

Stages

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IU's first international production creates a *Tempest*

After three years of detailed research, planning, and organizing, the African *Tempest* Project finally became a reality this past summer.

Theatre and drama Professor Murray McGibbon in 2004 conceived the ambitious project, which would see six IU students travel to South Africa to work alongside 14 students from the University of KwaZulu-Natal in Pietermaritzburg. McGibbon received a New Frontiers Grant funded by the Lilly Endowment. One of the top seven largest grants awarded in the three years of the highly competitive program, the grant was originally scheduled to support the project in summer 2006, but the production was delayed a year due to its scale and complexity.

The IU contingent included director McGibbon, Alyson Bloom (Miranda), Carmund White (Caliban), Michael Aguirre



Murray McGibbon

The opening sequence of the The Tempest features the entire company surrounding Prospero (Stephen Gurney) on the Hexagon Theatre stage in Pietermaritzburg.



Murray McGibbon

Graduate student Carmund White as Caliban.

(Ferdinand), Jon Wargo (Antonio), Timothy Speicher (Alonso), and videographer Annie King, along with Professor Jonathan Michaelsen, chair of the IU Department of Theatre and Drama. The group flew to South Africa on June 15 and was accommodated in two apartments within Denison Residence on the UKZN campus, a few minutes' walk from the Hexagon Theatre, where the production was to be rehearsed and staged. McGibbon and Stephen Gurney, one of South Africa's most eminent professional actors, who played Prospero, also lived in small apartments on the campus.

Let the rehearsals begin!

Rehearsals began in earnest on June 18, with voice workshops taught by Professor Jonathan Michaelsen, movement classes taught by Mbongeni Mtshali, (who also served as costume designer and choreog-

rapher), and a series of "getting to know you" exercises led by Murray McGibbon. Within two-and-a-half days of intense workshops, the group coalesced into a tight ensemble and the show was finally cast. Casting decisions, apart from the actors playing Prospero, Miranda, and Caliban, were not finalized until the director had had the opportunity of interacting with the entire company. Most of the actors were assigned other production responsibilities such as company manager, composer, set coordinator, or properties master.

Using rehearsal methods and philosophies of the legendary Sir Peter Brook, McGibbon set out to fashion a unique, African version of Shakespeare's *The Tempest*. "I have never been so nervous in all my life," McGibbon says about the first rehearsal. "Despite the fact that I had done nearly

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International *Tempest*

(continued from page 1)

three years of research and reading about *The Tempest*, I had only a vague ‘formless hunch’ of how the show was to be realized on stage. I knew I wanted it to be set on a mythical island off the east coast of South Africa, that I wanted to experiment with non-traditional casting and that — most importantly — I wanted to discover the text in the rehearsal room along with the actors, feeding off their creative ideas and energies. It was very important to me that the themes of redemption, forgiveness, and what it means to be human, which Shakespeare weaves into the play, would find a powerful resonance with the African audiences who would see it. It needed to have a startling, even uncomfortable relevance. Apart from that, I started blocking act one, scene one with not one pencil marking in my script.”

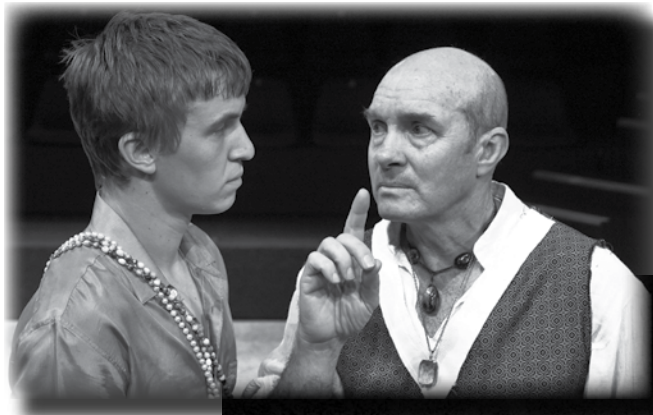
Working with a very disparate group of actors — ranging from a top-class professional to an undergraduate who was appearing in his first-ever production — presented numerous challenges for the director and cast, but the overwhelming spirit of goodwill that permeated the company and their deep love and respect for the work at hand smoothed out many of the obstacles that can be commonplace in an artistically risky process such as this.

Nearly two months of rehearsals took place each day from 9 a.m. until 4:30 p.m. with a short break for lunch. Scenes were discussed in detail, worked on, changed, refined, changed again, and, in some cases, completely discarded and re-worked from scratch. Each member of the company worked on set, props, sound, costume, and marketing aspects of the production. Live music and soundscapes were composed by two of the actors — Snethemba Makanya and Carmund White. The tightly knit community of actors forged friendships, some of which will have lifelong remembrances and consequences!

Connecting with sand, sea, sky

To relieve the intensity of the weekly rehearsals, McGibbon had planned excursions for the IU students. “I wanted to give them a taste of real South African life, beyond the confines of Pietermaritzburg,” he said. “So I organized weekend excursions to a traditional Zulu village, the Drakensberg Moun-

tains, the Indian Ocean, and the Hluhluwe Game Reserve.” These excursions proved enormously attractive to the American students, who not only experienced some of South Africa’s most beautiful natural sights,



Murray McGibbon



Prospero (Stephen Gurney) and Ariel (Mlondolozzi Zondi) see the results of their evil plotting.

but also viewed lion, elephant, rhinoceros, and giraffe in the wild.

One memorable excursion was to Umzumbe on the KwaZulu-Natal coast, where McGibbon has a beach house. “Early one morning, we decided to rehearse act two, scene one in a small cove on the beach. The actors were able to feel exactly what it would be like to be on a remote African island, with the waves crashing around them, and the sun beating down. Michael Aguirre, who played Ferdinand, made quite possibly the most novel entrance in any Indiana University play rehearsal *ever* when he swam onto the shore on cue and began reciting his lines just as he would do later on stage.” Connecting with the sand, sky, and sea had a powerful effect upon the actors. McGibbon says he will never forget Stephen Gurney saying quietly to the actors when they were back in the rehearsal studio in Pietermaritzburg just before a rehearsal of the same scene enacted that weekend: “Just close your eyes and remember Umzumbe beach!”

After seven weeks of rehearsal, the show was ready to get the technical treatment from the Hexagon Theatre staff. There was intense media speculation about the project, and significant media interviews with Gurney and McGibbon piqued the interest of audiences throughout the province. Having broken so many conventions in the staging

of *The Tempest*, the preview performance was awaited with a fair degree of trepidation by everyone working on the production. Finally, on July 31 at 7:30 p.m., the lights dimmed as the ritualistic opening of the play commenced. The audience was quiet and engaged. Two hours later, their rapturous applause left no one in any doubt that the African Tempest Project had been an enormous success. Reviews in the national press confirmed this view with the production being lauded as “a provocative new reading,”

Ferdinand (Michael Aguirre) is given a stern talking to by Prospero (Stephen Gurney).

“a masterful in-the-round staging,” and “thought-provoking theatre.”

Unique project a ‘breathtaking and life-changing experience’

“I was delighted with the finished artistic product and so proud of everything the cast and crew had achieved,” McGibbon concludes. “We had our highs and lows, certainly, but in the end, as a team we created a unique piece of theatrical art that could have graced any stage in the world.” IU graduate student Carmund White, who played Caliban, referred to the experience as “breathtaking and life-changing.” He added, “You cannot imagine how grateful I am for this unbelievable experience.”

McGibbon intends to apply for further funding to re-stage the production on the IU Bloomington campus, bringing Stephen Gurney and several students from the University of KwaZulu-Natal, so that they might have a similar experience to the one the American students gained from living and working in a foreign country. “Our students benefited significantly from this international experience; now I want Bloomington audiences to absorb some of what we discovered, learned, and created.”

“So, our revels are not quite yet ended,” McGibbon says with his typical energy and enthusiasm.

Adieu: Department bids a fond farewell to Roger Herzel

Editor's note: Family, former and current students, and departmental colleagues celebrated the retirement of Roger Herzel at a gala dinner in the Wells-Metz Theatre on April 28. Department Chair Jonathan Michaelsen, director of graduate studies Ronald Waincott, PhD'84, former student David Muller, PhD'06, and current PhD student Noe Montez presented tributes to Herzel. To read their witty and moving remarks, go to www.theatre.indiana.edu, click on "People," go to Roger Herzel's bio, then click on the link to the tributes.

Roger Herzel was born in Batesville, Ind., but left the area as a young child and did not return to Indiana until an adult academic professional. After spending formative years in Pennsylvania, in 1959 Herzel entered the liberal arts program at Haverford College in Pennsylvania, where he received a BA in French literature in 1963. He continued on directly to Johns Hopkins University in Baltimore for graduate study in French literature. After Johns Hopkins, Herzel was an instructor in French, and then English at State University of New York at Stony Brook, Bennett College, and Cedar Crest College between 1965 and 1971. As his education, teaching experience, and fascination with French literature advanced, he became increasingly interested in 17th-century French literature, and French plays and theatre in particular, especially the work of Molière. In 1971 Herzel entered the PhD program in theatre at Cornell University, where he served as a teaching assistant in theatre and English. During this time, he also served as a visiting assistant professor of drama at Ithaca College. At Cornell, Herzel studied under Professor Marvin Carlson, who would later head the PhD program in theatre at Indiana University. Herzel received his PhD from Cornell in 1974.

Herzel launches teaching and publishing career

Herzel's first continuing faculty appointment commenced in 1975 as assistant professor at State University of New York at Albany, where he was promoted to associate professor in 1979. In that same year, he became editor of *Theatre Survey: The American Journal of Theatre History*, the scholarly publication of American Society for Theatre Research, the most prestigious scholarly society in the discipline of theatre history in the United States. When Herzel joined our faculty in 1986, he brought the editorship of *Theatre Survey* with him to Indiana University, where it remained until 1990.

Herzel's publications began to appear in 1970 in a series of books and adjudicated journals, including *Educational Theatre Journal*, *Theatre Survey*, *Modern Language Notes*, *PMLA*, *Dix-Septième Siècle*, *The Age of Theatre in France*, *Western European Stages*, and *Seventeenth-Century French Studies*, among others. His article titled "Much Depends on the Acting": The Original Cast of *Le Misanthrope*, published in *PMLA* in 1980, won the William Riley Parker Prize awarded by the Modern Language Association of America. Herzel's single-author book, *The Original Casting of Molière's Plays*, was published by UMI Research Press in 1981.

Over the years, Herzel has presented, adjudicated, and invited papers internationally at the conferences of the American Society for Theatre Research, Société d'Etude du Dix-Septième Siècle, North American Society for 17th-Century French Literature, World Congress of the International Federation for Theatre Research, and many others. He has presented in Paris, New York, Toronto, New Orleans, Stockholm, Dublin, Newport, Canterbury, Washington, D.C., Lyon (France), Glasgow, Amsterdam, and Cambridge. He has been an important voice for 17th-century French theatre and scholarship throughout the western world.



Tom Shafer

Sharon and Roger Herzel enjoy nature near their Normandy cottage.

Herzel joins Department of Theatre and Drama

Herzel joined the faculty of the Department of Theatre and Drama at Indiana University as a professor in 1986, replacing his former mentor, Marvin Carlson. While here he served as director of graduate studies for the department from 1986 to 1997 and again from 2002 until 2004. He has also been on the faculties of performance studies, comparative literature, and West European studies since 1994. As a teacher, Herzel has taught undergraduate theatre history and graduate seminars and classes in his specialization of 17th-century France and Molière, but also Greek, Roman, and Medieval drama and theatre; Elizabethan theatre; 18th-century European theatre; 19th-century French theatre; and numerous specific topics. Many theatre graduate students have benefited enormously from their work with Herzel, and he has chaired numerous PhD dissertations since 1987, many of them on French theatre topics, bringing attention to this program as an important place to study French theatre in the United States.

Twice a Research Fellow of the American Council of Learned Societies in 1977 and 1982, Herzel has also received fellowships and grants from the National Endowment for the Humanities, the State University of New York, and Indiana University. In very recent times, he contributed the entries on Molière and 16 other 17th-century French actors to the *Oxford Encyclopedia of Theatre and Performance* as well as articles in *Cahiers du Dix-Septième*, *Le nouveau Moliériste*, and *Seventeenth-Century French Studies*. Herzel continues to work on a new book, which will probably follow him into retirement: *Molière: His Career in the Theatre*, contracted by Cambridge University Press.

Herzel has been an excellent teacher, formidable scholar, and a reliable and wonderful colleague for all of us in the Department of Theatre and Drama at IU. We will certainly miss his keen eye for details, his unwavering fairness to colleagues and students, and in the PhD program especially we will miss Roger Herzel the man, whose contributions have shaped much of what we continue to do. We send our best wishes to him for all that lies ahead.

— Ronald Waincott

Department launches BFA in musical theatre ... finally!

Years in the making? Actually, decades in the making, the BFA in musical theatre premiered this fall with 13 musical theatre students entering our hallowed halls.

It has been a very long trail since then-Chair R. Keith Michael asked me to prepare a proposal for a musical theatre program back in 1987. That proposal was based on a previous decade of work headed by School of Music Associate Dean Bill Christ and members of the faculty of the School of Music and the Department of Theatre and Drama. The trail toward the musical theatre dream was winding, including a cross-country fact-finding trip with colleagues Vince Liotta and Michael Schwarzkopf of the School of Music to observe other musical theatre programs and to meet top professionals in the field. Through many dedicated committees — and the dedicated work of Chair Jonathan Michaelsen — the dream is now reality.

I would like to send kudos to Ray Hedin and his staff in the Individualized Major Program in which many students gradu-

ated with a degree specializing in musical theatre. Many of those students have gone on to perform on Broadway and in theatres around the world. These students as well as Department of Theatre and Drama and Jacobs School of Music majors have helped to establish a strong reputation for Indiana University as a special place for training in acting, singing, and dancing.

The BFA in musical theatre is a four-year professional program couched within the context of a liberal arts education.

The BFA in musical theatre is a four-year professional program couched within the context of a liberal arts education. Not only will students participate in courses aimed at launching a career upon graduation, but

they also will fulfill the general education curriculum required of a BA degree. Art is life, and life is art. The liberal arts forge a firm foundation upon which the art of musical theatre may be created. A global outlook is truly necessary not only to convey the intricacies of the human condition in song and dance, but to survive our complicated world. The Department of Theatre and Drama is launching not only artists and scholars; we like to think we are launching human beings who will make a difference.

The curriculum has been expanded to develop well-rounded musical theatre performing artists. I personally am excited about this expansion as it will include dance courses that I have longed to teach. For example, in the spring, I will be teaching a topics course titled “The Art of the Duet in Song and Dance in Musicals of the ’20s, ’30s, and ’40s.” I will also teach a yearlong course in American musical theatre dance styles that will focus on the great musical theatre choreographers, including Agnes DeMille, Michael Kidd, and Bob Fosse, to name only a few.

All of the support courses will come together in the musical theatre workshop, which is a sequence of four semesters. In addition, we are very fortunate to have hired Ray Fellman as professor of voice. Many readers are sure to remember his work both in our department and in the Jacobs School of Music. He is very excited to return to Bloomington and to be a major contributor to the new program.

The process of selecting students for the musical theatre program was through participating in one of three audition days. The day was thorough and long but very exciting. The audition began with a dance class that included a warm-up and a musical theatre dance combination. Next, there was an acting class that included improvisations in which actors both spoke and sang. After lunch, the individual auditions began with two contrasting songs and a monologue. More than 200 high school seniors and transfer students participated. Out of that group, 13 joined the department and began their program this fall. There are six females and seven males; six are entering freshmen, four are transfers from other universities, and three are from the IUB campus. Home towns range from California to New York, and four students hail from Indiana.

The BFA is sure to help raise the bar in our approach and development of courses and productions. The energy is infectious. I am truly thankful to be a participant in this endeavor as I begin my last decade at IU.

— George Pinney



John Kinzer

Theatre Circle knows how to pick 'em! — 2004 Theatre Circle Award winner **Eric Price**, BA'04, (center of photo, third from right) celebrates with the cast of the successful IU Premiere Musicals workshop production of *The Sixth Borough*, for which he wrote book and lyrics. While here for rehearsals and performances in August, he took time to stop by the Monroe Bank Theatre Art Gallery to see his name engraved on the Theatre Circle Award plaque permanently displayed there. At the Friday night performance, he visited with Joan Olcott, who as Theatre Circle president had presented him with the award (and check!) at the 2004 Annual Dinner and Meeting. Price has worked as personal assistant to Hal Prince and Steven Sondheim on the original production of Sondheim's *Bounce*, both at the Goodman Theatre and the Kennedy Center. For seven years he managed *The Chocolate Factory Theatre Company* in Oklahoma City, where he wrote, produced, and directed many world and regional premieres. He is a member of the Lincoln Center Theatre Directors Lab and is earning an MFA in musical theatre writing at New York University.

Department chair issues 'New Year' challenge for 2007–08

Editor's note: We share with alumni and friends the following remarks, which Department of Theatre and Drama Chair Jonathan Michaelsen addressed to students, faculty, and staff gathered at the Department Convocation and Pizza Party held in the DeVault Courtyard of the Norvelle Theatre and Drama Center on Aug. 31 to officially launch the 2007–08 academic year.

It is a great time to be part of theatre and drama at Indiana University. In the last few years, we have added four new faculty positions and two new professional staff, and we have greatly increased the number of guest scholars and artists coming to campus with almost 30 joining us last year, teaching courses, enlightening us with their scholarship, leading workshops, and providing outstanding real-world lessons for students.

Last year, faculty, staff, and students created theatre and presented scholarship in all parts of the globe. We produced 15 productions on campus and numerous independent projects. We brought an entire new degree program, the BFA in musical theatre, into being. We held our first annual reading of student scholarship by PhD students and revised our undergraduate curriculum. This department is growing, and the caliber of our training, research and creative work continues to improve.

Proof is in the pudding

For students who are training here, the "proof is in the pudding" — many of our undergraduate alumni are employed in theatres or even starting their own theatre companies. All of the MFA and PhD students who graduated last year are now or will shortly be employed ... no, not asking "would you like fries with that?" but in theatre.

In a profession that is fiercely competitive, this is a remarkable statistic and shows the strength of our program and students — the energy and skill of our faculty and staff in training students. And we continue striving to improve our scholarship and reach for higher goals in the art we create. It is indeed a good time to study theatre at IU.

Who cares?

Yet in a larger context, who really cares? At a time when the world has many other things on its mind, when war and pressing social issues are all around us — is theatre a luxury that is expendable? When other forms of entertainment are so pervasive and are spoon-fed to the public 24/7 — why is what we do important or even relevant? The truth is that Wall Street would continue without theatre, science would

continue making new discoveries, novels would still be written, wars would continue to be fought.

The simple reality is: it is easy for the vast majority of people to ignore the art we create. It is not enough, therefore, to only provide outstanding training; we must also prove the need for what we do, why theatre is important to lawyers and bankers and construction workers and why it is meaningful to a racially and culturally diverse audience. Unless we are passionate and

It is not enough to only provide outstanding training; we must also prove the need for what we do.

committed, making our work as compelling and riveting as possible, we will often be met with a large yawn — or worse, they just won't show up.

We must shape the future and make a difference

Every design for the stage or line spoken, every cue called, every scholarly article or new play we produce must make a differ-

ence, and we must clearly articulate to the world why it matters, why they need to hear our voice. It is not enough to build it and think they will come.

As students of theatre, you need to learn craft, but you also need to learn the importance of having a point of view. Asking where has theatre been and where do you want it to go? What will your peers want to see in 10 years? How can we all engage an audience with this ancient art form?

