

Stages

Membership Matters: This publication is paid for in part by dues-paying members of the Indiana University Alumni Association.

Exciting 2005–06 season kicks off with *Arcadia*

Great theatre reaches its pinnacle when all parts play in perfect harmony. Just as we challenge our students to grow inside the classroom, in the 2005–06 season we present a slate of outstanding plays sure to push our students in new directions and prompt them to put into practice the skills they have learned in the Department of Theatre and Drama.

In this season we present classics treasured by audiences for centuries alongside contemporary plays that are sure to join their ranks. The season opened with Tom Stoppard's brilliant *Arcadia*, a witty and sensual comedy of ideas. Following that was William Finn and James Lapine's musical *Falsettos*, a heartfelt piece with spellbinding music and lyrics called "a kaleidoscopic world of comedy and heartbreak" by the *New York Times*. Shakespeare's classic tragedy *Macbeth* marked the return of the Bard to the stage of the Ruth N. Halls Theatre. The first semester closes with Margaret Edson's Pulitzer Prize-winner *Wit*, a resonant portrayal of an English professor with advanced ovarian cancer.

The second semester opens with Australian playwright Joanna Murray-Smith's *Honour*, a play rarely seen in the United States. The play examines the importance of commitment, betrayal, love,

and loyalty. Oliver Goldsmith's 18th-century comedy *She Stoops to Conquer* follows, offering a tale of lust, deceit, befuddlement, and disguise. Timberlake Wertenbaker's Olivier Award-winning *Our Country's Good* will find the Wells-Metz Theatre transformed into newly settled Australia, as the play's cast of convicts and officers examine the nature of theatre. Finally, the season ends with the groundbreaking American musical *A Chorus Line*, a singing, dancing, "singular sensation."

Welcome to the 2005–06 edition of *Stages*

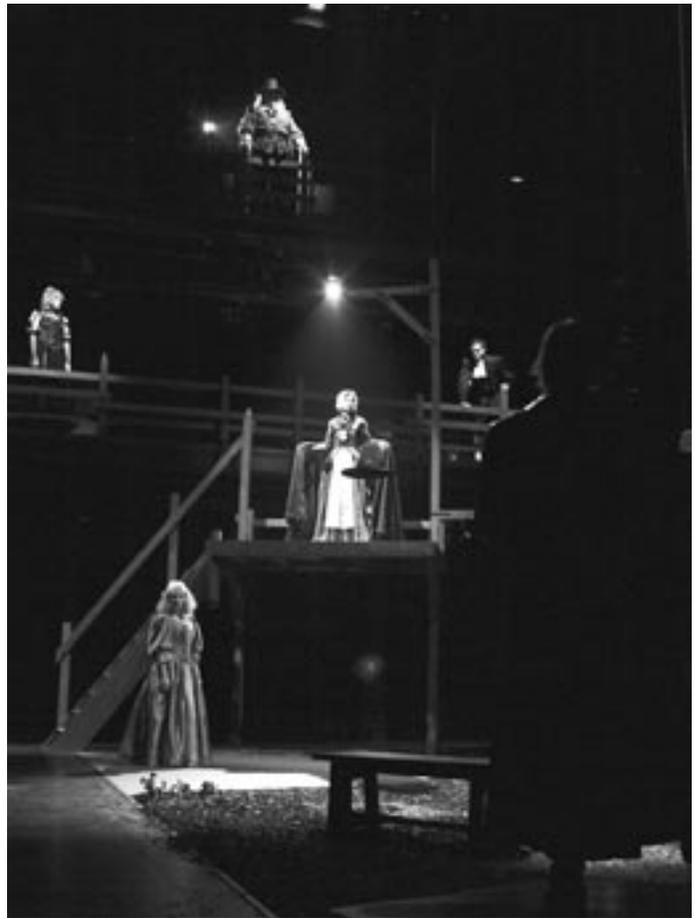
There is great energy around the Department of Theatre and Drama at this time in the fall: a new season, new faculty and staff, new guest artists, and the excitement that a new class of students brings.

I have now served as chair for just over a year, and I continue to be impressed with the accomplishments of our faculty, staff, students, and alumni. The IU Department of Theatre and Drama has a rich tradition that continues in the daily work of creating theatre and training students.

In a recent meeting with incoming freshmen, I had a moment to reflect on the journey these students will take — the ideas to which they'll be exposed, the faculty who will mentor them, and the work they will create during the next four years. And, most important, how their vision and sense of direction will influence the future of our art.

It is a tremendous responsibility to educate the next generation of theatre artists, but it is our mission, and we embrace it joyfully.

— Jonathan Michaelsen, chair



Clockwise from left are Elizabeth Cronin as Mistress Hibbins; Mike Mauloff, BA'05, as Governor Bellingham; Eric Van Tielen, second-year MFA, as Arthur Dimmesdale; Renee Racan, third-year MFA, as Hester Prynne; and Melanie Derleth, sophomore, as Pearl in our 2005 Wells-Metz Theatre production of *The Scarlet Letter*.

Guest artists and scholars enhance the experience at IU

In the 2004–05 academic year, the Indiana University Department of Theatre and Drama brought many notable guests to campus. These visiting artists and scholars represented a broad spectrum of experiences in the world of theatre. Playwrights, directors, producers, actors, agents, and historians all shared their vast knowledge with IU students.

George C. Wolfe

The Department of Theatre and Drama proudly welcomed Tony Award-winning director George C. Wolfe as the 2005 Ralph L. Collins Memorial Lecturer on March 29 and 30. Wolfe, director of such historic Broadway productions as *Angels in America*, *Bring in 'Da Noise, Bring in 'Da Funk*, *Topdog/Underdog*, and *Caroline, or Change*, arrived in town 24 hours after his latest opening, Neil LaBute's *This Is How It Goes*.

Wolfe conducted a public question-and-answer session moderated by department chair Jonathan Michaelson, in which topics ranged from Wolfe's 13-year tenure as producer at the famed Public Theatre in New York to his work as a playwright on such works as *The Colored Museum* and the problems faced by theatres seeking to increase the diversity of their audiences.

In addition to this public lecture, Wolfe spent an afternoon with graduate and undergraduate students in a more informal discussion, and he spent a morning sharing his experiences with the students, faculty, and staff of the Neal-Marshall Black Culture Center. According to Michaelson, "George Wolfe made us think outside the box about the ways in which we approach theatre. His thoughts on the theatre were tremendously relevant to our continued growth as artists. Mr. Wolfe was inspiring and enlightening. What a fabulous opportunity for us and our students."

Colin Teevan

Irish playwright Colin Teevan visited Indiana in conjunction with the U.S. premiere in February of his startling adaptation of Euripides' classic tragedy *Bacchae*. In addition to visiting classes and meeting informally with both playwriting and directing students, Teevan made three public appearances: He gave a post-show discussion after the Feb. 10 performance of the play, appeared as a part of a panel discussion at the John Waldron Arts Center on the creative process, and delivered a public lecture on the afternoon of Feb. 11. Teevan, who famously collaborated with Sir Peter Hall at London's National Theatre on the world premiere of *Bacchae*, delivered



Chair Jonathan Michaelson, left, interviews George C. Wolfe in the Ruth N. Halls Theatre.

his lectures with great humor and insight into the world of professional theatre.

Jan Clarke

Internationally renowned scholar of French and theatre Jan Clarke visited IU in February, delivering two public lectures and sitting in on classes in both theatre and drama and French and Italian. Her two lectures, "Violence Against Actresses in 18th-Century Paris" and "These Daughters of Babylon: Female Performers on the French Stage in the 17th Century," reflected her deep knowledge of the performance conditions on the French stage.

Currently, she is senior lecturer in French at the University of Durham, England. She has published widely on all aspects of performance in the early modern French theatre, from lighting, scenery, and stage machinery to company finances and the life of the actor. She is a former editor of *Seventeenth-Century French Studies*, was associate editor of the documentary history *French Theatre in the Neo-Classical Era*, published by Cambridge University Press, and has made important contributions to the *Oxford Encyclopedia of Theatre and Performance* and the forthcoming *Cambridge Companion to Molière*.

In addition to these public appearances, Clarke made herself available for more informal meetings with students to discuss their research interests.

Scott Lafeber

In December 2004, guest director Scott Lafeber directed a sensational production

of Kurt Vonnegut's *Happy Birthday, Wanda June*. Lafeber, who has acted both on and off Broadway, regionally, in London, and in many television, film, and voice-over appearances (including a segment for PBS that received an Emmy Award), is the artistic director for the New Harmony Theatre, a regional summer theatre in Indiana. He teaches in New York at his Studio for the Working Actor and at the Circle in the Square Theatre School on Broadway.

Randy White

Professional director Randy White guest-directed the U.S. premiere of a new translation of Euripides' *Bacchae* by Colin Teevan in our Wells-Metz Theatre. White, who was resident director at New Dramatists in New York City for two seasons and associate director of David Edgar's *Continental Divide* at the Oregon Shakespeare Festival, Berkeley Rep, and the Barbican Theatre, has directed and taught for Fordham University and New York University.

