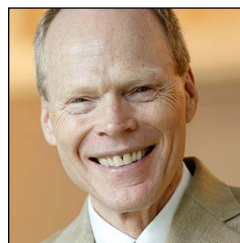
(Assistant Professor, Theatre History, Theory, and Literature) published cover/lead article in Theatre Survey vol. 64 no.

3, titled *Theorizing Performance Archives through the Critic's Labor*. Received advanced contract from the University of Iowa Press for his book, tentatively titled *Hemispheric Waves of Avant-Garde Theatre, 1965–2000*. Published research related to his book in The Routledge Companion to Latine Theatre and Performance, edited by Noe Montez and Olga Sanchez-Saltveit (2024). *Chapter 11: Latinx Presence in New York Downtown Arts Scenes, 1963–1975*. Elected to the Executive Committee of the American Society for Theatre Research. <https://theatre.indiana.edu/about/faculty/mayer-garcia-eric.html>



**Jenny McKnight** (Assistant Professor, Acting & Directing) recently directed the IUST production of *Dial M for Murder*. She was named the 2024 recipient of the Uta

Hagen Fellowship, which includes participation in the HB Studios Teachers' Lab in New York, August 5-9.



**Jonathan Michaelsen**

(Professor of Acting and Directing) this year Jonathan served as Chair of three National Association of Schools of Theatre

Accreditation teams, conducting onsite

visits to theatre programs nationally. He is scheduled to conduct two more visits this Fall and Spring. Jonathan was also an external tenure and promotion reviewer for five cases at other universities. Jonathan continues to work on *On the Line: A College Football Play* which he wrote and produced last May with colleague Ansley Valentine. He has started a new play on the challenges facing high education. Jonathan is scheduled to co-direct *Too Much Light Makes the Baby Go Blind* next Winter and will teach a large class on the performances of Tom Hanks this Fall.



**Linda Pisano** (Chairperson & Professor of Costume Design) Professor Linda Pisano continues into her second four-year term as Chair and Producer of IU

Theatre, Drama, and Contemporary Dance. She is enthusiastic of the new initiatives she and the faculty have implemented and the exciting opportunities to guide the department after the pandemic and during these everchanging times. She was thrilled to celebrate, in May 2024, 20 years of directing her London study abroad program that she began in her 2nd year on faculty. She enjoyed sharing the adventure this year with Dr. Eleanor Owicki before she parted ways with IU to move back to California. Professionally, Linda has continued to keep busy with over a dozen design contracts in the past two years and exciting work with the Jacobs School of Music. Linda was asked to re-design the decades old *Nutcracker* under the innovative artistic vision of Sasha Janes. She continues to design *Christmas Carol* with IRT and was

designed a new production of *Daughter of the Regiment* for Utah Symphony Opera in SLC. Linda was awarded the Inaugural Arts and Humanities Fellow from the Mellon Foundation and the Big Ten Alliance. She was also selected as a member of the Big Ten Alliance Academic Leadership Program (ALP). This year she is looking forward to being awarded a two-week artists residency at the Eastman House in Martha's Vineyard in March and designing *Twelfth Night* on our academic season in collaboration with director, Professor Jenny McKnight. <https://today.iu.edu/live/news/3771-linda-pisano-named-inaugural-arts-and-humanities> <https://vpfaa.indiana.edu/doc/alp-program-23-24.pdf>



**Richard Roland** (Faculty, Assistant Professor of Musical Theatre) directed *School Of Rock* the Musical at Farmers Alley Theatre in Kalamazoo, MI in July,

and the play *Clue* (based on the board game and the movie) at New London Barn Playhouse, NH in August. He is the Associate Director, Creative Consultant on *The Ghost And Mrs. Muir*, a new musical in currently in development in London, UK. For the 24/25 school year, he's rolling out 2 new and 2 revamped Musical Theatre Studio classes, and is directing the musical *Reefer Madness!* for the Main Stage season this Fall.



**Elizabeth Shea**

(Professor and Director of Contemporary Dance) Liz had a busy year! She was invited to present *Minor Bodies* at the Hoosier

Cosmic Celebration, performed by Cleo Parker Robinson Dance Theatre principals Corey Boatner and Samiyah Lynnice, toured *Sentient Beings* to NYC for DUMBO Dance Festival, screened *Breath|Light|Stone* at the inaugural Indy Dance Film Night, and returned to Dance Italia as a faculty member and Curator/Director of the workshop's film festival. Liz also presented at the Bloomington Symposia, CARE, and completed a peer review draft of her monograph exploring the science and practice of somatics. She served as movement director and choreographer for IU Theatre's *Pipeline*. <https://www.elizabethsheadance.info/>

featuring Oscar-nominated actor Eric Roberts. Blue Ace Media hired him to cast and art direct commercials for IU Credit Union. His directing and design work flourished, including *Rufus and Rita* for Reimagining Opera for Kids, which toured South Central Indiana. He directed *The Mountaintop* at Florida Repertory Theatre, *Blackademics* at Fonseca Theatre Company, *Forever Plaid* for IU Summer Theatre, and *Othello* for the Ohio Shakespeare Festival. The coming season looks just as promising with several directing projects on the horizon! <https://ansleyvalentineproductions.com/>



**Susan Swaney** (Musical Theatre B.F.A. Voice Teacher) music-directed two children's shows for Constellation Stage and Screen and commissioned

and premiered five new choral works.



**Ansley Valentine** (Associate Professor of Acting and Directing) This season has been incredibly busy and rewarding for Ansley. He appeared in *Food That Saves*

*You*, a short film by Joe Vella that premiered at Indy Shorts. He also helped cast a horror film

## RICH ROLAND CATCHES UP WITH CYNDI & DALE NELSON



**Richard Roland**

Cyndi and Dale Nelson are more than a fixture in the IU Theatre & Dance world, they are the heart. Their enthusiasm for the performing arts and generosity have helped both theatre and students flourish at IU since their arrival in Bloomington in 1999. I wanted to know a little bit more about them and their inspiration to get involved and support IU Theatre, so they invited me over to their house recently where I asked them a few questions:

**Rich: How did you get involved in supporting IU Theatre, Drama, and Contemporary Dance?**

**Cyndi:** The theatre at that time was in the cinema building...and so we walked up to the box office – our kids were grown and out of the house, and so we needed to find a way to get involved. So, we decided we'd go up there and buy tickets, And that led, somehow, to Dale and myself being invited to join this group with Leon Brauner. [Recalling climbing with Brauner up the scaffolding over the new theatre building's construction site:] I remember looking down at what is now the sub-basement or something, and he was telling his vision of how the building would look in twenty years, and he was right!

That was the beginning. And then, I think it was when Sandy Moberly was president of the Theatre Circle I was asked to become a member, and of course, that got me involved. And the

more I got involved, the more I loved it. I loved, you know, just trying to promote the theatre, and the faculty that spawned it. Just to expose them to behind the scenes, and I really think that's what's so important: to get people hooked. It sure was for me!

**Rich: When did you love of music, arts, and theatre start?**

**Cyndi:** Oh my gosh, I am so eternally grateful for two things when I was growing up: number one, my dad. He was such an influence, and he had an incredible collection of records, because he wrote articles for the Peoria Journal Star about music, and he would review classical music on the RCA record label. When he would come home from church, that was his favorite time to sit down and play the piano while my mom fixed Sunday dinner for the grandmothers! Music was just engrained in him, and he shared that with me.

The second part: I had wonderful music teachers from kindergarten all through high school - great choral teacher - wonderful band director, so I was immersed. I played the saxophone in the band – I was not very good, but...I had more fun socializing than playing the saxophone! So music's always been a part.

**Dale:** But now the evil side: I should take you to see the keyboard of that piano.

[Cyndi's father's piano, the first piece of furniture her parents bought, now resides in the Nelson's living room]



Cyndi and Dale Nelson

**Dale cont'd:** All ivory keys. Take a look at the middle C... broken. You know why?

**Cyndi:** ...I didn't want to practice.

[She places her index finger under the lip of an invisible piano key right in front of her and flicks her finger up, indicating she had broken off part of the ivory.]

**Cyndi cont'd:** So anyway, after the piano key incident I no longer played piano.

**Rich:** You had a lot of musical influences early on. It doesn't seem to be that way anymore, with arts budgets being slashed in many schools around the country.

**Cyndi:** It's something that bothers me tremendously. People lack such a big chunk of what's available out there, even if it's just a beginning course.

[Recalls with a chuckle her grade school music teacher, Mr. Lathrop]

**Cyndi cont'd:** He shuttled his upright piano from classroom to classroom to teach music to the students. You know, it begins there. It begins there: the love of music.