In our department, we have the skill and brains, the heart and talent to make a difference, and we can shape the future landscape of theatre in this country. We must provide outstanding training, but we also need to let our voices be heard on this campus and in the world — that theatre matters, that it still can transform lives and create community, that it can talk about aids and war and love affairs and truly reach people in the most sacred place of their souls. A place that many people have forgotten they have, until awakened by our art.

As we begin this year, I hope we will redouble our efforts to create theatre that makes a difference, to open up our doors to a wider community, to look to the future and the truths we can still tell the world.

Welcome to this partnership in creating the future. Welcome to the Department of Theatre and Drama 2007–08.

— Jonathan Michaelsen

Outreach: Taking the show on the road

Beginning this fall, the Department of Theatre and Drama will greatly increase its commitment to outreach by showcasing its musical theatre talent throughout Indiana. Thanks to a grant from the Lilly Foundation, IU musical theatre students will perform showcases and give workshops at high schools across the state.

"This is a very exciting program," said Jonathan Michaelsen, chair of the department. "Our most talented musical theatre students will be able to share their abilities with younger students and work with them in the classroom. It will mean we can greatly expand the performance tours the department is able to offer."

The program funded by Lilly is titled "The Moveable Feast of the Arts" and is dedicated to providing greater arts exposure to the citizens of Indiana. The department has already participated by providing a number of student matinees and several tours to locations around the state.

In 2007–08, the department will increase its commitment to "The Moveable Feast of the Arts" by greatly expanding its touring and outreach programs, while continuing student matinees of productions on campus.

"We are extremely thankful to Lilly and to Indiana University for having the vision and making the pledge to fund this important arts program," Michaelsen said. "It will mean that students and schools that could never afford a showcase of this caliber will now be able to see first-class performances and work with IU musical theatre students. This ties in very nicely with our new BFA degree in musical theatre."

Professor George Pinney brings his talents to the project by staging and choreographing the showcases, and he will be instrumental in providing oversight of the tour. New IU musical theatre Professor Ray Fellman is musical director. The first tour began in November, with tour dates continuing through the spring semester.

Around the department

Four new faculty and staff join theatre and drama

The Department of Theatre and Drama boasts four new faculty and staff members this fall, and during their first weeks with us, all four have already begun to enrich the theatre study and practice of our students.

Ray Fellman

Ray Fellman, veteran musical director of Department of Theatre and Drama and Brown County Playhouse productions, joins our faculty teaching vocal instruction for musical theatre. In doing so, he returns to the institution that has been foundational in his education, as he received his BS in music (piano/vocal coaching and accompanying) in 1997 and his Performer's Diploma (voice) in 2001 from the Jacobs School of Music. In 1997 he also received a Certificate of Achievement from the Italian Language Program, Centro Studi Italiani, Ubania, Italy.

Fellman has studied privately with Arthur Levy and Costanza Cuccaro (voice); Karen Shaw, James Tocco, and Robert Pellacani (piano); and Gary Arvin and Leonard Hokanson (coaching/accompanying); and has taken master classes from Craig Rutenburg, Vinson Cole, Virginia Zeani, Jay Lesenger, Evelyn Lear, Bernard Uzan/Diane Soviero, Janet Bookspan, David Jackson, Debra Birnbaum, and Vince Liotta.

From 1994 to 2006, Fellman worked as a private vocal coach in Indiana, New Jersey, and New York City. His students have gone on to perform on Broadway and with opera and theater companies nationally and abroad. Among his students are:

- Anne Runolfsson (Broadway: *Phantom of the Opera*, *Victor Victoria*, *Les Misérables*)
- Liz McCartney (Broadway: *Taboo*, *Mamma Mia*, *Phantom of the Opera*)
- Nicole Parker (MAD TV, Broadway: *Martin Short — Fame Becomes Me*)
- Kristy Cates (Broadway: *Wicked*)
- Jana Robins (Broadway: *Gypsy*, *Tale of the Allergist's Wife*)
- Alvin Crawford (Broadway: *Lion King*)
- Robyn Payne (Broadway: *Lion King*)
- Audrey Babcock (NYC Opera, Santa Fe Opera, Wolf Trap)
- Lauren Molina (Broadway: *Sweeney Todd*)
- Tess Adams (Broadway: *Les Misérables*)
- Cynthia Watters (Boston Lyric Opera, St. Louis Opera, Wolf Trap)
- Kathryn Lang (San Francisco Opera)
- Stephanie Reese (West End: *Miss Saigon*, *Hunchback of Notre Dame*)

As a vocal coach, Fellman has worked on the music staff of the New York University Musical Theater Writing Program, the Mid-America Productions at Carnegie Hall, the Opera Company of Brooklyn, the Utah Festival Opera Company, and the Indianapolis Symphony Orchestra's Yuletide Celebration.

As a performer, Fellman has appeared in major roles with the Glimmerglass Opera, Florida Grand Opera, the New Orleans Opera, the Chautauqua Opera, and the Indiana University Opera Theatre. Among his roles are Marcello in *La Bohème*, Ford in *Falstaff*, Figaro in *Il Barbiere di Siviglia*, Rigoletto in *Rigoletto*, and Silvio in *Pagliacci*.

He has provided musical direction for a number of theatres, among them the Brown County Playhouse (*Nunsense*, *The Fantastiks*), the New York Music Theatre Festival (*The Music of Stephen Schwartz*, *The Tutor*), the O'Neill Music Theatre Conference (*Blood Drive*), and New Jersey's Somerset County Performing Arts Center (*You're a Good Man, Charlie Brown*, *The World Goes Round*). He was handpicked by composer Stephen Schwartz (*Godspell*, *Pippin*, *Wicked*) to be musical director of his latest musical, *Captain Louie*, which had its off-Broadway premiere in 2005, and toured nationwide in 2006–07.

Fellman has provided accompaniment, musical direction, and arranging for various cabaret performers in New York City. He has provided musical direction and arranging for the cabaret appearances of Brandon Cutrell, Lauren Molina, Lisa Howard, Kevin Chamberlain, David Friedman, Nicole Parker, Mary Bond Davis, and Leslie Kritzer, among others, and has appeared at Feinstein's, The Algonquin, The Duplex, Don't Tell Mama, and The Laurie Beechman Theater at The West Bank Cafe. This fall he has been commuting to New York on frequent weekends to fill cabaret engagements.

By joining the faculty, Fellman returns to the department where he learned many of the basic principles of his craft. While he received formal training and experiences in the Jacobs School of Music, he applied much of his study to the practice of vocal coaching and musical direction in musicals produced by the Department of Theatre and Drama. He was musical director of the IU Broadway Cabaret (1992–96) and musical director for our productions of *Guys and Dolls*, *Anything Goes*, and *Cabaret*, as well as musical director of *Nunsense* and *The Fantastiks* at Brown County Playhouse.

David G. Muller

David G. Muller, PhD'06, joins our faculty as a visiting assistant professor, teaching courses in theatre history. Muller is a graduate of the University of Richmond (BA in psychology) and a recent graduate of the PhD program in history, literature, and theory in the Department of Theatre and Drama at Indiana University, where he was visiting lecturer in acting and directing from 1999 to 2004. While a graduate student at IU, he appeared on our stages in *Trelawny of the Wells*, *Six Degrees of Separation*, and *Tartuffe*; he also directed the department productions of *Burn This*, *Another Antigone*, and *Eleemosynary*.

A theatre historian interested in classical and contemporary French theatre, in 2004–05 he was *Lecteur d'Anglais* [lecturer in English] at *L'Ecole des Hautes Etudes Commerciales* [HEC School of Management] in Paris. He is a contributor to the *Oxford Encyclopedia of Theatre and Performance*, for which he wrote 25 entries on topics related to the modern French stage, as well as the entry for Jean Racine, the subject of his dissertation. He also has contributed performance and book reviews for *Theatre Journal* and *Theatre Survey* and has presented at the American Society for Theatre Research Conferences. Currently, he is in the process of revising his dissertation for publication and doing research on the career of noted French theatre, opera, and film director Patrice Chéreau.

Muller returns to Bloomington from Denison University, where he spent the past year as visiting assistant professor, teaching "Theatrical Style and Creation," modern European theatre history, and a seminar on Molière. He was proud to have spoken at the retirement dinner for Professor Roger W. Herzel in April and spent five weeks this summer (as he has for nine of the past 10 years) advising incoming Indiana freshmen for the University Division of IU.

Adam Noble

Adam Noble joined IU's faculty this fall as an assistant professor of movement in the Department of Theatre and Drama. In the year before arriving, he co-wrote and directed a movement theatre piece titled "Terminus" for On the Boards in Seattle. The production included members of his own company, the Dynamic Presence

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New faculty

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Project, as well as members of the SOMA Theatre Collective, where Noble previously taught movement for nearly two years.

Noble has extensive training in acting, movement, and combat. He earned his MFA from the Professional Actor Training Program at the University of Washington in 2005. After graduation, he continued an apprenticeship with Steve Pearson and Robyn Hunt, founders of the Pacific Performance Project, with whom he studied Suzuki technique. He also studied Mask/LeCoq technique with Arne Zaslove, as well as acting technique at Northwest Actors Studio, The Barrow Group, the Lee Strasberg Institute, and many others.

Noble has trained with the Society of American Fight Directors in a wide variety of weapon and combat styles. He also received a scholarship to train with the United Stuntmen's Association, where he

learned many different stunts and techniques. In addition to this training, he has been studying various forms of martial arts since 1979.

Noble taught master classes for the University of Washington, the University of Nebraska at Omaha, ARC School of Dance, and a SAFD-sanctioned "Fights of Spring" workshop put on by Macha Monkey Productions. Most recently, he served as visiting faculty (acting and movement) at both Western Washington University and the California State University at Fresno.

Noble recently served as assistant director and movement consultant for two productions of Puccini's *Madama Butterfly*: one at Opera Omaha and the other with the Dayton Opera.

An actor and a fight coordinator for film as well as stage, Noble starred in a recent music video for the band Key Note Speaker and coordinated the violence for three projects with The Rogue Agency, all of which are in various stages of production.

Lara Berich

The versatile Lara Berich joins the costume staff as cutter/draper. Berich will be working from costume designs to develop the patterns from which the costumes will be built. In 1999, Berich earned a BA in theatre performance as well as a K-12 theatre education license from Greensboro College in North Carolina. While at Greensboro, she was very active in a variety of programs. She was a co-editor and contributor to *The Lyre*, Greensboro College's national award-winning literary art magazine, and was a member of academic honorary fraternities for English, education, and leadership. In pursuit of her interest in education, Berich did fieldwork and student teaching in Greensboro. As an undergraduate she also participated in theatre, working as a performer, stage manager, and director. She has written plays, two of which, *A Space to Spiral Downward* and *Walter*, have been produced.

After completing her undergraduate education, Berich pursued costuming professionally. She worked as assistant designer and class and workshop instructor for the California Theatre Center, costume shop manager for American Stage Festival, and draper for North Shore Music Theatre. She also worked as a freelance designer. From 2003 through 2006 she was employed as a draper for Weston Playhouse, Texas Shakespeare Festival, Shakespeare Santa Cruz, and Utah Shakespearean Festival, among other theatres, while earning her MFA in costume technology at Boston University. During her time at BU, Berich worked as draper, wardrobe supervisor, and instructor. Her thesis topic was the change in fashion from 1910 to 1920. Recently she has been the costume shop manager and draper at Muhlenberg College in Allentown, Pa.

Not only is Berich a skilled costumer, she is also an enthusiastic teacher and supervisor. Beyond merely showing students the task at hand, she is excited to share with students the techniques and concepts that underlie those tasks. Berich has a keen interest in costuming and is always seeking new techniques and areas of expertise to master.

The Department of Theatre and Drama is pleased to welcome Adam Noble and Lara Berich and are happy to welcome Ray Fellman and David Muller "back home" to the department.

— Carle Gaier and Tom Shafer



2007 Brown County Playhouse season, clockwise from bottom left: Wendy Barrie-Wilson (AEA) and Lilia Vassileva in *The Glass Menagerie*; Codey Girten, Allison Moody, Erin Ehlers, and Maggie Mountsier in *Pump Boys and Dinettes*; Claire Tuft, Jennifer Johansen (AEA), and Rob Johansen (AEA) in *Plaza Suite*; and Brad Bellamy (AEA) and Paul Jackel (AEA) in *Lend Me a Tenor*. Collage by John Kinzer.

Reel to regionals: IU production goes to Milwaukee

The 2006 issue of *Stages* informed you of our world-premiere production of *Reel*, MFA playwright Paul Shoulberg's dark comedy about a Hollywood film set. The play enjoyed a successful and well-received run in the Wells-Metz as the final production of our first semester season. The play "was always funny, right from the start," notes Dennis J. Reardon, the head of our playwriting program, and the audiences enjoyed Shoulberg's sometimes wildly comic and often deeply human tale of love and authenticity in the unreal world of Hollywood.

Directed by Jonathan Michaelsen, *Reel* was also the vehicle the department used to re-enter the Kennedy Center American College Theatre Festival — it had been a couple of decades since IU has done so. So on Nov. 30, 2006, adjudicators from KCACTF joined the preview audience of *Reel's* final dress rehearsal, took in the performance, evaluated the play, and offered feedback to Shoulberg and *Reel's* designers: MFA graduate students Chris Wych (scenic), Sean Michael Smallman (lighting), and senior Hannah Moss (costumes).

Reel selected for regional ACTF

On Dec. 4, 2006, Jonathan Michaelsen was informed that *Reel* — both the production and the script — had been invited to the KCACTF Region III Festival in mid-January. Before the first semester ended and actors left campus, Michaelsen restaged the play from the intimate Wells-Metz "thrust" configuration, re-blocking *Reel* for a presentation in a large proscenium house, the historic Pabst Theatre in Milwaukee on Jan. 13, 2007. Paul Shoulberg revised small sections of the play, working from what he'd discovered during *Reel's* run at IU, and the actors memorized the newly written scenes.

From its conception, the production team and cast had prepared for the possibility that *Reel* might be invited to further competition in the KCACTF. The set had been designed to be broken down to fit into a truck, and the cast, who returned to campus early for additional rehearsals, were trained to help assemble the scenery. "The festival gave us a specific schedule," said scenic designer



The cast of IU MFA playwright Paul Shoulberg's *Reel* takes the stage of the Pabst Theatre: from left, Michael Aguirre, Matthew Buffalo, Malia Tilden, Allison Moody, Melanie Derleth, and Ross Matsuda.

Chris Wych. "We had one hour to unload our truck, then four hours before the house opened to adjust the lighting, run cues, 'construct' the set, and acclimate the actors to the theatre space. The Pabst Theatre is a much larger house than the Wells-Metz, and the cast had to make some adjustments. After the performance, we were given an hour to strike the set and another hour to load our equipment back into the truck. It was complex and fun."

IU playwrights garner honors

The regional festival in Milwaukee lasted most of the week, and our students were able to see some of the productions from other colleges and universities during their time there. Shoulberg entered another play (he is known for his prolificacy) and won the Region III full-length play award (for plays without a production), and, as a result, was awarded a fellowship to the national festival at the Kennedy Center in April. Bridget Fallen, who graduated from IU in '06 with an independent major and who had taken several classes from Reardon, won the one-act script competition for her play "The Idealist," which she had written in Playwriting I. MFA playwright Kevin Daly and undergraduate playwriting student Jessica Simendinger both had plays accepted into the Region III 10-minute play competition, a competition that accepted only six of more than 70 submissions.

Although the production was not selected to go to Washington, D.C., playwright Shoulberg was invited to the Kennedy

Center, where his script competed against eight other regional script winners to win the Mark Twain Award as the Year's Best Comedy. It was an honor for the production to be invited to compete at the regional level. Well-received in Milwaukee, *Reel* is the only student-written production and one of only two productions from Region III that was held over for consideration to go to the Kennedy Center. Shoulberg also received a special commendation for playwriting for *Reel* from the Kennedy Center American College Theatre Festival National Selection Team, and Michael Aguirre received a special commendation for his performance in the role of Eli. For the entire company and the Department of Theatre and Drama, the *Reel* experience was a worthwhile and fulfilling experience, indeed.

— Tom Shafer with Marilyn Norris

Stages

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Katherine Garlick named one of nation's top 15 young designers

As a third-year graduate costume design student, **Katherine Garlick**, MFA'07, was selected to exhibit her costume designs at the prestigious Young Designer's Forum at the U.S. Institute for Technical Theatre National Conference in Phoenix. Garlick, who designed costumes for *Twelfth Night*, is one of only 15 young designers nationwide whose work was chosen for display at the 2007 conference.

The young designers' work was chosen by a panel of outstanding professionals in the

fields of costume, scenic, lighting and sound design. This selection is a coveted honor that is bestowed upon only the best of the up-and-coming designers nationally in the main four areas of theatrical design. While Garlick's work was exhibited at the conference, she had the opportunity to receive feedback one-on-one with some of the most noted designers in the United States.

This is the second consecutive year that an IU theatre and drama student costume designer has garnered this prestigious honor:

in 2006, the work of third-year IU MFA costume design student **Carmen Killam**, MFA'06, was also selected for exhibition. Accolades to Garlick and Killam and to their mentor, head of costume design Linda Pisano, who was selected for the same honor when she was a graduate student in 1996 at Ohio State University and is "proud as [she] can be" of Katherine and Carmen.

— Marilyn Norris

Twelfth Night with Henry Woronicz

You have seen him onstage. You have seen him in films. You have seen him on television. And he directed our *Twelfth Night*!

Distinguished actor, director, and producer Henry Woronicz was guest director for the department's spring production of *Twelfth Night* and was visiting lecturer for the second semester. He taught a new course, Working in the Business, designed to help prepare students for professional careers in theatre. During his residency, the noted artist also led a department-wide session on professional acting and spoke to Theatre Circle members at the *Twelfth Night* Dinner with Director and Designers.

Many of you have seen some of the scores of plays Woronicz directed and produced during his years as artistic director of the Oregon Shakespeare Festival in Ashland, the nation's largest theatre festival. Others have enjoyed his directing and acting at Utah Shakespearean Festival and the Alabama, Illinois, and Pennsylvania Shakespeare festivals. Many have seen his work as an actor in scores of Broadway, off-Broadway, and major regional theatres, including the title roles in *Macbeth*, *Richard III*, *Hamlet*, *Henry VIII*, *Cyrano de Bergerac*, and *Peer Gynt*. Interestingly, Woronicz has played Malvolio, Orsino, and Andrew in three professional *Twelfth Night* productions, but had never directed it before.

Woronicz's work is even more familiar to many of you because of his featured roles in the films *Primary Colors*, *Living Out Loud*, and *Little Pieces*, guest starring roles on television's *Law and Order*, *Frasier*, *Star Trek: Voyager*, *Star Trek: The Next Generation*, *Cheers*, *Third Rock from the Sun*, and *Ally McBeal*; and recurring roles on *Seinfeld* and *Moesha*.

Bloomington audiences were privileged to see him as the Stage Manager in the Cardinal Stage Company production of *Our Town*, and some of you saw him last season as Kent in the Indianapolis Repertory Theatre production of *King Lear* and as Simon in *The Young Lady from Rwanda*.

As the spouse of Associate Professor of Acting and Directing Fontaine Syer, Henry Woronicz is "one of the (departmental) family." His spring '07 artist's residency not only enhanced our scholarship and theatre productions, but — more importantly — permanently enriched the lives of both students and faculty.

