



STAGES

Theatre Circle INSIGHTS Special Edition - Fall 2009

Indiana University Department of Theatre and Drama

Alumni Memories

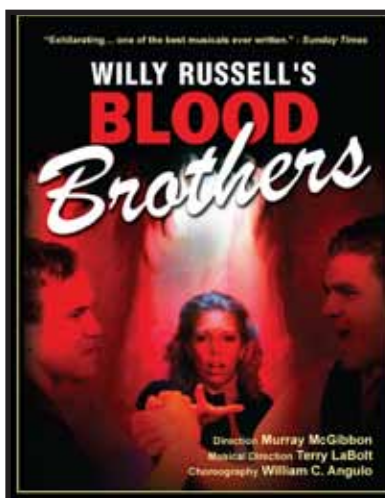


DeAnna D. Rieber, BA'81, reports that the "IU and the Drama Department opened up my whole world!" She shared fond memories of many wonderful teachers, including Chair R. Keith Michael "an amazing teacher," drama teacher Marilyn Norris - "she was fabulous, and like so many other students, Bill [William] Kinzer. . . I found out later in life that my father had Mr. Kinzer when he attended IU many years before."

Nancy Kierspe Carlson, BA'58, has wonderful stories to tell about the Brown County Playhouse and "those wild rides down to Nashville in a covered truck in the summer of 1957." She writes, "**Richard K. Knaub**, who taught at I.U. and designed the lighting at the playhouse, would drive the cranky truck; and in the back were, honest-to-gosh, ten rickety folding chairs...five aligned on each side, attached to nothing, free to bounce wherever the bumps took them." She also noted that today that would *never* happen - and she is right!

THANK YOU, alumni, for responding to our request for your memories! This is a great start in our quest to collect stories, photos, and memorabilia that will tell our collective story for generations to come. When I shared these with students, some thought that a few of you might be pulling my leg. But, with a little research we were able to come up with evidence that the stories are true. Including Nancy Carlson's memory of "those wild rides" to the Brown County Playhouse. — Pat Kennedy

John Mills, MA'59; PhD'61 remembers Charles Kimbrough, who went on to an illustrious acting career but is best known for his brilliant comedic turn as the news anchor on TV's hit show *Murphy Brown*. Mills remembers "... during rehearsals Chuck (appearing as Hamlet), as we knew him, was in the habit of saying "something, something, something," whenever he couldn't come up with a line. So, wouldn't you know, at one performance he dried up momentarily and, whether from force of habit or in sheer desperation, said "something, something, something," and that got him back on track. It nearly broke up the cast but the audience, of course, was none the wiser. It sounded quite properly Shakespearean after all."



Lee Norvelle Theatre and Drama Center season opens with longest running West End musical.

Theatre Circle INSIGHTS starts on Page 13.

Special thanks to Theatre Circle for support of this color edition of STAGES which includes Theatre Circle INSIGHTS, a quarterly publication focusing on current events in the department. With the support of the IU Alumni Association, a second STAGES will be heading your way in Spring 2010! We thank our team of graduate students, faculty and staff for content and creative input. - Pat and Tom

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Did we miss your information?

Write thtralum@indiana.edu

COMING SOON!

STAGES Spring 2010

Alumni Memories . . .



Even though the University Theatre has been gutted for the next phase of the renovation, and the Benton murals have been temporarily removed for restoration, Departmental Secretary Vicky Crowe knew just where to look when asked about “ancient” chalk drawings on the backstage walls. The guilty shall remain nameless!

What department is complete without a story of true romance? Bloomington’s **Anna K. Wiley**, BA’56, remembers, “It dawned on me that my husband (**David W. Wiley** PhD’74) and I celebrate our 50th wedding anniversary this year and we will be celebrating the 75th anniversary of the Department of Theatre and Drama (although when we met in the summer of 1958 it was still transitioning from the Department of Speech and Theatre).” Anna and David were acknowledged from the stage at the 75th Anniversary Gala.

John Walker Vaughan, MA’52, claims to “be among the oldest of the department’s extant graduates still active in the professional theatre.” Vaughan is a Tony-award-winning actor and director, founding Artistic Director of The Seattle Repertory Theatre, and founder and artistic director of The New Globe Theatre in New York. He also is a Professor-at-Large at the University of Vermont.

Michael Bourne, MA’68, PhD’77, remembers *Winged Victory*, the first show he worked on in the fall of 1967. “I was in the tech crew and, while **Kevin Kline**, BA’70, as wooing a princess on the first act set at the front of the stage, I was on the second act set at the back of the stage fooling around with an undergrad. I later told **Richard Scammon**, the show’s designer, and he (always a frisky fellow) said “That’s wonderful! I meant that set to be erotic!”

Bourne’s memories don’t stop there, either. He also remembers touring Shakespeare’s *Twelfth Night* with Oscar nominee

Richard Jenkins playing Orsino and our very own **Charles Railsback**, PhD’96, (wearing hideous yellow tights) playing Malvolio.

Like many students, **William Grange**, PhD’81, remembers the incredible impact of one of his mentors, here at IU. He recalls **Durand L. Pope**, former administrative director for the Department of Theatre and Drama, and his impact on the department at that time. “He saw me personally through quite a few ups and downs—and in the days when graduate assistants were paid \$217 per month, his achievements are too numerous to recount individually. He held the hands of students who experienced nervous breakdowns, artistic successes, divorces, scholarly awards, bankruptcies, and births of children.” Grange is now the Hixson-Lied Professor of Theatre Arts at the Johnny Carson School of Theatre and Film, University of Nebraska.

Doug Long, MA’89, MFA’95, host of the alumni Facebook page, upon seeing the renovations in the last *STAGES*, responded with a mix of emotions. When recalling the old University Theatre, he wondered, “Is it being retained and renovated? What about the Thomas Hart Benton murals? [The murals are being restored in our art museum]. What about (sniff, sniff) all my memories?”

One part he did appreciate about the new space, however, was the elevators. “When I directed *Night, Mother* there in 1986, we hauled a refrigerator up, and when I was in *Poor Devils* in 1995, we hauled up the front of a real car, piece by piece. Oy.”

NOW

Undergraduate Advisor, Charles Railsback points the way for a student and parents at the annual graduation brunch hosted by Theatre Circle.



THEN

Charles Railsback starred alongside Oscar nominee Richard Jenkins in those “hideous yellow tights” as Malvolio in Shakespeare’s *Twelfth Night*.

We're Still Here!

Jonathan Michaelsen

Convocation Speech, September 2009

Working together over the past five years we have done much in this department. We have revised and improved curriculum, addressed production workloads and increased support in this critical area. Working together we have introduced a new Musical Theatre Program, increased intern possibilities, developed an informative website, even launched a **facebook** fan page.

We've fundraised at every opportunity, and brought to campus scores of professional artists and well known scholars to work with our students.

At the Brown County Playhouse, we increased Equity contracts to a total of ten - enough that our students now receive Equity points toward joining the union.

But now we are facing certain challenges. To quote the country western song "There's some hard times in the neighborhood." We are all aware of the economic hardships facing many in this country and the world. On the national level, professional theatres are struggling, and employment is tight in both the professional and academic ranks.

This department is not immune to the current economic depression. Everything from the renovation of the old theatre building to faculty and staff hiring, to our production budgets here and at the Brown County Playhouse are subject to funding woes.

As an administrator, I am often left trying to plug gaps, fighting for funding scraps, seeking new sources of revenue, and touting the strength of our programs and degrees in order to justify our needs.

So in these hard times why doesn't art just go away? What we need are more roads and cars and lower gas prices and support for wars. Who needs art? There has long been public debate regarding the use of government funds to support art – art, after all is considered by many to be too provocative or a luxury. It's not reading, writing, or arithmetic.



Why does theatre survive? What difference does it make? Theatre survives because of the work you do – it makes a difference because of your commitment to examining the depths of the human spirit, to sharing that work with total strangers and creating a bond. Artists know about empathy, we know about human strengths and frailties, we know about possibilities, we know how to survive.

While a cliché, the expression "Hey, kids, let's take this barn and turn it into a theatre" resonates with those who have done summer stock for little or no money, lived in tents, and received most of our nutriment from Top Ramón. We are used to

hard times – there is never enough money to support projects or provide basic benefits or space to create our art.

Throughout history we have been spat upon, judged as immoral, and roundly condemned for what we do.

Because of this we know how to make much out of little, how to fight to be heard – how to use the creativity of our minds and hearts to surprise, to provide new perspectives, and to take what no one sees as valuable and open up new worlds.

As theatre practitioners and scholars we have the opportunity to hold the mirror up to and reflect upon current conditions. Our spirit and drive forces us to look unflinchingly into the darkness and illuminate it with the truth of art.

Our work should shed light on the indelibility of the human spirit. Theatre survives because we provide society with much-needed truth and perspectives.

We have the opportunity to tell stories, to touch hearts and minds, to allow people to forget and step into another world for a time. We illuminate the tradition of theatre with our scholarship and reach out to audiences with our showmanship.

Through your hard work and commitment, creativity and skills, you can make a difference in the neighborhood.

Playwrights Reflect on Challenges

Jordan Chaddock

In recent years, the world of commercial theatre has been swept up and carried away in a frenzy of work that can, at best, be labeled unoriginal. Between Disney adaptations, revivals and awkward constructs of popular songs known fondly – and sometimes not so fondly – as “Jukebox Musicals”, the average theatergoer is rarely exposed to truly original and inspired work. And, it is troubling to hear theatre artists sighing and muttering, “What’s the point?”

It takes a great deal of time, effort, commitment, and courage to create and produce truly new work, and it pleases me to say that here at Indiana University, we have theatre artists willing to use their talents in pursuit of new ways of expression and the creation of truly personal, original works of theatre.

At the forefront of this surge of new work over the past calendar year are IU faculty members: **Ken Weitzman**, Visiting Assistant Professor of Playwriting/Screenwriting, and **Adam Noble**, Assistant Professor of Movement/Combat.

Weitzman offers guidance, encouragement and a discerning eye to any and all with an interest, and leads the way by tirelessly honing his own craft.

Weitzman’s play, *Fire in the Garden*, was featured as a part of ArtsWeek Festival ’09 at the John Waldron Arts Center. Starring Weitzman and recent MFA Acting graduate **Lilia Vassileva**, *Fire* is a carefully intertwined piece centering on a new father’s experience in the first year of his child’s life and his reaction to the story of Norman Morrison, a Vietnam War protestor who lit himself on fire as his final act of protest, with his one-year-old daughter in his arms.