White recently directed staged workshops of Dan Dietz's *Temp Odyssey* at the Public Theatre in New York (New Works Now Festival) and the new musical *Onwards and On Words* by Glen Berger and Frank London at Manhattan Theatre Club. White has also directed at the Humana Festival, Actors Theatre of Louisville.

Stu Pollard

Independent feature film writer and director Stu Pollard, whose latest film *Keep Your Distance* features Stacy Keach, Kim Raver, (continued on page 3)

Guest from Seoul brings philosophy and art to the department

This past spring, the Department of Theatre and Drama welcomed a special guest who will be in residence until February 2006. Professor Kihyang Lee is taking a sabbatical from her work at the Department of Human Environment Graduate School of Yonsei University in Seoul. Her area of expertise is in the design of “art to wear.”

Upon her arrival in the spring, Lee immediately began immersing herself in the theatre here at IU. She gave a special presentation to the Costume Design course of a recent work that was presented at the Kwanghwamoon Gallery in Seoul and titled *Hwa's Journey to the Enlightenment: The World of Hwa-com Expressed Through Costume by Lee Ki-hyang*, “... a story about a journey to the Saha (earthly) world in

search of the Truth.” Her work is greatly inspired by her love of her culture as well as Buddhist teachings, which she values greatly. It is filled with evocative images, thought, and color, which were inspired by a visit to a Tibetan temple.

Lee is internationally recognized for her exquisite fabric painting and dynamic costume design. Her work has recently been on exhibit in San Francisco during the summer and will be featured in an exhibit in Germany this September.

After a summer of extensive travel around the United States, London, Paris and Egypt, Lee returned to the United States to participate in two different professional workshops in New York City. This fall, she is observing several classes, including directing, costume history, make-up

design, stage management, and collaborative design, and she joined the design and technology faculty and graduate students for their annual trip to Stratford, Ontario.

A highlight of her visit is that Lee's time with us will culminate in a realized costume design for the original choreography of George Pinney, to be featured in the faculty dance concert in January 2006. Her work is evocative and fascinating.

Faculty and students have been enthusiastic about her participation and contributions to the department during her visit at IU. A great introduction to Lee's work is through the exhibition book for *Hwa's Journey to the Enlightenment*, which was produced and published by studio BAF in Seoul (ISBN 89-953186-2-7 03660).

— Linda Pisano

Guest artists

(continued from page 2)

Gil Bellows, Jennifer Westfeldt, and Christian Kane, visited campus in April to discuss filmmaking with students.

Pollard visited design and directing classes and sat in on rehearsals for the independent student production of *Uncle Vanya*. Pollard shared his experiences as a film producer based in Louisville, Ky., and

allowed IU students to establish a connection with the world of feature film.

Jenny McKnight

Actress Jenny McKnight, who at the time was appearing in the Indiana Repertory Theatre production of *Pride and Prejudice*, came to Bloomington to meet with students in the acting program. She shared her experiences and offered advice to those looking to enter the world of professional acting.

Janet Allen

Janet Allen, artistic director of the Indiana Repertory Theatre, met with IU students to discuss her experiences in the professional theatre. Allen also met with faculty to discuss expanding design student internship positions at the IRT.

Jane Alderman

Casting agent Jane Alderman, who visited IU in the spring, worked with members of the graduate acting program and conducted a workshop for students interested in acting professionally in Chicago.

Rob Johansen, MFA'95

Equity actor and Indiana Repertory Theatre company member and instructor Rob Johansen led a discussion on “Equity Acting: The Nitty Gritty” in October 2004 while he was a visiting lecturer for the Department of Theatre and Drama.

Johansen appeared as Oscar in the *Odd Couple* at the Brown County Playhouse, which co-sponsored his talk.



Department chair Jonathan Michaelsen, left, interviews George C. Wolfe, surrounded by students in the Wells-Metz Theatre, during Wolfe's visit to the IUB campus last spring.



Faculty and staff news

In fall 2004, **Fred M. Duer** joined the faculty of the Department of Theatre and Drama as head of our scenic design program. Duer brings a wealth of experience from his work in theatre, film, and television. He has worked at several regional theatres, including the Pasadena Playhouse, the San Diego Repertory Theatre, the Memorial Theatre in San Francisco, the Criterion Center in New York, and the Old Globe Theatre in San Diego. His designs for television include *Saved By the Bell*, *In the House*, and five seasons with *The Fresh Prince of Bel-Air*. He has been nationally recognized through many awards and nominations, including a 1989 Emmy nomination for his art direction on *The Pat Sajak Show*. Since arriving at Indiana University, Duer has designed our productions of *The Cherry Orchard*, *The Scarlet Letter*, and this fall's production of *Falsettos*, as well as *Forever Plaid* and *Greater Tuna* at the Brown County Playhouse. Duer also designed the set for the WTIU *Weekly Special* program.

Fontaine Syer joins the department as an associate professor of acting and directing. She comes to us with outstanding credentials. From 1992 to 1996 she was the associate artistic director of the Oregon Shakespeare Festival, where she also directed and acted. Following that, she served as the artistic director of the Delaware Theatre Company in Wilmington. As a freelance director, she has worked at the Utah Shakespearean Festival, Atlanta's Alliance Theatre, the Pennsylvania Center Stage, St. Louis Black Repertory Theatre, and the Barter Theatre. "Teaching is the natural culmination of a life in the theatre — where the ultimate goal is to learn and express all we can about what it means to be human," she said. She will direct the department's production of *She Swoops to Conquer* this spring.

Nancy Lipschultz joins the Department of Theatre and Drama this year as the new associate professor of voice and speech. She comes to Bloomington from Detroit, where she was head of the MFA and BFA voice programs at Wayne State University. A member of Actors Equity Association and the Screen Actors Guild, she has a long list of acting credits, including appearances at Lincoln Center, the American Jewish Theatre, Cornell University, and the Fringe Festival in Edinburgh, Scotland. She has also appeared in motion pictures and played a featured role on *Walker, Texas Ranger*. "I try to train actors I would love to work opposite in a play some day, actors whose power to communicate comes through

training, kindness, generosity, and sharing."

Trish Hausmann joins the Department of Theatre and Drama as house manager and patron services coordinator for the Lee Norvelle Theatre and Drama Center and for the Brown County Playhouse. She has worked as production manager, stage manager, and dramaturg on productions at the Roy and Edna Disney CalArts Theatre, the Sundance Theatre Lab, the Hope Summer Repertory Theatre, and the Kentucky Shakespeare Festival. She also worked as house manager at Miller Auditorium, one of the largest theatres in Michigan. "I was often the first person a patron saw at the theatre," she said, "and I had the responsibility to help them love the theatre as much as I did."

Bruce Burgun performed as Polonius this summer in the John Waldron Arts Center's production of *Hamlet*. He also began preliminary casting and production work for *Dinner with Friends*, to be presented by the Bloomington Area Arts Council in January 2006. He received an Indiana University Arts and Humanities Grant and began preliminary work to take a performance piece to the Edinburgh International Theatre Festival in 2006. He was also selected for *Who's Who Among America's Teachers* for 2005.

Rakesh Solomon was invited for a week by the National Taiwan University in Taipei, where he gave a lecture on theatre historiography and interacted with students



Professor Rakesh Solomon chats with Kathleen Turner after Turner's performance in *Who's Afraid of Virginia Woolfe?*

and faculty. Solomon met several IU theatre and drama alumni, including Professor John Hu, PhD'69, founder of the theatre department at NTU, and Pao-Hsiang (a.k.a. Clive) Wang, MA'94, who is now a professor of theatre at NTU. Earlier this year, Solomon served as a member of the Nominating Committee of the American Theatre and Drama Society.

Rob Shakespeare designed and budgeted the lighting systems for the African, Pre-Columbian, and Oceanic galleries in the Indiana University Art Museum in preparation for fundraising, and he is in discussion about relighting the other galleries, atrium, and exterior of this I.M. Pei building. Shakespeare designed lighting and

(continued on page 7)

'New Frontiers' in theatre and drama

This past academic year, the Office of the Vice President for Research announced a grant program aptly named "New Frontiers in the Arts and Humanities," the purpose of which is "to help Indiana University faculty members to expand their work into disciplinary or interdisciplinary frontiers that promise new insights into the human condition or pursue innovative directions in artistic creativity." This past spring semester, four of our faculty members received New Frontiers grants, supporting travel, visiting scholars, and research.

Professor Bruce Burgun's grant will support the production of his play *Diary of a Madman*, based on Gorky's story, at the Edinburgh Fringe Festival next year.

Professor Murray McGibbon's grant will fund a performance piece, "African *Tempest* Project," which will bring together IUB student actors and

South African actors in a production of Shakespeare's *The Tempest* in South Africa next summer.

Professor Robert A. Shakespeare received a grant to fund a conference, "Virtual Scenography in Live Performance: New Frontiers," in the second semester of 2005–06. Shakespeare also received a collaborative grant to produce stage lighting for a new piece in the faculty dance concert to be presented in January 2006.