— Marilyn Norris



Courtesy photo

Noted actor, director, and producer, Henry Woronicz was one of 30 outstanding professional guest artists whose residencies — which variously lasted from one day to an entire semester — enhanced the educational experience of theatre and drama students and faculty last year.



Katherine Garlick's costume designs for *Twelfth Night*, from top: Viola, Viola in drag, and Feste.

IU design and technology delegation storms the desert

March saw a host of design and technology faculty, staff, and students head for the desert and the 47th Annual U.S. Institute of Theatre Technology Conference and Stage Expo in Phoenix. Indiana University was well-represented on the expo floor, where we spoke with students and faculty from other schools, as well as with many potential employers about the training and experiences we offer our students.

Each day during the conference featured at least one person from our department presenting or appearing on a panel. Two MFA costuming candidates had their designs displayed in two different programs. Then-third-year student Katherine Garlick, MFA'07, had been selected by USITT as one of the nation's top 15 young designers whose work was exhibited at the "Young Designers Forum," an adjudicated session in which professional production managers and designers provided one-on-one feedback. Second-year MFA student Angie Burkhardt's designs were featured in "Cover the Walls," an open design forum.

Our faculty and staff were also busy. Head of costume design Linda Pisano was the winner of the Peggy Ezekial Award for Excellence in Costume Design from USITT and had her designs on display. A four-time Ezekial Award winner, Pisano also served as a portfolio reviewer for the Costume Commission.

Fred M. Duer, head of scenic design, drew more than 50 people at 8 a.m. Sat-

urday for his session on designing scenery for television. Head of lighting design Rob Shakespeare presented a session on "Virtual Scenography and Lighting" with Finnish colleague Marrku Ummionen.

Production manager David Grindle, who teaches stage management classes, also brought a European colleague: John Seekings, director of operations at Royal Opera House-Covent Garden. They spoke about Covent Garden's Risk Assessment Program and how it has been adapted for use in the United States. As vice-commissioner of stage management for USITT, Grindle also participated in a session on interviewing and one on maintaining a balance between students' theatre classes and production schedules.

It was exciting to see IU faces presenting every day, and many people came to our booth to learn more about the program as a result of this exposure. Alumni and former faculty and staff also stopped by to renew acquaintances and talk about our

presence at the conference.

With the Phoenix conference and expo complete, plans are under way for an equally exciting IU Department of Theatre and Drama presence in Houston in 2008.



Theatre history comes to the theatre

For generations, the Department of Theatre and Drama has been known as one of the major training centers in the fields of theatre history, theory, and dramatic literature. While our colleagues in academia have been familiar with the graduates of the "HTL" area — our graduates are teaching, appearing at conferences, publishing articles and books — the Bloomington community has had few opportunities to hear from this aspect of our department.

On the afternoon of April 19, the campus and community were given just such a chance to hear the work of three of our PhD students at a presentation of papers. Professor Stephen Watt from the Department of English and the Department of Theatre and Drama served as the respondent to each of the presentations.

"The general public is aware of the work of our MFA actors, directors, and designers," says Chair Jonathan Michaelsen, who helped get the presentation under way, "as well as our undergraduate performers. We needed a forum in which our young scholars might be showcased and the other side of our department might be introduced to a wider community."

The panelists, all of them PhD students, were introduced by Ronald Wainscott, director of graduate studies. They included Noe Montez, whose paper "Prosthetic Memory as Activist in Experimental Theatre: An Examination of Audience" discussed the Argentine playwright Griselda Gambaro and her mid-1970s play *Información para extranjeros* (*Information for Foreigners*), the production of which requires a house/set wherein the audience and performers share the space. The play embraces part of the history of Argentina, in part because it confronts its Argentine audience with the complicity they might have shared in the Dirty War, in which more than 30,000 of their countrymen "disappeared." Tom Robson's "Unearthing Strindberg's *Motherlove*" discussed a relatively little-known, brief (15-page) one-act, written by the Swedish playwright in 1892. Robson thinks it a "good companion piece to *The Father* — a compact and complex drama." In his "I've Won!: Eroticism, Power, and Representation in *The Balcony*," Patrick Murphree advanced the idea that Genet's *Le Balcon* "interrogates the dialogue between power and eroticism" and examined the play's presentation of the body on the symbolic and the phenomenal levels.

Following their presentations and Watt's interesting and enthusiastic feedback, the speakers and audience adjourned to the Monroe Bank Theatre Art Gallery for conversation and refreshments at a reception honoring the student scholars.

— Tom Shafer



Katherine Garlick's costume design for Twelfth Night: Sir Toby Belch.

The Midsummer Program — nurturing young theatre artists

Initiated 10 years ago by faculty member Bruce Burgun, the Midsummer Theatre Program continued its commitment this year by training and inspiring a highly motivated and talented group of 25 high school students in a two-week intensive program.

These young thespians from around the country studied acting, monologue preparation, voice and speech, movement, acting for the camera, musical theatre, and dramatic literature during an extraordinary educational experience that culminated in a final performance for friends and family. The overall experience also gave the students a sample of what it's like to be a theatre and drama student here at IU.

Students Samantha Callis, Ethan Carpenter, Emily Fisher, Amy Fisk, Lindsay Fuchs, Michael Hitchner, Mary Claire King, Michael Layton, Luke Lofton, Lauren McKinley, Andrew Mertz, Emmy Missimi, Megan Moran, Lissa Pavluk, Ali Perkins, Kim Pitingolo, Katheryn Purcell, Molly Ricker, Kara Schoenhofer, Mia Shotwell, Nikki Stein, Stuart Upfill-Brown, Ross VanDongen, Michelle Weiser, and Jamie Wolfe all made this a rewarding experience

for themselves and others. They came from as far away as Kailua, Hawaii, and as close as Columbus, Ind.

Able and enthusiastic guidance was given by counselors Emily Chovanec, Midsummer alumna Kemmie Mitzell, and Matt Heston.

The overall experience gave the students a sample of what it's like to be a theatre and drama student at IU.

Faculty members Nancy Lipschultz and Charles Railsback, Radio and TV staff member John Winner, Midsummer alumnus Codey Girten, BA'07, and all of our other instructors — John Berst, Jon Day, Danielle Howard, MFA'07, April Levins, Allison Moody, and Steve Parker, — served as dynamic and challenging teachers. None of this work could have been done without the able support of staff members Vicky Crowe, Janet Donley, Barb Grinder, and Melissa Stewart. My very helpful assistant Lilia Vassileva and veteran Midsummer Program administrative director John Kinzer also provided much-needed support.

Everyone contributed to the mission of learning through practice that is a hallmark of our Department of Theatre and Drama. My thanks and gratitude for such wonder-

ful students, caring staff and counselors, and committed teachers. Both on the final day of the Midsummer Program and subsequently, I heard from many students and family who expressed their pleasure and appreciation with what they learned,

the people they encountered, and the opportunities they were given.

If you know of young theatre students who want to

be trained in a supportive atmosphere full of vitality and fun, please have them contact the Department of Theatre and Drama.

— Dale McFadden



John Kinzer

Theatre is fun! — The always ebullient students of the Midsummer Theatre take a break to spread the word that, as challenging and difficult a discipline as it may be, theatre is fun! Midsummer director Dale McFadden is extreme right, kneeling between first and second rows.

Something for everyone!

2007–08 Lee Norvelle Theatre and Drama Center season

Taking its cue from Stephen Sondheim's *A Funny Thing Happened on the Way to the Forum*, the IU Department of Theatre and Drama announced a season that offers "something for everyone!" The 2007–08 season also provides several innovations and inaugural appearances that promise to make this one of our most memorable seasons to date.

See the stars of tomorrow today! For the first time since 1977, the season opened with a musical, celebrating the launching of the bachelor of fine arts degree in musical theatre under the direction of Emmy Award-winner George Pinney. This new program will expand upon the existing individualized major in musical theatre in order to make the Department of Theatre and Drama a destination for some of the finest young musical theatre talent in the world. The 2007–08 season also offers the IU directing debut of the newest member of the acting/directing faculty, Edris Cooper-Anifowoshe. She will present American playwright Robert O'Hara's piercingly comic *American Ma(u)*.

Additionally, thanks to your frequent comments and requests, the Department of Theatre and Drama announced the addition of matinee performances. The final Saturday of every show's run now includes a 2 p.m. matinee, perfect for those theatergoers who would like to bring their families to enjoy an afternoon performance. Don't worry! Monday subscribers will be given priority as they find a different performance for their subscriptions. Please feel free to call the IU Auditorium box office with questions.

Seussical the Musical

Oct. 5, 6, 9–13, 2007

Ruth N. Halls Theatre

Music by Stephen Flaherty

Lyrics by Lynn Ahrens

Book by Lynn Ahrens and Stephen

Flaherty

Conceived by Lynn Ahrens, Stephen Flaherty, and Eric Idle

Directed and choreographed by George Pinney

"This Seussical is more than pleasing; it's sassy, smart, and full of teasing. In fact, as I will tell you here: The show deserves a big two-fish cheer." — *Chicago Sun-Times*

The Cat in the Hat. Horton the Elephant. Gertrude McFuzz. Yertle the Turtle. These and other beloved characters leap out of the vivid imagination of Dr. Seuss onto the stage of the Ruth N. Halls Theatre, as we proudly launch both the



Sean Smallman

Nicholas Sauerberg as Jojo and Matthew Buffalo as Cat in the Hat in the season-opening success, *Seussical the Musical*.

2007–08 season and our new BFA program in musical theatre. Writers Lynn Ahrens and Stephen Flaherty (*Ragtime*, *Once on This Island*) celebrate the universal appeal of Seuss's books, creating a witty and engaging musical that appeals to audiences of all ages, and when Horton reminds us that "a person's a person no matter how small," suddenly we are all 5 years old again. What a great way to start any school year, kindergarten through graduate school!

The Real Thing

Oct. 19, 20, 23–27, 2007

Wells-Metz Theatre

By Tom Stoppard

Directed by Bruce Burgun

"Stoppard brings head and heart, life and art together in an exhilarating way."

— *San Francisco Chronicle*

The intricate, expressive, and explosive language of British playwright Tom Stoppard returns to the Lee Norvelle Theatre and Drama Center stage with this Tony Award-winning comedy. *The Real Thing* unites Stoppard's trademark linguistic acrobatics with a deeply moving story of love, marriage, and infidelity. Two couples — playwright Henry and his actress wife, Charlotte, actress Annie and her husband, Max — watch their marriages collapse and their spouses realign. As Henry grapples to

portray the truth of love on the stage, all four characters continue on their quest to find "the real thing."

Measure for Measure

Nov. 9, 10, 13–17, 2007

Ruth N. Halls Theatre

By William Shakespeare

Directed by Fontaine Syer

"Astonishing!" Harold Bloom, from his book, *Shakespeare, The Invention of the Human*

Mistaken identity, lustful deceit, and the corrupting force of power collide in Shakespeare's classic tragicomedy about morality in a pitched battle with justice. In a desire to spy on the true state of affairs in his city, the duke disguises himself as a friar, leaving control of Vienna in the rigid, unbending hands of local justice Angelo. With his typical poetic beauty, Shakespeare addresses punishment and mercy, purity and power, and politics and love in this captivating and transporting play.

Jimmy Cory

Nov. 30–Dec. 1, 4–8, 2007

Wells-Metz Theatre

By Kevin Daly

Directed by Murray McGibbon

In classic storytelling fashion, MFA playwright Kevin Daly invites us on a journey to the old neighborhood. Centered on its title character, a hard-nosed factory worker who can't escape the shadow of his father's crimes, this play hits full gallop and never stops. Daly paints a world both charming and violent as he traces the steps of a man caught between the past and present.

Jimmy Cory is the piercing story of one man's struggle for redemption.

Metamorphoses

Feb. 1, 2, 5–9, 2008

Wells-Metz Theatre

By Mary Zimmerman

Directed by John Maness

"This is powerful theater, which speaks to our time and all times with beauty and truth ... one of the most original, thoughtful theatrical works of recent years." — *San Diego Union Tribune*

While based on Greek mythology more than 2,000 years old, Mary Zimmerman's Tony Award-winning *Metamorphoses* never ceases to appear strikingly modern. The familiar tales of King Midas, Orpheus and Eurydice, Narcissus, and others unfurl in a reinvigorated form. Expressive movement and evocative images combine with an updated version of Ovid's original Latin poem

to produce one of the most stunning theatrical experiences of the last several years.

The Seagull

Feb. 22, 23, 26–March 1, 2008

Ruth N. Halls Theatre

By Anton Chekhov

Directed by Erik Friedman

“Chekhov’s picture of the scavenging nature of the celebrity writer and actor is imperishable.” — *The Observer* (England)

The façade of laughter veils a well of sadness in *The Seagull*, perhaps the pinnacle of achievement for iconic Russian playwright Anton Chekhov. When an aging star of the Russian stage and her companion, a famous and popular writer, descend on her country estate, chaos and heartbreak ensue. The romances of attraction and creation contrast and collide in a comedy where love, money, betrayal, and the quest for literary supremacy simultaneously produce effervescent humor and penetrating melancholy.

American Ma(u)

March 21, 22, 25–29, 2008

Wells-Metz Theatre

By Robert O’Hara

Directed by Edris Cooper-Anifowoshe

“Like the stand-up legend [Richard Pryor], O’Hara finds laughs in the darkest places ... his comic instinct never deserts him — even when he’s rolling out a really [challenging] premise.” — *Time Out NY*

With the country in recession and the nation mired in war, the newly elected president of the United States needs to kick-start the economy. Suddenly, a miracle solution appears. A new form of cotton has been cultivated, and with it the promise of prosperity returns, but labor is scarce. With no one to pick this new breed of cotton, the president takes what he considers the only logical action: He rescinds the Fourteenth Amendment and re-institutes slavery. In this deconstruction of American history, playwright Robert O’Hara uses

scathing satire, outrageous humor, and soaring theatricality to address the tenuous state of racial harmony in America today.

A Funny Thing Happened on the Way to the Forum

April 11, 12, 15–19, 2008

Ruth N. Halls Theatre

Music and lyrics by Stephen Sondheim

Book by Burt Shevelove and Larry Gelbart

Choreographed by George Pinney

“Almost as timeless as comedy itself ... the kind of organized chaos that leads to sheer, extremely contagious high spirits.”

— *New York Times*

From *Zero Mostel* in the 1960s to Nathan Lane in the 1990s, *Forum* has remained one of the most beloved and enduring pieces of American musical theatre. Bursting with outlandish and archetypal characters like the braggart warrior, the libidinous old man, his domineering wife, the cunning slave, and the beautiful (yet dim-witted) lovers, *Forum* stewes ancient comic devices into a captivating contemporary musical. This collaboration of composer Stephen Sondheim (*Sweeney Todd*, *Into the Woods*) with writers Burt Shevelove and Larry Gelbart (TV’s *M*A*S*H*) brings audiences “something for everyone, a comedy tonight!”

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You can find information about the 2007–08 Lee Norvelle Theatre and Drama Center by looking at the Department of Theatre and Drama Web site at www.theatre.indiana.edu. You may request a brochure by contacting John Edward Kinzer of the Department of Theatre and Drama’s Audience Development office at (812) 855-0514 or jkinzer@indiana.edu. Come out and enjoy some of the best theatre that any university in the United States has to offer!

.....

Our 2006–07 Lee Norvelle Theatre and Drama Center season, counterclockwise from bottom left: Allison Moody and Malia Tilden in the world premiere of *Reel*; Matt Gripe, Jeff Grafton, and Josh Hambrock (back to the audience) in *The Birthday Party*; Margot Gendreau, Marc Winski, Matt Rhodes, Rick Desloge, Joanne Dubach, Alyson Bloom, and Anna Malone (center) in *Urinetown the Musical*; Jamaal McCray and Lindsey Charles in *The Crucible*; Melanie Derleth, Claire Smith, and Tara Goldsborough in *Big Love*; Jeff Grafton, Matthew Buffalo, and Steve Thomas in *Twelfth Night*; Rachel Sickmeier and T.J. Rowley in *Sideman*; and, at center, John Armstrong and Will Grindle in *Nine, the Musical*. Collage by John Kinzer



Faculty and staff news

Department faculty and staff enjoy a productive 2006–07 year

The 2006–07 year has proven a busy and productive one for the faculty and staff of the Indiana University Department of Theatre and Drama. This partial report serves to indicate some of the ways our distinguished scholars and artists make major contributions to the international, national, and regional theatre scenes as well as to our local one.

Just before the fall 2006 semester began, **Robert Bovard** was the technical designer and technical director for *Slow Dance with a Hot Pick Up* in the Wells-Metz Theatre. He was involved in a grant-funded dance project, *Luminos*. As technical designer, Bovard used wireless dimming and low-voltage light sources that were mounted or built into the costumes of the dancers and controlled by the computer light board. This summer, he was the set designer and technical director for the workshop production of *The Sixth Borough* for Premiere Musicals: Developing Musical Theatre at Indiana University. This past spring, he was reelected to the board of directors of U.S. Institute for Technical Theatre, Midwest Section.

Bruce Burgun received the Teaching Excellence Recognition Award from the Department of Theatre and Drama for 2006–07. On sabbatical for spring semester 2007, Burgun studied a number of acting techniques at various conservatories in New York and participated in a writers' workshop hosted by the Sundance Institute Theatre Program. As an actor, he portrayed Baron Van Sweeten in *Amadeus* produced by the Cardinal Stage Company of Bloomington. Burgun directed *Men of Tortuga* (featuring four IU alumni and one current MFA candidate) at the Bloomington Playwrights Project and Christopher Durang's *Miss Witherspoon* at the Waldron Arts Center. As a member of the executive committee for the American Theatre Critics Association, he attended the national convention in Las Vegas, where he was elected treasurer of the organization. There he adjudicated the Cirque de Soleil productions of *Le Reve*, *O*, *Ka*, *Mystere*, *Zumanity*, and *Love*. As a member of the International Theatre Critics Association, Burgun continued his work on the planning committee for the World Congress of Theatre Critics and Scholars scheduled for Chicago in 2010. In June, he was an invited guest of the Utah Shakespearean Festival and attended six opening week productions. Burgun's articles, reviews,

and publications continue to be published in *Backstage Magazine* as well as *Backstage OnLine*. Burgun serves on the national committee that determines the regional theatre Tony Award as well as the board that elects annual inductees to the National Theatre Hall of Fame.

Edris Cooper-Anifowoshe worked in the American Conservatory Theatre's MFA Program on Robert O'Hara's *An American Ma(u)l* (which she is bringing to IU in the spring) and Femi Osofisan's *Who's Afraid of Solarin?* With the company she founded, Black Artists Contemporary Cultural Experience, Cooper-Anifowoshe has produced and directed *On the Hills of Black America* and Hollis Mugley's *Only Wish*, +2 by Keith Adkins; *Chain and Late Bus to Mecca* by Pearl Cleage; *Will He Bop, Will He Drop?* by Robert Alexander. She presented three plays by Robert O'Hara — *Booty Candy*, *Living Room*, and *Leigh*. She is a longstanding participant in the Bay Area Playwrights Festival, an artistic associate of the Medea Project: Theatre for Incarcerated Women, and current director of training for Creative Forces, a program of National Performance at Math and Science High School in New Orleans, where she worked part of the summer. The fall semester found Cooper-Anifowoshe returning to Bloomington, where

she directed Act II of *Plaza Suite* for the Brown County Playhouse.