In August 2009, *Fire in the Garden*, featuring Liam Craig, and directed by Woody King, Jr. (founder of the New Federal Theatre) was co-winner of the Mario Fratti-Fred Newman Political Playwriting Contest hosted and judged by the Castillo Theater in New York.

Traditional playwriting is not the only form that new theatre work assumes. Since 2005, Adam Noble, along with his wife and artistic partner, Melissa, wrestled with the question, “Can you have a feature-length play or

tell an entire story without words?” Noble’s answer was *Terminus: A Play in Motion*.

Combining diverse dance and movement techniques, original music by Peter Ermev, and featuring a 15 person cast including Adam and Melissa Noble and multiple IU students, *Terminus*, produced by the Dynamic Presence Project at the INDY FRINGE Theatre in May 2009, is a series of silent scenes that follow a female protagonist known only as “She.” The work examines the woman’s chance encounters and unfolds a powerful story, unique to each viewer, without audibly saying a word.

In the classroom, Noble seeks to instill in his students and audiences a sense of the power of the human body to communicate without relying solely on the words.

“To understand how the physical side of the craft might help with playing Shakespeare is one thing; to find that there is an entire world of physical theatre out there, where the body is the only means of expression . . . well, that is something else,” says Noble.



Faculty members are not the only artists with a desire to create new work. PhD student **Neal Utterback** came to IU in the Fall of 2008 with a desire to create an adaptation of Oscar Wilde’s novel, *The Picture of Dorian Gray*. Utterback says, “I have believed for some time that the themes and issues that are inherent in the story are still relevant today. . . the obsession with youth and celebrity, the corruption of the innocent, and the consuming desire for pleasure.”

Utterback assembled actors **Hanna Dillon**, **Lawrence Evans** and **Miles Heymann**, director **Jonathan Courtemanche**, and stage manager **Ryan Gohsman** to work on the piece.

Utterback served as the playwright, but much of the process consisted of group improvisation techniques to help inspire some of the text. *The Picture (of Dorian Gray)* was presented at IU in March 2009. In May, Utterback took the company to perform in Ireland at the Absolut Dublin Gay Theatre Festival, garnering two nominations: The Oscar Wilde Award for Best New Writing and The Hilton Edwards Award for Best Concept and Direction.

In summer 2009, Utterback collaborated with MFA Acting students Henry McDaniel and Shewan Howard to create an interactive theatre experience called, *The Vampire Trilogy, Part One: The Loved Ones*. Beginning with a late-night trek across campus, *The Loved Ones* incorporated music, light, movement, sound and good old-fashioned suspense to create an intimate theatrical experience unlike any other. Utterback utilized techniques he learned at the SITI Summer Intensive under the tutelage of Anne Bogart, and says, "I would take the raw data of their [the actors] compositions and rework and remix it into the final script. . . . it involves the total artist. It dissolves the traditional boundaries of actor, writer, director. Suddenly everyone is a theatre-maker."

MA graduate **David Kopp**, '09, relating to his experience of being ill and stuck in bed over the holidays, found himself resenting the feel-good ending of every Christmas film that he saw. Drawing from his experience, Kopp developed his play, *It's a Wonderful Lie*, which was directed by Carle Gaier and featured a cast of undergraduate actors. The title, of course, gives a gracious nod to Frank Capra's masterpiece.

Regardless of the intent, style, mode of transmission or creative process used to create it, new work is always refreshing to see. While popular forms of theatre may not always make room for nontraditional forms of theatre or truly original, new work, it is comforting to know that the University setting still provides opportunity and inspiration for new work. The burning need to create new work in theatre has caught fire here at Indiana University.

It is certain that we can look forward to seeing increasing amounts of original and exciting work coming out of our faculty and students.

Cruisin' Through Class

When it comes to allowing students to just cruise through a class, Production Manager David Grindle has the right idea! Each year David teaches aspiring stage managers



the intricacies of special event management and offers students an inside look at the profession. Last year, his class shadowed personnel and learned about the challenges of managing multiple productions at Disney World (photo above).

This January, his class will go cruising with Maritime Entertainment Operations and learn about the challenges of staging shows on a moving target of weather and waves. Designed in cooperation with Gary Musick Productions and Norwegian Cruise Lines, the class culminates with a week observing aboard a 5 day/4 night cruise from Miami to the Bahamas.

Theatre Circle donors, faculty and staff will join students in class and on the cruise! To date, the cruise is full, and Theatre Circle has raised \$2,000 to dedicate to scholarships and special student projects.

MAINSRING COLLECTIVE EXPLORES RELATIONSHIPS

In May 2007, Indiana University alum **Hilary Krishnan**, BA'06, **Jenna Weinberg**, BA'06, **Laine Bonstein**, BA'06, and **Hannah Smith**, BA'05 relocated to New York City and formed Mainspring Collective. Mainspring is devoted to the exploration and presentation of the experiences that drive people apart and pull them together. Focusing on the creation and interpretation of honest work that they believe in, Mainspring Collective is at times a voice, a fist, a heart, a brain; but always a source of fresh and forward-thinking work.

Their most recent endeavor, *Dream of Me*, was a multi-media theatre piece based on Charles Mee's *Fetes de la Nuit*. The play, written by Alexandria LaPorte and directed by Hilary Krishnan, is a voyeuristic exploration of love, youth, naïveté, and the struggle for finding fulfillment, both in and out of relationships. The fast-paced original work infuses text inspired by Charles Mee with video art, original music, and innovative dance. The resulting vignettes featured IU graduates Laine Bonstein and Jenna Weinberg among the ensemble.

Following a nearly sold out run at the cell in Chelsea, *Dream of Me* moved to a 200-seat Off Broadway house in the West Village in May 2009. For more information please visit mainspringcollective.com.



CLASS NOTES

BEFORE 1960

Bob Williams, BS'56, MA'64, and his wife, **Pat (Hargus)**, BS'60, both received Distinguished Service Awards from the IU Kokomo Alumni Association in 2008. The award is given for exemplary service to IU, the Kokomo campus, the IU Alumni Association, and the community. Former members at large on the IUAA Executive Council, the Williamses live in Bloomington, Ind.

1960 - 69

Serita Slocum Borgeas, BA'63, writes, "After living in Phoenix for over 40 years, rearing two children, and working as a speech pathologist in schools and hospitals, I retired and moved back to Indianapolis with my husband. A lifetime's interest in music, theater, and radio has led to being involved in community theater, playing keyboards in my husband's band, and volunteering as a reader for the Indiana Reading and Information Services, an outreach service provided by WFYI."

Thomas E. Turpin, BS'65, MAT'66, is a sales associate for the Macy's store in Littleton, CO, where he works in men's shoes. Turpin writes that he is also interested in teaching and providing teaching support. He lives in Aurora, Colo., with his wife, Karon (Squier), BS'65, MS'66, and can be contacted at emburysue@comcast.net.

Ivan H. Davidson, MA'66, retired from teaching at Knox College in Galesburg, Ill., in 2005. In 2004, he received Knox College's Caterpillar Faculty Achievement Award for extraordinary accomplishment in teaching, research or creative activity, and service. Davidson was also twice a recipient of the Wright Award for Excellence in Teaching. He is currently the managing director of The Joe Jefferson Players in Mobile, Ala., where he lives, and has directed productions such as *Amadeus*, *The Man of La Mancha*, *I Do, I Do*, *A Delicate Balance* and *The Lion in Winter*. He writes that he "enjoys living in the sunny South after 43 years in the frozen Midwest."

Rebecca Williams Leonard, BA'67, a medical research scientist in otolaryngology surgery and a professor at the University of California in Sacramento, was one of four individuals who were inducted into the Martinsville (IN) High School Hall of Fame in January. In the 1980s Leonard co-designed and produced an artificial tongue that helped surgeons pioneer new reconstructive techniques for replacing mouthparts in recovering cancer patients. She lives in Sacramento.

1970 - 79

Michael J. Mell, MA'78, is the author of *Building Better Theaters*, the second edition of which was published by ET

Press in 2006. This edition includes a new chapter about the historical development of theater buildings, discussions about the roles played by the audience, stage, and backstage areas, and new photographs, an updated glossary, and bibliography. Mell lives in Cold Spring, N.Y., where he also serves as president of Theater Design Inc. He can be contacted at michaelmell@live.com.

Michael L. Bourne, MA'69, PhD'77, has been a disk jockey for Newark, N.J., public radio station WBGO since 1984, hosting the station's popular *Singers Unlimited* program since 1986 and its *Afternoon Jazz and Blues Hour* since 1997. A recipient of the Willis Conover–Marian McPartland Award for Excellence in Jazz Broadcasting from the Jazz Journalists Association, Bourne has written for *Down Beat* magazine since 1969 and has been a New York theatre critic for more than 25 years. Last year, while reviewing his friend and IU theatre department classmate **Kevin Kline**, BA'70, in the role of Cyrano de Bergerac, Bourne claimed that the production lacked a little "pizzazz," a criticism often leveled at both Bourne and Kline by their former Theatre & Drama professor and frequent director, Bill Kinzer. Bourne lives in New York City.

1980 - 89

Jane M. Page, MFA'80, is a free-lance director, acting coach, and educator who lives in Denver. She has extensive experience working with teachers and students, and has worked in a variety of school and educational settings, from elementary to university level, with highly gifted to at-risk populations. In 2007, the Alliance for Colorado Theater selected her as its Outstanding Theatre Educator of the Year. For the past eight years she has served on the faculty for the Aesthetic Education Institute of Colorado. Page's national directing credits include the Colorado Shakespeare Festival; Studio Arena Theater, Buffalo, New York; the Alabama Shakespeare Festival; Virginia Stage Company; Florida Studio Theater; Repertory Theater of St. Louis; Cleveland Play House; and Utah Shakespeare Festival. Her work has also been seen throughout the Rocky Mountain Region.

DeAnna Cross Rieber, BA'81, is an associate broker for Halstead Property, a real-estate firm in New York City. As a student at IU, she was a member of the Marching Hundred for two seasons, playing the baritone horn. Rieber was also an ROTC graduate and served for three years in the U.S. Army at Fort Eustis, VA, reaching the rank of first lieutenant. In 1984 she moved to New York City, where she has worked as an actress — including walk-on parts on the daytime soap operas *One Life to Live* and *Search for Tomorrow* — a teacher, an executive director of a not-for-profit organization, a seamstress, interior designer, and a sewing instructor. Originally from a small farming community near Bedford, IN, Rieber has lived in New York City for over 25 years.