**Rich:** What are some productions that made an impression on you at IU Theatre?

**Cyndi:** Recently, *Cabaret*. Shane Stoltz. Whoa – what a performance! I have to add *Jesus Christ Superstar*...and *Joseph*. I still want the coat!"

**Dale:** I have a very sick sense of humor, you have to realize, and I loved telling people that we are co-producing *Something Rotten*.

**Cyndi:** Oh gosh! I don't know when I've laughed so hard. That was so funny! I loved every minute of it – twice!

**Rich:** What is most rewarding to you in your support of IU Theatre?

**Cyndi:** Getting to meet faculty and students. Unfortunately, the students graduate, which is quite upsetting [laughs] but I really enjoy that."

On behalf of all of us at IU Theatre & Dance, thank you, Cyndi and Dale, for your commitment to the performing arts and to the success of the students. You are both indeed at the very heart of what we do.



# SEASON HIGHLIGHTS

MUSICAL THEATRE RETURNS TO NYC!, IU TAKES ON UK, GRAND TIME AT GRANFALLOON, FRIENDLY FACES AT THE FARMERS MARKET, FUN AT THE FACULTY RETREAT & ECLIPSE PERFORMANCE

Granfalloon Festival hosted two events led by members of our department. *Spectacularly Inaccurate Tour of Bloomington!* was written and directed by Annalise Cain (M.F.A., Playwriting) and had David Davila (M.F.A., Playwriting) starring in it. With Direction and Musical Direction by Ray Fellman, Stephen Sondheim's *Assassins* was presented in a one-act cabaret performance. Ray received an Arts and Humanities Grant for this project which featured Mia Stewart (B.F.A. '26), Justin Tidd (B.F.A. '24), Devin McDuffy (B.F.A. '25) and Gracie Harrison (B.F.A. '24). Ray gives special thanks to Sam Schultz, Brandon Magid, Susan Swaney, and the amazing staff at The Bishop Bar!



The graduating B.F.A. Musical Theatre Class of 2024 presented their Senior Showcase at AMT Theater in New York City. The Seniors also sang at Birdland Theater, Susie Mosher's show, among countless other networking and professional development events during their trip.

Hoosier Cosmic Celebration at Memorial Stadium featured the entire Musical Theatre program and the class of '24. Ilene Reid and Ray Fellman arranged and music directed the special performance with direction and choreography by DJ Gray. Our department joined in on a once in a lifetime concert following April's total solar eclipse, which also featured Janelle Monáe, William Shatner, and Mae Jemison.



This Summer of 2024, it marked twenty years since Chairperson Linda Pisano started the IU Theatre London study abroad program here at IU. Here (in the photo) the group enjoys a couple of days studying in Bath.



Throughout the Summer you could find Marketing interns, Sheridan Schreyer and Spencer Fields, at the Bloomington Farmer's Market sharing our IUST season and informing guests of our upcoming season.

Faculty gathered at the picturesque Scenic View Lodge. They spent the beautiful day gearing up for an exciting academic year and season!

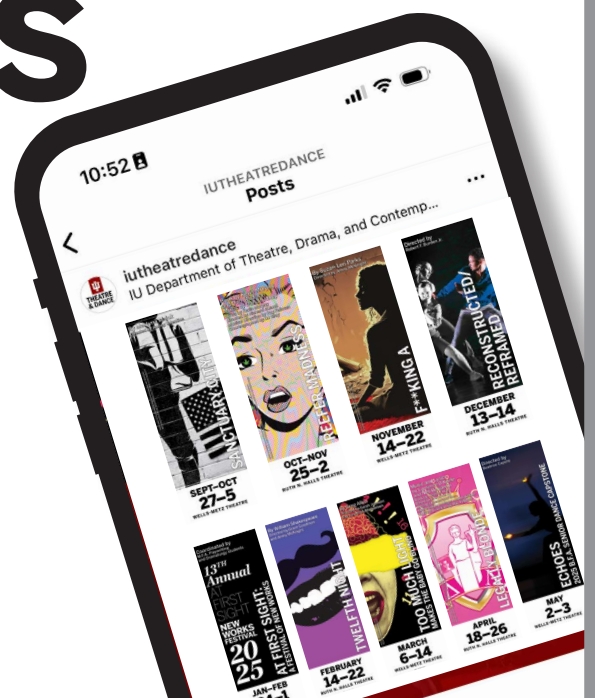


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**Ψ** THEATRE, DRAMA, & CONTEMPORARY DANCE



## VISITING GUEST ARTISTS | 2023-2024

### **ANGELA ALMEIDA**

Freelance producer  
in television  
Presented in Playwriting  
and HTL courses

### **ABBY BOBB**

Stage Manager for Come  
From Away Tour  
Guest Speaker for Stage  
Management I

### **ROBERT GREGORY DAVIS BURDEN**

#### **LIQUID AIR**

The purpose of this artist is  
to share with our students  
the fusion of House dance,

Hip Hop and Contemporary  
dance as it is being used in  
today's concert dance.

### **KATHLEEN CARRAGEE**

Assistant Stage Manager for  
Mean Girls Tour  
Guest Speaker for Stage  
Management I

### **JAIME CHABAUD**

Mulato Teatro, Mexico  
Presented in Playwriting  
and HTL courses

### **KARA DAVIDSON**

Director of New Works,  
Paramount Theatre  
At First Sight Workshop

### **PENDA DIOUF**

Author, Playwright,  
and Director  
At First Sight Playwriting  
Workshop and Presentation  
with Q/A

### **NINA DONVILLE**

Alumni, Broadway Performer.  
Masterclass in a  
Mock Audition

**PATTI LUPONE** Masterclass with students  
Photo by: Jeremy Hogan



**SARA EDWARDS**

Broadway Choreographer  
and Performer  
Masterclass in Dance

**KATE GALVIN**

Director, Former Artistic  
Director at Constellation  
Stage + Screen  
Audition Techniques

**MEIRA GOLDBERG**

Dance Artist  
Ms. Goldberg, Flamenco  
artist, scholar, and  
historian, and created an  
original choreography  
for Contemporary Dance  
students that was performed  
in *Cultural Immersion*.

**MICHAEL HEITZMAN**

Director, Writer, Artistic  
Director for Musical  
Development at Lucille  
Lortel Theatre  
Masterclass in Acting the Song

**GEOFF JOSSELSO**

Casting Director -  
Independent and with Telsey  
& Co. Masterclass in Acting  
the Song

**DAEUN JUNG**

Dance Artist  
Ms. Jung reset her work, *Norri*,  
informed by Korean dance  
forms, on Contemporary  
Dance students and was  
performed in *Cultural  
Immersion*.

**RYAN KASPRZAK**

Broadway Choreographer  
Masterclass in Dance  
Choreography for *Hamilton*

**SAMANTHA KAUFMAN**

Intimacy Director  
Worked with the first-year  
dance majors in Movement  
Improvisation, teaching a  
dynamic workshop about  
boundaries, physical touch  
and intimacy for performing  
artists. Each student created  
a continuum of comfort/  
discomfort, growth and  
learned clear communication  
tools for dance and  
choreographic settings.

**PATRICIA KRANKE**

Founder of Telling Humans,  
Chicago  
*At First Sight* Workshop

**EMILY KRITZMAN**

Stage Manager for  
*Mean Girls* Tour  
Guest Speaker for Stage  
Management I

**CASEY LAMONT**

Alumni, National Tour  
Performer  
Masterclass in Dance

**PATTI LUPONE**

Tony, Grammy, and Olivier  
Award-winning Actor  
Master Class in Acting  
the Song

**LILLIAN MANZOR**

Professor, University of Miami  
Gave a book talk on her  
latest monograph *Marginality  
Beyond Return* in the History  
of Theatre and Drama II  
course

**STEFANIE NELSON**

Dance Artist  
The Senior class of 2024  
curated Maya and Stef  
to create an original  
choreographic work for  
the Seniors to perform in  
*New Moves*.

**KENT NICHOLSON**

Senior Vice President for  
Acquisitions and Artistic  
Services for Broadway  
Licensing  
*At First Sight* Workshop,  
Various HTL courses

**PATRICK O'NEILL**

Broadway Conductor  
and Musical Director  
Master Class in Vocal Reels  
and Vocal Auditions

**MAYA ORCHIN**

Dance Artist  
The Senior class of 2024  
curated Maya and Stef  
to create an original  
choreographic work for  
the Seniors to perform in  
*New Moves*.