Professor Rakesh Solomon's grant will support his research and writing to complete his book on Indian theatre, *Culture, Politics, and Theatre in Colonial India, 1753–1947*.

The projects of our faculty reflect interests and creative activities as diverse as the department itself. The grants are supported by a generous contribution by the Lilly Foundation.

Around the department

Theatre Circle increases support, becomes season sponsor

From recruitment through graduation, the Theatre Circle plays a major role in the life of every Indiana University Department of Theatre and Drama student. Many of you might never have attended IU had you not been recruited by our faculty attending University/Resident Theatre Association auditions, by an ad in a theatre journal, or through attendance at the Midsummer Theatre Program for high school students — all projects supported by the Theatre Circle. And for many of you, the culminating event of your IU years was the graduation day brunch that the Theatre Circle and the department hosted for you and your family.

In 2004–05, the Theatre Circle provided \$72,850, its largest budget ever, to continue its 26 years of supporting the department's mission and programs, helping to provide that margin of excellence that has kept the department in the top echelon of the nation's theatre programs.

For the first time in its history, the patron group provided direct production sponsorship for the season of eight plays. In addition to the \$20,000 production sponsorship, the group continued to support the production program by providing, as it has each year since its founding, the major portion of the funding (\$5,000 last year) for the printing of the informative and entertaining programs for the eight productions, including large-print and Braille programs. The Theatre Circle also sponsored audio description for the visually impaired for one performance of each production in the Ruth N. Halls Theatre, Wells-Metz Theatre, and Brown County Playhouse.

Student needs are at the heart of all Theatre Circle projects, and in 2004–05, the patron group provided \$27,700 for scholarships and recruitment. The 42 scholarships included: Theatre Circle Outstanding Theatre Major Awards for two undergraduates; tuition scholarships for 29 Brown County Playhouse cast and staff members for their required one credit hour of T390-Creative Work in Summer Theatre; professional conference scholarships to

defray travel expenses for six graduate students who were invited to present their research papers at international and regional conferences; partial tuition scholarships that enabled three high school students to attend the department's two-week Midsummer Theatre Program; and sponsorship of two MFA graduate actor internships at the Indiana Repertory Theatre.

The Theatre Circle assisted in funding travel for seven faculty members to attend national University/Resident Theatre Association auditions held in New York and Chicago to recruit the nation's best

As always, among the most popular projects with students was the Theatre Circle's support of student hospitality and outreach events, including the September pizza party to welcome new undergraduates, the picnic to welcome graduate students, the graduation day brunch honoring all departmental graduates and their parents, and refreshments for each production's daylong technical rehearsal.

"Awesome!" "The most fun I've ever had!" "The coolest, most exciting trip of my life!" These direct quotes from their thank-you letters convey a bit of the enthusiastic

response of the 150 elementary students from four Bloomington schools whom Theatre Circle bused to the Lee Norvelle Theatre and Drama Center, where they were fascinated by stage trapdoors and lifts, amazed by ongoing scenic and costume studio work, and mesmerized by stage combat demonstrations, including swordfights. This project has definitely produced some future theatre-goers!

In addition to these projects, the Theatre Circle again partnered with the department to co-sponsor three important educational programs: the pre-show lecture series, the dinners with director and designers, and the publication of Theatre Circle *Insights*, the informative publication mailed prior to each production, along with

an advance copy of the production program. A highlight for many students and patrons alike was the Meet the Playwrights Evening, which featured staged readings of three new plays by students from the playwriting program. With the Division of Continuing Studies, the Theatre Circle also sponsored chartered excursions to professional productions of *The Miser*, at Actor's Theatre of Louisville, and to *Pride and Prejudice* and *The Grapes of Wrath*, at the Indiana Repertory Theatre in Indianapolis.

Theatre Circle officers for 2004–05 were Ann Burke, president; Janet Stavropoulos, vice president; Audrey Marker, secretary; and Bill Kroll, treasurer.

The Department of Theatre and Drama appreciates all the projects and programs of Theatre Circle and thanks its patron group for its 26 years of unparalleled support.



Senior Tom Hershner, left, as *Jinx*; second-year MFA John R. Armstrong, as *Sparky*; senior Pete Stoffan, as *Francis*; and junior Matt Rhodes, as *Smudge* in the 2005 Brown County Playhouse production of *Forever Plaid*

graduate students for our MFA programs in acting/directing, scenic design, costume design, lighting design, and technology. The group also underwrote the department's national print media (theatre journals) campaign to recruit undergraduate and graduate students.

Students and audiences will benefit from another new project for 2004–05, the allocation of \$10,000 for the enhancement of the lighting and décor of the Lee Norvelle Theatre and Drama Center's two lobbies.

"Best Attractions Web Site" is the accolade earned by the theatre and drama department's redesigned Web site, for which the Theatre Circle provided \$2,500 in design fees and software. The award was presented by the Bloomington Monroe County Convention and Visitors Bureau at its spring 2005 luncheon.

And the winner is ...

Department's redesigned Web site wins award in Bloomington

In January 2005, the newly redesigned Department of Theatre and Drama Web site was launched. The launch was the result of almost a year's worth of meetings, analysis, and study by Professor Robert Bovard, who chaired the committee; John Edward Kinzer, audience development director; dramaturg Tom Shafer; and professor and chair Jonathan Michaelson.

"Our previous Web site," says Shafer, "was not especially easy to navigate, was difficult to maintain, and suffered from nonstandardized code, which presented very different results when pages were viewed in different browsers and different computer platforms."

The committee thoroughly examined Web sites that seemed to perform in better ways and carefully defined how each page ought to serve the department and the different visitors to the site. "Our home page," says Bovard, "is visited hundreds of times a day by parents, students, audience members seeking information about performances, and colleagues from around the university and around the world. We wrote, revised, and edited pages to make sure that their content met the discrete needs of prospective visitors, and then we worked on a navigation scheme that allowed the user to get to the right pages in an intuitive, quick, and easy manner."

The design process was helped immensely by the services of graduate student and Web designer Ji Young Chong, whose experience, knowledge, and design suggestions helped the committee clarify



The award for the 2005 Outstanding Attractions Web site, presented by the Bloomington and Monroe County Convention and Visitors Bureau.

problems and find solutions. Her clean, picturesque designs and workable navigation throughout the site form the "look" of the redesign. A donation from the Theatre Circle made it possible for us to bring Ji Young Chong into the project.

The reception of the new site has been remarkably positive, so much so that in May the Bloomington-Monroe County Convention and Visitors Bureau presented the department with its 2005 Hospitality

Award for the most outstanding Web site for an area attraction.

Open your browser and visit the newly redesigned department Web site to keep abreast of alumni news and read about productions, guest lecturers, and departmental activities. You can use the "Contact Us" button to update your addresses, ask questions, make suggestions, and share news. We'd love to hear from you!

www.indiana.edu/~thtr

Another great Midsummer Theatre Program shapes students

In its seventh year, the Midsummer Theatre Program brought 22 high school students to the Bloomington campus of IU, where they participated in a two-week intensive course of theatre study. These students came from California, Florida, Minnesota, and many other places around the United States. While living in a residence hall, these students spent the majority of their days in the Lee Norvelle Theatre and Drama Center, training in acting, dramatic literature, musical theatre, and television. In addition, they received workshop instruction in directing, lighting design, costume design, and scenic design. Training, workshops, and classes were conducted under the experienced eyes of IU theatre and drama faculty, as well as those

of advanced graduate students.

For the last three years, the Midsummer Theatre Program was fortunate to have been directed by Matt Harding, who was visiting lecturer in voice and speech for the Department of Theatre and Drama. Harding has extensive experience working as a vocal coach with many of the top theatres in the Chicago area, and his dedication to working with high school students proved inspiring to all. As Harding has moved on from IU, Dale McFadden, professor of acting and directing, will take over the position of program director this year and will surely bring new energy and perspective to the program.

Fifty-five percent of the students who have attended the Midsummer Theatre Program have enrolled at Indiana University,

and a reading of their comments made upon completion of the program makes it easy to see why. Here is a sampling of student responses to their time in Bloomington:

"Not only has this program helped me shape who I am, but I have learned skills that will continue to shape my craft. ... I feel that I have grown physically, spiritually, emotionally, and mentally. Midsummer shone light on my strengths and cradled my weaknesses."

"The things you learn help with every aspect of your life, not just theatre."

"The program is life-changing."

"The Midsummer Theatre Program is most likely the best experience you'll have. I have an entire new family that I just met two weeks ago!"

From Indiana to Utah and back home

For more than four decades, the Utah Shakespearean Festival has stood among the leading regional theatres in the United States. Since its first production in 1962, audiences from around the world have flocked to the festival's three theatres, with more than 150,000 witnessing the company's magic on a yearly basis. This past summer, several members of the IU Department of Theatre and Drama traveled west to work for this prestigious company.