CLASS NOTES . . .

Alvia Lewis Frey, BA'82, MA'84, writes a column for *The Frankfort Times* called "Slice of Life," which focuses on positive, thought-provoking stories about local residents. She lives in Frankfort, IN, with her husband Dan.

Barry J. Saltzman, BA'83, writes that he has appeared 17 times as a panelist in *What's My Line—Live Onstage* in Los Angeles and off-Broadway at the Barrow Street Theatre alongside Drew Carey, Rose Marie, George Wendt, Fred Willard and others. He received an Outstanding Featured Actor in a Drama recognition from StageSceneLA for his performance in the one-act play, "Letting Go." Saltzman's film and television credits include *Danny Roane: First Time Director*, starring Andy Dick, Jack Black, and Ben Stiller, and *General Hospital*. He works for MGM Studios in Los Angeles, where he lives.

Lori Rosecrans Wekselblatt, BA'83, is a lecturer and co-chairwoman of the design and technology program in the Conservatory of Theatre Arts and Film at Purchase College, part of the State University of New York system, based in Purchase, NY. She lives in New Rochelle, NY.

Lynne K. Porter, MFA'85, is the chairwoman of the Department of Visual and Performing Arts at Fairfield (CT) University. She has been a design professor at Fairfield since 1995 and now oversees all of the department's five arts programs including art history, music, new media film, studio arts, and theatre. Porter's most recent set designs were for *The Rocky Horror Picture Show* at Fairfield and for *The Clean House* at the Bloomsburg (PA) Theatre Ensemble. She has designed extensively for the Harrisburg Shakespeare Festival—where she served as the associate artistic director—the Bloomsburg Theatre Ensemble, the Southern Appalachian Repertory Theatre in North Carolina, the Arden Theatre in Philadelphia, the Horizon Theatre in Atlanta, the Penobscot Theatre in Maine, and the Maine Shakespeare Festival. Porter has also held teaching positions at Susquehanna University, Mars Hill College, and the University of North Texas. A portfolio of her work can be seen on her Web site www.lynnporter.com. Porter lives in Fairfield.

1990 - 99

Sandra L. Parker, BA'90, writes, "I am self-employed as a script supervisor in the film industry. I supervise continuity and act as liaison between the director and the editor." She lives in New Orleans.

Trey (Howard) Teufel, BA'91, currently lives in Los Angeles where he works as a physical fitness trainer and pursues acting. Trey recently appeared in an episode of *Nurse Betty*.

Andrew C. Billings, BS'94, MA'96, PhD'99, is an associate professor in the Department of Communication and Culture at Clemson University. His research and teaching focuses on sports communication and mass media, particularly on the portrayal of identity within televised sport. Routledge recently published Billings' first book, *Olympic Media: Inside the Biggest Show on Television*. He and his wife, Angela (Bowser), BS'99, live in Central, S.C.

Steven Cole Hughes, BA '95, has just had his first play published. *Billy Hell*, winner of the 2008 *Denver Post* Ovation Award for Best New Work, can be found at <http://www.originalworksonline.com/billyhell.htm>.

Clare M. Mottola, MFA'96, is chairwoman of the Department of Performing Arts at the Fieldston School in the Bronx, N.Y. With her company MTP, she continues to produce *Cherry Picking*, a festival of new plays featuring a number of IU alumni. Mottola and her husband, Jon, live with their two children in the Bronx.

Suzanne Lang, BA'96, finished filming *Walter's Wife* with Scott Lowell in Michigan (release date: January 2010) and *What If* with John Ratzenberger and Kevin Sorbo (release date: February 14, 2010). Last fall, she joined the DePaul University Theatre School as an adjunct faculty member and has been teaching Performance Workshop.

Dawn Pearlman, BA'97, is human resources manager for Credit Agricole Asset Management Alternative Investments Inc. in Chicago. Previously, she worked as director of human resources for Levy Restaurants at Wrigley Field. Pearlman lives in Chicago.

Edward C. Elefterion, MFA'98, has been nominated for a New York Innovative Theatre Award for Outstanding Choreography/Movement for his work in *Shadow of Himself*, produced by Rabbit Hole Ensemble. The nominees were announced at a sold-out event on July 20, 2009, that was attended by over 500 artists and guests, and the awards were presented at a ceremony on September 21. Celebrating its 5th year, the New York Innovative Theatre Awards recognize the unique and essential role Off-Off-Broadway plays in contributing to American and global culture. The awards are given annually to honor individuals and organizations who have achieved artistic excellence in Off-Off-Broadway theater. For more information about the awards, visit www.nyitawards.com. Elefterion lives in West Babylon, NY.

Hilary Ward Widdifield, BS'99, completed an MFA degree in theatre from the University of California, San Diego in 2007. She currently works as an actress for Chalk Repertory Theatre, a company she co-founded along with four other graduates of the UCSD MFA Theatre program. Widdifield lives in Sherman Oaks, Calif.

CLASS NOTES . . .

2000 - 2008

John Kenneth DeBoer, BA'00, received the Voice and Speech Trainers Association Clyde Vinson Memorial Scholarship which is awarded each year to an up-and-coming VASTA member in their first three years of teaching. This allowed him to travel to the 2009 Conference in New York City and attend workshops with Catherine Fitzmaurice, Kristin Linklater, and Patsy Rodenburg. He is an Assistant Professor of Acting/Directing at the University of Montana

Carolyn J. Klein, MFA'00, directed *The Mysterious Elephant and the Terrible Tragedy of the Unlikely Addington Twins (*Who Kill Him)*, which ran at the Chopin Theatre in Chicago from June to July 2008. Klein also directed *Mr. Spacky, the Man Who Was*

Continuously Followed by Wolves, at the Chopin Theatre in 2007. Both plays were written by fellow IU alumna,

Emily A. Schwartz, BA'01. *Mr. Spacky* was named one of the top ten shows of the year (2007) by both *Chicago Tribune* and *Time Out Chicago*. Klein performed in the Chicago Shakespeare Company's winter 2008 production of *Macbeth* and previously appeared in productions of *Scenes From the Big Picture* with Chicago's Seanachai Theatre Company and *The Dreams in the Witch House* with Wildclaw Theatre. She is an ensemble member of the Seanachai Theatre Company and an artistic associate with the Strange Tree Group. Klein lives in Chicago.

DeAnna Toten Beard, PhD'01, has finished her new book based on the dissertation she wrote at IU. *Sheldon Cheney's Theatre Arts Magazine: Promoting a Modern American Theatre, 1916-1921* will be published by Scarecrow Press — <http://www.scarecrowpress.com>. She is associate professor and head of graduate studies in the Department of Theatre Arts at Baylor University.

Kiersten M. Vorheis, BA'01, has been acting professionally around the country in roles such as Nickie in *Sweet Charity*, Miss Bellamy in *Father of the Bride*, Maria in *Lend Me a Tenor*, Sister Margaretta in *The Sound of Music*, and Crystal in *Little Shop of Horrors*. This fall, Vorheis will be joining the Sanders Family for the 4th time as June Sanders, having played Vera three times, in *Smoke on the Mountain* at the Dutch Apple Dinner Theatre in Lancaster, PA. This move comes after playing Mayor Matilda Hyde in *All Shook Up* twice during the spring and summer of this year. After *Smoke*, she will return to Dutch Apple to play Sister Amnesia in *Nonsense*. She lives in Clinton, Iowa.

Gabe Lewin, BA'02, has been named the Artistic Director of the Jewish Theatre Workshop in Baltimore, Maryland.

Arian Moayed, BA'02, most recently starred as an Iraqi translator in *Bengal Tiger at the Baghdad Zoo* at the Kirk Douglas Theatre in Los Angeles. To reach the *Los Angeles Times* feature on Arian visit <http://www.latimes.com/entertainment> and search Arian Moayed (May 29 issue).

Nathaniel Beaver, BA'03, is featured in an interview in the new book *Living Abroad in New Zealand*. In addition, there are about ten of Nathaniel's photos included in the book. Nathaniel lived in New Zealand for two years after graduating from IU. Since 2008 he has lived in the Los Angeles area, where he has worked as a personal assistant on several reality programs and worked with Flip Filipelli & 41 Sets. At the beginning of this year, Beaver established his own film and video production company, Parry-Riposte Films, where he has been busy editing and running camera on various projects. For more information, and to see some of his videos, visit www.parry-ripostefilms.com. Beaver lives in North Hollywood, Calif.

Andrew Elliott, MFA'03, moved to Madison, New Jersey and is faculty Technical Director at Drew University where he recently received tenure and a promotion to Associate Professor. He also has found work as a sound designer in the northern New Jersey area and beyond, and has designed several shows locally and written music for productions as far away as Montana (working with IU MFA Alum Noah Tuleja, MFA'04). He serves on the Board of Trustees for The Shakespeare Theatre of New Jersey. His son, Aidan Jeffery Elliott starts kindergarten next year.

At Fashion Week at Bryant Park in New York City, **Nicole Brickley**, BA'05, was one of the stage managers sending the models down the runway. No word if she knows who the winner of Project Runway is or not.

When the national tour of *Wicked* stopped in Indianapolis in June, cast member **Colin Donnell**, BA '05, who plays Fiyero, took a break to visit with students and friends on campus.

Lyndsay K. Gilman, BAJ'05, is the first U.S. employee of the Dublin, Ireland-based technology company Electronic Product Services Ltd. She is the client-service coordinator and manages the Plainfield, IN, office. Gilman lives in Indianapolis.

Holly Holbrook, MA'05 recently directed a showcase of seven short plays called *Sex/Death*, produced by the Bloomington Playwrights Project. The show is also being performed as part of the 2009 IndyFringe Theatre Festival at the Theatre on the Square's Mainstage in August. Holbrook is currently working with Canadian playwright Lynda Martens on her first play, *Naked in the Kitchen*, which is part of the BPPs 2009-10 Main Stage season. Earlier this summer, Holbrook collaborated with fellow IU graduates and students, **Kevin Daly**, MFA'08, **Danielle Howard**, MFA'07, **Jeff Grafton**, MFA'08, **Kevin Anderson**, BA'07, **Casey Searles**, BA'07, and

Kyle Davis on a reading of Daly's script, *Elsewhere* at the Crossroads Repertory Theatre's New Play Tuesdays.