**JULIAN RAMOS**

Alumni, Broadway Performer  
Masterclass in Working in  
the Profession

**PAULO RAMOS**

Ph.D. Candidate,  
Multidisciplinary Performance  
Artist, and Visiting Fellow,  
IU CRRES  
*At First Sight* Performance  
*Corpos d'Água* | *Bodies of  
Water* and Workshop

**NICHOLAS RAUNARO**

Choreographer  
Master Class in Musical  
Theatre Dance

**LARKIN RILEY**

Alumni, Broadway Performer.  
Masterclass in a Mock  
Audition

**TOPHER ROHRER**

Production Manager  
for Constellation Stage  
and Screen  
Guest Lecturer for Stage  
Management I

**BAILEY ROSA**

Lighting Designer  
*Cabaret* in the Wells-Metz  
Theatre, Fall 2023

**LILY RUSHING**

Playwright  
Discussed her play *Desert  
Stories for Lost Girls* with  
History of Theatre and Drama  
II course

**GUILLERMO SEVERICHE**

Author, Literary Manager, IATI  
Theatre, NYC, and Visiting  
Professor, Wesleyan University  
Gave a presentation about his  
work as a literary manager and  
the IATI new play festival

**JOSHUA STALLINGS**

Sound Designer on *Orlando*

**MERRI SUGARMAN**

Senior Casting Director  
with Tara Rubin Casting  
NYC. Master Class in Acting  
the Song

**HUAIXIANG TAN**

Professor/Chairperson,  
Univ. of South Florida  
Masterclass in figure drawing  
for costume design

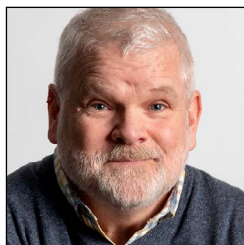
**RICKEY TRIPP**

Choreographer  
Masterclass in Working in the  
Profession and Dance classes

**JENNIFER SHESHKO WOOD**

Assoc. Professor, Univ. of  
Nebraska Omaha  
Digital costume rendering  
workshop \*IU MFA Costume  
Design alum

## NEW AND VISITING FACULTY | 2024-2025



### Raymond Sage

Raymond received a bachelor's degree in vocal performance from Baylor University and a master's degree in vocal performance

from the University of Cincinnati's College-Conservatory of Music (CCM), followed by doctoral and post-graduate work also at CCM. Before joining the musical theatre faculty at Indiana, Sage is on theatre faculties of Penn State University, where he is Prof Emeritus of Voice for Musical Theatre, Trinity College in Hartford, Connecticut, The American Musical and Dramatic Academy in New York City, and New York University's Tisch School of the Arts' Collaborative Arts Project 21, Inc. (CAP 21). Prof Sage was also instrumental in forming the first graduate degree in musical theatre voice pedagogy. Raymond's students have been seen in many Broadway productions, such as *Gypsy*, *Hair*, *Wet Side Story*, *Follies*, *Titanic*, *Beauty and the Beast*, *Steel Pier*, *High Society*, *Cats*, *Scarlet Pimpernel*, *The Lion King*, *Kinky Boots*, *Beautiful*, *Cinderella*, *Aladdin*, *Tuck Everlasting*, *Finding Neverland*, *Six*, *Sweeny Todd*, *Shucks!* and many more.

As a performer, Sage appeared in the Broadway and national touring productions of *Camelot*, *Beauty and the Beast*, and *Titanic*, as well as in regional theatres across the country, such as Pennsylvania Center Stage, Paper Mill Playhouse, Sacramento Theatre Company, and Dallas Summer Musicals. In 2011, Raymond starred as Ludie in the

European premiere of the Horton Foote classic *Trip to Bountiful* at the Courtyard Theatre and in 2012 at the Old Vic Tunnels as Olsen in the O'Neill Sea Plays. He has made television appearances on *Late Night with David Letterman*, *The Howie Mandel Show*, and the *Macy's Thanksgiving Day Parade*. Sage performed his one-person show *Seeking Flight*, based on the works of the great American playwright Eugene O'Neill throughout North America, it premiered at Her Majesty's Theatre on the West End in January of 2016. Prof Sage is currently working on a new musical based on the R.A Dick novel, *The Ghost and Mrs. Muir* which will premiere in London 2025.

"I am very excited about bringing my skills to the IU musical theatre program. The amazing theatre and musical theatre faculty are already very familiar to me, so it's really wonderful to be coming home!"



## Sarah Johnson

### What drew you to IU Theatre + Dance?

The people. From the incredibly talented students to the passionate faculty and staff, this department has people who are committed to creating space for powerful performance. I always feel like we are moving each other forward in meaningful ways. Also, I really couldn't say no to the gorgeous campus and proximity to Hoosier National Forest. It's a magical place to live and work.

### Do you have a memorable experience from your first year at IU?

There was a moment when I was walking through the building and I felt immersed in theatre-making. I walked past the shop and smelled sawdust and heard power tools, I turned the corner and ran into a group of students practicing choreography in the hall, I heard drums from dance class upstairs mixed with someone running lines for an EXTREMELY dramatic scene in a whisper, and then heard laughter from my students waiting for me in the classroom. I was a bit overwhelmed by this complete sensory experience of the making of artists and it stuck with me.

### Is there a specific piece of theatre or production that has impacted you? If so, why?

Every time I work with a playwright on a new play in production, I see something click for them about where they want the next step of the play's journey to go. That specific moment in the process is the one that has had the most impact on me. It's a magical experience and one I'm lucky to have been able to have had once again here at IU working on *Vox Pop!* with recent Playwriting MFA graduate David Davilla.

### Who or what has been a significant influence on your approach to theatre and performing arts?

My experience as a mother and my collaborations with mother-artists in a wide variety of artistic roles have changed my approach to theatre in a profound way. Patience, flexibility, and creative problem-solving are at the core of my artistic work, and motherhood has built that skillset in tangible ways.

### What show are you most excited to share with our audience this coming season? What should they expect?

I'm perhaps biased, but the show I am co-directing with Jonathan Michaelson, *Too Much Light Makes the Baby Go Blind*, is something I'm thrilled to share with our audiences. It's 30 plays in 60 minutes. The audience chooses the order of the micro-plays, so it is a unique experience every night. Expect a wild night of chaotic fun!

### Outside of theatre, what are some of your passions or hobbies?

I'm an avid knitter and I recently started spinning my own yarn! I can't wait for the cold weather to start wearing my cozy knits.

### Is there anything else that you would like to share with the members of the Theatre Circle?

In such tumultuous times, the performing arts are a haven, a catalyst for change, and a place where we can imagine our future. I'm always grateful to communities that support this important work in academic settings.



## Robert Burden Jr

Celebrating Robert Burden, a Lineage Holder and Master Teacher of Black American Dance.

The Contemporary Dance Program is distinguishing itself as a leader in Afro-American Dance forms with Lecturer, Robert Burden, master artist in American Tap, House Dance and Jazz Dance. Burden hails from Philadelphia and he often remarks when he introduces himself that dance saved his life. Coming from where he grew up in Philly, the norm was for young Black men to be in the ground or in prison before finishing high school. Burden came of age when Hip Hop and House music were emerging. As these Black American cultural forms were burgeoning out of house parties, dance clubs and roller rinks, young Burden was roller dancing through the streets of his hometown and dancing all night at the clubs. Burden is an original B-Boy, a Break Dance boy who battled in the origins of Break Dancing. Not having Western Classical dance training was a setback at first but did not deter Mr. Burden from being accepted and completing his undergraduate degree in dance from the University of the Arts. While mastering contemporary and classical dance, he continued honing his original dance forms and was mentored by two dance greats who have joined the ancestors, Jazz dance legend, Jo Jo Smith (1938-2019) 'the King of New York' and the 'sound-tap' legend, LaVaughn Robinson (1027-2008). Jo Jo Smith led the vanguard of commercial dance in the 1970's working with the likes of John

Travolta and Barbra Streisand during the disco era in Hollywood and on Broadway. He trained his cousin, dancer Debbie Allen and developed a Jazz dance technique fusing eastern martial arts practices with American Jazz syncopations and African rooted rhythms. Jo Jo Smith's widow, Sue Samuels will be on campus this Fall to restage her late husband's choreography to our Contemporary Dance majors, for the annual Winter dance concert which Robert Burden directs this year, *Reconstructed/ Reframed*, December 13-14, 2024. LaVaughn Robinson mentored Robert Burden in his singular South Philly style of rhythm tap, that came directly from the originators of the form, Bill Bojangles Robinson, the Nicholas Brothers, John W. Bubbles and many others. Robinson taught Burden his rhythmically intricate and infinitely compositional etudes and empowered him to continue to carry the legacy of American tap forward. Burden combines all his dance experiences into a dynamic expression of Tap, and is a sought-after international teacher, notably in a long-term teaching relationship with dancers in Taiwan. Burden is invested in visual art, and devotes much of his time to his tap-paintings, where he tap dances on canvases, allowing the paint to reverberate across the surface, creating powerfully kinetic paintings that emanate an energy of balance and chaos. We are so fortunate to have Robert Burden on our faculty bringing distinction to our dance program and sharing a potent joy to all who are lucky to learn from him. Burden is an original dance hooper, his stories, philosophies, and embodied archival excavations are profound, living



treasures to the history of dance and to its future. Burden a father of five, two of whom are also professional dancers, comes from and has raised a dance-centric family. He comes out of and nurtures vital traditions of dance celebrating the vibrancy of Black dance, percussive dance and culturally

rooted dance that continues to be at the center of our culture. Burden as a lineage holder of Jazz, Tap, House, among many other styles, embodies the beating heart of Black Dance culture, strong, joyful, complex, rooted in love and honoring community.