After designing scenery for Bloomington Early Music Festival's production of *L'Orfeo*, **Fred M. Duer** headed to Washington, D.C., to oversee the mounting of his design for the opera of *Little Women*. (*L'Orfeo* was directed by Jonathan Michaelson, and *Little Women* was directed by our production manager, David Grindle.) Duer's set will be used later this year at Opera Delaware. Between those two productions, Duer designed Brown County Playhouse's *Pump Boys and Dinettes*. Then he was off to Aspen, Colo., to design a three-show repertory season for Theatre Aspen. The shows were *Ain't Noth'n but the Blues*, *Moonlight and Magnolias* (with IU alumnus Steve Hughes), and *The Last Five Years*. Theatre Aspen's artistic director, David McClendon, is Duer's former colleague at the Old Globe Theatre. They were in school together 30 years ago and had not worked together in 20 years. Duer designed *A Midsummer Night's Dream* for Shakespeare Festival/LA, a group he has been working with off and on for 22 years, which featured IU graduate A.K. Murtadha. During the school year for the Department of Theatre and Drama,

(continued on page 15)



We Won't Pay! We Won't Pay!, 1983–84: Amy Kowallis, left, Mike Friedman, and Sarah Rudolf

Faculty news

(continued from page 15)

Duer designed *Urinetown* and *Nine*. He is currently working with a third-year MFA student on the co-design of *The Real Thing* and is designing a production that opens at Indiana Repertory Theatre in January.

David Grindle stage managed the Bloomington Chamber Singers concert of *Elijah* and the Bloomington Pops Orchestra's Picnic with the Pops. He directed the opera *Little Women* for the Summer Opera Company. This was the Washington, D.C., premiere of the piece. Grindle is a member of the negotiating committee for the 2007–2010 URTA/AEA National Contract. He was appointed vice-commissioner for stage management in the Management Commission of USITT. His article "Where Have All the Stage Managers Gone" was published in *Opera America Newslines*, the national publication for opera companies. Grindle continued his membership on the Opera America International Production and Technical Committee, attending the fall meeting in San Francisco. He attended a workshop on developing safety programs for theatre of San Francisco. Grindle also coordinated the tour of IU's production of *Reel* to KCACTF Region III Conference in Milwaukee and developed internships for students at Royal Opera House at Covent Garden and Opera Australia at the Sydney Opera House. He served as a judge for the USITT Clear-Com Stage Management Achievement Award and as a mentor for the USITT Stage Management Mentoring Project. Grindle's conference presentations included KCACTF Region III Conference in Milwaukee and USITT National Conference and Stage Expo, including co-presentations with John Seekings, director of operations for the Royal Opera House at Covent Garden. He was a guest lecturer at Hanover College Department of Theatre in Hanover, Ind.; Piedmont College Department of Theatre in Demorest, Ga.; and University of Georgia Department of Theatre and Film Studies in Athens, Ga.

Following his retirement in May, **Roger Herzel** spent the summer in France working on two commissioned articles: "Theatre History and the Seventeenth Century," for the journal *Seventeenth-Century French Studies*, and "Between Literature and Theatre: Who Owns Molière?" for a collection of essays in honor of Marvin Carlson, Herzel's predecessor as IU's director of graduate studies in the Department of

Theatre and Drama. Herzel also presented a paper at a conference in Liverpool. In fall 2006, he published an article on the acting style of Molière's company, and his article "Auditorium and Audience at Molière's Palais-Royal" will appear this fall in *Le nouveau Moliériste*.

Between August 1996 and August 1997 at Indiana University, **Andrew Hopson** designed sound for *The Birthday Party*, *The Crucible*, *Reel* (world premiere), *Sideman*, and *Nine* and also designed and composed the music for *Twelfth Night*. Working away from IU, he sound-designed *Callie's Tally*



IU Photographic Services

Anything Goes, 1994–95: Robyn Danielle Payne, left, and Rob Johansen

at the Phoenix Theatre in Indianapolis and *The Woman in Black* at Brown County Playhouse, wrote the music and sound and provided the sound design for *A Christmas Carol* at the Indiana Repertory Theatre, *Hanna's Suitcase* at the Metro Theatre of St. Louis, and *Much Ado About Nothing* at American Players Theatre, and scored *Sherlock Holmes: The Final Adventure* at New York's Geva Theatre and the Cleveland Playhouse. He has completed recording and is now editing a compact disc of modern American piano music by Butler University faculty member Kate Boyd and is recording and editing a CD of modern works for soprano and organ by DePauw University faculty members Caroline Smith and Carla Edwards.

Nancy Lipschultz began the summer as the acting instructor/director of a shortened version of *Our Town* for IU's Mid-summer Theatre Program. She also taught

a workshop on heightened text and Shakespeare for IU's Mini University through the School of Continuing Studies. In July, Lipschultz coached voice and dialect for the Brown County Playhouse production of *Lend Me a Tenor* directed by Dale McFadden. She also worked with McFadden in Chicago at Victory Gardens Theatre in a workshop/reading of *High Holidays* by Alan Gross, in which she played the role of Essie. Other members of the cast included recent graduate MFA actor Tom Conner and MFA actor Jeff Grafton as her sons. Lipschultz taught for the fourth consecutive year at the American Ballet Theatre's summer intensive session. In late July, she traveled to New Orleans for the ATHE national conference and was a participant in the new plays workshop, where she appeared as Anita in *Seder* by Canadian playwright Tara Goldstein. She also coached for the Detroit Country Day High School's production of *The Comedy of Errors*, which will be presented off-off Broadway at the Times Square Theatre Center on West 43rd Street in New York this month.

In fall 2006, **Dale McFadden** directed IU's season opener, *The Birthday Party*, taught acting and directing courses, and served as associate chair of the department. His spring sabbatical afforded three directing opportunities: an off-Broadway staged reading of MFA playwright Paul Shoulberg's *Tweaked* at the 79th Street Theatre, a staged reading at Chicago's Victory Gardens Theatre of Alan Gross's *High Holiday* featuring IU Professor Nancy Lipschultz and MFA actors Tim Conner and Jeff Grafton, and a full production of *Fat Pig* at Indianapolis's Phoenix Theatre. When not directing, McFadden spent much of his sabbatical in discussion with artists creating dramatic productions with puppetry and attending puppetry performances in Paris, New York, and Chicago as well as Bread and Puppet Theatre on their Midwest tour. He directed *Lend Me a Tenor* at the Brown County Playhouse this summer and Act I of *Plaza Suite* for BCP's fall production. He is currently directing *Stuff Happens*, which opens at the Phoenix Theatre in Indianapolis this month.

Murray McGibbon has had a very busy, exciting year, traveling nearly 30,000 miles in the process. In fall 2006, he directed *The Woman in Black*, the last show in the Brown County Playhouse Season. In December, he flew to South Africa to finalize casting and costume designs for the African

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Faculty news

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Tempest Project at the University of KwaZulu-Natal in Pietermaritzburg. He taught an overload of six classes during the school year while remaining active on the Bloomington Faculty Council and the Student Hearing Board and chairing the Student Board of Review and the campus-wide Affirmative Action and Diversity Committee. In March, he was awarded a Naledi Award for “best production of a revue” for his production of *Black Mamba*, which has just started its third year of sold-out performances on the African sub-continent. This is the sixth time he has been awarded South Africa’s highest theatrical honor. In May, he traveled to London where he participated in a three-day intensive acting course with the Royal Academy of Dramatic Art and saw numerous West End productions. From there he flew to South Africa, where, along with six students from IU and 14 from the University of KwaZulu-Natal, he directed *The Tempest*. Sponsored by IU, the Lilly Endowment, and the University of KwaZulu-Natal, McGibbon made history by staging IU’s first co-production with a foreign university. He has no plans to relax: his production of Kevin Daly’s world premiere of *Jimmy Cory* goes into rehearsal simultaneously with the printing of this publication.

The highlights of the past year for **George Pinney** began with the choreog-

raphy for *Urinetown* followed by casting and creating a show for the IU Broadway Cabaret. During the winter, the NYC Showcase was prepared and performed for casting directors, agents, and others in the business with great success. In the spring, Pinney directed and choreographed *Nine* followed by *Pump Boys and Dinettes* at the Brown County Playhouse. Summer came to a close with the production of *The Sixth Borough* for Premiere Musicals: Developing Musical Theatre at Indiana University. Pinney devoted much time to preparing the BFA in the musical theatre program, which he heads, and auditioned more than 200 applicants to determine the 13 students chosen for the program.

Rob Shakespeare is a professional lighting designer specializing in theatre and dramatic architectural designs. He was resident lighting designer at the Bristol Old Vic in England before moving to North America. With more than 200 theatre, opera, and dance lighting designs, his work has been seen on three continents in such theatres as the Theatre Royal (Bristol, England), St. Lawrence Center (Toronto), Lyric Theatre (Hong Kong), Randall Theatre (Utah Shakespeare Festival), and Indiana Repertory Theatre. His architectural credits include houses of worship, resorts, skyscrapers, some of the world’s largest bridges (Hong Kong), and, most recently, special focus on lighting art museum collections, exhibits, and lighting installations. He has developed and incorporated

computer visualization and collaboration tools in his design practice and has presented lectures, workshops, and courses on his lighting design process in Asia and throughout Europe and North America. Shakespeare is co-author of *Rendering with Radiance: The Art and Science of Lighting Visualization* (Morgan Kaufmann 1998). Residencies include visiting professor of lighting design at Hong Kong Academy for Performing Arts and Fulbright professor at the University of Art and Design in Helsinki, where he initiated his current research into techniques to seamlessly link lighting between virtual scenography and live performers. He recently organized the Virtual Scenography in Live Performance: New Frontiers International Symposium, assembling experts from around the world. He is professor of lighting design, heads the design and technology area for the Department of Theatre and Drama, and leads the MFA lighting design program.

Fontaine Syer had a rewarding academic year teaching Shakespeare, Advanced Acting, and a new course, Working in the Business, for graduate students. She also had a “rare and wonderful experience” directing *The Crucible*, featuring the department’s first main-stage season Equity guest artist, Dan Kremer, who played Judge Danforth in the production. In summer 2007, Syer had her left hip replaced and did much reading for pleasure and in preparation for directing Shakespeare’s *Measure for Measure*, which played in the Ruth N. Halls Theatre in November.

Ronald Wainscott’s contributions for 2006–07 included publication of *Theatre: Collaborative Acts, Second Edition*, co-authored with Kathy Fletcher (Boston: Allyn and Bacon); and publication of “First Contact — Introductory Courses,” *Theatre Topics*, vol. 17, March 2007, pp. 29–31. He presented “Re-imagining History in the Theatre Arts Curriculum: Introductory Courses” at the Association for Theatre in Higher Education, Chicago, Aug. 5, 2006; and presented “(Re)making the Greeks as We Go; or, 50 Dead Women Hanging in Front of Your House,” the pre-show lecture for *Big Love*, March 23, 2007, IU. Wainscott developed two new courses, a revised version of T100 Introduction to Theatre and a brand-new and now required course, T101 Script Analysis. He also led a theatre tour and lectured for the IU Continuing Studies course and trip (co-sponsored by Theatre Circle) for the production of *Gem of the Ocean* by August Wilson at Indiana Repertory Theatre, Indianapolis, Feb. 4, 2007. He was an invited participant for the Scholarly Communication in the Humanities Symposium, Indiana University Libraries, Sept. 28–29, 2006.



Visit to a Small Planet, 1959: back, from left: Duane Reed, Janice Adcock, and Durward McDonald; front: John Mills

IU Photographic Services

Student news

Theatre students see the world through summer internships

Summer is a great time for theatre internships that enable students to both apply what they have learned at IU and gain new skills. While many of our students took that opportunity, some went to greater lengths than others. Passport, visa, and Quantas Airline ticket in hand, Claire Dietrich headed south to be the first-ever stage management intern at the Sydney Opera House. There she worked with Opera Australia in preparing its winter season.

Production manager David Grindle knew Sue Olden, Opera Australia's manager of technical operations through their work in Opera America, the international service organization for opera companies. So, last fall when Dietrich mentioned that she would like to do her Individualized Major Program final project in stage management abroad, Grindle began thinking of the famed Sydney Opera House. (Dietrich, the versatile 2006 Helen Sarah Walker Scholar, is also earning a BA in theatre and drama with a design emphasis.)

Grindle contacted Olden, and the ball was rolling. The company had discussed having stage management interns, but it wasn't sure how to set things up, so decided this would be a great test case. Opera Australia could provide Dietrich's housing, but the remaining expenses would be the summer intern's responsibility.

Catching A Streetcar Named Desire in Sydney

Opera Australia agreed to place Dietrich with the stage management team for the Australian premiere of Andre Previn's opera, *A Streetcar Named Desire*.

Dietrich would be with the show from pre-production through final performance and would work backstage during the run. This internship opportunity got better and better as Australian film director Bruce Beresford (director of *Driving Miss Daisy*) was named director, and some of the greatest Australian opera singers were cast in *A Streetcar Named Desire*.

Eventually, Dietrich was able to obtain a visa that allowed her to earn some income on her days off by working odd jobs for the opera company: walking lights, leading tours, and working in the office. Unlike a tourist visa, this was a more expensive endeavor that was generously underwritten by longtime Theatre Circle members and departmental patrons Dr. and Mrs. Frank N. Hrisomalos. Dietrich also received a grant



Courtesy photo

IU senior Claire Dietrich (seated in chair) consults with her colleagues, the stage management staff for *Streetcar Named Desire* at the famed Sydney Opera House, where Dietrich spent the summer as Opera Australia's first-ever stage management intern.

from the Hutton Honors College and the dean of the College of Arts and Sciences to offset her expenses.

In addition to her work on *Streetcar*, Dietrich was able to sit behind world-renowned conductor Richard Bonyngue as he conducted orchestral rehearsals for *The Barber of Seville*. She also sat with the stage manager of that production as her orientation to the way tech rehearsals run at Sydney Opera House.

In addition to her work at the SOH, she was able to see a good bit of theatre, including a theatrical setting of the great Chinese battle treatise, *The Art of War*, by Sun Tzu, staged in one of Sydney's smallest theatres. Dietrich described it as one of the most fascinating pieces of theatre she had ever experienced.

Olden said that Dietrich fit in with the team and definitely "pulled her weight" on a very large and exciting production. As this was Opera Australia's first foray into American opera, there was great excitement throughout the company and the audience. *Streetcar* opened on Aug. 2 and played through the month before Dietrich returned to IU for the second week of the fall semester.

Goeppner interns at Royal Opera House, Covent Garden

The Sydney Opera House is the third-busiest opera house in the world behind the Metropolitan Opera in New York and the leader of them all, the Royal Opera House at Covent Garden in London, which was the summer destination of Dietrich's IU roommate, Jackie Goeppner, the 2007 Helen Sarah Walker Scholar in Stage Management.

Goeppner, too, wanted to work overseas this summer, and for that, production manager David Grindle contacted the Covent Gardens director of operations John Seekings, a fellow member of the Opera America International Production Technical Committee.

Seekings and the Royal Opera House staff welcomed Goeppner into two departments. She spent a month in the production department, assisting with scheduling and planning for the 363 days per year that the house performs. Additionally, she spent a month in the stage management department working with the staff of the ROH production of *Don Giovanni*. Goeppner and Dietrich discovered how wonder-

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Alumni, friends provide generous scholarships and awards

Thanks to the continuing generosity of our alumni and friends, the Department of Theatre and Drama honored many of our outstanding students with scholarships and awards at the spring 2007 Theatre and Drama Banquet and Prom on April 27.

Prior to the event at the Monroe County Convention Center, five graduate students had benefited all year from the generosity of some of our major benefactors. The Lee and Deborah Norvelle Endowment, established in 1977 by the late "Prof" Norvelle, founder of the IU theatre program, provided support for first-year MFA acting students Matthew Buffalo, Harper Jones, Dawn Thomas, and Lilia Vassileva. Second-year PhD student Noe Montez received academic support from the endowment established in 1986 by Foster Harmon. Harmon, who died in March, was a faculty member who directed most of the University Theatre productions and all the experimental theatre productions and did all IU theatre lighting and makeup from 1936 through 1942 (*see article on page 31*).

McGreevey and Featheringill Scholarships awarded

Melanie Derleth received the Nota Scholl McGreevey Scholarship, which is presented to "a returning undergraduate who has demonstrated exceptional talent and dedication to the theatre." The tuition scholarship is donated by distinguished alumnus



Loretta Harber

Dr. Michael Walker (extreme left) and Theresa Walker (third from right) join production manager David Grindle (second from right) in congratulating recipients of the Helen Sarah Walker Scholarship in Stage Management: from left, Claire Dietrich '06, Jackie Goepfner '07, and Jennifer Harber '05. The group celebrated at the spring Annual Theatre and Drama Prom and Awards Banquet to which the Walkers come each year for the presentation of their award donated in memory of their daughter, Helen Sarah Walker, who personified the qualities for which stage managers should strive.

John McGreevey, DHL'86, BA'87, the eminent Peabody and Emmy award-winning screenwriter, in honor of his wife, **Nota Scholl McGreevey**, BA'37, who acted in numerous IU productions and served as Prof Norvelle's secretary.

Michael Aguirre earned the Jack Featheringill Scholarship, which is awarded to an outstanding junior or senior in recognition of academic and production excellence. The award is donated annually by alumnus

Jack Featheringill, MA'70, who worked 15 years as a professional dancer and casting director in New York before launching a 30-year teaching career in the Department of Theatre at Portland State University, where he served as chair. Allison Moody was recipient of the Charles Aidman (*Spoon River*) Scholarship donated by Betty Aidman in memory of her husband, alumnus **Charles "Chuck" Aidman**, BA'48, who enjoyed a long and distinguished career onstage and in film and television and who adapted the Edgar Lee Masters poem *Spoon River* for readers theatre.

Internships

(*continued from page 17*)

fully small the world is when Dietrich met someone in Australia who was a friend of the conductor of the ROH production Goepfner was working on in London!

Undergraduate Susanna Ernst also headed to Europe, where she worked as a production assistant at the legendary *Laterna Magika* in Prague.

The three women returned from their summer abroad with memories of a great summer and a wealth of knowledge of new ways of doing things that they can share with us and others. They gained invaluable experiences that made indelible marks on them and will help to shape their lives and professional careers. They also made great ambassadors for their country and the IU Department of Theatre and Drama, laying

the groundwork for future stage managers to follow to these world-class companies.

Working a little closer to home, MFA design and technology students Angie Burkhardt and Chris Wyche worked at the Illinois Shakespeare Festival in the costume and scenic departments, respectively. MFA scenic design student Jared Rutherford was the resident designer at Monomoy Theatre on Cape Cod, while Abigail Cox interned in the historic costume department of Colonial Williamsburg.

Each year, our students show the world the quality of training offered by the IU Department of Theatre and Drama, and organizations around the country and around the world continue to call on us, seeking our students. We are most proud of all of our students and hope you have an opportunity to see their work wherever in the world you choose to see shows.

Alumni, friends memorialized

Two new awards were presented this year. The first Catherine Feltus Preston Scholarship was presented to musical theatre student Alyson Bloom. Donated by Charles R. Leinenweber, the award honors the memory of his aunt **Catherine Feltus**, BA'36, who was a Phi Beta Kappa member, president of Mortar Board, and a player in many IU theatre productions before receiving her BA in English in 1936. Under the name Catherine Craig, she won a Paramount Film acting contract and joined Pasadena Playhouse. Married to the celebrated stage and screen actor Robert Preston, she remained lifelong friends with Nota and John McGreevey and Deborah and Lee Norvelle.

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Scholarships

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Junior Dylan Marks was named the first **James F. Elrod** Scholar. Elrod, who died in 2006, was a longtime professor of theatre at DePauw University. He established the scholarship to benefit a junior or senior in the IU Department of Theatre and Drama, from which he received his BA, MA, and PhD degrees.