Tenaya I. Hurst, BA'05, writes, "while working in the San Francisco Bay area, I've performed in *The Kentucky Cycle*, *Hair*, *Guys and Dolls*, *Cocanuts*, and other shows with large theatre companies." Combining her undergraduate degrees in theatre and drama, geological sciences, and anthropology, she describes herself as a "Geo-AnthropActress." Hurst's self-produced "sexy geological cabaret," *Tenaya Rocks*, has been produced on several occasions since 2004, running most recently from October to November 2008 at Stage Werx in San Francisco. For more information on Hurst's theater and film work, visit her Web site, www.tenayahurst.com.

Garlia Cornelia Jones, BA'05, is currently working on her Masters of Fine Arts in Playwriting at the New School for Drama. Previous Masters work was in African American and African Diaspora Studies at Indiana University. In 2003, while working on her BA in Theatre, Garlia founded Black Curtain, a Black theatre group devoted to performing works about the Black experience in America. Black Curtain began a new theatrical experience for Ms. Jones as she began to mix the theatrical with the social and political. Black Curtain and Garlia received awards from the Commission on Multicultural Understanding (COMU) and Diversity Education for work that specifically dealt with cross-cultural communication. Garlia and Black Curtain were also heavily involved with the Bloomington community and HIV/AIDS. *RedRevolution*, an HIV/AIDS Benefit, co-hosted by former MTV VJ, Quddus, was born from this partnership in October 2006. Their HIV/AIDS work also gave Black Curtain numerous opportunities to perform in front of the Bloomington Mayor and in front of MC Lyte during the Spring of 2007 in Indianapolis, IN.

Joohee Park, MA'05, is a doctoral candidate in Theatre and Drama at the University of Wisconsin - Madison. Her dissertation examines Korean Theatre for Children and Young People between 1992 and 2002. She now resides in Pullman, WA.

Clayton F. Sanderson, BA'05, joined the MFA acting program at DePaul University, appearing in productions such as *Machinal*, *Spinning Into Butter*, and *Man From Nebraska*. He has also worked as an actor in and around Chicago, most recently in *The Shape of Things*, *Twelfth Night*, and *The Importance of Being Earnest* with Festival 56, *The Mikado* with Light Opera Works, and *Kiss of the Spider Woman* at Bailiwick Repertory. Sanderson lives in Chicago and can be reached at clayfs@gmail.com.

Jamie L. Brouillette, BA'06, is a permanent member of the chorus of the DuPage Opera Theatre, a resident professional company based at the McAninch Arts Center of the College of DuPage, in Glen Ellyn, Ill. She lives in Dyer, IN.

Rebecca R. Solomon, BA'06, is a reporter and weekend news anchor for television station WJFW in Rhinelander, WI, where she lives. She also keeps viewers informed on the area's popular restaurants in her segment, "Reservations with Rebecca." Solomon can be reached at roseol@aol.com.

Zach Spicer, BA'06, most recently appeared as Bobby in *American Buffalo* at TheatreWorks in Hartford, CT.

Amanda L. Tanguay, BA'06, recently appeared in the *Radio City Christmas Spectacular* at the Grand Ole Opry in Nashville, TN. From August to October 2008, she performed in *Cabaret* at the Drury Lane Oakbrook (IL) Theatre. She also played Rosie in *Sweet Charity* at the same theater from March to May 2008. Tanguay lives in Downer's Grove, IL.

Codey Girtten, BA'07, and **Jeremy Phillips**, BA'09 have taken positions as an actor and production assistant, respectively, with an American Musical Theatre company in Shanghai, China.

Amanda C. Smith, BA'07, works as a full-time performer in the entertainment department at Disney World.

Allison Moody, MFA'08, performed at the Brown County Playhouse in *Suds*, *How the Other Half Loves* and *The Boys Next Door*. She also appeared in Cardinal Stage Company's production of *The Diary of Anne Frank* and *Miep Gies* and in Indiana Repertory Theatre's production of *A Christmas Carol* as the Laundress and Plump Sister. This year she teamed up again with Dale McFadden in the Phoenix Theatre's production of *Mauritius* where she played Jackie. She is currently working for the Human Race Theatre Company in Dayton, OH, as Diana in *Lend me a Tenor*, a role she played at the Playhouse in 2007.

Andrew J. Rhoda, MA'06, MLS'08, works as an ALF cataloging expert at the IU Bloomington Lilly Library. He recently completed his MLS with a specialization in rare books and manuscripts librarianship. Rhoda also served as an intern to the curator of books at the Lilly, and as a student assistant to the librarian for English and American literature, film studies, philosophy, and theatre and drama. He lives in Bloomington.

CLASS OF 2009

Alicia Bailey, MFA'09, accepted the Assistant Technical Director position at Beloit College in Wisconsin.

Seamus Bourne, MFA'09, accepted the Resident Designer/TD position at Theatre on the Square in Marietta, Georgia.

Sara Dobbs, BA'09, is currently performing in the Broadway run of *West Side Story*.

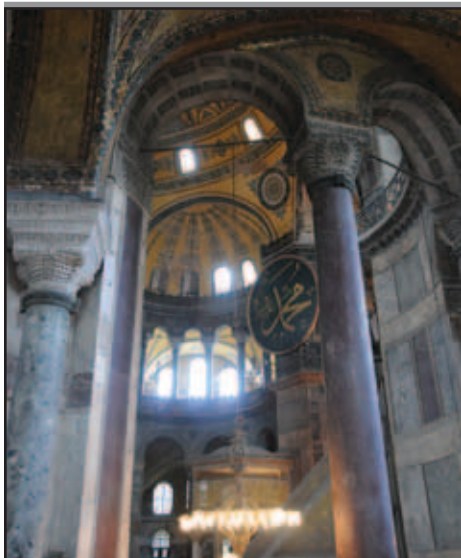
CLASS NOTES . . .

Sabrina Ellenberger, BA'09, is living in Germany and is very active in The English Theater Berlin. She reports that she has ventured out into a bit of film work in both German and English this year. She prefers the stage, "but the camera does pay more!"

Noe Montez, PhD'09, reviewed Tracy G. Davis's book *Stages of Emergency* for the *New England Theatre Journal* and presented his paper "Money the Hard Way: Performing Rehabilitation at the Oklahoma State Penitentiary Rodeo," at the annual ATHE conference, held in Denver, CO, in August 2008. Noe lives with his wife, Alison, in Cleveland where he is the dramaturg at The Cleveland Playhouse.

Sean Smallman, MFA'09, has taken a position as the Lighting Designer for the Kalamazoo Civic Theatre.

Mary Weber, MFA'09, was selected as the 2009 KM Fabrics Technical Production Award winner from USITT. The award goes to someone who "has demonstrated excellence or outstanding potential in the area of technical direction or production management in the performing arts while pursuing a graduate degree." Mary has accepted a faculty Technical Director position at Millikin University in Illinois.



A magnificent lantern shines below the windows of Hagia Sophia.

FACULTY NOTES

Shakespeare in Istanbul

Mark Kamie

Last October, Professor Rob Shakespeare was invited to be a guest speaker at the 7th Annual Radiance Workshop in Freiburg, Switzerland. A sixth-century architectural rendering of the Hagia Sophia, presented by researchers from Germany's Darmstadt University, caught his eye.

The missing atmosphere was "light" according to Shakespeare. "I wondered what it looked like on Easter morning with dawn's first light streaming through the east-facing window and incense filled chancel."



Hagia Sophia

With the help of an Indiana University New Frontiers grant, he is collaborating with Darmstadt University as the Lighting Consultant for a computer simulation of how the interior appeared in the sixth century. "I was fascinated by its history," Shakespeare said of the Hagia Sophia.

Now a museum,

the Hagia Sophia ("Center of Wisdom") was ordered to be built as the new Cathedral of Constantinople in five years by Byzantine Emperor Justinian. With the resurgence of Islam, the once Christian Church was converted to a Mosque. "It was the largest interior space for about a thousand years," Shakespeare added.

Over the summer, Shakespeare met with researchers from Darmstadt for a week of on-site research in Istanbul, then visited with principal investigator Professor Stichel in Germany.

At pre-dawn on Easter, Hagia Sophia was lit with at least 10,000 oil lamps using olive oil as fuel and dried flower stems for wicks. To create an accurate simulation, the light output and color needs to be measured. Shakespeare purchased oil-lamps used in current mosques for this purpose, but discovered a differently shaped period lamp at Römisch-Germanisches Zentralmuseum, which an Indiana University glassblower will be replicating.

The goal is to render six feet by twelve feet pictures of the interior in HDR, High Dynamic Range.

Chris Wood, a second-year MFA lighting student, is taking an independent study tackling the data collection. Fortunately, Indiana University has one of the largest supercomputers in the United States, which will cut down on the rendering time.

"I want to put my eyes in this amazing space," Shakespeare said of the gold-mirrored mosaic ceiling which is said to create the effect of looking into the heavens. He plans to return to Istanbul to measure the mosaics' reflective properties with a spectrophotometer.

FACULTY NOTES . . .

This summer, **Paul Brunner** conducted research into the application of sustainability to stage scenery construction. He attended the AWFS Convention (Association of Woodworking and Furnishing Suppliers) to explore “green” products and current certification programs specific to construction materials. Paul specializes in wood-based composite panels research, which includes products like particle board, medium-density fiberboard, hard board, and similar products that make highly efficient use of wood resources. His research will be documented in the near future for publication and as a resource for students.

In addition to directing *There Goes the Bride* at the Brown County Playhouse, **Bruce Burgun** served as Chair of the Artistic Director Search Committee for the Bloomington Playwrights Project. “We vetted over 60 applications,” Bruce says. “and hired Chad Rabinovitz of the Westport County Playhouse, the theatre run by Joanne Woodward and the late Paul Newman. “The Bloomington Playwrights Project is vital to the health of Bloomington’s cultural scene, and for 30 years, it has served as a crucial training ground and area of opportunity for IU grads and undergrads in the areas of acting, directing, playwriting, and design” says Burgun.

Amy Cook’s essay “Staging Nothing: Hamlet and Cognitive Science” previously published in *SubStance* will be reprinted in an edited volume called *Hamlet* as a part of Harold Bloom’s *Modern Critical Interpretations* series in 2009. Her essay “Wrinkles, Wormholes, and Hamlet: Looking at The Wooster Group *Hamlet* as a manifestation of science and a challenge to periodicity” will be published in *TDR* next December.