## A LOOK BACK: 2023-24 SEASON IMAGES



CABARET



ORLANDO



PIPELINE



MEASURE FOR MEASURE



VOX POP!  
A POST-DEMOCRATIC  
MUSICAL



HEAD OVER HEELS

## CHIP DAVIS



It is with deep sadness that we remember the life and legacy of Charles “Chip” Davis, a beloved alumnus of Indiana University’s MFA Theatre Technology

program. Chip’s untimely passing marks the loss of a bright and innovative mind in the world of theatre technology, as well as a cherished member of the IU community.

A proud graduate of IU’s Graduate Theatre Technology program in 2018, Chip remained deeply connected to his alma mater and peers throughout his life. Those fortunate enough to work with Chip recall his generosity, innovative spirit, and unwavering commitment to the art of theatre that made him a cherished colleague and mentor.

Throughout his career, Chip worked on numerous productions that took him across the United States and to Italy. Prior to his time at IU, Chip taught at the Northwest School of the Arts in Charlotte, NC. He spent many Summers working at La Musica Lirica, in Novafeltria, Italy, where he met his wife Amanda (Master of Music in Voice, Jacobs School of Music, 2016).

Upon graduating from IU, Chip was appointed as an Assistant Professor of Practice at Davidson College in Davidson, North Carolina, where he served as the department technical director.

Those who knew Chip remember him not only for his professional achievements but

also for his warmth, kindness, and humility. He had a rare ability to connect with people on a personal level, and his presence in the theatre was as much about building relationships as it was about creating art. He was said to have the ability to crack a person open and get to the heart of what they truly cared about and celebrate that with them.

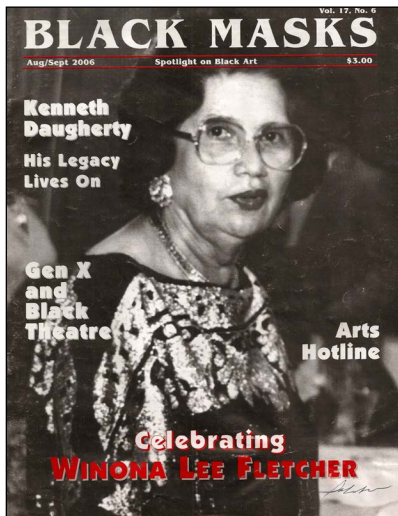
His enthusiasm, humor, kindness lit up every room (and in many cases set it ablaze), making those around him feel valued and inspired. As noted in his obituary, “He laughed with his entire face. He loved with his whole heart. He was a loyal, steady, dedicated, loving, devoted, and goofy son, brother, husband, and dad”. Chip’s presence will be deeply missed by his family and all who had the privilege of knowing him. The world is undoubtedly a sadder place without him, and his memory will continue to shine brightly in the hearts of many. Chip would want us to go see a show and share our love of theatre with others.



Chip is survived by his wife Amanda, and their 7-month-old Charlie.

Ralph Waldo Emerson may have had Chip in mind as explored the secret of life and wrote, “It is not length of life, but depth of life.”

# DR. WINONA FLETCHER



Dr. Winona Evelyn Lee Fletcher passed away at the age of 96 on Monday, March 13, 2023 in Columbia, Maryland.

Winona (Wy) was born in Hamlet, North Carolina on November 25, 1926 to the late Rev. Henry Franklin Lee and Sarah Lownes

Lee. She was the youngest of 14 siblings and the last one to depart this life.

She graduated from Dudley High School in Greensboro, NC and at age 16 went on to Johnson C. Smith University in Charlotte, NC where she graduated Magna Cum Laude. It was here that she became a member of Alpha Kappa Alpha sorority which remained an integral part of her life and network of friends.

After obtaining a master's degree from the School of Theatre and Drama at the University of Iowa, she joined the faculty of Kentucky State College in 1951. There she met Joseph Grant Fletcher, Jr., a professor in the Department of English and head basketball coach. They married in 1952 and were blessed with one child, Betty.

Winona was an active member of the Frankfort community and was a member of St. John's AME Church. Later in her life she and other community members were involved in research aimed at preserving the Black history of Frankfort and her church. The friendships she developed in her neighborhood, and professionally, have lasted a lifetime.

She earned her doctorate in Theatre from

Indiana University in 1968. While continuing her work at Kentucky State, she returned to Indiana University in 1971 to develop and teach a course in Black drama for its pioneering Afro-American Studies department. In 1978, coinciding with her husband's retirement, she decided to accept an invitation to join the faculty of Indiana University with a joint appointment in the Theatre department and Afro-American Studies. During her 20-year tenure at Indiana University she was also appointed as the Associate Dean of the College of Arts and Sciences. In her career as an educator, she has cherished her relationships with students. At both Kentucky State and Indiana University there were many students, some who remained actively in her life, who



valued her as a teacher, mentor, and "second mom".

Winona was a pioneer in the research, development and teaching of Black theatre

and drama and received many accolades and honors for her accomplishments. She served on national and regional boards and task forces relating to the arts. She was an active member of the National Association of Dramatic and Speech Arts (NADSA), a group of Black educators. In 1979 the American Theatre

**STAGES**  
INDIANA UNIVERSITY

FALL / WINTER 1994 COLLEGE OF ARTS & SCIENCES ALUMNI ASSOCIATION  
NEWSLETTER OF THE DEPARTMENT OF THEATRE AND DRAMA PAID FOR IN PART BY DUES-PAYING MEMBERS OF THE IU ALUMNI ASSOCIATION

**Winona Fletcher retires, Michael offers tribute**

Professor Winona Fletcher retired from the Department of Theatre and Drama this spring, joining the distinguished ranks of the department's professors emeriti.

Winona Fletcher first joined the faculty at Indiana University in 1971-73 as a visiting professor on a joint appointment in the departments of Theatre and Drama and Afro-American Studies. In 1978, she returned to Indiana as a full-time member of the faculty in these two programs. From 1981 to 1984, she also served as associate dean in the College of Arts and Sciences. She has been an innovator in developing courses on blacks in American drama and theatre.

She was honored by her departments — Theatre and Drama and Afro-American Studies — at a banquet at the Indiana Memorial Union on April 16. Among those making presentations were Theatre and Drama Chair R. Keith Michael and alumni Sababu Norris, MA'82, and Renee Simmons, PhD'93.

This is the tribute to Winona Fletcher given by R. Keith Michael on the night of her retirement dinner, April 16, 1994:

*What a marvelous ride this has been for those of us who have been privileged to know you, Winona. I only wish there were two people here who could share with us things about you we cannot possibly know, Joe Fletcher and Hubert Effner. Nonetheless, I am sure that Joe and Hubert are here in spirit and would agree that we should take this opportunity to share with each other what most of us already know but want to say aloud in your presence.*

*What you have done for the theatre at Indiana, Winona, and for the nation is truly astounding.*

*\* You have inspired scholars and artists*

*when you're trying to get tickets to Jelly's Last Jam and you have a "friend" who just happens to know the author and director, George Wolfe, who just happens to have grown up in Frankfort, Ky., where your "friend" lives when she is not at IU. Friends also come in handy when you need someone to chair a national task force on "Diversity and Multicultural Concerns" for NAST; and friends come in handy when you need the advice and perspective of someone serving as an associate dean in the College of Arts and Sciences. So I think this is an appropriate time to say on behalf of everyone in our department, "Thanks for being a friend, Winona — thank you many times over!"*

*But of far greater importance, "thank you" on behalf of all of us in the theatre for*

*(continued on page 4)*

**Now it's called STAGES**

As you can see, the Department of Theatre and Drama's alumni newsletter has a new name — STAGES. The masthead was designed by Associate Professor Wes Peters, who also designed our Indiana University Theatre logo.