Professor Emeritus Howard Jensen, whose association with the festival goes back to its inception, returned to Cedar City to direct Christopher Marlowe's iconic *Doctor Faustus*. Jensen appeared on the stage at Utah in the festival's first season, and in the years since he has directed a dozen shows there. Jensen is only the first in a string of IU-affiliated artists to ply their trade at the festival this season.

Assistant Professor Linda Pisano joined Jensen on *Faustus*, designing the costumes for the play. Pisano's MFA costume design student Carmen Killam also spent part of her summer at the festival, working in the craft house before returning to Bloomington to lend her talents to the second half of the Brown County Playhouse season.

Two more IU graduate students and two recent alumni joined Jensen, Pisano, and Killam. Second-year MFA actor and Utah native Eric VanTielen appeared in two shows this summer: Jensen's *Faustus* and the musical *Camelot*, where he

landed the coveted featured role of Sir Lionel, an honor he calls "unexpected."

Third-year MFA actor Vanessa Ballam, also a Utah native, returned to Cedar City for her second consecutive summer, appearing in *Faustus* and *Camelot*. Growing up in Utah, she says, attending the festival was a "family tradition. Every summer for about 15 years, my dad would pack us up, and we'd see all the shows." Getting to step on their stage was "a goal, a dream" for Ballam, and now that she's been there twice, she hopes to go back again.

Other actors at the festival this season included Allison Batty, MFA'05, and Jonathan Molitor, MFA'04, who both appeared in *Faustus*, *Love's Labour's Lost*, and *Romeo and Juliet*. Ben Livingston, MFA'90, appeared as Mephistopheles in *Doctor Faustus*.

The opportunity to collaborate with the gifted professionals at the Utah Shakespearean Festival truly provides a unique, challenging, and rewarding experience for both our students and faculty. Working with the experienced artists in Cedar City will surely be a key point in the development of our students, and remaining connected to the professional world allows our faculty to flex their creative muscles in a different arena. These experiences reflect very strongly on our program here in Bloomington, while at the same time inspiring our artists to bring new and exciting ideas to our stages.

part of the faculty dance concert in January 2006. The work embraces a "virtual scenography" experiment.

Ron Wainscott, PhD'84, and Kathy Fletcher, PhD'86, completed work for *Plays Onstage: An Anthology*, which was published in October by Allyn and Bacon. This dynamic duo also completed the revision for the second edition of *Theatre: Collaborative Acts*, which is due to be published in March 2006. Two articles by Wainscott were published this summer in the new *Microsoft Encarta Encyclopedia*: "American Literature: Drama" and "Musical."

Jonathan Michaelsen produced his first season at the Brown County Playhouse as well as directed *The Importance of Being Earnest* for BCP. This fall he directed the opening production of the Lee Norvelle Theatre and Drama Center season, *Arca-dia*. Michaelsen has also been busy working on a new BFA program in musical theatre for the department.

Bob Shanks donates papers to Lilly Library

Good Morning, America, *20/20*, and *Wide, Wide World of Entertainment* are among the landmark television shows created and produced by Emmy-winning distinguished alumnus Bob Shanks, who presented a collection of his scripts, books, journals, and papers to the Lilly Library in April.

The winner of three Emmys (and nominee for eight others) and numerous awards for television writing and producing, Shanks, who earned a bachelor's degree in 1954 in radio and television, minored in theatre and English literature and received the Distinguished Alumnus Award in 1979. He has worked closely with our department, from the Jordan River Review production of his musical *Welcome to France*, directed in 1954 by Lee Norvelle, to the University Theatre's premiere production of his *S.J. Perelman Presents*, directed in 1989 by Ann J. Shanks and starring Lewis J. Stadlin (which later moved to the Cherry Lane Theatre in New York) — and later the first staged reading of his play *When Jefferson Dined Alone*, directed by Ronald Wainscott.

Shanks's numerous television credits include producing and writing for the critically acclaimed *The Great American Dream Machine*, the *Tonight Show* with Jack Parr, the *Merv Griffin Show*, CBS's *Morning Program*, and *Candid Camera*, as well as specials, including *Eleanor and Franklin: The White House Years*. He was vice president of ABC Television from 1973 to 1978; chair and CEO of COMCO television production company, which he and his wife, Ann, own, from 1979 to 1986; and governor of the National Academy of Television Arts and Sciences from 1973 to 1976. He received the 1979 Grand Award of the International Film and TV Festival of New York for his *Israel 25: A Celebration*, and he has won six Gold Awards and two Silver Awards from the festival.

Co-producer of *Lillian* on Broadway, directed by Ann Shanks and starring Zoe Caldwell, he wrote the novel *Love Is Not Enough* and several books on television, including *The Primal Screen: How to Write, Sell, and Produce Movies for Television* and *The Cool Fire: How to Make It On Television*, which Merv Griffin praised as "the best guidebook to television ever written."

The highlights of Shanks's campus visit were the official presentation of his papers to the Lilly Library on April 28; his enthusiastically received talk, "Television and Society: Personal Adventures," followed by a reception in his honor; and a Lilly exhibit of selected papers. He also made time for a visit to our department and a tour of the Norvelle Theatre and Drama Center.

Faculty and staff

(continued from page 4)

sound for *Brighton Beach Memoirs* at the Brown County Playhouse. He traveled to Laterna Magica in Prague and to the BBC Studios in London in preparation for the symposium "Virtual Scenography in Live Performance: New Frontiers." This international symposium is funded by a significant grant to stage this gathering of experts and artists in the Ruth N. Halls Theatre March 2-4, 2006. At the annual Radiance Workshop in Montreal, Shakespeare presented a paper on his current research project, titled "Virtual Light Projection."

He received an award to create a new performance work — with choreographer Liz Shea, assistant professor of kinesiology, and composer Jeff Hass, associate professor of music and director of the Center for Electronic and Computer Music — to be staged in the Ruth N. Halls Theatre as

University Players: Becoming a theatre professional

I am sure that most of you, as alumni, remember the transition from being awestruck freshmen students in the IU Department of Theatre and Drama to becoming confident and consummate theatre professionals at the end of your journey in the program. I am near the completion of that journey and have experienced so much in so short a time.

As I began my academic journey, I learned that above all else, the key to success was involvement. In terms of academic involvement, I enrolled myself in as many theatre classes as I could. Surprisingly, I found facets of the theatre that I had not yet explored fascinating, and, more important, vital to understanding the art of theatre holistically. Not only did I learn more marketable trades, but I also had outstanding faculty and staff provide me with a supportive and enjoyable environment. I started building relationships with people that would go beyond my program of study at IU and form the core of my network in the professional world of theatre.

Most important to me has been my involvement with the University Players, the undergraduate theatre organization. UP is in its ninth year and has a board of eight undergraduate directors who oversee the organization's productions, workshops, and other theatrical initiatives. They provide undergraduate students with many opportunities in all areas of the theatre. UP complements the department's season and receives a great deal of support from faculty members, who serve as mentors for various projects.

Last year, we produced Stephen Sondheim's *Assassins* at the Buskirk-Chumley Theater in downtown Bloomington. This was a full-scale musical that was produced, directed, designed, and performed entirely by undergraduate students, put on free of cost to the audience with the help of grants and sponsorships, and seen by more than 1,300 people. It was an exhilarating time for us and a landmark in our careers here. It felt, for the first time, that there was absolutely no underestimating the power of under-

graduates. After two years of work with UP, I have now become the artistic director, am preparing to direct my first production, and look forward to yet another year of innovative and high-quality theatre.

Theatre is a representation of life, so it seems only logical that we must have an understanding of the many aspects of life to produce theatre that is rich with emotions and the human experience. For this reason, I'm glad I chose a school that encouraged a strong liberal arts education to prepare me for the world I am about to become a part of. I have been given a great many opportunities and met people who have influenced me immensely, helping me become the theatre artist I have worked so hard to become.

We would like to invite you to come see our productions or even speak to our members about your experiences in the field!

For more information, visit our Web site at www.indiana.edu/~players.

—Hilary Krishnan,
senior theatre and drama student

Drama and musical theatre students win NSAL awards

From *Amadeus* and *The Rivals* to *Falsettos* and *Kiss Me Kate*, nine theatre and drama students acted, sang, and danced multiple roles on their way to \$5,600 in drama and musical theatre awards in competitions sponsored by the Bloomington chapter of the National Society of Arts and Letters in 2005. They were among the students who received \$22,500 in awards presented April 17 at the NSAL Showcase, which featured performances by the top two winners in drama, musical theatre, vocal and instrumental music, ballet, and literature, and an exhibit of the winning visual artists' work.

First-year MFA actor **Eric VanTielen** captured the first place in drama: comedy, the Mrs. Granville Wells Memorial Award, with his monologues by Lord Faulkland from Sheridan's *The Rivals* and *Amadeus*

from Peter Schaffer's *Amadeus*. The award, funded by the Chancellor Herman B Wells Endowment, entitled VanTielen to represent the chapter at the NSAL national competition held in Hawaii in May. "Hawaii was a once-in-a-lifetime chance to measure my progress as an actor compared to other actors across the country," he said.