Nancy Lipschultz hit the boards this summer in *There Goes the Bride* at the

Brown County Playhouse, giving students a chance to work with and learn from a professional actor with a wonderful talent for comedy.

If you are a Facebook fan, you’ve probably seen the invitations from **Terry LaBolt** for his monthly appearances in downtown Cincinnati at the Below Zero Cabaret. He managed to squeeze cabaret dates into his hectic summer schedule, which included musical direction for *The All Night Strut!* at the Brown County Playhouse. He could also be found behind the keys in the band for *Mamma Mia* during its stint at the IU Auditorium, and plans to join them again in October at Clowes Hall in Indianapolis. Terry, who has always been public about his fight with AIDS, will be featured in an upcoming edition of *Bloom Magazine*.



South African star Stephen Gurney invokes the spirits in the Wells-Metz.



Midsummer Theatre Program students, from high schools across the country, stage a madcap moment. Students train in Shakespeare, movement, voice and speech, acting for the camera, musical theatre and dramatic literature.

This year he spoke to the cast of *Rent* (the school edition) at Park Tudor High School about the history of AIDS in the 1980’s.

In addition to overseeing the department’s annual Midsummer Theatre Program for young artists preparing for college, **Dale McFadden** directed *The Safety Net* as part of the Crossroads Rep’s summer season in Terre Haute, and *Driving Miss Daisy*, which is now playing at the Brown County Playhouse.

In August 2007, with the support of a New Frontiers grant, funded by the Indianapolis-based Lilly Endowment, IU theatre students traveled to South Africa with Professor **Murray McGibbon** to mount Shakespeare’s *The Tempest* at the Hexagon Theatre in Pietermaritzburg. This May, with New Frontiers support, McGibbon brought members of the South African cast, including its star Stephen Gurney, to America and remounted the production in the Wells-Metz Theatre. The play was set on an imaginary island off the coast of KwaZulu-Natal, and fused music, dance and drama traditions of South Africa with European and American ones to create a richly diverse performing art style.

FACULTY NOTES . . .

George Pinney reports that the experience of mounting *The Rockae*, this summer's workshop in the Premiere Musicals series, in just two short weeks was tremendously valuable for all who participated. "Employing a rock band of three guitars and drums and no conductor brings particular problems for singers. Their voices are more exposed, and it is extremely difficult for the singers to hear and follow at times," says Pinney. "The 1980s-based choreography was aerobic and lengthy, challenging actors to sustain notes while moving full out. The designers brought a wealth of enthusiasm and creativity to the process. Turning the Wells-Metz into an unconventional space, their meticulous and tireless work was inspiring. We also brought four Equity actors in from NYC to mesh with our students. This type of collaboration, working alongside seasoned artists, is invaluable for the budding artist."

Fontaine Syer's summer was spent directing *Much Ado About Nothing* at the Lake Tahoe Shakespeare Festival. Rob Morgan, who designed *Twelfth Night* a few years ago in the Lee Norvelle Theatre and Drama Center, was the set designer and senior Josh Hambrock was part of the company. "The show was a huge hit," reports Fontaine, "and played to 800-1000 folks a night."

This summer **Ken Weitzman**, was a writer-in-residence at the New Harmony Project—a nationally recognized, two-week playwriting conference held at New Harmony, Indiana. The purpose of The New Harmony Project is to create, nurture, and promote new works for stage, television and film that sensitively and truthfully explore the positive aspects of life. The writers-in-residence are invited to work on projects of their own choosing and serve as an available resource to other writers at the conference. These writers are typically individuals whose

body of work has garnered praise and recognition.

Weitzmann says, "Central to the mission of this department is properly preparing students for the profession. Many, in fact most, students will get their first jobs and make many of their most valuable contacts through readings and workshops of new plays, either at theatres or at new play development conferences such as New Harmony. I hope by forging this new relationship with the board and staff of the New Harmony Project, I'll be able to secure some internships and apprenticeships for IU students."



Ronald Wainwright, PhD'84, brought out the third edition of his Allyn and Bacon textbook, *Theatre: Collaborative Acts* co-written with **Kathy Fletcher** (BA'77, PhD'86). The text is widely used by colleges and universities across the country for teaching Introduction to Theatre and Theatre Appreciation. In April, Ron was an invited scholar for the Honors Conference at DePauw University, where he led a seminar in theatre research and presented a paper on his latest book-in-progress, provisionally titled *A Modest History of Immodesty on the Stage*. Additionally, he continues to research and prepare the 4th edition of *Theatre: Collaborative Acts*.

ANNOUNCEMENTS

If you missed the fantastic 75th Anniversary spread in the College of Arts and Science magazine visit <http://college.indiana.edu/alumni/office/mag.shtml>.



Don't miss any of the great alumni events on campus and keep us informed about the events in your life.

Visit <http://alumni.indiana.edu> and update your address and information. And don't forget your classnotes for our Spring edition!

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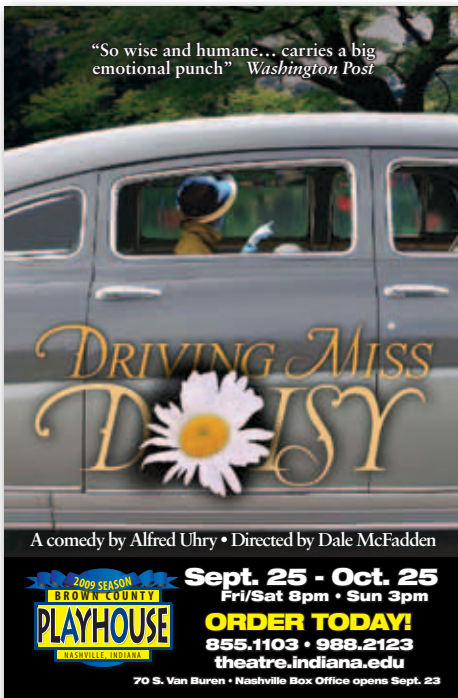
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SEASON 2009-10, ISSUE 1

Insights on—and in—Stages



"So wise and humane... carries a big emotional punch" *Washington Post*

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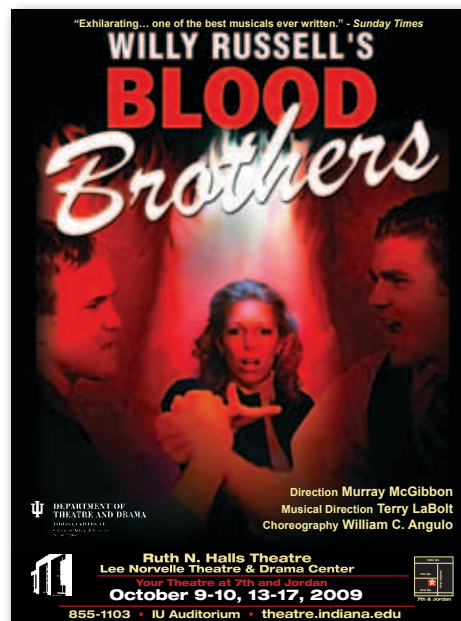
70 S. Van Buren • Nashville Box Office opens Sept. 23

Welcome to this special issue of *Theatre Circle Insights*, published in combination with *Stages*, our department's alumni newsletter. This once-a-year doubling up allows Theatre Circle members to follow the post-IU journeys of our students, while our alums—especially recent ones—will be able to keep up with the recent and current activities of the Department of Theatre and Drama.

If you are new to Theatre Circle, you'll discover that *Insights* is one of its great member benefits. **Published four times in the academic season,**

each issue of *Theatre Circle Insights* will present **background about the next two plays** in the Lee Norvelle Theatre and Drama Center, **information about our productions**, and **news** about the department and Theatre Circle. We think you'll discover that *Insights* is a compelling reason to **join Theatre Circle**.

In this issue of *Insights*, we offer a profile of playwright/composer/librettist Willy Russell and his *Blood Brothers*, the longest running musical on the West End, which opens in the Ruth N. Halls on October 9; a collection of statements about plays and



"Exhilarating... one of the best musicals ever written." - *Sunday Times*

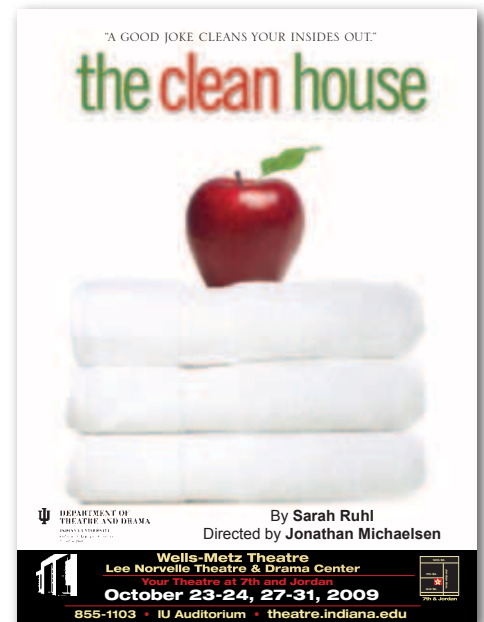
WILLY RUSSELL'S
BLOOD
Brothers

Direction Murray McGibbon
Musical Direction Terry LaBolt
Choreography William C. Angulo

Ruth N. Halls Theatre
Lee Norvelle Theatre & Drama Center
Your Theatre at IU and Jordan

October 9-10, 13-17, 2009

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"A GOOD JOKE CLEANS YOUR INSIDES OUT."

the clean house

By Sarah Ruhl
Directed by Jonathan Michaelson

DEPARTMENT OF THEATRE AND DRAMA
WELLS-METZ THEATRE

Wells-Metz Theatre
Lee Norvelle Theatre & Drama Center
Your Theatre at IU and Jordan

October 23-24, 27-31, 2009

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playwriting by Sarah Ruhl, whose delightful *The Clean House* opens in the Wells-Metz on October 23; an article on *Driving Miss Daisy*, which opened September 24 at the Brown County Playhouse and is playing Friday and Saturday evenings, as well as matinees on selected Saturdays, and Sunday matinees through October 25; and a preview of the Theatre Circle Lectures, which begin on October 12. There's much to read in this issue of *Insights* and much to enjoy on the stages of the Lee Norvelle Theatre and Drama Center and the Brown County Playhouse.

Welcome to the theatre!

This complimentary copy is provided courtesy of the Theatre Circle.