The name STAGES seemed a natural since all of our alumni have spent at least part of their lives in the theatre. Plus, we're interested in keeping up with you and the various "stages" of your lives — wherever you are, whatever you're doing. Therefore, STAGES.

Association bestowed one of its highest honors by naming her to the College of Fellows. In 1994 the Black Theatre Network (BTN) established the Winona Lee Fletcher Awards for Outstanding Achievement and Excellence.

An accomplished seamstress, Winona developed a hobby making dolls. Her dolls that were made for friends and family can be found all around the country. In her later years, she moved her home from Frankfort to Ellicott City, Maryland to a retirement community down the street from her family. One of the joys of her life was becoming a grandmother and developing a close relationship with her granddaughter, Olivia.

She is survived by her daughter, Betty Ann Fletcher and son-in-law, Norman Watson

Baylor, of Ellicott City, Maryland and granddaughter, Olivia Fletcher Baylor of Glendale, California. In addition as the youngest of a large family she leaves many beloved nieces and nephews and their families and descendants scattered across the country.

Following her wishes, Winona will be interred in the Frankfort Cemetery family plot next to her husband of forty years. In lieu of flowers please consider making a donation in her memory to a charity of your choice.

## MESSAGES IN MEMORY OF DR. WINONA FLETCHER

**Gerald Chaney:** She guided me through my 1977-79 I.U. (Bloomington) years.

**Sababu Norris:** To Our Dear Dr. Winona Lee Fletcher: Your power to listen, reason, and evoke laughter will forever live in us, as your vast legacy continues to excel through those of us who are here and far away.

Hello, Everybody. I'm Sababu Norris from Buffalo, New York, one of her former students. I would like to thank Black Theatre Network (BTN) for inviting me to share a few of my experiences with respect to Dr. Fletcher.

In 1979, registering for my first semester as an Indiana University (IU) MA student, I had heard from both Black and White staffers about your engaging Black Theatre courses.

While entering the theatre building, I bumped into a sophisticated lady leaving the drama department. With the sun nearly blocking our vision, this lady appeared to be Caucasian. I inquired, "I'm looking for Dr. Fletcher, do you know where her office is located?" As you escorted me to your office, it was clear this student was in the presence of an educator for all seasons comfortable in her skin as an African American scholar.

During my first year, I had to enroll in a couple of undergraduate courses to keep up with classmates who had attended elite institutions. Learning of this, you composed a letter to university policy makers stating, "... The deficiencies...and general barriers to an immediate and 'full education' witnessed in Sababu (and other minority students) are living testimonies to the ills perpetuated by our entire educational system over the past 100 years.

...All major universities are as responsible for [healing] these maladies as they were for contributing to the occurrence of them in the past (and sometimes in the present!)"

You became my personal tutor, and the same to other

students from underserved backgrounds, despite your bursting schedule both locally and nationally.

Then you graciously chaired my thesis committee. With calloused fingers from rewrites on yellow legal pads, I grumbled about why 100 or more typed pages were needed, when other grad students produced 25 to 50 pages for their projects. For those of you who knew Dr. Fletcher, you certainly can imagine how she responded.

Upon graduation, when I was offered an exciting position at a theatre and arts conservatory at the secondary level, you weren't feeling it. You said, "You are not going to a start up school. I want you to apply for a faculty position in Hampton University's Theatre and Drama department my husband's alma mater."

I countered by saying my level of experience would fall short of HU's expectations. You prevailed.

Because of your wisdom and unwavering support, my awesome years at HU and at IU tremendously boosted my career and confidence as faculty and then as an administrator in higher education.

Because of you, we all continue to rise, but humbly, as you have shown us how to be in harmony with the laws of nature.

In 1982, my heart composed a poem titled "*Mother Earth*". The words remained framed for a very long time on your living room wall in Frankfort, Kentucky. It reads...

You gave me 'self not your possessions.  
You embraced my ego and filled my incompleteness.  
You knew my fears but never betrayed me.  
You saw "me" and shared your Blackness.  
You are personal, yet universal.  
Like Earth, you are a World filled with great  
accomplishments  
Thanks!  
by Sababu C. Norris

**Olive Stroud-Sheffey:** a 1972 Theatre graduate of IU where Winona was my teacher and mentor. In her caring fashion she remained a mother to me for over fifty years. A few years before she died, she authorized me to write a book about her life. I think that her most important contribution, after her family, was how she used her achievements to assist and guide others in their life's journey. In writing the book, I was amazed with the number of people who wanted to contribute to the manuscript. Not only students and friends but many colleagues from her various organizations such as College of Fellows of the American Theatre, and National Association of Dramatic and Speech Art, and Black Theatre Network, and Women organizations as well at her own sorority Alpha Kappa Alpha to name a few.

**(Ms.) Dr. Frances Stubbs** 7/29/24 Winona Lee Fletcher: Exemplary Scholar, Mentor and Woman of Extraordinary Grace and Generosity.

More than four decades ago, I was privileged to meet Dr. Winona Lee Fletcher when I arrived at Indiana University Bloomington in pursuit of a doctoral degree. Among its many positive features, I was especially attracted to IU by its vibrant multicultural environment and the strength of its Black Studies Program. It was through this program that I became acquainted with Dr. Fletcher.

Several years later in the acknowledgement pages of my dissertation, *Lorraine Hansberry and Lillian Hellman: A Comparison of Social and Political Issues in their Plays and Screen Adaptations* I wrote: "I extend special thanks to the two other members of my doctoral committee, Professor Winona Fletcher and Professor James Naremore. Professor Fletcher bolstered my knowledge of dramatic literature by teaching me about theatre and Black drama."

Dr. Fletcher was particularly helpful in my work on Lorraine Hansberry. In our discussions, she sometimes referenced her involvement with the Black Theatre Association and that organization's impact on the sustainability of Black theatre and its interest in the representation of African Americans on television and in film.

When I began the postgraduate job search, Dr. Fletcher presented me with a customized list of universities I should consider and helped me to prepare for the on-campus interviews—including staging mock interviews. She was also generous in sharing her contacts and writing recommendations. She helped to pave the road for my easy transition from graduate student to a career in academia.

This was Dr. Fletcher's way. I saw this in her interactions with other graduate students, my colleagues. Her support and encouragement were inspirational, going far beyond the mere call of duty. Clearly, Dr. Winona Lee Fletcher was no ordinary academician.

**Dr. Lundeana M. Thomas:** I am proudly known as one of Dr. Fletcher's kids. Ma Fletcher, as we affectionately call her, means a great deal to me. I was a Ph.D. student at the University of Michigan when I met her and it's because of her in so many ways that I am now Dr. Thomas. For even though, she was teaching at Indiana she took on being a member of my Dissertation Committee and helped me win the race for my doctorate and then wrote the forward to the subsequent book called, "*Barbara Ann Teer and the National Black Theatre: Transformational Forces in Harlem.*" In July of last year, I organized a Memorial for Ma Fletcher at the Black Theatre Network Conference in St. Louis where we both were founders of the organization in 1986. Our highest award is named in her honor, the "Dr. Winona Lee Fletcher Award for Outstanding Achievement and Excellence in Black Theatre," which was installed in 1994.

# CLASS NOTES

## 1980s

**JAMES MICHAEL REILLY** (M.F.A., Acting, 1987) is currently performing as Captain Brackett in *South Pacific* at Goodspeed Musicals in East Haddam, CT, directed by Chay Yew. His last project (holiday season 2023) was a national commercial for Google's new flip phone. [Jamesmichaelreilly.com](http://Jamesmichaelreilly.com)

## 1990s

**JEFF COTÉ** (M.F.A., 1995) and his family live in Santa Rosa, CA, where he is a Board Member and performer for the 6th Street Playhouse. Upcoming projects include "*Irving Berlin's White Christmas*", "*Groundhog Day, The Musical*" and Clifford Odets' "*Awake and Sing!*"

**CHRIS CRAWFORD** (M.F.A., 1999) is a freelance Lighting Designer and Production manager with over 350 professional and educational shows and numerous awards. Currently Chair of Theatre and Coordinator of Arts Administration at Young Harris College where he previously served as Dean of the Fine Arts.