Theresa and Michael Walker traveled from Texas, as they do each year for this event, to be present for the awarding of their scholarship given in memory of their daughter, alumna **Helen Sarah Walker**, to Jacqueline Goepfner, who demonstrates the expertise and passion for stage managing that characterized Walker's IU career. Graduating MFA playwright Paul Shoulberg won the **Jason Stradtman** Award, donated by Charlotte and Martin Stradtman in memory of their son, an aspiring playwright who had planned to study in the IU Playwriting Program.

Undergraduate Justine Salata garnered the **Rosemary R. Schwartzel**, BA'39, Scholarship donated by the English department alumna, now living in Texas, who enjoyed a noteworthy career in national television, radio, and live performance. Undergraduate Kristyn Hegner received the Ruth N. Halls Scholarship endowed by **Ruth Norman Halls**, BA'19 (English), whose estate provided the major gift for the Ruth N. Halls Theatre.

Distinguished theatre and drama faculty celebrated

Several awards celebrate the legacy of some of the department's most eminent faculty. Graduating MFA actor John Armstrong garnered the Marion Bankert Michael Career Award, presented to a graduating MFA actor who demonstrates strong potential for success in the acting profession. The award is donated by Professor Emerita **Marion Bankert Michael**, whose theatre and drama professorial career spanned 1974–1995, and Professor Emeritus **R. Keith Michael**, who was department chair from 1974 to 1995.

Graduating MFA costume design student Katherine Garlick earned the Richard L. Scammon Award, given 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.” The scholarship is a gift of Vera Scammon Broughton, who now lives in Colorado. The David S. Hawes

Scholarship, donated by Betty Hawes and the Department of Theatre and Drama, was presented to graduating MFA actor Tom Conner in memory of **David S. Hawes**, who taught, wrote, and directed children's theatre and oral interpretation in the department for 25 years. Graduating MFA lighting student Jesse Portillo received the Gary Gaiser Award, which recognizes a student who “has been unusually innovative



Theatre Circle President Audrey Marker, right, shows Nicholas Arapoglou, BA'07, his name, as it has been engraved on the Theatre Circle plaque permanently displayed in the Monroe Bank Theatre Art Gallery next to the Ruth N. Halls Theatre.

and self-motivated as an artist, technician, and/or scholar.” The award honors the memory of **Gary Gaiser**, who personified those qualities during the 36 years that he designed, directed, and taught in the department.

For his outstanding work in theatre history, literature, and theory, PhD student Noe Montez received the **Hubert C. Hefner** Award given in memory of the distinguished teacher and historian who taught in the department from 1955 to 1971. Joshua Hambrock received the **William E. Kinzer** Memorial Award dedicated to the memory of Professor Kinzer, who taught and directed in the department, at Brown County Playhouse, and on the Showboat Majestic for 32 years. Faculty Memorial Awards were presented to graduate students Danielle Howard and Eric VanTiel. Graduating seniors Allison

Ackmann, Lindsey Charles, and Angela Perez were presented Theatre and Drama Merit Awards.

Norvelle Cup presented to outstanding graduating seniors

For the first time, Norvelle Awards for Excellence were presented to graduating students. The following graduating students, many of whom had received scholarships in prior years, were presented with the Norvelle Cup bearing the picture of the Lee Norvelle Theatre and Drama Center: Kevin Anderson, Nicholas Arapoglou, Codey Girten, Jennifer Harber, Mackenzie Kuz, Heather May, Hannah Moss, Jessica Rothert, Casey Searles, Rachel Sickmeier, Claire Tuft.

Previously announced awardees take a bow

Chair Jonathan Michaelsen recognized students who had received major awards earlier in the year: senior Nicholas Arapoglou as Theatre Circle Outstanding Theatre Major, and the department's Phi Beta Kappa initiates: Emma Mahern, Blythe Nolan, Jorie Slodki, Gretchen Sneegas, and Lauren Weber.

Michaelsen recognized Claire Dietrich, who received a Hutton Honors International Experience Program Grant and the College of Arts and Sciences Dean's Advisory Board Travel Grant to assist with funding for her summer stage management internship at the Sydney Opera House — the first such internship ever offered by the famed opera house. She received further support from longtime theatre patrons Dr. and Mrs. Frank N. Hrisomalos. Michaelsen also recognized the National Society of Arts and Letters Drama award winners Allison Moody, Anjanette Hall Armstrong, Steve Eheart, Tom Connor, John Armstrong, and Josh Hambrock and NSAL Musical Theatre winners Eric VanTiel, Anjanette Armstrong, John Armstrong, Codey Girten, and Allison Moody.

Results of the 2007–08 Student Advisory Board election were announced: Jacob Dahm, Tara Goldsborough, Ryan Gohsman, Sarah Schlegel as undergraduate representatives and Tom Robson, Matt Buffalo, Leah Busse, and Noe Montez as graduate representatives. The gala evening ended with the prom dance after the current Student Advisory Board and their assistants regaled the group with skits lampooning and celebrating the highlights of the 2007–08 production season.

— Marilyn Norris

Sojourn to Stratford

The lovely late-August weather provided an inviting environment for the 2007 Stratford Festival of Canada field trip. A required event for graduate students enrolled in T-505 Design Research and Collaboration, this year's trip roster included other graduate students, faculty, and some significant others — 34 of us in all. Professor Robert Shakespeare enthusiastically organized and led the trip, as well as kept the bus driver awake and chatting on the long, red-eye return trip. Supplemental funding support was provided by the Department of Theatre and Drama.

Day 1: At 6:45 a.m. Friday, Sept. 7, groggy, pajama-wearing graduate students staked out their seats on the large charter bus. In a dramatic scooter stunt, Harper Jones managed to be the last to arrive, just in time to keep on schedule. Heated discussions regarding official rules of Wiffle-ball and a movie supposedly with the title of *Blue Skies* — later revealed to be *A Perfect World* (for those of you still in suspense) — provided entertainment en route.

We arrived in Stratford, Ontario, home of the largest classical repertory theatre in North America, with time enough for check-in and dinner. Afterward, the group met at the Avon Theatre for the splashy Tommy Tune star vehicle, *My One and Only*. This tap-dancing extravaganza featured an incredible exhibition of creative costumes, including a giant set and costume change just for the encore.

Day 2: After breakfasting, the group was taken to the Studio Theatre for a Meet-the-Festival event at which we and other patrons were able to speak with company members Brian Hamman and Nicolas Van Burek. They discussed their preparation for the work and provided insights into their experiences, prompted by enthusiastic patron questions. At the Festival Theatre, we watched a disappointing *Merchant of Venice*. This difficult play — in our opinion — was not mastered even with a clearly able and talented cast and high-level support. It was a good reality check. After the production, we were able to stay in the theatre and get a backstage tour of the labyrinthine facilities. I was especially impressed with their massive armory, where some of the costuming students were left breathless at the scale of their facilities. The capstone of the trip was the production *Of Mice and Men* at the Tom Patterson Theatre. The campfire really burned, and there really was a dog. More impressive was the fine ensemble acting, most notably by the supporting actors who gave well-drawn, nuanced performances. Immediately following, we loaded up the bus and headed back to the states.



Exhausted in the early morning after a 10-hour bus ride from Bloomington, but eager to enjoy the world's largest Shakespeare Festival, the IU group arrives in Stratford, Ontario, for a whirlwind weekend of plays, tours, and backstage talks.



John Kinzer

This is how it works — In the trap room under the Stratford Festival Theatre, technical director Simon Marsden explains the technology of the lift used in the *The Merchant of Venice* production that the IU Theatre and Drama contingency had just seen. Thirty-four students, faculty, and staff saw three productions on their whirlwind visit to the Stratford Shakespeare Festival in Canada.

The bus was a think tank of ideas and was a great way of getting to know one another, especially for the first-year students, including me. Although Monday was a little rough getting to those early classes and getting back on a proper sleep schedule, it was well worth the fatigue.

— Sabrina Lloyd

Actors win NSAL drama, musical theatre awards

Eleven talented actors acted, sang, and danced their way to \$5,175 in acting and musical theatre awards in 2007 competitions sponsored by the Bloomington Chapter of the National Society of Arts and Letters. Awards were presented at the April 15 NSAL Showcase at the John Waldron Art Center, which featured performances by the top winners in drama, musical theatre, vocal and instrumental music, ballet, and literature, as well as an exhibit of the winning visual artists' work.

Second-year MFA acting student Allison Moody captured the first-place NSAL Drama Career Award of \$1,000, donated by NSAL chapter members, with her performance of monologues by Mrs. Millamant from William Congreve's *The Way of the World* and Ann from Arthur Miller's *All My Sons*.

Anjanette Hall Armstrong earned the second place Lora Shiner Memorial Award, donated by Theatre Circle member Reva Shiner in memory of her daughter, an alumna of the IU Department of Theatre and Drama. Steve Eheart garnered the third-place Lenyth Brockett, Carol Moody, and Fran Snygg Memorial Award, donated by professors emeriti and Theatre Circle members Marion Bankert Michael and R. Keith Michael; third-year MFA actor Tom Conner was selected as winner of the Hrisomalos Merit Award, donated by Theatre Circle members Becky and Frank Hrisomalos; third-year MFA actor John Armstrong won the fifth-place Ilknur P. Ralston Memorial Award, donated by Dennis

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Fred M. Duer

Alumni notebook

Before 1970

Fred T. Blish, MA'57, writes, "I am retired from the corporate world but have been active as an actor, director, and scenic designer since 1960 with the Little Theatre of Manchester Inc. The theatre, which produces five main-stage productions each year, is in Cheney Hall, a national historic landmark building which the Theatre restored in 1992. It is the oldest operating theatre building in Connecticut. I have published a novel about theatre, *Five Minutes to Curtain*. It is set in the mid-1950s in a summer theatre in Connecticut and New York City."

Thom Brendel, BS'62, MAT'68, is a retired director and producer for NRK-TV in Oslo, Norway. He writes that after a stint with the Laguna Playhouse in California, he served for seven years with former Vice President Al Gore's Silicon Valley Internet project by appointment from the White House. Brendel lives in Benicia, Calif.

Gerry Pauwels, BA'67, MA'75, PhD'86, JD'95, appeared in the Bloomington Playwrights Project production of *Men of Tortuga*, directed by Bruce Burgun. Last year, Pauwels enjoyed reuniting with former classmates at the Gin Gang Reunion of theatre students here in the '60s and

'70s. Pauwels is probably one of the few people to earn a degree from IU in each of four decades!

Ed Stern, MA'69, is in his 16th season as producing artistic director of the Cincinnati Playhouse in the Park, which won the 2004 Regional Theatre Tony Award. He has also directed many shows at the Playhouse, most recently *Of Mice and Men*, which ran in September and October. In March, he returned to the Repertory Theatre of St. Louis, where he works frequently, to direct *Sherlock Holmes: The Final Adventure*. A co-founder of the Indiana Repertory Theatre, Stern directed more than 25 plays during his eight years as IRT artistic director. He has directed for other regional theatres, including the Cleveland Playhouse, Alabama Shakespeare Festival, Great Lakes Theater Festival, Missouri Repertory Theatre, and San Jose Repertory Theatre. Stern and his wife, Annie Ward Stern, have two sons, Robert and Ward. As reported in the last issue of *Stages*, Stern returned to IU in June '06 for the Gin Gang Reunion of '60s and '70s Department of Theatre and Drama classmates, including **Greg Poggi**, MFA'69, PhD'77, who — along with Stern and the late **Benjamin Mordecai**, '71 — founded the IRT in 1970. We thank **Carla Waal Johns**, PhD'64, for sending us the pro-

gram for Stern's production of *Sherlock Holmes: The Final Adventure*, which she and husband Bill "thoroughly enjoyed."

1970s

Jonathan Banks, BA'70, guest starred in the role of Shelby Valentine in *Reunion*, the Chuck Norris *Walker, Texas Ranger* television movie recently aired on the Hallmark Movie Channel. Banks is well-known to television viewers for his frequent guest star appearances and recurring roles in series, including *Astronauts*, *Fired Up*, *Other Worldly*, *The Gangster Chronicles*, *Falcon Crest*, and *Wiseguy*, for which he received an Emmy nomination as Best Supporting Actor in a Drama for his role as Frank McPike.

Stephen Macht, PhD'70, spent much of 2007 in front of television cameras. He plays the role of Trevor Lansing (32 episodes thus far) on television's long-running *General Hospital* and has been seen as Rabbi Fishman on *The Wedding Bells* and as Judge Canino on *State of Mind* this year. Macht has long been familiar to TV viewers through his recurring roles in many popular series, including *Knots Landing*, *Cagney and Lacey* (for which he also directed several episodes),

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NSAL awards

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Organ in memory of the Theatre Circle board member; and undergraduate Josh Hambrock earned the NSAL Theatre Merit Award donated by the chapter.

Marilyn Norris, Department of Theatre and Drama administrative director, planned and chaired the acting competition held March 4 in the Lee Norvelle Theatre and Drama Center. Co-chair Breshaun Joyner assisted with the competition, and judges were professional director and Cardinal Theatre Company artistic director Randy White and Equity actors Jennifer Johansen and Rob Johansen. Johansen, MFA'95, was the 1994 winner of the National NSAL Drama Competition. An interesting side note is that the competition included three pairs of married couples and a pair of married judges!

Third-year MFA acting student Eric VanTielen won the first-place Chapter Career Award of \$1,000 in the Musical Theatre Competition with his acting, singing, and dancing of "C'est Moi" by Lancelot in *Camelot* and "Marry Me a Little" by Bobby in *Company* and by performing a monologue from *Beyond Therapy*. A 2005 Drama Career awards winner, VanTielen is the only person to have won first place in both the Drama and Musical Theatre competitions.

For the third year, Anjanette Hall Armstrong and John Armstrong were double winners in drama and musical theatre.

Anjanette was named winner of the second-place Robinson/Kovener Merit Award, donated by Theatre Circle members Sue and Murray Robinson and Carolyn and Ronald Kovener; and husband John Armstrong earned the third-place Caldwell Merit Award, donated by Theatre Circle member Helen Caldwell. Senior Codey Girtten won the Scott Burgess Jones Tribute Award, given by an anonymous donor, and second-year MFA actor Allison Moody — also a double winner — was selected for the Albright Merit Award, donated by Theatre Circle members Ruth and David Albright.

Professor of Acting George Pinney conducted the Musical Theatre Competition, which was adjudicated by professional director and Cardinal Theatre Company artistic director Randy White and Doug May, former coordinator of talent for Disney World.

Allison Moody, Eric VanTielen, and Anjanette Hall Armstrong (twice) performed at the April 15 showcase, which was emceed by Professor of Theatre and Drama Murray McGibbon. Theatre and drama undergraduate students Dylan Mark and Jacqueline Goepfner served as stage manager and assistant stage manager, respectively, for the event.

— Marilyn Norris

IU on Broadway!

If you are headed for New York, I don't miss **Benjamin Livingston**, MFA '90, who is playing Harry in *Mama Mia* at the Winter Garden Theatre for a year, and **Colin Donnell**, BA'05, as Nick in *Jersey Boys* at the August Wilson Theatre. Donnell, who has also appeared as Ben in the hit *Encore! Follies*, was recently featured in *Playbill's* "My Favorite Restaurant" section.

Other alumni who have recently been seen on The Great White Way include: **Morgan Hallett**, BA '96, as Sarah in *Translations*, which received rave reviews; **Patty Kalember**, BA'78, as Elizabeth in *Losing Louie*; Brown County Playhouse alumnus **Chris Klink**, BA'01 (music), in *The Producers*; and **Elizabeth Stanley**, BA'01 (music and theatre), as April in *Company*. Stanley, in *Company* costume, has twice been on the cover of the Arts section of *The New York Times*. Off-Broadway alumni appearances include **Arian Moayed**, BA'02, in *Masked* at the DR2 and the new Charles Mee musical *Queens Boulevard (the musical)* at the Signature Theatre.

— Marilyn Norris

Alumni notebook

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Melrose Place, and *Jack and Jill*. Among his noted work on TV movies are *American Dream*, *Flight 90: Disaster on the Potomac*, and the mini-series *George Washington*, in which he played Benedict Arnold.

Necia Evans, MA'74, is the costume technical director at Virginia Tech University's Theatre Arts Department. We want to share with alumni the note she sent in response to the editor's message soon after the shooting tragedy there:

Thank you so much for contacting me during the tragic events of last week. It really touched me to hear from the theatre and drama department at IU and know that I was in their thoughts. Our theatre department was lucky in that none of our students were killed, but many were friends or classmates with the victims. It has been an unbelievably sad two weeks, but the overwhelming spirit and determination of the entire community and their determination to move on has been extremely inspiring.

My son, Tommy, was Ryan Clark's lab partner in one of his classes.

This is the way it is all over campus. Almost everyone had a connection in some way to the victims. It is not just on campus but throughout the entire community and school system that the grief is felt. The healing is going to take a long time.

I continue to hold things together here in the costume shop. The students and the shows come and go with increasing speed, and I seem to move at a slower and slower pace. I was designing a production of *Carmen* in Lynchburg during the week that the tragedy occurred, but was in the costume shop at the time that it all happened. Our building is only one building away from the site of the shootings, and we were witness to all the response by the police and medical teams. Again, thank you for your thoughts and sympathy.

Helen Baldwin, BA'76, has been making documentary films and has just completed one about Harbison Insitute, a historical African-American college founded in South Carolina after the War Between the States. See below for news of husband **Howard Kingkade**, BA'84.

Christopher Markle, BA'76, is associate professor and head of performance at the School of Theater and Dance at Northern Illinois University in DeKalb. He is artistic director of the university's ensemble SummerNITE. In January he directed a graduating class of acting students in *Summerfolk* by Maxim Gorky and appeared in the role of Sorin in a production of *The Seagull*. He has received grants the past two years to travel to Romania, where he has worked with playwright Andras Visky. His production of Visky's *Juliet: A Dialogue About Love* is touring

the United States and abroad. Markle is also writing a book on acting in "high style," focusing on playwrights such as Oscar Wilde.

Betsy Coopriider-Bernstein, BA'78, MFA'81, is assistant lighting designer for the current Indiana Repertory Theatre production of *A Christmas Carol*.

Patty Kalember, BA'78, appeared on Broad-

Fellowships. As an Equity actor for more than 30 years, Grange has appeared in professional productions throughout the United States, most recently as Caldwell B. Cladwell in the Broadway musical *Urinetown*.

K. Frances Williams, MA'81, joined the Shakespeare Theatre Company in Washington, D.C., as director of booking and events for the new Harman Center for the Arts. She continues her role as president and CEO of her consulting firm SiG Productions, also in Washington, D.C.

Steven K. Spencer, BA '82, played Selig in the acclaimed Goodman Theatre production of *Joe Turner's Come and Gone*. *ChicagoCritic* wrote: "This production is one of the finest nights of theatre I've ever experienced! Do not miss this masterpiece. Theatre doesn't get any better." *Chicago Sun Times* described it as "a truly brilliant, heart-and-soul-scouring revival ... nothing short of sensational," and the *Chicago Tribune* wrote that the production was "superbly cast" A production photo including Spencer as Selig appears in the October issue of *American Theatre* magazine.