Join the Circle and receive a subscription to *Theatre Circle Insights* as part of your member benefits. Enjoy three more issues and acquire insights into six wonderful productions: *As You Like It*, *Parentheses of Blood*, *Marat / Sade*, *Major Barbara*, *Take Me Out*, and *A Little Night Music*. *Theatre Circle Insights*—one of the many benefits of being in the Circle.

Discussing *Driving Miss Daisy*

Graduate student Mark Kamie recently interviewed—by email, no less—the three actors of *Driving Miss Daisy*, Alfred Uhry’s Pulitzer Prize-winning drama now playing at the Brown County Playhouse. The play takes place in Atlanta, Georgia, from 1948 to 1973, and all three actors thought the biggest challenge in the piece was playing characters that age twenty-five years on stage. An additional task, at least for **Martha Jacobs**, who plays Daisy Werthan, has been to become more familiar with the lifestyle and customs of the American South. “All three of these characters,” she says, “are deeply rooted in the South. I have lived mostly in the north-east and in the Midwest, and I really don’t have personal experience of the culture and pace of the South. I’ve been talking with people who are from the South and reading



personal stories of people who are Southern natives.”

Each of the three looked forward to working within a small, but talented and experienced cast and to probing deeply into the play through the process of rehearsals. Working and reworking the staging and the text leads, inevitably, to uncovering something new about the work, which, it turns out, is the thing **Matthew Buffalo**, who plays Daisy’s son Boolie, loves most. “It’s amazing how every day of rehearsal there is some sort of discovery involved. Sometimes it is as small as gaining a deeper understanding of a specific line or as large as personalizing the physical characteristics of the character. I thoroughly enjoy the rehearsal process.”



Driving Miss Daisy is about the relation-

ship between the 72-year-old Daisy and the 60-year-old African-American Hoke, played by **Ansley Valentine** at the Playhouse. The play follows their deepening relationship over the period in which the civil rights movement changed American society. Mark Kamie asked the cast if the play, which was first produced in 1987, is still relevant. The entire cast strongly affirms that the play has a great deal to say to 21st-century audiences. “Some people,” remarks Ansley Valentine, “claim we are in a ‘post-racial era’ with the election of President Obama. But as Hoke says in the play, ‘Things changin’, but they ain’t change all dat much.’ The lessons in the play about trust, forgiveness, friendship, and love are timeless. Perhaps looking at them through this particular lens, the audience can learn many more.”



To read Mark Kamie’s complete interview with the cast of *Driving Miss Daisy*, now playing at the Brown County Playhouse, visit theatre.indiana.edu.



I. Christopher Berg. Scenic design for Driving Miss Daisy



DRIVING MISS DAISY

Direction: Dale McFadden

Scenic Design:

I. Christopher Berg

Costume Design:

Linda Pisano

Lighting Design:

Marie Shakespeare

Sound Design:

David N. Krueger

Original Music

Composed by:

Robert Waldman

Linda Pisano. Costume designs for Driving Miss Daisy.

Nick Passafiume. Scenic Model. Blood Brothers.



Willy Russell

Willy Russell was born in 1947 in Whiston, near Liverpool, England, to lower-middle class parents. His father was a factory worker. While in school, Russell realized he wanted to be a writer, but initially he suppressed the desire, which he believed to be impractical. Russell left school at fifteen, but wanted to avoid working at a factory. At his mother's suggestion, he trained to become a ladies' hairdresser, a job he held from 1963-68. While he didn't enjoy the work, hair dressing did give Russell an ear for the speech of working class Liverpudlians, especially women.

From his early years as a teenager, Russell was involved with Liverpool's emerging music scene. At the age of fourteen, Russell "sagged off" school and attended lunch-time sessions at The Cavern, a local music club. In an article for *Folk Arts Magazine*, Russell recalled his sublime discovery:

When I was fourteen I stumbled into the Cavern for the first time. It was before the Beatles were known and I had two years of the best kind of music you could possibly imagine, right on my doorstep. In those days it was mostly soul and rhythm and blues - the kind of stuff you'd normally only hear on Radio Luxembourg or American Forces Radio. The idea that someone was doing something as visceral as that only six miles from where I lived was absolutely astonishing.

Russell became friends with the band, but he gave up on the rock music scene when the Beatles became a national success and the record companies and music publishers descended on Liverpool to sign new acts from the Merseyside area. "I went very much off what had become a highly commercial operation," Russell recalls.

At about this time Russell heard "Don't Think Twice, It's Alright," performed at a local gig by Eric Burdon and the Animals, who attributed the song to "Bob Dye-lan." After visiting, fruitlessly, several record stores, trying to find any records by "Bob Dye-lan," Russell was put right by a clerk familiar with Dylan's songs. "And that was my route to folk music," Russell says. "Throwing away all the electric gear, going acoustic, trying to be Dylanesque, and beginning to write my own songs." Russell and two

friends formed a folk group, the Kirbytown Three, and began to entertain at Liverpool's Green Moose Café every Thursday night. "I was learning all kinds of things about the nature of performance," Russell writes, "about audiences, about what will and won't work, about how overwriting can kill a song (or, indeed, a play or any other form for that matter). Although none of us knew it at the time, all those folk places, cafes, pubs, old cellars were a fantastic training ground for all kinds of talent."

Russell left hairdressing and worked



Liverpool, England, is Willy Russell's home. He grew up there, has worked there—as a hairdresser, laborer, teacher, singer, and writer—and proudly remains a Liverpudlian.

as a laborer at the Bear Brand warehouse from 1968-69. He married Ann Margaret Seagroatt in 1969. Russell decided to return to school in 1969 and attended Childwall College of Further Education, Lancashire. He wanted to get a job that would allow him time to write, so he started training as a teacher at St. Katherine's College of Higher Education in Liverpool from 1970 to 1973. While there he studied drama and started writing plays. His ambition to be a playwright had been sparked when he saw a production of John McGrath's *Unruly Elements* at Liverpool's Everyman Theatre in 1971. After graduating from St. Katherine's, he worked as a teacher at Shorefields Comprehensive from 1973-74.

Russell's shorter plays started to be produced in the 1970s. What he considers to be his first "serious" work, *Sam O'Shanker* was first produced by St. Katherine's College and then was taken to Edinburgh Fringe Festival in 1971. His plays began to be produced at the Everyman, and he was success-

BLOOD BROTHERS

Direction: Murray McGibbon
Musical Direction: Terry LaBolt
Scenic Design: Nick Passafiume
Costume Design: Lydia Dawson
Lighting Design: Chris Wood
Sound Design: Andrew Hopson
Movement Coach/Fight Choreographer:
Adam Noble
Voice and Speech Coach:
Nancy Lipschultz

FEATURING

Matt Birdsong (Eddie)
Martin Brent (Mickey)
Mandy Striph (Mrs. Johnstone)
Brianna McClellan (Linda)
Matthew Martin (Narrator)
Julia Mosby (Mrs. Lyons)
Ryan Dooley (Mr. Lyons/Conductor)
Taylor Crusore (Sammy)
Martin Brent (Mickey)

AND IN THE ENSEMBLE:

Francesca Arostegui
Ethan Michael Carpenter
David Coleman
Natalie DePuy
Lawrence Evans
Erica Johnson
CJ Pawlikowski
Brook Wood

ful in writing works for radio and television. His first commercial success was commissioned by the Everyman in 1974: *John, Paul, George, Ringo ... and Bert*, a musical based on a documentary about the Beatles (When he heard Russell was working on the project, John Lennon wished him well). Featuring songs by Lennon & McCartney, the musical was a great success locally and transferred to the Lyric Theatre in Hammersmith, London, where it ran for a year and won the Evening Standard and London Critics' awards for Best Musical. The successful West End run, as well as two major tours, allowed Willy Russell to become a full-time writer.

Educating Rita ...and others

Russell continued to write pieces for the theatre, radio, and television, generating from one to three works a year. In 1979, the Royal Shakespeare Company commissioned *Educating Rita*, which ran for three years on the West End, garnering many awards for Russell and members of the company. Russell also wrote the screenplay for *Educating Rita*, written in 1981 and released in 1983, which was a great success and led to Russell



and stars Michael Caine and Julie Walters being nominated for Academy Awards.

Following what had become a familiar path, Russell premiered *Shirley Valentine* in Liverpool at the Everyman Theatre in 1986. A tale of a 43-year-old Liverpool housewife who gives up her boorish husband and her family for a life in Greece, *Shirley Valentine* is a two-act monologue by the title character, in which she plays all the other characters in the play. The play starred Noreen Kershaw, who did not have a stand-in. Russell admits he was foolish to have “agreed that in the event of Noreen ever being off, I would go on and read the text.” In 1988 the play opened in the West End, this time starring Pauline Collins, and won numerous awards, including Best Comedy and Best Actress. In 1989, the film version of *Shirley Valentine*, written by Willy Russell, premiered and won the *Evening Standard* Film Award for Best Screenplay. At the same time, *Shirley Valentine* transferred to New York’s Booth Theatre, and Pauline Collins won the Tony Award for her performance.

Since the late 1980s, Russell has continued to write, create, and produce. He has written teleplays, films, and musicals; has given public readings to sold-out houses; has recorded his first album (2004’s *Hoovering the Moon*); and published his first novel (the critically acclaimed *The Wrong Boy*, translated into fifteen languages).

Blood Brothers

Willy Russell’s wildest success, however, has been *Blood Brothers*. In 1981, the Merseyside Young People’s Theatre Company commissioned the playwright to write a 70-minute piece, one, recalls Russell, the company could perform at schools and “give the kids an experience of theatre without any hidden or overt agenda.” Russell continues:

I’d had the idea of *Blood Brothers* for years but had never got around to writing it, so I took this chance. We had no trickery or theatre technology to hide behind. We had a good story, and we had to tell it and grab the most difficult audience in the world. Kids like that believe that if you’ve been arrogant enough to stand up in front of them and perform a play, it had better be good. If it isn’t they’ll switch off.

The original production was well-received, both in the schools of Liverpool and at London’s Theatre Royal, Stratford East, where the company performed as part of a festival of youth theatre in February 1982. Ned Chaillet in the *London Times* wrote that “Mr. Russell has not stinted and does not offer a minor work[, but] ... a fable that grasps attention and never relents.” This school production had but one song, the Marilyn Monroe refrain, but as soon as the play opened, Russell began work on a full-length musical of *Blood Brothers*. Using his long experience as a writer of folk songs and a singer, Russell wrote the book and lyrics and composed the music.