**CHRISTOPHER DIPPEL** (M.F.A., Acting, 1998) is a tenured faculty member at Hofstra University, and currently serves as Head of Acting and Performance. He was named the 2024 Teacher of the Year for the School of Fine and Performing Arts. In May, his play, *Lick the Mouse*, was performed as part of the Orlando International Fringe Festival. His wife, Claire Engel (M.F.A. 1998), and him just celebrated their 25th wedding anniversary.

## 2000s

**DEVON (GOUDGE) ALARID** (B.S. Kinesiology Contemporary Dance, 2008) After dancing professionally for 11 years, I retired and started producing shows in Las Vegas. I've opened two successful brunch shows on the Las Vegas Strip. We just had another sold out show last weekend at The House of Blues in Mandalay Bay. My husband and I will be celebrating 6 years of marriage this fall and are loving up our two young kids and 3 rescue pups. During the week, I work as a Mohs surgery tech at a dermatology clinic to help Nevadans get rid of skin cancer. I'm so grateful for the science courses we took for our major.

**HAPPY ANDERSON** (M.F.A., Acting, 2002) is one of the leads in dark comedy *Maggie Moore(s)* with Jon Hamm & Tina Fey (which recently dropped on Hulu.) Series Regular on Steven Soderbergh's *Full Circle* with Claire Daines & Timothy Olyphant (Available on MAX.) Will next appear in *The Bikeriders* with Tom Hardy & Austin Butler will be released in Theaters worldwide on June 21. Currently working on a new series from Apple+ in NYC. [www.happyandersonacting.com](http://www.happyandersonacting.com)

**SYDNEY CHATMAN** (IU NW alumna) was named an inaugural recipient of the Golden and Ruth Harris Commission. A

collaboration between playwright Jeremy O. Harris and New York Theatre Workshop, the commission is designed to allow recipients to dream expansively and extensively about a theatrical creation while working to relieve them in part from the need to seek other income over the course of the commissioning year. Sydney Chatman and her co-recipient Winsome Pinnock will each receive a \$50,000 commission for a new theatrical work.

**SHANE CINAL** (M.F.A., 2009) has been selected to design the USITT Emerging Designer Exhibition for the 2023 Prague Quadrennial.

**EILEEN CURLEY** (M.A., Ph.D., 2006) is still at Marist College, where she finished two terms as the Department Chair and was promoted to Full Professor in Spring 2023. In Fall 2023, she was appointed as Director of the Academic Theatre Program. She's also still serving as the Editor in Chief of USITT's Theatre Design & Technology (TD&T). If anyone is passing through Poughkeepsie, stop & say hello to her! [www.eileencurley.com](http://www.eileencurley.com)

**CHRIS DECKER** (M.F.A., 2003) is an Associate Professor at the University of Wisconsin-Milwaukee. He most recently directed *State Fair* and *All Night Strut: a Jumpin', Jivin' Jam* and appeared as Sir Anthony Absolute in *The Rivals*.

**ANDREW ELLIOT** (M.F.A., Theatre Technology, 2003) Andrew currently serves as the Technical Director at Mason Gross School of the Arts at Rutgers University in New Jersey.

**HANNAH MOSS** (B.A., Theatre and Drama, 2007) is currently the Managing Director for Pittsburgh based Steel City Shakespeare Center. She has worked on costumes for Riverfront Theatre Company as well as Steel City Shakespeare Center, and has been nominated in regional community theatre awards for Best Director. (*Emma*, new adaptation of Jane Austen novel). She's currently performing as both Titania and Hippolyta in *Midsummer Night's Dream*. She's also raising two amazing kiddos, Henry and EJ.

**MATT REYNOLDS** (B.A., 2008) served as Digital Media Commissioner for USITT this year, and was promoted and tenured to Associate Professor of Lighting, Sound, & Digital Design at The University of Alabama. Come enjoy his work on *Cabaret* in August (Sound, Actor's Express, Atlanta), *Wild With Happy* in August/September (Sound/Video, Horizon Theatre, Atlanta), *Huntsville* in September (Lights/Sound/Video, UA), and *The Antelope Party* in November (Lights, UA Huntsville)!

**TOWNSEND TEAGUE** (B.A., Production Management, 2004) is the Founder and CEO of Teague Theatrical Group, a New York City-based theater and media production and financing company. TTG won the 2024 Tony Award for *STEREOPHONIC* (the most

Tony-nominated play of all time) via its Emerald Drive production banner and provided financing to *APPROPRIATE*, the 2024 Tony Award winner for Best Revival Play. In 2025, the company will produce *REAL WOMEN HAVE CURVES*, a Broadway musical based on Josefina López's play that inspired the iconic hit film. TTG is dedicated to fostering collaboration, support, and empowerment of artists and entertainment industry entrepreneurs, including underrepresented voices, and has a slate of projects under development. Learn more at [TeagueTheatrical.com](http://TeagueTheatrical.com)

## 2010s

**PAYNE BANISTER** (B.A., Theatre & Drama, 2015) is currently studying in the M.A. program in Theater and Performance Studies at Washington University in St. Louis. He is part of the ASTR working session Ritual Reversals.

**COREY BOATNER** (B.F.A., Dance, 2019) was promoted to the first company with Cleo Parker Robinson Dance Ensemble.

**LIAM CASTELLAN** (M.F.A. Directing, 2018) is currently Development Operations and Database Manager at Shakespeare & Company in Lenox, MA (thanks to spending 12 credits at O'Neill), and Co-Moderator of Berkshire Voices playwrights group, a program of Great Barrington Public Theater.

He's directed new play readings and workshops for GBPT and his short play "*Dating in the Workplace and Other Acts of Courage*" had a reading there in April 2024. [www.liamcastellan.com](http://www.liamcastellan.com)

**TYLER DELONG** (B.A. Theatre and Drama, 2010) is an ETCP Certified Rigger in both Theatrical and Arena Rigging (Certification #2771), an ETCP Recognized Trainer for both and an IATSE Training Trust Fund approved trainer. He is a journeyman with IATSE Local 30 and 618. He's a voting member of the Technical Standards Program's Rigging Workgroup and have published peer reviewed articles in Theater Design and Technology and Protocol Magazine. He's one of the founders of the Midwest Rigging Intensive, for which he received an ESTA Volunteer of the Year award. He is the Vice Chair of Programming for the Midwest Section of USITT and a frequent presenter at the annual USITT Conference, International Thespian Festival, Midwest Rigging Intensive, Midwest Educational Technical Theatre Symposium, and dozens of other smaller conferences. He's the Managing Partner of DeLong Rigging Solutions where he proudly leads a team of extraordinary individuals (most of which are IU Theatre Alum) who embrace a people-oriented approach to rigging. We specialize in inspections, training, repairs, and the "weird projects" that other vendors turn down. We currently have active projects

in 7 states and all 4 time zones. [www.delongriggingsolutions.com](http://www.delongriggingsolutions.com)

**NICHOLAS GRAVES** (M.F.A., Scenic Design, 2013) is an Associate Professor of Design for Theatre and Musical Theatre at Sam Houston State University where he is also the Chair of the Department for Theatre and Musical Theatre. He works in and around Houston Texas, as well as Colorado, as a freelance Scenic Designer.

**KATIE GRUENHAGEN** (M.F.A., Lighting Design, 2015) After graduation, she worked full time as a freelance lighting designer in Denver, CO. Even though she no longer lives in Colorado, she has been lucky enough to work with Colorado Shakespeare Festival as their lighting designer. In 2018, she was excited to join the faculty of the Live Entertainment Technology Workforce Program at Lone Star College in Houston, Texas. She currently holds the position of Program Director. <https://katiegruenhagen.wixsite.com/katiegruenhagen>

**CHIKA IKE** (B.A., Theatre & Drama, 2014) directed the Spring 2021 musical *Little Women* at IUTD and a production of Anne Carson's *Antigone* with the Atlantic Acting School at NYU. Chika was recently selected as one of fifteen artists for the 2020–2022 WP Lab, a two-year residency that culminates with the biennial WP Pipeline Festival. Upcoming projects include Charly Evon Simpson's *Jump* at IUTD and the world premiere of *and certain Women* by Shaulee Cook at St. Louis Shakespeare Festival.

**DEREK JONES** (M.F.A., 2015) has been selected to design the USITT Emerging Designer Exhibition for the 2023 Prague Quadrennial.

**KRISTEN MORICI** (B.A., Theatre and Drama, 2016) is living in Los Angeles working at Western Costume Company, the largest costume house in the world. She is a member of IATSE 705 Motion Picture Costumers. NDA keeps her from disclosing any projects in production at this time. With the basic agreement currently in negotiations, she is just looking forward to the industry picking back up and for new projects to resume.