Anjanette Hall Armstrong received the Lora Shiner

Memorial Award, donated by Reva Shiner, as an award for second place.

Armstrong's comic selections were taken from Molière's *Tartuffe* and Christopher Durang's *Business Lunch at the Russian Tea Room*. **Vanessa Ballam**, second-year MFA

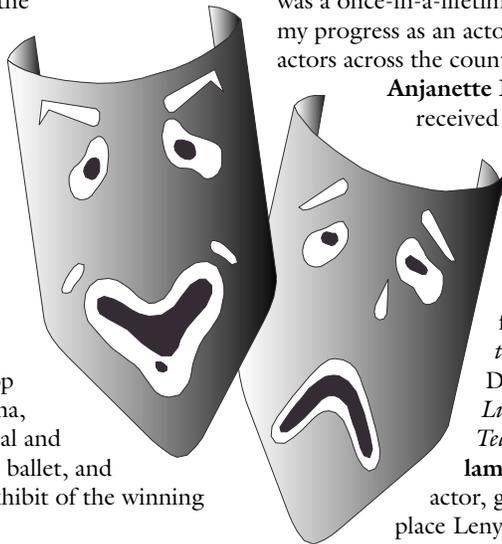
actor, garnered the third-place Lenyth Brockett, Carol Moody, and Fran Syngg Memorial Award donated by **Marion Bankert Michael** and **R. Keith Michael**. Ballam's monologues were from Sheridan's *School for Scandal* and Michael Cristofer's *The*

Lady and the Clarinet.

Undergraduate **Alexander Meisner** won fourth place and received the Hrisomalos Merit Award donated by Becky and Frank Hrisomalos. Meisner's audition selections were from Shakespeare's *Two Gentlemen of Verona* and Kevin Wade's *Key Exchange*. First-year MFA actor **John Armstrong**, BA'00, performed excerpts from Molière's *The Misanthrope* and E. Berlin's *The Line That Picked Up 1000 Babes* to win the Drama Merit Award donated by Dottie Collins, Martha Jacobs, and Carolyn and Ron Kovener. It was a double win for the Armstrong family, as John and Anjanette Armstrong are married. Undergraduate **Jessica Rothert** received the Marjorie K. Borkenstein Award, donated by the Borkenstein Endowment, for her interpretation of monologues from Shakespeare's *Merchant of Venice* and Oscar Wilde's *The Importance of Being Earnest*.

Theatre and drama administrative director **Marilyn Norris** planned and chaired the drama competition held in February. Judges were **Dianne Timmerman**, MFA'93, who is the interim chair and associate professor at Butler University's

(continued on page 9)



Alumni, friends give \$137,000 in departmental scholarships and awards in 2004–05

The Lee and Deborah Norvelle Endowment, established in 1977 by the late Lee Norvelle, founder of the IU theatre program, provided assistantship scholarships for MFA actors **John Armstrong**, **Vanessa Ballam**, **Allison Batty**, **Tom Conner**, **Brendan Pentzell**, **Scot Purkeypile**, **Renee Rodriguez**, and **Eric Van Tiel**, and MFA director **Danielle Howard**. Current PhD student **Noe Montez** received academic support from the endowment established in 1986 by former theatre faculty member Foster Harmon. Harmon, who now lives in Florida, directed most of the University Theatre productions and all of the experimental theatre productions, and did all theatre lighting and makeup from 1936 through 1942. The teaching assistantship of PhD student **Eileen Curley** was partially funded by the Russell Havens Endowment. These three endowments provided more than \$100,000 in scholarships for these 11 graduate students.

Enthusiastic applause and cheers greeted the awarding of an additional \$37,000 in scholarships and awards at the annual Theatre and Drama Department Banquet and Prom, held April 29 at the Monroe County Convention Center. Staged by the Student Advisory Board, the gala event also featured a welcome from chair Jonathan Michaelsen, a tribute to Howard

Jensen upon his retirement, good-natured lampooning of the 2004–05 production season, and the crowning of Wes Peters, professor emeritus, and Dale McFadden, associate chair, as prom king and queen.

Jessica Rothert and **Malia Tilden** garnered the two major undergraduate scholarships. Rothert received the Nota Scholl McGreevey Scholarship presented for “exceptional talent and dedication to the theatre.” The

Featheringill, BS’53 (business), MA’70,



worked 15 years as a professional dancer and casting director in New York before beginning his 30-year teaching career in the Department of Theatre at Portland State University. MFA playwriting student

Paul Shoulberg received the Jason Stradtman Memorial Award given by Charlotte and Martin Stradtman in memory of their son, an aspiring playwright who had planned to enter the department’s playwriting program.

Theresa and Michael Walker traveled from Texas to witness undergraduate **Jennifer Harber**’s joy in being announced winner of the annual scholarship the Walkers give in memory of their daughter, Helen Sarah Walker, to a student who “demonstrates the expertise and passion for stage managing” that characterized Helen Walker’s IU career.

Michael Mauloff, BA’05, earned the Rosemary R. Schwartzel Award donated by Schwartzel, BA’39 (English), who enjoyed a long and successful stage and television career before her retirement.

Dustin Henderlong, BA’05, won the award funded by the endowment of Ruth N. Halls, BA’19 (Latin), whose estate

(continued on page 11)

Thank you!
Thank you! Thank you!
The overwhelming generosity of many of you, our alumni and friends, made possible or enhanced the academic careers of more than 30 theatre and drama graduates and majors in 2004–05.

award is donated by distinguished alumnus and award-winning screenwriter **John McGreevey**, BA’37,

DHL’86, in honor of his wife, **Nota Scholl McGreevey**, BA’37 (English), who acted in numerous IU productions and served as Professor Norvelle’s secretary. Tilden was named to receive the Featheringill Scholarship awarded annually to an outstanding junior or senior in recognition of academic and production excellence. **Jack**

NSAL awards

(continued from page 8)

theatre department; Julie Dixon, head of acting and associate professor at Indiana State University; and Peter Pappadopoulos, assistant professor of theatre at ISU.

“Holding to the Ground” from *Falsettos*, “Always True to You in My Fashion” from *Kiss Me Kate*, and a monologue from John Patrick Shanley’s *Where’s My Money* earned undergraduate **Rebecca Faulkenberry** the top Musical Theatre Chapter Career Award. Double winner **Vanessa Ballam** performed “Losing My Mind” from *Follies*, “Without You” from *My Fair Lady*, and

Luba’s monologue from *The Lady and the Clarinet* to earn the second-place musical theatre award donated by Helen Caldwell.

Undergraduate **Amy Elise Linden** was named to receive the Merit Award donated by Ruth and David Albright and Peggy Bachman, and undergraduate **Thomas M. Hershner** was selected by the judges to receive the Scott Burgess Jones Tribute Award from an anonymous donor. Another double winner was Anjanette Hall Armstrong, who received the Merit Award donated by Anne Call and Tina Jernigan.

Professor of theatre **George Pinney** planned and chaired the January NSAL musical theatre competition, which was

judged by Vincent Liotta, nationally known opera stage director who heads the stage directing program of Indiana University Opera Theater; Jim Moore, Tony-nominated and Emmy-winning choreographer of *Blast!*; and Jonathan Vanderekolff, Tony-nominated and Emmy-winning stage director and composer for *Blast!*

Associate Professor **Murray McGibbon** emceed the showcase, which was stage managed by senior theatre majors **Taylor James** and **Nathan Shewell**. Visiting lecturer **Mary Carol Reardon** was assistant chair of the event, which was chaired by David Albright, Theatre Circle board member and NSAL vice president.

Scholarships

(continued from page 9)

provided the major funding for the Ruth N. Halls Theatre.

Allison Batty, MFA'05, was selected for the Marion Bankert Michael Award, donated by Professor Emerita Marion Bankert Michael and Professor Emeritus R. Keith Michael to honor a graduating MFA actor who demonstrates strong potential for success in the acting profession.

Six memorial awards celebrate the legacy of some of the department's most eminent faculty. For his outstanding research and work in theatre history, literature, and theory, PhD student **Patrick Murphree** was presented the Hubert C. Hefner Memorial Award, given in memory of the distinguished teacher and historian who taught in the department from 1955 to 1971.

Actor **Sam Wootten**, MFA'05, received the second David S. Hawes Memorial Award, donated in memory of her husband by Betty Hawes, who attended the banquet. The award recognizes "artistry and creativity," qualities personified by Hawes during the 25 years he taught, wrote, directed, and headed the department's children's theatre and oral interpretation program, as well as through his retirement years until his death at age 91.

Graduating lighting design student **Carolyn "C.C." Conn**, MFA'05, was selected for the Gary W. Gaiser Memorial Award, which recognizes a student who "has been

unusually innovative and self-motivated as an artist, technician, and/or scholar" — all qualities exemplified by Gary Gaiser during the 36 years he taught, designed, and directed in the department.