In 1983 *Blood Brothers* opened at the Liverpool Playhouse, featuring Barbara Dickson as Mrs. Johnstone. It was an immediate success and after twelve successful weeks in Liverpool, the production transferred to the Lyric Theatre in London, where, unfortunately, it did not catch on as quickly as the producers had hoped. After six weeks of mediocre box office, the owners of the Lyric booked another production into their theatre. And that is when the show began to garner larger and larger audiences. Despite its late-blooming success and despite the numerous awards the original London production won (three Best Musical Awards, one Best Actress Award), it was too late to alter the decision to close the show.

Blood Brothers enjoyed two enormously successful tours before Willy Russell was persuaded to bring it back to the West End (“I didn’t want to diminish the memory of the original,” he recalls. “There’d been such a warm feeling towards it in 1983.”) In 1988, the second West End version of *Blood Brothers* opened at the Albery Theatre, this time starring Kiki Dee, who had played Mrs. Johnstone on the second tour. *Blood Brothers* is still playing on the West End, enjoying the distinction of being the longest running musical in London history.

In 1993 *Blood Brothers* opened at the Music Box Theatre on Broadway, where it ran for over two years. The role of Mrs. Johnstone was played, successively, by Petula Clark, Helen Reddy, and Carole King.

—Tom Shafer, assisted by Carle Gaier

Sources:

Contemporary Dramatists. 6th ed. St. James, 1999.
Willy Russell. Interview. Jim Mulligan, ed.
Blood Brothers. Introduction. Methuen, 1995.
willyrussell.com (a recommended site)



From above, Willy Russell and two of Lydia Dawson’s costume designs for *Blood Brothers*.



and then a leap and then a strange bedeviled jump and then they fall over. Clear steps? They are for a manual on how to put together furniture from another country.” So, instead of clear steps that show who Sarah Ruhl is and where *The Clean House* comes from, what follows is a series of paragraphs, a set of less-than-perfectly-clear steps that provide insight into this remarkable personality.

Step 1.

To Sarah Ruhl, theatre is like a garden, “something living, something patient, something always growing.” Her love of this garden of theatre was born out of its immediacy, the interaction between performers and audience, its living nature. As a child, she would attend rehearsals with her mother Kathleen. Her mother points out that one of Sarah’s “most intense theatrical experiences” occurred while Kathleen was directing Joseph Stein’s comedy, *Enter Laughing*. “She got to know all the actors. By that point, people would ask her for her notes. She was six or seven.”

Also, theatre, like an ornamental garden, is an object created for the audience’s

Above: Brothers meet, as Mandy Striph (Mrs. Johnstone) comes between Martin Brent (Mickey) and Matt Birdsong (Edward) in this scene from Blood Brothers.

Below: Stephanie Feeley (Matilda) and Molly Casey (Lane), in a scene from The Clean House.

Clear Steps to Sarah Ruhl

Sarah Ruhl was born in 1974 in Wilmette, Illinois. Her mother was a high school English teacher, who also acted and directed, often bringing her daughter to the theatre. Ruhl went to Brown University with the intent of becoming a poet. While taking a class from Pulitzer Prize-winning playwright Paula Vogel, her father died. Both Vogel’s course and the loss of her father spurred Ruhl to change her program of study from writing poetry to writing plays. She received an A.B. and M.F.A. from Brown and pursued further studies at Oxford. Ruhl had several plays under her belt by the time her play *The Clean House* received the Susan Smith Blackburn Prize in 2004 and was a finalist for the Pulitzer Prize in 2005. She was

a recipient of a MacArthur Fellowship or “Genius Award” in 2006, the year following her marriage to Tony Charuvastra, a child psychiatrist. She and her husband have one daughter, Anna.

Admittedly, the above, clear-cut account is an overly simplistic description of a person’s life. Sarah Ruhl would certainly agree. To Ruhl, any character, be they fictional or not, doesn’t take clearly defined steps. “Characters take a step and then a back-step



THE CLEAN HOUSE

Direction: Jonathan Michaelson
 Scenic Design: Katie McDermott
 Costume Design: Erica Griese
 Lighting Design: Rob Shakespeare
 Sound Design: Allysa Lytell and Michael Goodpaster
 Movement Coach: Adam Noble
 Voice and Speech Coach: Nancy Lipschultz

FEATURING

Molly Casey (Lane)
 Abby Rowold (Virginia)
 Stephanie Feeley (Matilda)
 Alana Cheshire (Ana)
 Alex McCausland (Charles)

pleasure. Ruhl wonders why such an “object of illusion” can inspire such intense dislike, questioning why its failure should not result in, at worst, apathy, instead of the “bilious, gut-wrenching hatred” that can be the result. Perhaps William Hazlitt, the 19th-century critic and essayist, is right about hate having some form of pleasure. As Ruhl would say, “otherwise why would we go to the theatre, knowing that we will hate with as much frequency as we will love?”

Then again, to Ruhl, theatre is a much more emotional experience than current impulse may suggest. Paula Vogel states that “there is an impulse to be ashamed of emotions in theatre, which is rather odd because one would think that’s why we have theatre.” Emotion is vibrant in Sarah Ruhl’s plays. This “living tradition of speech and emotion” is part of what distanced her from poetry, where a decade ago, one was “considered a hack” for writing about “trite themes like love and death”—themes so central to *The Clean House*.

Ruhl’s plays also challenge her actors to “get up there and emote,” according to Vogel. “[The actors] have to jump into the cold, deep end of the pool.” Emotion in Ruhl’s works, as in life, is experienced more in fits and starts, as is most evident in small children. Ruhl recalls, “I watch my daughter, who’s in the middle of crying, and then you do a little dance for her and she starts laughing.” We may not all be infants in the physiological sense of the word, but this sense of quick transformation of emotion is evident in most of our lives.

Step 2.

Sarah Ruhl follows her own path. Fellow playwright Tina Howe, twice a Pulitzer Prize nominee, dislikes being known as a kind of mentor to Ruhl. Although she has given the younger playwright practical advice on playwriting, Howe affirmed to the *Smithsonian Magazine* that Ruhl doesn’t require it. Giving practical advice to Ruhl, Howe said, is “like advising a unicorn to acquire zebra stripes or start pulling a Budweiser carriage.”

Step 3.

Ruhl challenges established norms in her approach to character names. You might ask, how are the names of characters in *The Clean House*—Lane, Charles, Mathilde, Virginia, and Ana—how are these a challenge to the norm? The answer lies not in their first names, but their last. They have none. At one point, a props department



Above: Sarah Ruhl

asked Ruhl for Lane and Charles’s surname, explaining they wanted to make hospital badges that included their full names. Ruhl promptly replied, “You can’t because they don’t have last names.” The props master again pressed Ruhl, requesting that she invent last names for these characters, and her denial was the same: “No, because they don’t have last names.”

Step 4.

Clean is more than just a state of being. It’s a feminist issue. Who cleans the house? Ruhl recalls an article in the *New York Times* that reported women spend twice as much time on the household chores than their male partners. “If they can afford it, people wiggle out of the problem by hiring someone else to clean—so you have a gender problem, and then a class problem on top of it.” For Ruhl, *clean* can also be a form of “emotional surgery,” an act of “keeping entropy at bay.” As Virginia says in the play, “People who give up the *privilege* of cleaning their own houses – they’re insane people.”

Step 5.

Sarah Ruhl brought the connection between laughter and death into *The Clean House* from her own life. When her father was terminally ill with bone cancer, she says, “humor was an incredibly important release for everyone.” Ruhl recalls the whole family laughing at her father’s jokes about “radioactive urine”: “He made jokes up until the last minute.”

Sarah Ruhl’s transformation into a

playwright was more of an Ovidian metamorphosis than an Aristotelian drama, as she would prefer. Her life follows anything but an Aristotelian model, where “a person wants something, comes close to getting it but is smashed down, then finally gets it, or not, then learns from the experience.” Ruhl wanted to be a poet. She didn’t become one, but not for being smashed down and unable to get it. Her goals changed along the way. Instead, her life has been a series of “small transformations that are delightful and tragic,” such as her tutelage under Paula Vogel, her father’s death, her youth in the theatre and any number of other factors that pushed her forward and backward to where she is.

—Eric “C” Heaps

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From the top: Erica Griese. Costume designs for *Ana, Lane, and the Woman and the Man*, characters in *The Clean House*



Harriet Leve on Producing

One of our distinguished alumna, theatre producer Harriet Leve, will be returning to campus for several days of workshops and discussions with our students. On October 22, she will give a public lecture and question and answer session in the Ruth N Halls Theatre, beginning at 5:00 P.M.

Harriet Leve, B.S. in Education 1962, Ed.D. 1972, is a Tony Award-winning theatre producer in New York. She is presently producing the award-winning *STOMP*, created by Luke Cresswell and Steve McNicholas. Also, she is currently producing *The 39 Steps* and co-producing *Burn the Floor*, Broadway's sizzling new dance spectacular, and *Superior Donuts*, the newest play by Pulitzer-Prize-winning playwright Tracy Letts.

Recent productions include the Tony-award-winning *The Norman Conquests* by Alan Ayckbourn, the Tony-nominated production of Arthur Miller's *The Crucible*, and the Broadway production of Ibsen's *Hedda Gabbler*. Among her other notable shows have been the Tony-nominated production of *The Diary of Anne Frank* and *Twilight Los Angeles, 1992* by Anna Deavere Smith.

Ms. Leve was the Director of Development for Tony Bill Film Productions and taught film workshops at the American Film Institute in Los Angeles. She is a member of The Broadway League and was on the Board of Directors of New York Stage and Film for four years.

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The Theatre Circle Lectures: Four informal talks about four wonderful plays

This spring and summer the Theatre Circle Board met with members of the department to talk about details of the organization and its interaction with the department and the productions it supports. Some changes resulted from these discussions: the member benefits packages were restructured by “giving levels,” and to reduce rising mailing and production costs, *Insights* was expanded to cover two productions per issue, to be published and distributed in an enlarged format four times a year. Additionally, the production lecture series, which the Department of Theatre and Drama and Theatre Circle have co-sponsored for over

twenty years, was also reviewed with the idea of increasing the audience (especially a student audience) for the series and making it easier and more convenient to attend the lectures.

This season, the Theatre Circle Lectures will be presented the Thursdays before the opening performances of four of our productions in the Grand Hall of the Neal-Marshall Black Culture Center at 5:30 P.M.