**CJ PAWLIKOWSKI** (B.F.A., Musical Theatre, 2014) will play Bob Gaudio in the recently announced film version of hit musical *Jersey Boys*.

**CHRIS RHOTON** (M.F.A., 2016) has been selected to design the USITT Emerging Designer Exhibition for the 2023 Prague Quadrennial.

**KATHRYN de la ROSA** (B.A., Theatre & Drama, 2019) was invited to the Ashland New Plays Festival's inaugural New Voices Emerging Playwrights Retreat. Kathryn was a Finalist for the 2021 Artists at Play & Asian Pacific Friends of the Theater Emerging Playwright Commission, and their play *NON SO PIÙ COSA SONO* will receive a workshop and staged reading at Artists at Play in October. They were a panelist for the 2021 Theatre Communications Group Virtual Conference, "Bridging the Gap with Lateral

Mentorship." During the 2019-20 season, Kathryn completed dramaturgy and literary management apprenticeship at Actors Theatre of Louisville. This Fall, Kathryn is starting the M.A. in Theology and the Arts program at United Theological Seminary of the Twin Cities where they have been named a Dayton Merit Scholar.

**KAITLYN LOUISE SMITH** (B.F.A., Musical Theatre 2016) will be touring the US in the First National Broadway tour of *Mean Girls*.

**KATIE (BIEGEL) TRUOX** (B.S., Kinesiology with a Major in Contemporary Dance and Minor in Creative Writing/Poetry, 2012) After working her first eight years post college at a local competitive studio, she helped to open Elevate Dance Experience in Naperville, IL in 2020. At EDE she is a lead choreographer and instructor as well as a member of the executive & creative team. She looks forward to continuing to educate future generations of young artists and ignite the same passion for dance in them that she's had herself all these years!

**BRIDGET WILLIAMS** (MFA 2017) participated in a world premiere opera, *American Apollo*, at Des Moines Metro Opera.

**MARC WINSKI** (B.A., Musical Theatre, 2010) was a USITT 2021 keynote speaker.

## 2020s

**VICTORIA ANTONINI** (B.F.A., Dance, 2020) is currently the Managerial Associate at Dance Lab New York, working alongside Artistic Director Josh Prince to provide a diverse range of choreographers with essential resources and a unique framework tailor-made to imbue the creative process with the support and care that daring ideas in dance require. <https://www.dancelabny.org/>

**MATTHEW MASON BAKER** (B.F.A., Musical Theatre, 2024) is currently working at Post Playhouse as an actor in 4 of their shows for the Summer with some other IU alumni. In the Fall, he plans on moving to NYC and starting life in the busy city. [Matthewmasonbaker.com](http://Matthewmasonbaker.com)

**CHRISTIN EVE CATO** (M.F.A., Playwriting, 2021) was selected for the Inaugural Greater Good Commission and Arts Festival with her play, *Sancocho*. She was a grantee of the 2021 ReImagine: New Plays in TYA (Theatre for Young Audiences) for *jelly beans*. Sponsored by the Children's Theater Foundation of America, The Kennedy Center, and Write Now, this award was the first of its kind. Christin was a finalist for the 2021 Jackie Demaline Regional Collegiate Playwriting Competition for *Stoop Pigeons*. Her written piece "Black Pain" was presented as part of the *Covid Monologues Project* by Two Strings Theatre Collective in February. Christin made her Chicago debut in the Pivot Arts Festival at the Edge Theater with her piece, "A Woman's Armor." She is currently in post-production for her short film, "America Made."

**JUSTIN GANNAWAY** (M.F.A., Costume Design, 2020) This past year, Justin designed costumes for *It's a Wonderful*

*Life: Live Radio Play*, *Seussical*, and *Nunsense*. During the Summer, Justin designed *Cinderella* at Theatre in the Park and *Annie* at The White Theatre at The J, both in Kansas City. Justin was recently hired as the Visiting Assistant Professor at Drury University. In addition to directing the first show of Drury's season, Justin is also teaching a course, Expressing Gender through Fashion, designed to help students develop their writing skills.

**KAELA MEI-SHING GARVIN** (M.F.A Playwriting 2020) is a 2021 Bay Area Playwrights Festival selection and a 2021 Seven Devils Conference finalist for their play *Tiger Beat*. Kaela's play *Harpers Ferry 2019* is a 2021 Keneda Playwriting Award finalist and their play (*le*) *Deluge* premiered at College of the Holy Cross in February. Kaela currently teaches playwriting at Cornish College of the Arts in Seattle.

**NAOMI S. GOLD** (M.F.A., Lighting Design, 2020) Three months ago, she relocated from Indianapolis, IN, after serving as the Lighting Design Specialist for the Children's Museum of Indianapolis for three years. She has since accepted a new role in Las Vegas, NV, as the Lighting Supervisor for the David Copperfield Theater at the MGM Grand Hotel & Casino on the Las Vegas Strip. [Naomisgold.com](http://Naomisgold.com)

**COREY GOULDEN-NAITOVE** (M.F.A., Lighting Design, 2023) is currently Associate Lighting Designer for the 87th season of The Lost Colony and Assistant Lighting Designer for the NY premier of a new opera, *Elizabeth Cree*, at the Glimmerglass Festival. He is looking forward to serving as the Assistant Lighting Designer for the 2024/2025 season at Lincoln Park Performing Arts Center and serving as Lighting Designer for Constellation Stage And Screen's upcoming production of *The Wizard of Oz*. <https://www.coreygouldennaitove.com>

**GEORGE MULDER** (B.F.A., Musical Theatre, 2021) became represented by G.L. Berg Entertainment.

**BEN RAMOS** (M.F.A., Theatre Technology, 2021) is the new Technical Director at the celebrated Utah Opera.

**CAROLYNN STOUDE** (B.A., Theatre and Drama, 2020) has been working for the IU Theatre Department since Fall of 2020 and this past March she assumed the position of Program and Project Director. She continues to be an actress first and splits her time between staged productions and film. Recently she was awarded "Best Actress" in the Mindfield Film Festival for her role of Robin in the film "Census." Two of her films premiered in the Indianapolis area, "Dead End Dreams" and "Census." She was delighted to make her Constellation Stage and Screen debut this Spring in *Alex Gold: Stuck on Repeat* as Morgan Bailey. She is currently filming for the series, "Worst Rockband in the Midwest," set to air this Spring.

## SEPTEMBER

### **SANCTUARY CITY SEPT 27–OCT 5**

WELLS-METZ THEATRE

BY: MARTYNA MAJOK

DIRECTED BY: ANSLEY VALENTINE

Two teenagers brought to America as children become one another's sanctuaries from the harsh realities of a world changed by the recent events of 9/11.

## OCTOBER

### **REEFER MADNESS OCT 25–NOV 2**

RUTH N. HALLS THEATRE

BOOK BY: KEVIN MURPHY

AND DAN STUDNEY

MUSIC BY: DAN STUDNEY

LYRICS BY: KEVIN MURPHY

DIRECTED BY: RICHARD ROLAND

MUSICAL DIRECTION BY:

RAY FELLMAN

CHOREOGRAPHED BY: DJ GRAY

Just in time for Halloween! This musical comedy based on the 1930's "B movie" takes a satirical look at what happens when evil jazz and menacing marijuana turn clean-cut kids into raging delinquents!

## NOVEMBER

### **F\*\*KING A NOV 14–22**

WELLS-METZ THEATRE

BY: SUZAN-LORI PARKS

DIRECTED BY: JENNY MCKNIGHT

Penned by one of America's most acclaimed contemporary playwrights, this riff on Nathaniel Hawthorne's *The Scarlet Letter* follows Hester Smith, an abortionist living in a small town, in a small country in the middle of nowhere, and the lengths she will go to to reunite with her son.

## DECEMBER

### **RECONSTRUCTED/ REFRAMED DEC 13–14**

RUTH N. HALLS THEATRE

DIRECTED BY: ROBERT F. BURDEN JR.

Reconstructed/Reframed highlights legends, masters, and stars whose artistry has impacted our society, as well as presents past faculty works from new perspectives. We share, perform, and preserve these choreographies to inform new generations of dance artists, and enrich audience experiences everywhere.

## JANUARY

### **AT FIRST SIGHT NEW WORKS FESTIVAL 2025 JAN 24–FEB 1**

STUDIO THEATRE

COORDINATED BY: M.F.A.

PLAYWRITING AND

DRAMATURGY COHORTS

An exciting series of workshops, readings, and creative discussions. Join us for this early look at these works in development, so one day you can say "I saw that play At First Sight".