Graduating costume design student **Dixon Reynolds**, MFA'05, was chosen for the Richard Scammon Memorial Award, founded by Vera Scammon Broughton in memory and honor of "the high artistic standards and sense of dedication that marked the career of Richard L. Scammon during his 33 years at Indiana."

Undergraduate **Christine Perrotta** received the memorial award named in honor of William E. Kinzer, whose 32-year teaching career in the department included directing shows on the Showboat Majestic as well as in the University Theatre and the Brown County Playhouse.

The Faculty Memorial Award was presented to graduating technology student **Christopher Crostic**, MFA'05.

Winners of Theatre and Drama Merit Awards were **Joohee Park**, MA'05, **Michael Paolini**, BA'05, and undergraduate **Greg Hofmann**.

Chair Jonathan Michaelsen announced that several theatre and drama students had received major awards from the College of Arts and Sciences, including the Palmer-Brandon Prize to **Rosalind Rubin**, the Jeanice Bartling Lewis Memorial Scholarship to **Gregory Hofmann**, and the Cohen/Vanden Huevel and James F. Maurer

Scholarships to **Maggie Ronck**.

Michaelsen also recognized students who had received major honors and awards earlier in the year: seniors **Tenaya Irene Hurst**, BA'05, and **Colin Donnell**, BA'05, as Theatre Circle Outstanding Undergraduate Theatre Majors, and **Kacie Leblong**, BA'05, as the recipient of the second Charles Aidman "Spoon River" Scholarship presented by Betty Aidman in memory of her husband, **Charles "Chuck" Aidman**, BA'48, who enjoyed a long and distinguished career on stage and in film and television and who adapted the Edgar Lee Masters poetry for readers' theatre.

Michaelsen recognized the National Society of Arts and Letters Drama and Musical Theatre awardees (see story on page 8) and extended congratulations to the department's Phi Beta Kappa initiates: **Shannon Brumund**, **Kacie Leblong**, **Tenaya Hurst**, and **Colleen McSherry**.



Senior Tom Hershner, at top, in the title role; from left, Josh Gaboian, BA'05, as Dr. Thomas Parker; junior Erin Daugherty, as Shelley Parker; senior Amy Linden, as Meredith Parker; and the chorus in of the 2004 Wells-Metz Theatre production of *Bat Boy*, the Musical



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The 2004–05 season: A look back

From a dark castle in Transylvania to the elegant tables of Chez Joey in Chicago, the 2004–05 season led audiences on a delightful and spectacular journey. Here are the creative artists who made this exciting season happen:

Dracula

By Steven Dietz
Based on the novel by Bram Stoker
Director: Dale McFadden
Scenic designer: Gordon R. Strain
Costume designer: Kristen Held
Lighting and sound designer: C.C. Conn
Jenica Schultz of the *Indiana Daily Student* called it “haunting” and praised its “masterful” costumes and scenery.

Bat Boy: The Musical

By Keythe Farley, Brian Flemming, and Laurence O’Keefe
Director/choreographer: George Pinney
Music director: Jeff Tanski
Scenic designer: Dathan Powell
Costume designer: Carmen Killam
Lighting designer: Ryan Davies
Sound designer: Wayne Jackson
Declared “Weird and wonderful,” by Sabra Snyder of the Bloomington *Herald-Times*, “The show’s cast danced, sang, and acted with a sense of comedic timing and fervor that left the audience shocked and exhilarated. ... Don’t miss it.”

The Cherry Orchard

By Anton Chekhov
Director: Howard Jensen
Scenic designer: Fred M. Duer
Costume designer: Dixon Reynolds
Lighting designer: Robert A. Shakespeare
Sound designer: CC Conn
The production was called “Howard Jensen’s departing gift to IU” by WFIU reviewer George Walker.

Happy Birthday, Wanda June

By Kurt Vonnegut
Director: Scott LeFeber
Scenic designer: Christopher J. Sinnott
Costume designer: Katherine N. Garlick
Lighting and sound designer: Gregory C. Brenchley
George Walker called it “a neatly-staged, well-acted production.”

Bacchai

By Euripides
Translated by Colin Teevan
Director: Randy White
Scenic designer: Gordon R. Strain
Costume designer: Linda Pisano
Mask designer: Ian Martin
Lighting designer: Jesse Portillo
Music and sound designer: Neil Cain
Choreographer: Melli Hoppe
The Bloomington *Herald-Times* lauded it as “a visual feast.”

Master Harold ... and the boys

By Athol Fugard
Director: Murray McGibbon
Scenic designer: Christopher J. Sinnott
Costume designer: Robbie Stanton



Floor level, from left, Mike Mauloff, BA’05, as Cadmus; Nicole Bruce as Tiereseus; and Sam Wootten, MFA’05, as Pentheus in the 2005 Wells-Metz Theatre production of *Bacchai* in the North American premiere of a new translation by Colin Teevan

Lighting and sound designer: Ryan Davies
Glen Kaufmann of the Bloomington *Herald-Times* said “This is a play that deserves to be seen by all.”

The Scarlet Letter

By Phyllis Nagy
Director: Jonathan Michaelsen
Scenic designer: Fred M. Duer
Costume designer: Carmen Killam
Lighting and sound designer: Gregory C. Brenchley
George Walker singled out Scot Purkeypile’s performance as Chillingworth, saying he “was formidable, filling the stage as a vicious leather clad toad of a man.”

Pal Joey

Book by John O’Hara
Music by Richard Rodgers
Lyrics by Lorenz Hart
Director/choreographer: George Pinney
Musical directors: James Kallemback and Emily Hindrichs
Scenic designer: Dathan Powell
Costume designer: Dixon Reynolds
Lighting designer: C.C. Conn
George Walker closed his review by saying, “The overall strength of the two dozen singers and dancers in the ensemble leaves me eagerly awaiting *A Chorus Line* and *Falsettos* in the 2005–06 season.”

Alumni notebook

1960s

Toby Mardel Heathcotte, BA'60, MA'68, is the author of a number of science fiction romance novels, including *Operation: Pleiades* and *The Alma Chronicles*.

Gresdna A. Doty, PhD'67, is dean of the College of Fellows of the American Theatre.

Christine (Gazel) Ballard, BA'69, writes that after CBS's *Everybody Loves Raymond*, for which she had worked as video switcher for the last eight years, shot its final episode last January, she moved into the same position on *According to Jim* on ABC.

Michael Bourne, MA'69, PhD'77, has been busy! Everyday host of Broadway's Best channel on Sirius Satellite Radio, Bourne co-created and directed *Singing Astaire*, a tribute to Fred Astaire as a singer, playing open-ended Saturday and Sunday matinees at the famous jazz club Birdland. The play got rave reviews in the *New York Times* on Dec. 1, 2004, and all other reviews have been great too. He's also been performing an act with jazz drummer Michael Carvin. Bourne is artistic director every January of the *Jazz on the Mountain* weekend festival at Mohonk Mountain House, a 19th-century Quaker hotel in the Hudson Valley. For 18 of the past 19 years, he has hosted National Public Radio's *Toast of the Nation* New Year's Eve jazz broadcast across the country. He recently celebrated his 20th anniversary as a jazz-rock jock for leading jazz station WBGO in Newark. Bourne is the theatre critic for *WBGO Journal* and was one of two critics elected this year to the New York Outer Critics Circle. Bourne has also been a senior contributor to *Down Beat* magazine for 35 of the magazine's 70 years.

Cynthia A. Voigt, BA'69, MLS'70, is a Realtor for Prudential Colorado Real Estate in Denver. She writes that she has maintained her interest in theatre and drama through the years and performed in a play, *They Knew What They Wanted*, at the Denver Center for Performing Arts.

1970s

Jeanie A. Brandes, BA'71, has two CDs out in stores, *Love in the World I Remember* and *Soul Serenity*.

Jeffrey H. Huberman, MA'71, PhD'79, is dean of the Slane College of Communication and Fine Arts at Bradley University, Peoria, Ill. He was recently inducted into the College of Fellows of the American Theatre.

D. Terry Williams, PhD'74, took a 12-month sabbatical from her position on the faculty at Western Michigan University, Kalamazoo, to teach at Bradley University for her friend, Jeff Huberman. She will return to Western Michigan in January 2006.

1980s

Eva J. (Bachmura) Kvaas, BA'80, recently performed the role of Helen Potts in *Picnic* at the Coronado (Calif.) Playhouse.

A Moomoir, a one-act children's play written by **Denise Stoner-Barone**, BA'85, was chosen by the Cincinnati Playwrights Initiative to be workshopped in April 2005.