Bob Verini, MFA'82, is in his second year of reviewing Los Angeles theatre for *Daily Variety* and is beginning his 11th year of interviews and profiles for *Script Magazine*. A forthcoming issue of *American Theatre* magazine will feature his first article for that publication, a profile of Pasadena Playhouse artistic director Sheldon Epps. Verini writes: "I guess I've found my niche at last; certainly, it seems as if everything I've done and studied up to this point — and, of course, I include my three years at IU prominently in there — has prepared me to take on these dream gigs and just have a blast. Anyone interested can go to variety.com/legit/reviews; clicking on my byline will bring up all my reviewing (91 notices filed to date) and reporting on

a variety of topics including film and television." Verini will be covering the 2008 Humana Festival at Actors Theatre in Louisville and hopes to make a return trip to IU then.

Actors Equity actor **David Alan Anderson**, '83, returned to the department as the Katy Bigge Kestner Memorial Fund Guest Artist to play the role of the Duke in the November production of *Measure for Measure*, directed by Fontaine Syer. Syer had previously directed Anderson in the title role of *Othello* at the Pennsylvania Shakespeare Festival. Anderson has been seen frequently in Indiana Repertory Theatre roles, including *Searching for Eden*, *The Gentleman from Indiana*, *Gem of the Ocean*, *Julius Caesar*, *Hamlet*, *The Taming of the Shrew*, *Romeo and Juliet*, *Fences*, and *The Cherry Orchard*, among many others. He will appear in a one-man show, *Looking Over the President's Shoulder*, at the IRT this spring. He is a company member with Penumbra Theatre in St. Paul, Minn., and other regional credits include Actors Theatre of Louisville, Kansas City Repertory, Geva Theatre, Baltimore Center Stage, Berkshire Theatre Festival, Syracuse Stage, and Delaware Theatre Company. He returned to the Brown County Playhouse in

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A Streetcar Named Desire, Brown County Playhouse, 1977: Judy Kelly, standing, and Bob Smith

way as Elizabeth in *Losing Louie*. Kalember is probably best known to television audiences for her leading role as one of the three sisters in the popular drama series *Sisters*.

Paul M. Saper, BS'79, is managing director for merchant banker KMA Capital Partners in Austin, Texas.

1980s

William Grange, PhD'81, is professor of theatre and film history in the Johnny Carson School of Theatre and Film at the University of Nebraska-Lincoln. Author of four books and multiple professional journal articles, book chapters, essays, encyclopedia entries, and reviews, he was awarded the Distinguished Chair in Humanities and Cultural Studies at the University of Vienna for 2006-07. Other honors include a Fulbright Senior Fellowship, a Fulbright Guest Professorship teaching in German at the University of Cologne, the Dorot Fellowship at the Harry Ransom Humanities Research Center at the University of Texas, a German Academic Exchange Fellowship, two Hixson-Lied Research Fellowships, the Mellon Prize at the University of Texas, and several Nebraska Research Council

IU Photographic Services

IU playwrights rule! Catching up on their work and play

Veterans of Dennis J. Reardon's undergraduate/graduate Play and Screenwriting classes continue to make their way in the theatrical world. When *Stages* last checked in on **Paul Shoulberg**, MFA'07, his thesis play — *Reel* — had just been produced in Milwaukee's 900-seat Pabst Theatre as part of the Region III American College Theater Festival.

Reel's enthusiastic reception in Milwaukee turned out to be a solid predictor of success on the national level. Shoulberg was invited to the ACTF/Kennedy Center in Washington, D.C., where *Reel* competed against eight other regional original script winners. Result: the Mark Twain Award as this year's best comedy.

After participating in a week of lectures and workshops in Washington, D.C., Shoulberg was invited to spend two weeks in July out at Robert Redford's Sundance Institute in Utah. He and his wife, Jen, have now settled in Manhattan. He vows he'll get his plays produced "if I have to put one up myself on some street corner somewhere." Betting here is it won't come to that. Expect Reardon's most prolific playwright ever to be commanding stages around New York sooner rather than later.

Meanwhile ...

Jonathan Yukich, MFA'04, premiered his *American Midget* in Hollywood's Met Theatre, opening to impressive reviews. *LAWeekly* lauded "this upsetting, hilarious journey through a Dadaist world," singling out Yukich's "joyous labyrinthian language." *LASplash* called the play "smart and funny and audacious ... a show that is mischievous and dark without being mean-spirited. If you go to see one play this month: *American Midget*." For those who caught Yukich's 2003 IU premiere of *The Alien from Cincinnati*, none of this comes as any surprise. His talent, like Shoulberg's, was previously acknowledged by the ACTF when Mr. Yukich went to Washington and walked away with the Kennedy Center's Paula Vogel Award for, as he puckishly describes it, "the strangest play of the year."

'50 to Watch'

The lead article in the July/August issue of *The Dramatist* (the journal of the Dramatists Guild of America) has a big "50" on its cover, formed by the smiling photos of the 50 playwrights considered

the nation's finest up-and-coming dramatists. Up at the top of the zero? Why, it's **Jonathan Yukich**. No surprise there, not to those who know his work.

But what's this? At the bottom of the zero it's **Lloyd Suh**. Suh, as an undergraduate, took every class taught by Reardon between 1995 and 1997 (one of them twice!), but *Stages* had lost track of him until now. It turns out that he is now the co-director of the Ma-Yi Writers Lab, the largest resident company of Asian-American playwrights ever assembled. His plays *American Hwangup* and *The Children of Vonderly* will both get New York productions this season. Lloyd, call us. (You still have an overdue play out of the Script Library.)



Welcome home, Greg Owens

Greg Owens, (MFA'93, after eight years in Bozeman, Mont., has returned to his native Hoosier state. Elkhart, to be exact. Owens has just been named executive director of the Elkhart Civic Theatre. He leaves behind him a teaching appointment at Montana State University. Why leave Big Sky Country? "I came to Elkhart for the warmth."

(Thanks, Greg, that puts things in perspective.) Owens's latest play is a startling take on the war in Iraq. Called *Home Front*, it's available through Broadway Play Publishing.

Here and there

Lane Bernes is another former undergraduate who absorbed everything she could from Reardon's curriculum and then took off a year ago for the MFA program in NYC's The New School. Last month, she had the amazing oppor-

tunity to see her play *The Mercy Swing* performed in the historically important Cherry Lane Theatre in Greenwich Village. Richard Perez, artistic director of the Bloomington Playwrights Project, staged the drama. This year, Bernes is joined at The New School by another recent escapee of Reardon's playwrighting classes, **Garlia Jones**.

Michael Chemers, MFA'97, checked in to alert us to his articles in the most recent *Theatreforum* and *Comparative Drama*. Chemers, who received a PhD in theatre history and criticism from the University of Washington in 2001, is professing these days at Carnegie Mellon University in Pittsburgh. His adaptation of *Lysistrata* will be published this fall.

Chemers's good friend **Benjamin Sahl**, MFA'96, went on to get his law degree from UCLA and is now back in NYC litigating with a prestigious Gotham law firm. He and his playwright wife, Jeni Mahoney, continue to coordinate the Seven Devils Playwrights Conference out in McCall, Idaho. The two founded the isolated summer outpost for beginning and established playwrights back in 2001. It has survived gloriously and is now on the front burner of every dramatist looking for a productive summer retreat.

Mark Wheaton, MFA candidate '99, fled IU for Tinseltown at the turn of the millennium. Wheaton received sole screenplay credit for this year's Columbia Pictures release of *The Messengers*. He says the film as released bears little resemblance to what he wrote, "but it made lots of money" and now Wheaton's in demand. He just finished a film for Miramax shot in Soweto, South Africa. Other upcoming projects will take him to China and Brazil, reportedly in the company of Oliver Stone.

Finally, if you're anywhere near Bloomington this December, drop around to see *Jimmy Cory* by this year's MFA playwright **Kevin Daly**. As Greg Owens retains the distinction of being Reardon's first MFA playwright, Daly will be the last. Reardon retires from IU this spring after 21 years of heading up the IU Playwriting Program. Asked for a comment for this article, Reardon smiled and said, "Tell them playwrights rule."

His do, for sure.

— Marilyn Norris

Joel Markus, BA'96, takes the (professional) stage

Joel Markus, BA'96, Theatre Circle Outstanding Theatre Student Award winner, has begun his second season in Indianapolis as production manager for the Indiana Repertory Theatre, one of the country's major regional theatres.

Markus has been a successful theatre practitioner since his graduation. Probably one of our busiest stage manager-students in his undergraduate years with main stage productions and the Brown County Playhouse among his early credits, Markus immediately pursued stage management opportunities upon graduation.

His first stop after graduation was at the North Shore Music Theatre in Beverly, Mass., where he was a stage management intern. In addition to producing major musicals, the theatre hosted an active Celebrity Concert Series, where Markus was on the stage management staff for such notable performing artists as Bill Cosby, Howie Mandel, Paula Poundstone, and others. Markus spent the following summer season at the American Players Theatre in Spring Green, Wis., where the fare was classical theatre in an outdoor setting. From there, he joined the stage management staff at the Indiana Repertory Theatre in 1997 and became an Equity stage manager.

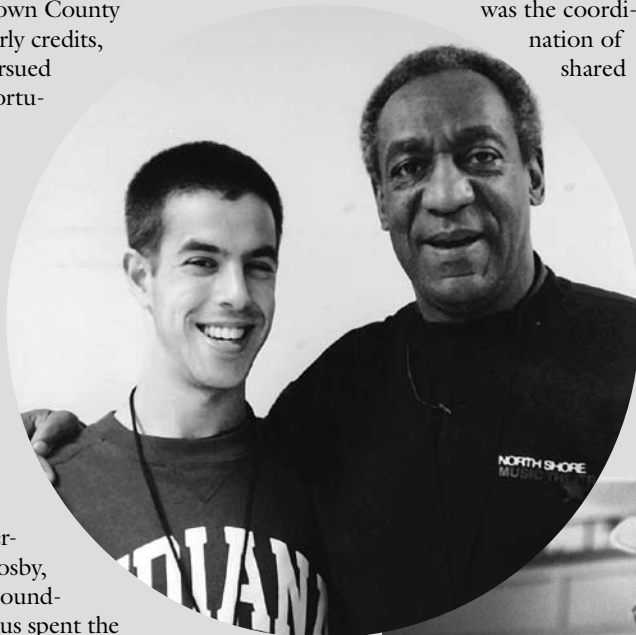
During his tenure of five seasons at IRT, he stage managed 23 productions, the last five for which he was senior stage manager. In the summers from 1998 to 2002, he was production stage manager at the Weston Playhouse in Weston, Vt. The network of directors, designers, and fellow stage managers Markus worked with since his first professional internship in 1996 took him to this active East Coast summer theatre.

On to Geva Theatre Center

In 2002, Markus moved to Rochester, N.Y., and worked at Geva Theatre Center, where he stage managed eight productions over two seasons before becoming

the theatre's production manager. In this position, Markus shifted his focus from individual productions to what he calls "the bigger picture of the theatre." As production manager, he participated in the planning for complete seasons. "Budgeting, scheduling, organizing, and supervising staff excited me," he recalled. Notable among Markus's

experiences at Geva was the coordination of shared



Above: At his first job after graduating from IU, Joel Markus, BA'96, meets Bill Cosby at the North Shore Music Theatre in Beverly, Mass. At right: Today Joel Markus works as the production manager at the Indiana Repertory Theatre.



Courtesy photos

productions. For example, the premiere adaptation of Thornton Wilder's novel *Theophilus North* was a shared production with Washington, D.C.'s Arena Theatre. Productions were also shared with the Cincinnati Playhouse, Studio Arena, Northlight, and Huntington Theatres. *Five Course Love*, a musical drama that originated at Geva, was later produced off Broadway.

Back home again in Indiana

In fall 2006, Markus returned to the Indiana Repertory Theatre as the production manager. The IRT maintains two performance spaces and operates under

LORT C & D contracts with additional "Theatre for Young Audiences" productions (Equity's TYA contract). Markus and wife Lisa are happy to have returned to the city where they met and married. (The wedding in 2002 took place on the IRT Mainstage with the reception in the lobby. In attendance along with families from Florida and Illinois, Joel and Lisa's home states, respectively, were several of that growing network of stage managers, directors, designers, and actors.) Lisa, previously employed as a supervisor of individuals living in group homes, is now an adviser in the Honors Program at Butler University, where she earned her BA degree. Recently, they moved into their new home in the Broad Ripple area of Indianapolis.

In addition to his main work responsibilities, Markus has developed and taught stage management seminars at a number of colleges, including IU, Butler, and schools in the Rochester, N.Y., area. During his early years at the IRT, Markus was instrumental in organizing stage manager

gatherings in the Indianapolis region for the Stage Managers Association.

Today when you see a production at the IRT, realize that outstanding IU graduate Joel Markus has had a significant role in bringing the show to

the stage. He has effectively used his liberal arts education — he has a minor in psychology to complement his major in theatre and drama, and he extended his practical understanding of the complete theatre experience when he was cast in this department's production of *The Trojan Women* — to build an impressive early career in theatre production and management. Theatre Circle can be as proud of its choice of the 1996 Outstanding Theatre Major Award as the department is of its '96 alumnus.

— Charles L. Railsback

A closer look unveils different perspective: The company's the thing

Nothing individual achievement is not unusual in the theatre world. Group — company — achievement, however, may be more indicative of theatre activity. After all, it's together that we practice theatre. Beyond our own company work that congealed into the practice of the Department of Theatre and Drama many years ago under the leadership of Lee Norvelle (here on the campus in Bloomington and in Nashville at the Brown County Playhouse, most notably), there have been other promising IU theatre companies formed. Closer examination of theatre scenes in New York City, Los Angeles, and Chicago will surely bring a number of IU-influenced groups to our attention.

Perhaps most significant is the Indiana Repertory Theatre, which began in the early 1970s in Indianapolis under the founding leadership of IU graduate students **Benjamin Mordecai**, '69, **Ed Stern**, MA '69, and **Greg Poggi**, MA'69. The departmental connection with IRT, now a major regional theatre, remains strong today, as evidenced by the presence of artistic director **Janet Allen**, ABT-MA'80; production manager **Joel Markus**, BA'96; resident dramaturg **Richard Roberts**, '84; art outreach manager **Milicent Wright**; and senior marketing and public relations manager **Megan McKinney**, MFA'00. Many alumni regularly appear in IRT casts, including **Rob Johansen**, MFA'95; **Constance Macy**, BA'89; and **Lynne Perkins Socoy**, BA'83.

Mainspring Collective debuts

We recently learned of a number of new exciting company developments headed by our graduates. The New York scene boasted late-August performances of two classic dramas produced by two different companies that formed just this summer. Mainspring Collective presented its inaugural production of Euripides' *Medea* at the Crowne Theatre at the Producer's Club in the main Broadway district. Former University Players artistic director **Hilary Krishnan**, BA'06, is directing the show. **Jenna Weinberg**, BA'06, is co-artistic director of the company as well as a member of the cast. **Hannah Ryan Smith**, '05, plays *Medea* in the produc-



Courtesy photo

Kicking it up — IU theatre and drama alumni **Arian Moayed**, BA'02, and **Tom Ridgely**, BA'01, get a leg up in the *Waterwell* production of *Marco Millions* (Based on *Lies*), for which *Ridgely* received a Drama Desk Best Director nomination.

tion, which also features **Laine Bonstein**, BA'06. All four women had collaborated on a workshop production of the play earlier. Other IU alumni in the show were **John Olson**, BA'06, and **Kacie Leblong**, '05. **Yuri Cataldo**, BA'04, a second-year MFA student in costume design at Yale, designed costumes for the production.

IU East: Hip to Hip, Waterwell

Performing in Queens Windmuller Park the same weekend was Shakespeare's *As You Like It*, Hip to Hip Theatre Company's Free Shakespeare in the Park offering. Acting alumnus **Jason Marr**, MFA'06, had his first directorial experience with the play when he guided a large group of IU undergraduates in a workshop production for six performances in the DeVault Courtyard of the Lee Norvelle Theatre and Drama Center. Marr, who is the artistic director of Hip to Hip (borrowed from Shakespeare's *Comedy of Errors*), is joined by wife Joy on the company's board of directors. Both Equity actors, they were founding members of the Ohio Shakespeare Festival.

Of course, the more senior IU-related company in New York is *Waterwell*, which just recently completed its successful run of *The Last Year in the Life of the Reverend Dr. Martin Luther King Jr. as Devised by Waterwell: A Rock Operetta*. Directing the production was **Tom Ridgely**, BA'01, who heads the company along with cast member **Arian Moayed**, BA'02. **Lauren Gregor**, BA'00, composed the pop and rock score for the show, as she has done for previous *Waterwell* projects. Reviewed by major New York media — an achievement in itself — the production was labeled by *New York Magazine* as “extraordinary! Laugh-out-loud funny and unexpectedly dramatic.” Other graduates who have worked as members of the *Waterwell* ensemble are **Nicole Parker**, BA'00, and **Eric “Happy” Anderson**, MFA'02. **Shanta Thake**, BA'02, serves as a member of the company's board, and the most recent IU addition has been company stage manager **Taylor James**, BA'05. The group's production of *Marco Millions* garnered a Drama Desk Best Director nomination.

Purple Benches and ShadowApe ambassadors?

One of Chicago's newest companies is IU-influenced Purple Bench Productions. Preparing a September run of John Patrick Shanley's *The Big Funk* at Bailiwick Arts Center Studio Theatre, the company recently hosted its own benefit at local

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- Mainspring Collective: www.Mainspringcollective.com
- Hip to Hip Theatre Company: HiptoHipTheatre@yahoo.com
- Waterwell: www.waterwell.org
- Purple Bench Productions: www.purplebenchproductions.com
- ShadowApe Theatre Company: <http://shadowape.com>

Alumni notebook

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2002 to perform in *The Good Doctor*.

Tom Gaitsch, MFA'83, is the actor playing "the boss" in the popular, constantly airing Cinquair/AT&T "dropped phone call" television commercial that plays nationally.

Lynne Perkins Socey, BA'83, was thrilled to play Gertrude in the fall Indiana Repertory Theatre production of *Hamlet*. Brown County Playhouse alumnus **Robert Neal** was cast as Claudius and **Rob Johansen**, MFA'95, was fight choreographer. At the end of October, Socey left *Hamlet* to play Mrs. Fezzlewig, the Laundress, and Plump Sister in the IRT's *A Christmas Carol*. This summer, she directed *Comedy of Errors* and played the Wicked Witch of the West in *The Wizard of Oz*. Socey reports that husband Matt Socey continues to write and broadcast about jazz, the blues, film, and pop culture in general and has begun writing a play he describes as a Bergman-esque chamber drama combined with football tailgate partying! Their 6-year-old daughter, Emma Rose, enjoys her Spanish-immersion kindergarten, playing (though not practicing) violin, gymnastics and dance, and acting/writing/designing/directing/producing original plays. Emma Rose frequently drafts visitors into appearing in her princess, fairy, or mermaid play and now wants to learn karate and ice skating.

Tom Bewley, BA'84, returned to his alma mater in 2005 and serves as director of major gifts for the IU Kelley School of Business. Prior to assuming that position, he was director of admissions and financial aid at Interlochen Center for the Arts in Michigan. He and wife Mary Lou have two children, Roma and Will, whom they brought to the season opening production of *Sensical: the Musical*. Bewley says his IU theatre training serves him well in his development position.

The short screenplay *Hole in the Paper Sky*, by **Howard Kingkade**, BA'84, was filmed in Los Angeles this year by Iron Ocean Films and screened Nov. 5 at Creative Artists Agency in Century City in Los Angeles. Kingkade is awaiting results of the film's entry into competition for acceptance into the 2008 Sundance Film Festival. Kingkade has been named the 2007-08 South Carolina Screenwriting Fellow by the South Carolina Arts Commission. See above for news of his wife, **Helen Baldwin**, BA'76.