## FEBRUARY

### **TWELTH NIGHT FEB 14–22**

RUTH N. HALLS THEATRE

BY: WILLIAM SHAKESPEARE

DIRECTED BY: GRANT GOODMAN

AND JENNY MCKNIGHT

If music be the food of love, play on! William Shakespeare's brilliant wordplay comes to life in this comedy filled with hilarious characters, love triangles, and mistaken identities.



## MARCH

### **TOO MUCH LIGHT MAKES THE BABY GO BLIND MAR 6-14**

WELLS-METZ THEATRE

BY: GREG ALLEN

DIRECTED BY: SARAH JOHNSON

AND JONATHAN MICHAELSEN

Sixty minutes. Thirty plays. The audience decides the order. This show guarantees no two performances will ever be the same!

## APRIL

### **LEGALLY BLONDE APRIL 18-26**

RUTH N. HALLS THEATRE

MUSIC AND LYRICS BY:

LAURENCE O'KEEFE

AND NELL BENJAMIN

BOOK BY: HEATHER HACH

BASED ON THE NOVEL BY AMANDA

BROWN AND THE METRO-GOLDWYN-

MAYER MOTION PICTURE

MUSICAL DIRECTION BY:

RAY FELLMAN

A fabulously fun musical adaptation of the iconic movie and novel, this electric show is jam-packed with girl power, passion, and—of course—lots and lots of pink!

## MAY

### **ECHOES 2025 B.F.A. DANCE SENIOR CAPSTONE PROJECTS MAY 2-3**

WELLS-METZ THEATRE

DIRECTED BY: BEATRICE CAPOTE

IU Contemporary Dance B.F.A. class of 2025 are proud to share their capstone projects in an innovative presentation of movement and choreography.

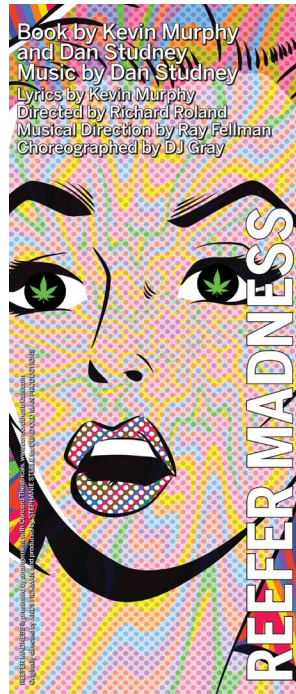
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The contributions of Associate Producers directly fund an IU Theatre production of the donor's choice. As an associate producer, you will help directly support the cost of a production's costume, scenic, lighting, sound and projection design. Your name will be featured in our programs and all curtain speeches. You will also enjoy benefits as year-round members of Theatre Circle, an organization founded to promote and encourage the study and practice of theatre arts in the Department of Theatre, Drama and Contemporary Dance and an awareness of theatre throughout the community. For more information, contact David Tracy at [davtracy@iu.edu](mailto:davtracy@iu.edu), pick up a Theatre Circle brochure in the lobby or visit the Department of Theatre, Drama, and Contemporary Dance website at [theatre.indiana.edu](http://theatre.indiana.edu) and select the Theatre Circle link under Alumni+Giving.



**SEPT-OCT  
27-5**

WELLS-METZ THEATRE



**OCT-NOV  
25-2**

RUTH N. HALLS THEATRE



**NOVEMBER  
14-22**

WELLS-METZ THEATRE



**DECEMBER  
13-14**

RUTH N. HALLS THEATRE



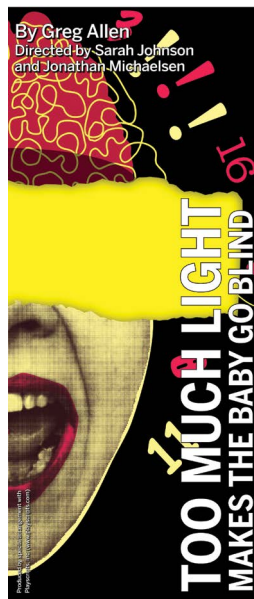
**JAN-FEB  
24-1**

STUDIO THEATRE



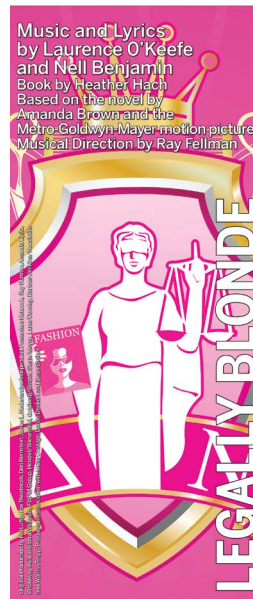
**FEBRUARY  
14-22**

RUTH N. HALLS THEATRE



**MARCH  
6-14**

WELLS-METZ THEATRE



**APRIL  
18-26**

RUTH N. HALLS THEATRE



**MAY  
2-3**

WELLS-METZ THEATRE

**2024/2025 SEASON**  
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# A NOTE FROM THEATRE CIRCLE

For over forty-five years Theatre Circle has been a vital and influential contributor to the mission of IU Theatre. Our Associate Producers Program creates opportunities for funding of productions. Support is also provided for student recruitment, Showcase Events, Guest Speakers, and other needs as they arise.



Dale McFadden and Harlan Lewis

None of this can happen without your help which is greatly appreciated. Whether you are an alum with theatre memories or someone with a theatre interest willing to support IU Theatre, we ask that you continue to be a part of Theatre Circle and spread the word to potential new members. Various funding levels are available and are considered charitable contributions.

Find more info at [theatre.indiana.edu](http://theatre.indiana.edu) and then to Menu and Alumni+Giving.



## DEPARTMENT OF THEATRE, DRAMA, AND CONTEMPORARY DANCE

INDIANA UNIVERSITY  
College of Arts and Sciences  
Bloomington

275 N. Eagleson Avenue  
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We are proud of our nationally and internationally recognized faculty of artists and scholars. The work they are generating is forwarding the industry, from new plays, methodologies, research, curricular and technological innovation, and sustainability.

The Theatre Circle has been steadfast in their support of our students. From engagement on the ground in activities, production support, the Associate Producer program to supporting scholarships and senior showcases that launch our seniors and third year graduate students.

Please watch for our monthly Theatre Circle Newsletter with updated information

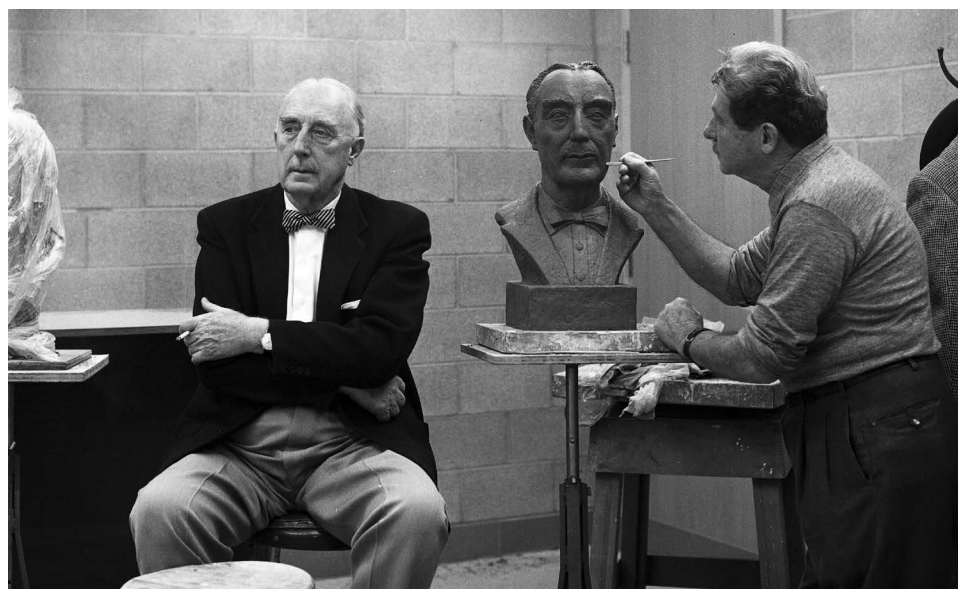
and spotlight features. We love to share news about our faculty, students, and staff. If you ever have questions about our current department, productions, or creative activity and research, please reach out!

So let us keep this proud and impactful tradition going and thriving!

Thank You,

Dale McFadden, President  
Theatre Circle Board of Directors

Linda Pisano, Chair & Producer  
Indiana University Department  
of Theatre, Drama, and  
Contemporary Dance



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

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