The December 2004 Indiana Repertory Theatre production of *A Christmas Carol* featured IU alumna **Lynne Perkins**, BA'83, repeating her role as Mrs. Cratchit and also playing Charwoman. **David Anderson**, '83, **Carmen Rae Meyers**, MFA'04, and **Jonathon Molitor**, MFA'04, (who were serving internships at the IRT), and Brown County Playhouse alumni Chuck Goad (reprising his role as Scrooge) and Robert Neal also appeared in the production. Janet Allen, '80, is artistic director of the IRT. Perkins, who directed *Caught in the Net* at Brown County Playhouse in summer 2004, will play Penny in *You Can't Take It With You* in January. Also, in early 2005, she directed two in-school tours for Bridgework Theater and *Charlotte's Web* for the Lilly Theatre at the Indianapolis Children's Museum. Perkins also directed the Indiana Repertory Theatre's October 2005 production of James Still's *And Then They Came for Me: Remembering the World of Anne Frank*, which featured **Constance Macy**, BA'89. After the show opened, Perkins moved (temporarily) to Actor's Theatre of Louisville, where she played Ann Putnam and Sarah Good in *The Crucible*, directed

by Marc Masterson, followed by her role as Mrs. Cratchit. She said her daughter, Emma, and husband, Matt, were excited about the "big adventure in Louisville" for the family.

Jim Reilly, MFA'87, played the role of Dr. Jim Bayliss in the fall production of Arthur Miller's *All My Sons* at the Denver Center Theatre and played Bob Cratchit in the December 2004 Alabama Shakespeare Festival production of Charles Dickens's *A Christmas Carol*.

The September "Second Servings" playbill at the Bloomington Playwrights Project included a production of *Graduation Day* by **Jim Serpento**, MFA'88, who now heads a film production company in Des Moines, Iowa. The BPP first produced Serpento's one-act in 1987.

1990s

Ben Livingston, MFA'90, played Lennie in *The Homecoming* in the Los Angeles Noise Within Theatre November production, which garnered a Critics' Choice ac-

(continued on page 13)



Mary Carol Johnson as Kate and Bill Simmons as Jack in the 2005 Brown County Playhouse production of Brighton Beach Memoirs

Alumni notebook

(continued from page 12)

colade from the *LA Times*. Prior to that, he played Gary in *Noises Off* at the Pasadena Playhouse, San Jose Repertory Theatre, and commercial theatres in San Francisco. Livingston can also be seen stranded on a desert island in a national television commercial for Capital One.

N.J. Stanley, PhD'90, received tenure in spring 2005 at Lycoming College, Williamsport, Pa., where she is assistant professor of theatre.

Clarissa Jacobson, BA'92, writes that though "not famous," she is still acting voice over. She is working on a movie about three women who decide to open their own auto repair shop. Find out more at www.highmaintenancethemovie.com.

Michael J. Riha, MFA'92, has been accepted into the United Scenic Artists Union as a scene designer. He is currently head of design at the University of Arkansas's MFA program.

Debbie Baron, BA'93, lived in Chicago for six years, performing with many different theatre companies, including American Theatre Company and the Playground Theatre. For the last four years, she and her husband, Jason, have been living in Los Angeles, where she works in both theatre and television.

Lila Michael, MFA'94, directed Craig Lucas's *Reckless*, which opened April 21 at the Hawks Theatre in Bozeman, Mont.

Rachel Healy, BA'95, won the Joseph Jefferson award for her costume designs for *Lady Windermere's Fan* at Northlight Theatre in Skokie, Ill.

Robert K. Johansen, MFA'95, followed his role as the preacher in the Indiana Repertory Theatre's spring production of *The Grapes of Wrath* with the role of newspaper reporter E.K. Hornbeck in the IRT's fall production of *Inherit the Wind* and the roles of Marley's Ghost, Young Marley, and Future in the IRT's *A Christmas Carol*. He also choreographed the fight scenes for the IU School of Music's fall 2005 production of *Romeo and Juliet*.

Doug Long, MFA'95, played the role of Stanley in Pyewacket Theatre's world premiere of Francis Ford Coppola's *The Conversation*, which ran January through February 2005 at the Chopin Theatre in Chicago. Long continues to teach Performance of Literature as an adjunct faculty member at DePaul University in Chicago, where this year he was joined by **Kirsten D'Aurelio**, BA'88, who teaches the same course. For Bailiwick Repertory Theatre, Long recently directed *Everybody Watching* by Indiana native **Michael Martone**, BA'77. The cast featured alumna **Denise**



Tom Conner, second-year MFA, as Hallie; Carmund White, master's student in voice and performance, as Sam; and Andy Alphonse as Willie in the 2005 Ruth N. Halls Theatre production of "MASTER HAROLD"... and the Boys

Blank, MFA'95. Long reports that his wife, Kay, continues to enjoy her work as "Neighbors" editor at the *Daily Herald*, and their son, Adam, is now a freshman in high school and their daughter, Sarah, is in sixth grade.

Andrew Crocker, BA'96, director of foundation and government relations at Actors Theatre of Louisville, sent tickets, a t-shirt, and a book bag for the student raffle at the department's annual welcoming pizza party.

Jeff Moore, MFA'96, has worked professionally in theatres throughout the Midwest and California since receiving his degree. Moore has been an adjunct faculty member and taught acting classes at Huntington College, directed Molière's *The Miser* for the Huntington College Mainstage in February 2003, and taught voice and movement workshops for the Fort Wayne Youth Theatre. In July 2003, he received accolades for his performance in the world-premiere production of Tony-Award winning playwright George Furth's play *Sex Sex Sex Sex Sex and Sex* at Indiana University-Purdue University Fort Wayne, with Furth in attendance. Moore is a founding company member, actor, and director with the Twenty-Four Hour Playhouse, an experimental theatre project with the mission to cast, write, and produce experimental plays in a 24-hour period. Moore reports that this is a thrill. In 2004, he was a featured performer in *Pop Filter* and *Pop Filter 2*, large-scale immersion performance-art "theatre events" produced

in Fort Wayne. He currently works for the Fort Wayne Philharmonic in concert operations, and he lives in Fort Wayne with his wife, Heather Bracken, and their daughters Hannah, Zoe, and Renee.

Richard Bristow, MFA'97, received a Faculty Merit Award from the Kennedy Center's American College Theatre Festival for his scenic design for *West Side Story* at Shorter College.

Derek Miller, BA'97 is teaching at Improv Olympic in Hollywood, Calif.

Dawn Pearlman, BA'97, is the assistant human resources director for the Hyatt Regency Orange County (Calif.).

Kelly (Rinehart) Roark, BA'97, began a master's program in art history at the Art Institute of Chicago in fall 2004.

Brandon Cutrell, '98, the 2005 Back Stage Bistro Award Winner for Outstanding Vocalist, has garnered critical praise for his recent cabaret performance with guest Karen Mason of *No Reservations* at New York's Duplex Cabaret Theatre. Here's a sampling of what the critics had to say: "Laugh-out-loud funny. ... But it's vibrant vocals and excellent acting that steal the show. ... Cutrell's stock will definitely be going up." (Wayman Wong, *Playbill*); "Cutrell is animated, bright, and entertaining. ... I believe his truthfulness with a lyric, his beautiful tenor, and that killer smile will get him the attention he deserves." (John Hogle, *Backstage*). Ray Fellman, BS'97, Brown County Playhouse and Broadway Cabaret alumnus is musical director. Fell-

(continued on page 14)

Alumni notebook

(continued from page 13)

man sang with the Glimmerglass Opera Company this season.

Chris Gilmartin, BA'98, is in San Francisco working as a teacher and pursuing a master's degree.

Chris Petrelli, BA'98 is working with Westbeth Productions in New York. Petrelli recently attended the Edinburgh Festival, combining work with a visit to former IU student Matt Hahn.

LaRonika Thomas, BA'99, is currently the literary manager at Stage Left Theatre in Chicago — the first in the theatre's 23-year history. She is currently assisting in organizing LeapFest 2 at Stage Left, as well as directing one of the festival productions, and she recently received a grant from LMDA for her work. Thomas also still freelances, and her latest projects have included stints as dramaturg for *The Last Two Minutes of the Complete Works of Henrik Ibsen* (the Neo-Futurists) and *Bald Grace, Pirate Queen* (Stockyards Theatre Project); assistant director to Barbara Gaines for *Measure for Measure* (Chicago Shakespeare Theatre); and director for *Fire Escape* (Stage Left Theatre). Thomas is also an artistic associate at Stockyards Theatre Project, a reporter for Backstage.com, and a box office manager at Live Bait Theater.

2000s

Amy Fortoul, BA'00, presented a segment of her show *This is my Body* for the IU The-

atre and Drama Department's Introduction to Theatre and Movement classes recently. She made herself available to many classes across campus whose subjects touch upon eating disorders, body image, and sexuality. Fortoul wrote, directed, and performed *This is my Body* in January at the Buskirk-Chumley Theater in Bloomington.

Marla S. Hudnall, BA'00, was accepted last winter into the Directors Guild Producer Training Program in Los Angeles. She was one of 15 chosen from among more than 1,000 applicants to the program, which allows her to spend two years working as an assistant director trainee for various television shows.

Jason Marr, '00, and his wife, Joy, are working at the Shakespeare Festival in Ohio. He frequently appears in television series.