John B. Thomas, BA'84, is chief marketing officer at Hetrick Communications Inc. in Indianapolis, which he joined in 2003.

Nancy Newman Pope, MFA'85, teaches theatre history at the University of Akron, Ohio, and is putting her considerable costume and design skills to intriguing use as she prepares 3-D historical exhibits for the Hudson (Ohio) Public Library. Husband **Durand L. Pope**, '82, received tenure at the University of Akron, where he is director of the arts administration program.

Under her pen name Gwen Williams, **Denise Stoner-Barone**, BA'85, published her first book, a romance titled *Fantasy Daze*, released in October by Liquid Silver Books. In October, her two-act play *Mourning View* received a readers' theatre-style staged reading, for which Stoner-

Barone writes that her oral interpretation and readers' theatre training at IU came in handy. She now lives in Batavia, Ohio. Her Web site is www.GwenWilliams.net, and her book is available at www.LiquidSilverBooks.com.

Anna Filippo, MA'89, stays very busy as chair of the Shorter College (Ga.) Theatre Department. She and husband Todd Woodlee have opened a restaurant in Rome, Ga.

Constance Macy, BA'89, collaborated on the ShadowApe Theatre Company production of their original adaptation of Kurt Vonnegut's *Welcome to the Monkey House*, which had an extended late summer run in Indianapolis, garnering rave reviews (see related article, "The Company's the Thing"). Also, Macy appeared in ShadowApe's summer reprisal of *Gorey Stories*. Co-founder and managing artist of the company, she spearheaded and appeared in their first production, *Turn of the Screw*, and in *Oppenheimer*, and has collaborated on every production since then. Additionally, she frequently treads the boards at the Indiana Repertory Theatre, where she teaches acting classes and is currently playing Mrs. Cratchit and Rose's Sister in *A Christmas Carol*. Macy is an adjunct instructor of acting at Butler University in Indianapolis.

1990s

Yuko Kurahashi, MA'90, PhD'96, has earned tenure at Kent State University, where she is on the theatre faculty.

Laura Ledford, MFA '90, heads Theatre and Musical Theatre at Millican College in Illinois. A National Society of Arts and Letters winner in drama while at IU, Ledford met National NSAL President Ruth Albright and husband David Albright, who is Bloomington chapter president, on Ruth's presidential visit to the Illinois chapter in November. The Albrights are donors

and longtime supporters of our department, and David currently serves on the Theatre Circle board of directors.

Benjamin Livingston, MFA'90, is on Broadway. He moved to New York in August to begin his yearlong contract as Harry in the hit *Mama Mia* at the Winter Garden Theatre. He wrote to congratulate George Pinney and the department on launching the BFA in musical theatre program this fall.

Dan Proctor, '90, "Fifteen years of leaping across Chicago stages ended for Dan Proctor at 3 a.m. on a summer Sunday in 2006 . . . Since that moment, Proctor's life — once full of singing, dancing, and acting — has been reduced to two dark dramas. The first is a mystery . . . the other is recovery," wrote *Chicago Tribune* reporter Josh Noel of the veteran triple-threat actor's slow recovery from a bullet wound to his head sustained as he walked home on a quiet north-side Chicago street. There are still no arrests and no suspects in the June 26, 2006, shooting. Proctor is now living with his mother in her northwestern Indiana home. At last report, he continues with his rehabilitation exercises and is making slow but steady progress in his recuperation, which the reporter described as "the hardest role of Dan's life."

Jill Taylor, MFA'92, and David Barnes, BA'90 (math), BA'91 (English), joined by "big brother" pre-schooler Isaac, proudly announced the Nov. 18, 2006, birth of their daughter and baby sister Ivy Bankert (as in Marion Bankert Michael) in New York, N.Y. At about the time of Ivy's first birthday, the family — including beloved family dog Daisy — moved into their new home in Westerville, Ohio.

Tom Geha, MFA'93, teaches acting and fitness classes at Santa Monica College, Calif., and runs marathons. He and wife Echo enjoyed a visit by Doug Long and his family on their cross-

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Company

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Chicago eatery, Lux Bar in Chicago's Gold Coast. Acting in the drama are IU alumni **Kevin Anderson**, BA'07; **Brenden Hill**, **Allison Minnicar**, BA'06, and **Lauren Skirvin**, BA'06. Hill also serves as the artistic director, and he is joined in leadership by company co-directors **Jennifer Harber**, BA'07; **Christian Schmitt**, BA'06; and **Matthew Zaradich**, BA'05. Schmitt directs the show. IU graduates **Jesse Portillo**, MFA'07, and **Gordon Strain**, MFA'06, are designing lighting and scenery, respectively.

Closer to home and rounding out this overview of new and relatively new companies is the ShadowApe Theatre in Indianapolis. Just completing an extended run of the company's original adaptation of Kurt Vonnegut Jr.'s *Welcome to the Monkey House* at the IRT, ShadowApe first began in 1998, incorporating in 2000. Co-founder and managing artist **Constance Macy**, BA'89, is joined in the company by alumnus **Rob Johansen**, MFA'95, and wife Jennifer, who

played the leads in the fall Brown County Playhouse production of Neil Simon's *Plaza Suite*. Other IU and BCP veterans in the company are **Chuck Goad**, **Robert Neal**, and **Bill Simmons**. The *Indianapolis Business Journal* theatre reviewer recently wrote of the Vonnegut adaptation, "If Indy is to create work that is worthy of national attention, ShadowApe may turn out to be our best ambassador."

These are the most recent company developments that have come to our attention. We have been aware of others over the past several years. (And we surely have intended to make note of them in previous editions of *Stages*.) Don't hesitate to add to our list. After all, an educational institution too can benefit from all its own company members; we can learn too. And we hope to do just that. Again, notice of individual achievements is always satisfying, especially when they are those of our graduates. But, in theatre, the collaboration of the company has been and continues to be the thing.

— Charles L. Railsback

Alumni notebook

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country trip this summer.

Margaret R. O'Malley, BA'93, lives in Seattle, where she was active in the theater community as an actress, director, teaching artist, and "public-relations goddess." In 2001, she married Doug Rudoff, and in 2005, they had a son, Liam Tobias O'Malley Rudoff.

Greg Owens, MFA'93, now serves as executive director of the Elkhart Civic Theatre in his native Indiana after leaving Montana, where he taught playwriting at Montana State University. A monologue from his play *Home Front* was chosen for inclusion in *Best Men's Stage Monologues 2007 Anthology*. The entire script is available from www.BroadwayPlayPubl.com. Owens's *The Life and Times of Tulsa Lovechild*, his thesis script for his MFA in playwriting, was produced this fall in Los Angeles by TheSpyAnts Theatre Company. (See "Playwrights Rule!") Before leaving Montana, spouse **Lila Michael**, MFA'94, last summer reprised her role as Louise in *Always, Patsy Cline* at a fundraiser for Montana Shakespeare in the Park and during the academic year directed *God's Country* at Bozeman High School. As forensics director there, she had three students qualify for the National Forensics finals last year. Of course, 5-year-old daughter Lorelei Pearl continues to be the light of Lila and Greg's life.

Denise Blank, MFA'95, runs the theatre program at Aurora University, Ill., and is taking graduate arts administration courses at Notre Dame.

Drew Bratton, BA'95, appeared in the Bloomington Playwrights Project production of *Men of Tortuga*, directed by Bruce Burgun, and performed two monologues from "Arrangement for Two Violas" for the IU Arts Administration Artists in Administration program at the John Waldron Art Center in Bloomington. Bratton and his family moved to Bloomington from Chicago, where he acted in plays and appeared as a supernumerary in Lyric Opera of Chicago productions. Bratton tells us that 3-year-old daughter Delia is acting in a commercial for Sky Bank, now airing in Indianapolis. "She is basically playing herself but may have the acting bug early" says the proud father of two daughters. Delia's "brand-new baby sister" Rory Harris was born in October. Mother and baby — and, indeed, the whole family — are doing fine!

Mary Grusak, MFA'95, has been very busy this past year with costume designs for opera and theatre at Bard College, N.Y.

Steven Cole Hughes, BA'95, considers himself "lucky to have been a steadily working actor and playwright over the last few years." A company member of Denver Center Theatre Company, he appeared this summer in Theatre Aspen's *Moonlight and Magnolias*, which was designed by IU head of scenic design Fred M. Duer (see photo above). Hughes returned to Bloomington in August for the Bloomington Playwrights Project production of his new play, *Cowbilly*.

Rob Johansen, MFA'95, is currently reprising his role as Bob Cratchit and also plays the Schoolmaster and a Broker in the Indiana Repertory Theatre production of *A Christmas Carol*, in which wife **Jennifer Johansen** plays Christmas Future, Belle, and Fred's Maid. Both Jen and Rob appear frequently in productions at the IRT,



Fred M. Duer

Steven Cole Hughes, BA'95, left, in this summer's *Moonlight and Magnolias* at Theatre Aspen, appearing on a set designed by Professor Fred M. Duer.

where they also teach acting classes. Rob and Jen played all three husband and wife duos in *Plaza Suite* at the Brown County Playhouse this fall. The play marked Rob's eighteenth appearance at the Playhouse. Rob and Jen appeared together in ShadowApe Theatre's extended summer run of *Welcome to the Monkey House* in Indianapolis. Rob has appeared in every ShadowApe production since he joined the group in 2000. (See "The Company's the Thing.") In November, Rob appeared in Indianapolis InterAction Theatre's staged reading of *Mrs. Warren's Profession*, which also featured Brown County Playhouse alumni **Diane Kondrat** and **Bill Simmons**. In February, Rob and Jen served as adjudicators for the drama competition of the Bloomington chapter of National Society of Arts and Letters competition. Rob is developing his one-man show, *After Paul McCartney*, which will be presented at the 2008 Edinburgh Festival.

Doug Long, MFA'95, directed *The Elephant Man* for the Village Players in Oak Park, Ill. The play holds special meaning for Long, as it was the first Broadway production he saw — as a high school senior on a drama club trip 20 years ago. Long also directed *Radio Plays* for College of DuPage, Illinois. He is teaching "two fun courses, Theatre in Chicago and Performance of Literature," at Chicago's DePaul University. He also works with the freshman program, for which he had to "endure" a conference in Hawaii this year. Long and wife Kay took children Sarah and Adam on a two-week van trek to California this summer, seeing the Grand Canyon and other great sites on the way. During their sojourn, they stopped to visit former classmates **Tom Geha** and **Mark Schwotzer**. Back in Illinois, Long reports seeing alumnae **Denise Blank** and **Dani Nichols** while attending recent productions in Chicago.

Clare Mottola, MFA'95, and husband Jon are proud parents of a son, Liam.

Mark Schwotzer, '95, whose stage name is

Mark Deklin, is a successful actor on Broadway (Scar in *The Lion King*) and on television in *Desperate Housewives* and *CSI*.

He also appears in a national television ad for an automobile manufacturer.

Morgan Hallet, BA'96, appeared as Sarah in the '07 Manhattan Theatre production of Brian Friel's *Translations*, which *The New York Times* reviewer Christopher Isherwood described as "glorious."

Charles L. Railsback, PhD'96, continues as undergraduate adviser and specialist in theatre education for the IU Department of Theatre and Drama. In writing of the sad news that **Gilana Alpert**, BA '04, died on Nov. 4 at age 26, Railsback notes that a news story in her hometown newspaper explains that in Hebrew, Gilana's name means "Joyous Song." He comments:

The name truly captures the essence of Gilana. She was a good student, sophisticated in her theatre study and practice, and always joyous. After graduation, she continued theatre involvement in her hometown of Muskegon, Mich. She moved to Chicago recently, working in her minor area of study, human sexuality, in which she intended to do graduate work. But she was also involved in the IU Chicago theatre scene and had given me a recent telephone report of the impressive activities of her peers in Chicago. For those of you who would like to send your thoughts to Gilana's family, the address is Rabbi Alan and Anna Alpert, 5280 McDowell St., Muskegon, MI 49441.

Doug Long reports that his successor as the department's audience development director, **Cathy Taylor**, MA'96 (arts administration), now heads her own Chicago public relations firm, which handles major arts organizational accounts, including Steppenwolf, where Taylor

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Alumni notebook

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worked in publicity and marketing after leaving Bloomington.

Brian R. Brosmer, BA '97, works for Media Production at Indiana University as senior classroom videographer. He writes:

Since 2005, I have been a member of Bloodfin Garrison, the local 501st Legion chapter. The 501st Legion is the world's definitive *Star Wars* Imperial costuming organization.

Star Wars and costuming are what I enjoy the most. I had a blast trooping last year around town. As Jango Fett, BH2559 I liked meeting everyone, especially the kids. My first trooping event was Wal-Mart's 48 Hours of the Force at the Indy South store. Since then, I've trooped at conventions, i.e., *Star Wars* Celebration 3 and Gen Con in Indy, *Revenge of the Sith* premiere in Bloomington, *Star Wars* events around town, including *Star Wars* miniature game events at Game Preserve, Hallmark premiere ornaments day event, and Aaron Allston's book signing in Carmel. Also, I've trooped at two events in Martinsville, *Star Wars* at the Morgan County Public Library and the Fall Foliage parade. I especially enjoyed the Bloomington Wonderlab's *Star Wars* Adventures summer camp. My picture was in the *Herald-Times* interacting with the kids. I really like trooping at charity events because that's why I joined the garrison. I've volunteered for Bloomington Transit's Stuff-a-Bus events to help the Salvation Army and Union Board's Taste of the IMU to help Big Brothers / Big Sisters. I've had fun and my costume experience at IU has helped me to maintain my Jango costume. I'm in the 501st Legion trading card series. These cards are printed under the authorization of Lucasfilm.

Since Timothy Zahn has written the 501st Legion in his book *Survivor's Quest* and LucasArts has put the 501st Legion in the *Battlefront 2* video, everyone in the legion is a celebrity. George Lucas personally thanked us at *Star Wars* Celebration 3. Recently, Mr. Lucas thanked everyone in the Legion personally by inviting 200 troopers to march in the Rose Bowl Parade in Lucasfilm's *Star Wars* Spectacular.

Brandon Cutrell, '98, proudly announces the release of his debut solo compact disc, the self-titled *Brandon Cutrell*, available at www.BrandonCutrell.com and iTunes. Cutrell continues to host and perform for his popular After Party cabaret at the Laurie Beechman Theatre at New York's West 42nd Street and Ninth Avenue, where he shares the spotlight with the "Best of Broadway stars." Among recent guests was luminary Celeste Holm. New faculty member **Ray Fellman**, BS'97 (music), PDip'01 (voice) (see article on new faculty) continues as After Party pianist and vocalist, commuting from Bloomington to New York for frequent weekend gigs, including the Fourth Annual Brandon and Ray Birthday Bash on Oct. 20. Special guests

Playwright, alumni 'Tweak' the Big Apple

IU played New York last March when *Tweaked* by then-third-year MFA playwright **Paul Shoulberg**, MFA'07, received a staged reading at off-Broadway's 78th Street Theatre Lab. Directed by Associate Chair Dale McFadden, the performance featured IU Department of Theatre and Drama alumni **Deven Anderson**, BA'06, in the role of Lance and **Zach Spicer**, BA'06, as Kyle. Former IU Department of Theatre and Drama student **Eric Nightingale** is the producer for the 78th Street Theatre Lab.

Professor McFadden arranged for the reading of the play by the prolific Shoulberg, whose thesis project *Reel* was premiered at the Wells-Metz in December and played in Milwaukee as a Kennedy Center American College Theatre Festival regional winner. *Tweaked* centers on the struggle of two women to break their crystal meth addiction. McFadden reported that the play was very well received. "It was a great experience," says Shoulberg, who — following his May graduation — moved to New York City to pursue his career as a professional playwright. Established in 1978 as "an embracing workplace for theatre artists with a mission to explore the process of growing a play," the 78th Street Theatre Lab has become one of the country's most important venues for developing and launching new works for the theatre.

Shoulberg's mentor, head of playwriting Dennis J. Reardon, comments, "Paul's hilarious dialogue displays an uncanny ability to catch his characters with both their pants and their personas down. Their stammerings, evasions, and self-deceptions end up sounding alarmingly, trenchantly familiar." Shoulberg's playwriting seems a perfect match for the 78th Street Theatre Lab's mission to develop "a theatre that is curious, imaginative, and provocative."

— Marilyn Norris

for that event were Liz McCartney, Kenny Holcomb, Marcus Paul James, and Telly Leung. Cutrell shares a funny After Party story: "Miss Fire Island Ariel Sinclair was guest hosting one night for me. As Ariel was onstage as Annie Warbucks, Andrea McArdle, Broadway's original Annie, walked into the room. It wasn't planned. It just happened!" And the department's Murray McGibbon was there that night and confirms the story! Bistro and two-time MAC Award winner Cutrell has New York credits, including *Broadway by the Year*, *Broadway Unplugged*, *Pippin*, *La Gioconda*, *King Island Christmas*, and *Waiting for Lefty*.

Sara Lynn Krohn Minihan, BA'99, writes, "I own and operate, with my husband, a live theatre in western Kentucky. Grand Rivers is a tourist town surrounded by lakes. I direct, write, choreograph, sing, dance, and do comedy in our live, all-professional, variety show." She lives in Paducah, Ky.

2000s

University Theatre, T300, and Brown County Playhouse alumna **Kate Braun**, BGS'00, played Woman in the Balcony and Woman in the Cemetery in the Indiana Repertory Theatre production of *Our Town* this fall.

Timothy N. Hanna, MFA'00, is a visiting professor of theatre studies at Guilford College in Greensboro, N.C. In fall 2006, he directed the play *R.U.R. (Rossum's Universal Robots)* by Karl Capek at the college. As a faculty leader for Guilford's study abroad program in Guadalajara, Mexico, he teaches acting; history, critical, and literature theory; and theatre appreciation.

Nicole Parker, BA'00, star of Fox's *MAD-TV* and fresh from her Broadway debut in Mar-

tin Short's *Fame Becomes Me*, returned to her alma mater on April 21 to give a workshop on auditioning. Actively involved in New York's Waterwell Theatre (see article on alumni theatre companies), Parker performed in *Fuenteovejuna*, directed *Stuck*, and contributed material to *The Persians*. She received a Joseph Jefferson nomination for her performance in *People vs. Friar Laurence* for Chicago Shakespeare Theatre and has played South Coast Repertory and Laguna Playhouse. Parker performed in *Boom Chicago* in Amsterdam, which also took her to the Edinburgh Fringe Festival. In '06 she played her one-woman show, *Suitcase Full of Lies* at Second City Chicago, Chicago Improv Festival, and Upright Citizens Brigade. She performed for the March 12, 2007, MCC Benefit at Hammerstein Ballroom in New York.

Sarah Pauley, BA'00, did double duty for the recent production of *36 Deaths in 117 Minutes* at the Stella Adler Studio Theatre in New York, as she both choreographed and appeared in the production.

Christa Williford, MA'00, PhD'00, has moved to the University of Washington, where she plans to complete her master's degree in library and information science this spring. Since August 2006, she had been a librarian at Haverford College near Philadelphia. After her first postdoctoral fellowship in computerized 3-D modeling and theatre history at the University of Warwick, Williford was awarded a Council on Library and Information Resources Fellowship at Bryn Mawr College, where she described and digitized the Theresa Helburn Collection of Theatre Photography. During this second fellowship, her interest in archiving and librarianship for the performing arts grew, and

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Alumni notebook

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she decided to return to school for the master's in library science and information science, which she pursued as a distance student prior to moving to Washington this spring. Williford earned "longest distance traveled" accolades when she returned to Bloomington to attend the April 28 celebration honoring the retirement of her mentor, Roger Herzel. Following the dinner, Williford visited with Roger, Sharon, Jane, and Ben Herzel and later with friends David Muller, Marilyn Norris, and Charles Railsback before returning to Philadelphia to prepare for her westward move.