As You Like It: November 12, 2009

Joan Pong Linton, Department of English, teaches early modern women writers, cultural studies, and Renaissance

British poetry, prose romance, and drama. In her popular courses on Shakespeare, she



focuses on how the plays relate to the issues of the time and how they continue to be relevant to our world today. She is the author of *The Romance of the New World: Gender and the Literary Formations of English Colonialism* (Cambridge,

1998, 2007). She is generally interested in the diverse ways literary and cultural productions relate to history and theory, and these interests have led her to writing on gender and the literary formations of English colonialism, the romance, and early modern women writers (especially the Protestant martyr, Anne Askew).

One of the cultural and social elements in *As You Like It* focuses on gender, and choices made by our director Fontaine Syer will underline the exploration of gender. Rosalind, the play's chief character (she has more lines than any of Shakespeare's female characters, even Cleopatra), was originally played by a boy, who played a girl (Rosalind), who took on the disguise of a boy (Ganymede), who, in turn, pretended to be a girl (Rosalind, again). Dr. Linton will explore the mercu-rial nature of gender identification, among other topics, in her November 12 talk.

Parentheses of Blood (La parenthèse de sang): December 3, 2009

Femi Osofisan, visiting artist, will discuss Sony Lab'ou Tansi's play while he is on campus as a Visiting Visionary Scholar. Osofisan enjoys a reputation as the most regularly per- formed playwright in Nigeria. Professor of Drama since 1985 at the University of Ibadan where he has spent



most of his adult career, he was until recently the General Manager and Chief Executive of the National Theatre, Lagos. Osofisan has written over fifty plays, which have been

performed in various parts of the world, and some of which were commissioned by theatres in Europe and America. Femi Osofisan will discuss the life and work of his friend Sony Lab'ou Tansi, whose tragic farce *La parenthèse de sang* was written four years before his untimely death.

Major Barbara: February 25, 2010

Stephen Watt, Departments of English, has taught at Indiana since 1985. His major research interests include drama and theatre of the 19th and 20th centuries, Irish Studies, and the contemporary university. He recently finished his book, *Beckett and Contemporary Irish Writing* (Cambridge, 2009), which discusses such writers as Samuel Beckett, Brian Friel, Marina Carr,



John Banville, Paul Muldoon, Derek Mahon, and others. He is the author of numerous books, including *Postmodern/Drama: Reading the Contemporary Stage* (University of Michigan),

Joyce, O'Casey, and the Irish Popular Theatre (Syracuse University Press), and, with Cary Nelson, *Academic Keywords: A Devil's Dictionary for Higher Education* (Routledge) and *Office Hours: Activism and Change in the Academy* (Routledge). His essays have been published in journals and anthologies, including *Modern Drama*, *The Cambridge Guide to Twentieth-Century Irish Drama*, *The Cambridge Companion to American Modernism*, and *The Cambridge Companion to Brian Friel*.

His lively interest in Irish theatre and drama had its origins in a lively interest of Bernard Shaw and his plays.

Take Me Out: March 25, 2010

Shane Vogel, Department of English. Shane Vogel's scholarship and teaching bring together his interests in performance studies, theatre studies, American studies, and gay and lesbian/queer studies. His recent book, *The Scene of Harlem Cabaret* (University of Chicago), shows how black



performers and writers used cabaret performance to critique racial and sexual norms that were often deployed through the ideologies, institutions, and practices of racial uplift. Combin-

ing performance theory, literary criticism, archival research, and biographical study, *The Scene of Harlem Cabaret* shows how writers, performers, and spectators expanded the possibilities of blackness and sexuality in America through performance, resulting in a queer nightlife that flourished in music, in print, and on stage.

His current projects include an examination of the formal and historical significance of the musical revue for African-American

aesthetics, theatre history, and cultural politics. He is also examining how the global vision of Eugene O'Neill and other modern dramatists underwrites American modernity and its theatre. He regularly teaches courses on modern and contemporary drama, dramatic theory, queer performance, and performance studies.

His essay, "Lena Horne's Impersona," published in the journal *Camera Obscura*, received the 2009 Outstanding Essay Award from the Association for Theatre in Higher Education and the 2009 Gerald Kahan Scholar's Prize (Honorable Mention) from the American Society for Theatre Research. Professor Vogel will examine Richard Greenberg's Tony Award-winning (Best Play) *Take Me Out* from perspectives of theatre studies, gay studies, and social performance.

Free On-Campus Parking for the Theatre Circle Lecture Series

The lectures are being held in the Grand Hall of the Neal-Marshall Black Culture Center and begin at 5:30 P.M. Of course, if you have an appropriate permit, you may park in the "A" or "C" or the "Handicapped" spaces around the Lee Norvelle Theatre and Drama Center. If, however, you do not have an IU parking permit, the Theatre Circle has underwritten a permit to provide you with free, convenient parking. **Just follow these steps:**

1. Park on the top level of the Jordan Avenue Parking Garage **after 5:00 P.M.** To enter the top level, you will need to take a parking ticket.
2. Walk across the street to the entrance of the Neal-Marshall Center and enter the Grand Hall before the 5:30 P.M. lecture.
3. Enjoy.
4. Following the lecture and the question-and-answer session, go to the parking permit table (location to be announced at the lecture) and pick up a "VTO" (Valid Today Only) parking permit. These permits will be valid only for patrons who have parked on the level *after* 5:00 P.M.
5. Return to your vehicle and leave the lot. Give the attendant **both** your ticket and the VTO permit, which will serve as payment for your parking fees.

It's almost too easy. Our thanks go out to the board for this strong show of support for the lecture series.

THEATRE CIRCLE CALENDAR

2009-2010

NOW PLAYING!

Brown County Playhouse



DRIVING MISS DAISY

October 2	8:00 PM
October 3	3:00 PM & 8:00 PM
October 4	3:00 PM
October 9	8:00 PM
October 10	3:00 PM & 8:00 PM
October 11	3:00 PM
October 16	8:00 PM
October 17	8:00 PM
October 18	3:00 PM
October 23	8:00 PM
October 24	3:00 PM & 8:00 PM
October 25	3:00 PM

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OCTOBER 2009

Friday, October 16, 6:15 PM

Dinner With Director and Designer

Blood Brothers

Neal Marshall Grand Hall

NOVEMBER 2009

Monday, November 9, 4:00 PM

Board Meeting

Von Lee Conference Room

Thursday, November 12, 5:30 PM

Theatre Circle Lecture*

As You Like It

Joan Pong Linton

Department of English

Neal Marshall Grand Hall

Friday, November 20, 6:15 PM

Dinner With Director and Designer

As You Like It

Neal Marshall Grand Hall

DECEMBER 2009

Thursday, December 3, 5:30 PM

Theatre Circle Lecture*

Parentheses of Blood

Femi Osofisan, Visiting Artist

Neal Marshall Grand Hall

JANUARY 2010

January 4-8

Theatre Circle at Sea

Department of Theatre and Drama

Theatre Circle Cruise to the Bahamas

Monday, January 11, 4:00 PM

Board Meeting

Von Lee Conference Room

FEBRUARY 2010

Thursday, February 25, 5:30 PM

Theatre Circle Lecture*

Major Barbara

Stephen Watt, Department of English

Neal Marshall Grand Hall

MARCH 2010

Friday, March 14, 6:15 PM

Dinner with Director and Designer

Major Barbara

Neal Marshall Grand Hall

Monday, March 15, 4:00 PM

Board Meeting

Von Lee Conference Room

Thursday, March 25, 5:30 PM

Theatre Circle Lecture*

Take Me Out

Shane Vogel, Department of English

Neal Marshall Grand Hall

APRIL 2010

Friday April 23, 6:00 PM

Theatre Circle Annual Meeting

A Little Night Music

Neal Marshall Grand Hall

MAY 2010

Monday, May 10, 4:00 PM

Board Retreat

Von Lee Conference Room

DATES TBA

Middle School visit to

Musical Theatre Workshop

Ralph L. Collins Memorial Lecture

*All Theatre Circle Lectures are open to the public.

LEE NORVELLE THEATRE AND DRAMA CENTER FALL SCHEDULE

BLOOD BROTHERS

Music, Lyrics, and Book by Willy Russell

October 9, 10, 13-17, 2009 at 7:30 pm

October 17 at 2:00 pm

Ruth N. Halls Theatre

THE CLEAN HOUSE

By Sarah Ruhl

October 23, 24, 27-31, 2009 at 7:30 pm

October 31 at 2:00 pm

Wells-Metz Theatre

AS YOU LIKE IT

By William Shakespeare

November 13, 14, 17-21, 2009 at 7:30 pm

November 21 at 2:00pm

Ruth N. Halls Theatre

PARENTHESSES OF BLOOD

By Sony Labou Tansi

December 4, 5, 8-12, 2009 at 7:30 pm

December 12 at 2:00 pm

Wells-Metz Theatre

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Fontaine Syer Associate Professor
Acting and Directing
Ronald Wainscott Professor
History, Theory and Literature
Director of Graduate Studies
Ken Weitzman Visiting Assistant Professor
Playwriting/Screenwriting

Adjunct Faculty

Marion M. Bailey Adjunct Professor
History, Theory and Literature
Craig Hamilton Acting
Vincent Liotta Adjunct Professor
Musical Theatre
Sylvia McNair Adjunct Professor
Musical Theatre
Stephen Watt Adjunct Professor
History, Theory and Literature

Faculty Emeritus

Leon I. Brauner Professor Emeritus
Winona Lee Fletcher Professor Emerita
Roger W. Herzel Professor Emeritus
Howard Jensen Professor Emeritus
Marion Bankert Michael,
Associate Professor Emerita
R. Keith Michael Professor Emeritus
Wes Peters Professor Emeritus

Dennis J. Reardon Professor Emeritus
Frank Silberstein Professor Emeritus

Professional Staff

I. Christopher Berg Assistant
Technical Director
Lara Berich Cutter/Draper
James Barrow Fiscal Officer
David Grindle Production Manager
Trish Hausmann House Manager/Patron
Services Coordinator
John Edward Kinzer Director of Audience
Development
David Krueger Master Electrician
Patricia Kennedy Arts Administrator
Charles Railsback Undergraduate Advisor
Thomas Shafer Dramaturg
Robbie Stanton Costumer

Support Staff

Vicky Crowe Departmental Secretary
Naomi Cohenour Accounts Supervisor
Charlene McGlashan Executive Secretary
Catherine Richards Academic Secretary

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