Nicole Parker, BA'00, one of the stars of MADtv, co-emceed for the Jefferson Awards and performed along with **Emily Hoover**, BA'00, for the program.

Megan McKinney, MFA'00, played Mrs. Pennywise in the Indianapolis Phoenix Theatre's production of *Urinetown*, which was extended through October, two weeks beyond its original run. McKinney is senior marketing and public relations manager for the Indiana Repertory Theatre.

Sara Weiser, BA'00, is in the education



Bill Simmons, left, and Sam Wootten, MFA'05, in the 2005 Brown County Playhouse production of *Greater Tuna*

and training department of the National League of Cities in downtown Washington, D.C. The organization supports and promotes cities, towns, and municipalities all over the United States.

David Zack, BA'00, finished up a touring career last summer in Korea and Japan, returned to Las Vegas for a few months and now has settled back down in Los Angeles to pursue film and television work.

Kelly Ford, MFA'01, directed the LA premiere of Stephen Belber's *The Transparency of Val* at the West Coast Ensemble and the Lincoln Center Director's Lab West last year. She also AD'd for Jules Aaron on a Molière "premiere" by Richard Wilbur called *The Bungler*. Ford is also involved with Naked Angels LA, which is a writers' and actors' group whose purpose is to develop new work. The group currently has a relationship with Fox's development department. Ford shot two short films (as a director) in December.

Eliza Hittman, BA'01, was scheduled to direct *Strom Thurmond Is Not a Racist*, by Thomas Bradshaw, at the Ontological-Hysterical Theatre in July. Other credits include *All But Forgotten*, by Thomas Bradshaw, and *The Sandalwood Box*, by Mac Wellman. She was a collaborating director on *Groundwork of the Metaphysics of Morals* by writer/director Young Jean Lee at the Ontological-Hysterical Theater in the summer of 2003. Assistant directing credits include Obie-Awarding Winning Soho Rep. productions *[sic]* (by Melissa James Gibson) and *Molly's Dream* (by Maria Irene Fornes). Assistant design credits include *People are Wrong!* at P.S. 122. She has worked in various capacities with numerous renowned off-off Broadway companies (such as Richard Maxwell and the New

(continued on page 15)

Katy Bigge Kestner Memorial Fund formed

In 1964, Nick Kestner was the "advance" man for Indiana University's Showboat Majestic. An IU student at the time, Kestner was responsible for the showboat's public relations and would travel by car to the next port to publicize the soon-to-arrive performance.

During his third summer performing this job, Nick met his future wife, Katy Bigge, a graduate student who was serving as a chaperone for the cast aboard the Majestic. Katy was a 1960 graduate of IU with a degree in speech and theatre, directing and performing in numerous productions on campus.

Katy and Nick were married in 1966 and shortly thereafter, Katy returned to IU and completed her master of arts degree in theatre in 1968. Katy then became an outstanding and much beloved high school theatre and speech instructor in Birmingham, Mich.; Portage, Ind.; and for 23 years in Carmel, Ind.

After Katy's untimely death in 2004, Nick and their two daughters (Ceci and Lici) established the Katy Bigge Kestner Memorial Fund in the Department of Theatre and Drama. This endowment will help support the department's production season and also bring guest artists to IU. "This endowment is a wonderful tribute to Katy's career and commitment to education," said Jonathan Michaelsen, chair of the Department of Theatre and Drama.

In its inaugural year, the Kestner endowment was used to bring stage combat expert Neil Massey to IU for 10 weeks. Massey taught two courses in stage combat and choreograph the fight sequences in the department's fall 2005 production of *Macbeth*.

Michaelsen said, "The department is extremely grateful to the Kestner family for this support. It will help to foster and train generations of young theatre artists."

Alumni notebook

(continued from page 14)

York City Players, Salt Theater, Clubbed Thumb, and the Flying Machine).

Deborah Lynn Thomas, BA '01, is teaching English at North Daviess Junior Senior High School for this fall.

Emily Zoss, BA'01, is at Cairo American College teaching stagecraft and managing the school theatre.

Juliet Heller Eichberg, BA'02, returned in 2004 from London, where she had lived for two years, performing the title role in Wycherley's *The Country Wife*. Since her return, she has appeared in *The Importance of Being Earnest* at the Barn Theatre and worked on two short films in the San Francisco Bay area, where she now lives.

Gabe Lewin, BA'02, one of three recent Teach for America participants from the department, is now in Israel studying at a kibbutz. **Blake Wilson**, BA'03, has been teaching social studies in Atlanta. **Emily Pierson**, BA'05, has begun teaching math in Mississippi.

Ann Aurbach, BA'03, and **Kevin Mogyoros**, BS'03, both worked on the ABC Oscar pre-show. Aurbach, who is the production management intern at LA Opera, was a production assistant on the show. Mogyoros, who is a freelancer in television production, was the production coordinator. Mogyoros's previous credits include working on the Macy's Thanksgiving Day Parade, the Tony Awards, and the Democratic National Convention in Boston.

Shanta Thake, BA'02, accompanied George C. Wolfe for his Collins lecture. Thake is the programming associate for Joe's Pub in New York.

Rick Fonté, MFA'03, was married in September 2004 to Erin Davis. He directed *The Complete Works of Shakespeare (Abridged)* for the Austin Shakespeare Festival, winning both the Austin Critics Table and the B. Iden Payne awards for Outstanding Production of a Comedy. Fonté's 10-minute play *The Red Hand* won a short-play contest sponsored by the Texas

Nonprofit Theatre Association, and his screenplay *The Most Biggest Sleepover Ever* won the Ohio Independent Film Festival Best Screenplay Award.

Andrew Lebon, BA'03, returned to the Bloomington campus last week as a member of the national tour of *Oklahoma!* in the role of Jud. Professor George Pinney, who directed Lebon in *Sweeny Todd*, *Parade*, and *Pirates of Penzance* says of Lebon, "He was the nicest guy to walk this planet, with a beautiful voice. ... His commitment to both his studies and his art was exemplary." *Oklahoma!* played at the IU Auditorium April 25–April 27, 2005.

Victoria Licht, BA'03, attended Chicago-Kent College of Law and has passed the Illinois bar exam.

Yuri Cataldo, BA'04, is attending the Yale School of Drama for graduate study in costume design.

John Kenneth Deboer, BA'04 is currently enrolled in the MFA program in theatre pedagogy at Virginia Commonwealth University, with a concentration in voice and speech. Deboer served as vocal coach for this season's production of *The Importance of Being Earnest* at the Brown County Playhouse.

Abby Mueller, BA'04, is living in Chicago. This summer, she played Fiona in *Brigadoon* at the Marriott Theatre.

Jeff Radue, BA'04, is at the New Theatre in Chicago.

Faith Schooley, BA'04, was called up in May for a 545-day tour in Iraq. All our thoughts and prayers are with her for a successful campaign and safe return home.

After graduating with honors in the Individualized Major Program, **Colin Donnell**, BA'05, performed during the summer and fall in principal equity roles at Stages and MUNY Opera in St. Louis. After completing his Stages contract in October he planned to move to New York to pursue his career. Donnell's senior project, the role of Joey in *Pal Joey*, received the IMP Best Senior Project Award.

Taylor James, BA'05, is an assistant stage manager at Asolo Theatre in Sarasota, Fla.

James was stage manager for the Brown County Playhouse 2005 summer season.

Michael Paolini, BA'05, was married in Bloomington in May before moving to San Diego in order to pursue an MFA in lighting design.

Clay Sanderson, BA'05, spent this past summer making his professional debut appearing in several shows, including *Ragtime* and *The Full Monty* at the Timber Lake Playhouse in Mount Carroll, Ill., and recently moved to Chicago, where he will soon be appearing as the Warden in *Kiss of the Spider Woman* at Bailiwick Repertory, opening in January 2006.

Emmy Kreilkamp, ABD, is at the University of Wisconsin in Marshfield from the end of October until the end of December, directing *Bury the Dead* and teaching an introductory class.

Lee Norvelle's vision lives on

In 1928, Lee Norvelle came to Indiana University. He was a remarkable visionary and in essence created theatre and drama at IU. In 1945, Norvelle became the first chair of the Department of Speech and Theatre and was the driving force behind creating a strong theatre curriculum. He was also instrumental in creating the Brown County Playhouse (established in 1949), the professional theatre component of the department. As I sit in the building that bears his name, I realize how fortunate I am to be part of the tradition Norvelle started, reaping the benefits of his insights, hard work, and vision.

Our department has not only benefited from Lee Norvelle's teaching, creativity, and leadership, but also from the remarkable gift he left in his estate. Indeed, with ever-shrinking budgets, it is gifts like Norvelle's that keep theatre and drama at Indiana University producing at such a high level. And he is not alone; literally thousands of alumni, patrons, and friends have kept this department strong and growing through their generosity. This pride and caring spirit has made Indiana one of the great theatre programs in the country. All of us in the Department of Theatre and Drama are truly grateful for this continued support, which will further the rich legacy of our department for generations to come.

—Jonathan Michaelsen, chair

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