David Zack, BA'00, is production manager for the NETworks national tour of *Annie*. When the show played the IU Auditorium in Bloomington in October, Zack visited the department to talk with "old friends." He is contracted as production manager through May for the show, which traveled from Bloomington to Newport News, Va. Previously, he had stage managed *Cabaret* on its tours to Korea and Japan. During his student days, Zack honed his stage management skills on both departmental and Brown County Playhouse productions.

Brown County Playhouse alumnus **Chris Klink**, BA'01 (music), appeared in the Broadway production of *The Producers*.

David Lapham, MFA'01, is using his lighting design skills with Rosco London, Great Britain.

Stephanie Harrison, BA'01, and **Alex Shotts**, BA'04, were married this summer. Alex has been active on Bloomington stages, playing George in *Our Town*, the debut production of Cardinal Stage Company, Bloomington's new professional theatre company, and appearing in the Bloomington Playwrights Project's *Men of Tortuga*, directed by Bruce Burgun.

In September, **Eliza Hittman**, BA'01, began study toward her master's in film directing at CalArts. She spent last year in New York collaborating with visual artist Natalie Jermijenko on her public exhibitions including installations for the Whitney Biennial and her solo show in Chelsea. Hittman also directed a staged reading at PS122.

Lauren V. Sharpe, BA'01, of Chicago, has performed and worked with Redmoon Theater, the Gift Theater, and the Neo-Futurists, and she improvises at the iO Theater. She is a teaching artist and performer with the Barrel of Monkeys ensemble.

Elizabeth Stanley, BA'01 (music and theatre), played April in *Company* on Broadway. In *Company* costume, she was twice on the cover of the Arts section of *The New York Times*.

Emily Zoss, BA'01, completed her MA in Arabic studies at IU in August and headed to Ithaca, N.Y. This summer, she put her Arabic expertise to good use as chaperone of a group of high school students on a two-week trip to Morocco.

Arian Moayed, BA'02, in the Waterwell production of *Masked* at off-Broadway's DR2 Theatre, made the cover photo of *The New York Times* online theatre page. The entire show received great reviews. Moayed continues as a major force with Waterwell (see "The Company's the Thing" article) and has also performed in Charles Mee's *Queens Boulevard (the musical)* at the Signature Theatre and in *The Kite Runner*

Leigh London, BA'00, named vice president, CBS TV drama development

Leigh London, BA'00, headed for California shortly after her graduation from IU with majors in theatre and drama and English. Starting as a mail clerk at the Agency for the Performing Arts, a midsize talent and literary agency, she was promoted quickly to be the assistant to the head of the Television Literary Department of the agency. Today, London is the vice president of drama development of CBS/Paramount Network Television. Married in 2004 to IU alumnus Tim Redman, BA'03, London's still-young work life is the epitome of the liberal arts/theatre ideal. Most impressively, she has moved quickly up the work ladder to executive level.

During her IU Department of Theatre and Drama years, London pursued theatre studies widely and actively. One of her first projects was with department dramaturg Tom Shafer as a research assistant. London was an active participant in the founding and development of University Players. She assumed the leadership of the young organization in her junior and senior years as artistic director. Her culminating achievement was to direct *Gross Indecency: The Three Trials of Oscar Wilde* as a workshop project. She performed in departmental productions as well, perhaps most notably in the Brown County Playhouse production of *Wait Until Dark*. Rounding out her leadership with the department, London was selected by her peers to represent them on the Student Advisory Board. The department rightly recognized London for her work and achievements with the Nota Scholl McGreevey Scholarship in 1999, and the Theatre Circle named her the Outstanding Theatre Major in 2000.

London moved from her first position with the Agency for the Performing Arts (the firm that represented the majority of the *Law & Order* writing staff and the creator of *24*) to CBS Productions in 2001. The next year, she became the manager of drama series for CBS. During that time, she wrote Department of Theatre and Drama friends that the work was "a lot like producing nine University Players productions every other week." Among the CBS television programs London has had a hand in developing are *Judging Amy*, *Joan of Arcadia*, *Cold Case*, and *Without a Trace*. In 2003, she became the director of drama development. *Criminal Minds*, *Ghost Whisperers*, and *Jericho* were among the developmental projects in which she participated. London was recently promoted to vice president of drama development. The newest shows she has worked on include *Cane*, starring Jimmy Smits; *Viva Laughlin*, a musical; *Life Is Wild*, a family drama set in South Africa; and *Swingtown*, about swingers in the '70s.

London sees regularly a number of fellow IU alumni in Los Angeles: Sara Weiser, BA'00, Sandy Hall, BA'00, and Vanessa Gedney, BA'00, were bridesmaids at London's wedding. Matt Zion, BA'00, was a witness. David Zack, BA'00, and Trey Teufel, BA'99, round out the group. London recently wrote, "I still treasure my years at IU as the best time of my life." Clearly it is a life — and work — that impressively combines and exemplifies her IU studies. London is a graduate the Department of Theatre and Drama is proud of and greatly admires.

— Charles L. Railsback



Leigh London

in Nantucket.

Amanda Bailey, MFA'03, returned to Bloomington as costume designer for *Plaza Suite*, the fall show at Brown County Playhouse. She has been wig and makeup assistant for the Indianapolis Opera since 2002, served as hair and wig designer for *Ragtime* and *Brighton Beach Memoirs* at the Indianapolis Civic Theatre, and was costume designer for *Aladdin* and *The Velveteen Rabbit* at the Indianapolis Children's Museum.

Nathaniel Beaver, BA'03, has returned to Indiana after enjoying his year in New Zealand. A *Lord of the Rings* devotee, he spent many

hours hiking to locations for the film trilogy. He reports a recent 17-km hike to Tongariro Crossing. Beaver says the scenery was spectacular on the seven-hour hike up and around Mt. Tongariro and Mt. Nguarohoe, which appeared as Mt. Doom in *Lord of the Rings*.

A.K. Murtadha, BA'03, played a leading role in *A Midsummer Night's Dream* at Shakespeare Festival/LA this summer. In '06 Murtadha played Valentine in the company's production of *The Two Gentlemen from Verona*. Head of scenic design Fred M. Duer designed the sets for

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Alumni notebook

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both productions on the Plaza of the Cathedral of Our Lady of the Angels. A co-founder of the company that provides free outdoor Shakespeare for all, Duer has been designing for them “off and on for 22 years.” Duer tells us that Murtadha and his wife are now the proud parents of three children.

Yuri Cataldo, BA’04, returned to Bloomington this summer to serve as costume designer for the Brown County Playhouse production of *The Glass Menagerie*, directed by Jonathan Michaelsen. Cataldo is in his third year of graduate design studies at Yale School of Drama and designed costumes for the alumni company Mainspring Collective’s *Medea*, for which **Christian Schmitt**, BA’06, designed the set and graphics. (See “The Company’s the Thing.”)

Rob Graham, MFA’04, is production manager at Northwestern State University in Louisiana, where he teaches lighting and stage management courses. Graham previously taught at Lycoming College.

Staci Kearn, MFA’04, is milliner at the Washington (D.C.) National Opera Company.

Carmen Rae Meyers, MFA’04, appeared this fall in Interaction Theater’s *Miss Witherspoon*, directed by Bruce Burgun at the John Waldron Arts Center in Bloomington. Brown County Playhouse alumna **Diane Kondrat** played the title role in the production, which also featured BCP alumna **Martha Jacobs**. All three actors have served as visiting lecturers in acting for the department.

Matthew R. Zaradich, BA’04, lives in Chicago and is a professional development coordinator for Erikson Institute. He made his Chicago theatre debut in GroundUp Theatre’s production of *Burn This* in the fall of 2006. Zaradich lives with his partner, Steven, in the city and writes that he’s excited about IU basketball.

CC Conn, MFA’05, assistant professor of lighting at Stephen F. Austin State University, Texas, returned to her alma mater this summer to serve as lighting designer for the Brown County Playhouse production of *Lend Me a Tenor*, directed by Dale McFadden.

Colin Donnell, BA’05, is on Broadway as Nick in *Jersey Boys* at the August Wilson Theatre. Previously, he played the young Ben in the City Center Encore! Series *Follies*. *The New York Times* dubbed Donnell “one of a first-rate team of newcomers.” Prior to that, Donnell played the role of John Truitt in the Irish Repertory Theatre (N.Y.) production of *Meet Me in St. Louis*. Recently, he was featured in *Playbill*’s “My Favorite Restaurant” section. Classmate and fellow Broadway Cabaret member **Codey Girten**, BA’07, has moved to New York and is living in Donnell’s former apartment.

Kristen Held, MFA’05, and husband Dan proudly welcomed the arrival of daughter Lorelei Avelin Held on June 20, 2007.

Meg Johnson, BAJ’05, is the “news-at-nine” anchor and a “nightside” reporter for TV station



Fred M. Duer

A.K. Murtadha, BS’03, third from right, in this summer’s *A Midsummer Night’s Dream* at Shakespeare Festival/LA. The festival presents Shakespeare outdoors at no charge, currently on the plaza of the Cathedral of Our Lady of the Angels in Los Angeles. The impressive set is by Professor Fred M. Duer, one of the founding members of the festival.

WMBD/WYZZ in Peoria, Ill. She lives in Peoria.

Jason Lee, BA’05, had a special screening of his directorial debut film, *Battle for the Crown*, at IU’s Whittenberger Auditorium this year. He followed the Union Board-sponsored film presentation with a Q&A session on getting into the film and television industry. In his invitation to theatre students and faculty, Lee wrote: “The IU Theatre and Drama Department was such a great place for me. I would like to give back any advice or knowledge that I’ve gained from being in Los Angeles over the past three years. I’ve been able to do a lot of good work out here, from acting to directing and writing screenplays and episodes. Hope you all can make it; I’d love to see you guys again anyway.”

Joohye Park, MA’05, in May married Mr. Chuneyoung, a fellow Korean and University of Wisconsin student. She is a third-year PhD student at the University of Wisconsin–Madison, where she specializes in theatre for youth and teaches majors in the School of Education how to use drama as a teaching tool. Her husband is a graduate student in the Business and Finance Department.

Deven Anderson, BA’06, is in his second year of acting study at Circle in the Square School.

Vanessa Ballam, MFA’06, has had a busy year as a resident artist for Pacific Conservatory for the Performing Arts in Santa Maria, Calif., where she “loves her job.” This fall, she played Maria in *The Sound of Music* and next will play Desdemona in *Othello* (reprising the role she played in ’06 at Pennsylvania Shakespeare under the direction of the department’s Fontaine Syer and opposite **David Alan Anderson**, ’83). In the spring, Ballam appeared in PCPA’s *The Caucasian Chalk Circle* and *The Man Who Came to Dinner*. This summer, she played Gwendolyn in *The Importance of Being Earnest* in “a lovely outdoor theatre in Solvang, Calif.,” and in July “had fun being somewhat silly, singing some great numbers and dancing a little” as Hope Cladwell in PCPA’s *Urinetown*. As a resident artist, she teaches acting classes in the conservatory in the daytime while performing leading roles in the main stage productions in the evening. Her residency will continue through May of 2008.

The Mercy Swing, a new play by Lane “Lanie” Bernes, BA’06, played the Cherry Lane Theatre in August as part of the New York International Fringe Festival. The production was directed by Bloomington Playwrights Project artistic director Richard Perez, who is a member of the IU Theatre Circle board of directors and a former visiting lecturer for the department. Bernes also appeared in Mainspring Collective’s *Medea*.

Eileen Curley, PhD’06, is in her second year as member of the theatre faculty at Marist College in New York.

Ryan Davies, MFA’06, is lighting supervisor for Chicago Shakespeare Theatre.

Laura Dowling, MFA’06, is assistant lighting designer for the Washington National Opera.

Katherine Garlick, MFA’06, is costume design intern at CAMco, Contemporary American Theatre Company in Columbus, Ohio.

Holly Holbrook, ’06, played Julia in the Brown County Playhouse July production of *Lend me a Tenor*, directed by Dale McFadden. She appeared as one of the Venticelli in the Cardinal Stage Company’s *Amadeus* and this September was in the Bloomington Playwrights Project production of *Clockwork Man*.

Alexis Jacobson, BA’06, is touring the country with Missoula Children’s Theatre through May ’08. This fall, she acted in productions in Wyoming and Utah.

Carmen Killam, MFA’06, is the head milliner of Utah Shakespearean Festival.

Jason Marr, MFA’06, received rave reviews from the *Boston Globe* for his performance in *Orson’s Shadow* at Boston’s New Repertory Theatre and has just concluded his run as Mortimer in *Arsenic and Old Lace* for Theatre in the Park in Queens, earlier played in New York State Theatre Institute in Troy, N.Y. As artistic director of Hip to Hip Theatre Company’s Free Shakespeare in the Park, he oversaw its production of *As You Like It* this summer in Queens Windmuller Park. Marr is joined by wife Joy on the company board of directors. (See “The Company’s the Thing.”)

Renee Racan Rodriguez, MFA’06, appeared in the Curious Frog Company production of *Comedy of Errors*, which played Astoria Park, La

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Fill out the form on the back page and send it in. We’ll publish your news in a future issue of *Stages*.

Alumni notebook

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Plaza Cultural, and Fort Tyrone Park in October.

Rebecca R. Solomon, BAJ'06, is a news reporter for television station WJFW in Rhineland, Wis.

Zach Spicer, '06, appeared in the off-Broadway production of Tim McGillicuddy's *The Irish Play*, directed by Theodore Mann at the Irish Arts Center. He and **Deven Anderson**, BA'06, are in their second year of acting study at Circle in the Square School.

Amanda E. Truxton, BA'06, teaches English in Shenzhen, China.

Eric VanTiel, MFA'06, is currently playing three roles (Belle's Husband, Broker, and Poulterer's Man) in the Indiana Repertory Theatre production of *A Christmas Carol*. This past summer, he returned to Utah Shakespearean Festival, where he appeared in three productions.

Tom Conner, MFA'07, played George Gibbs in the Indiana Repertory Theatre production of *Our Town*, in which Brown County Playhouse alumnus **Chuck Goad** played Mr. Webb and BCP alumna **Kate Braun**, BGS'00, played Woman in the Balcony and Woman in Cemetery.

Ross Matsuda, BA'07, writes that he is thrilled to have been selected as a Directing Fellow for two shows at Oregon Shakespeare in Ashland this winter.

Heather May, PhD'07, now an assistant professor of theatre at Auburn University in Alabama, presented a paper at the American Theatre in Higher Education National Conference in New Orleans in July. The versatile scholar and director is also an Equity stage manager and can often be found running on campus. She has qualified for the past two U.S. Women's Olympic Marathon Trials.

Jorie Rebecca Slodki, BA'07, has begun her first year of study toward the PhD in theatre at the University of Wisconsin. She made her Wisconsin stage debut as Gertrude in the fall production of Tom Stoppard's *On the Razzle*.

— Marilyn Norris with Raymond Fleischmann

In memoriam

- **Gilana Alpert**, BA'04*
d. Nov. 4, 2007
- **Geraldine Rose Smith Arita**, BA' 54
d. Feb. 16, 2006
- **Warren Edward Clymer**, MA'52**
d. July 16, 2007
- **James F. Elrod**, BA Speech '49, MA Speech '50, PhD Theatre and Drama '59
d. October '05, 2006
- **Loren Foster Harmon**, faculty '36-'42**
d. March 31, 2007
- **Van Carl Kussrow**, PhD'59
d. February 16, 2006

*For tributes to Gilana Alpert, see "Alumni Notebook" Charles Railsback, PhD'96, and also visit http://blog.mlive.com/chronicle/2007/11/young_woman_who_explained_holo.html.

**See articles on Warren Clymer and Foster Harmon on this page.

Former faculty member Foster Harmon's philanthropy 'reaches into the future'

With the March 31, 2007, death of Loren Foster Harmon at age 94 in Sarasota, Fla., the Department of Theatre and Drama lost one of its most versatile former faculty members, as well as one of its dearest friends and major benefactors.

From 1936 through 1942, the multi-talented and hardworking Professor Foster Harmon directed most of the University Theatre productions and all the experimental theatre productions for the department. In addition, he both designed and "did" the lighting and makeup for all those productions. His lifelong love of IU was expressed in the form of generous endowed scholarships for graduate and undergraduate students in the Department of Theatre and Drama.

Harmon moved in 1950 to Sarasota, Fla., where he owned and operated the Foster Harmon Galleries of American Art from 1980 to 1994, establishing it as a major regional gallery for American art. After his retirement from the gallery, he remained an enthusiastic patron of the arts, serving on the boards of The Ringling School of Art and Design, the Florida Grand Opera, and the Van Wezel Foundation. He was an avid patron of the Florida State University/Asolo Conservatory for Actor Training, Asolo Rep, Florida Studio

Theatre, The Players, and Westcoast Black Theatre Troupe.

In addition to the generous scholarship endowments for IU theatre students, Harmon also supported scholarships at Florida State University/Asolo, Ringling School, Ohio State University, and University of Iowa and sponsored apprenticeships at the Florida Grand Opera.

His wife of 55 years, Martha "Marty" Foster Harmon, preceded him in death in 1998. He is survived by his family in Ohio: brother William Harmon, nephew William Harmon Jr. and wife Judy, grandnieces Katherine Harmon and Sarah Hina; and by grandnephew John Harmon of California.

Following Harmon's death, his longtime friends and caregivers Eric and Angel Hissom sent letters to Chair Jonathan Michaelsen, former Chair and Professor Emeritus R. Keith Michael, and administrative director Marilyn Norris, saying, "Thank you for keeping in touch with Foster over the years — he certainly held Indiana University close to his heart and cherished his time there in the theatre department." The Hissoms noted that both presiding ministers at the April 9 burial service in Athens, Ohio, "referred to Foster's philanthropy as reaching into the future, and that's a way we will all remember him."

— Marilyn Norris

In memoriam: Warren Clymer, MFA'52

Warren Edward Clymer, MFA'52, died at age 84 on July 7, 2007. He was one of the country's most respected and prolific art directors and production designers for film and television. Probably best known as art director of Francis Ford Coppola's *The Godfather*, Clymer was art director and/or production designer for more than 500 shows on film, television, and Broadway. A two-time Emmy Award winner — for *Hallmark Hall of Fame* and the television movie *The Holy Terror*, he was nominated for seven Emmys. Clymer was also the proud recipient of the National Educational Theatre Design Award.

Gail Clymer, Warren's wife and helpmate for many years, writes that the IU Department of Theatre and Drama graduate was most proud, however, of his contribution to World Memorial, a not-for-profit organization that seeks to advance freedom, multicultural understanding, and healing after 9/11. He was charter secretary of World Memorial, which, as part of its "Wings of Peace" goal, develops educational programs to promote tolerance among children of all nations. Clymer devoted his artistic talents to the group's efforts "to re-erect the World Trade Center steel into a lasting monument to preserve for all generations that moment in time — Sept. 11, 2001," and created the charcoal sketch for the World Memorial "Never Forget" poster.

Clymer is survived by his wife, Gail, who notified IU of her late husband's death and his commitment to spreading the healing message of the World Memorial organization. For a photo of his "Never Forget" poster and more of his artwork for the group, visit www.world-memorial.org/Credits/info.html.

— Marilyn Norris

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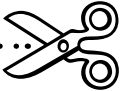
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