

# NATASHA, PIERRE, & THE GREAT COMET OF 1812

By Dave Malloy

DIRECTED BY RICHARD ROLAND | MUSICAL DIRECTION BY RAY FELLMAN  
CHOREOGRAPHED BY LAUREN HAUGHTON GILLIS

WELLS-METZ THEATRE

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

## LIVE PERFORMANCE

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

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

## LIVING IMPACT



# Message from the chair



Greetings and welcome to the IU Theatre and Dance 2022–2023 production season!

We are energized with the offerings we have for our students and audiences this year. Live performance is a place for communities to gather for engaged storytelling. Our stories this year are exciting, meaningful, and express the zeitgeist of our world. We welcome you into the theatres to experience the work of our students and faculty as they create, construct, and share their skills and artistry with our community.

This year we welcome many new guest artists and faculty to our department and are so grateful for their expertise and invaluable experience in mentoring, teaching, and working with our students. We'd like to take a moment to welcome two of our new faculty whose work you will see on our mainstage season: Professor Sam White, director of *The Winter's Tale*, and Professor Robert F. Burden, Jr., the director of our fall dance concert, *Journeys of Joy*.

We wish a fond farewell to two long time anchors in our department. Professor Terry LaBolt will be retiring at the end of this year; you can see his fabulous work in his last creative endeavor on our mainstage with the musical *Something Rotten!*. Costume Studio Supervisor Robbie Stanton retired at the end of June, 2022. It is with affection and tremendous gratitude that the department thanks Robbie for his four decades of expertise, mentorship, and dedication to costume making and design for Indiana University Theatre & Dance.

Thank you to our patrons, donors, Theatre Circle members, and of course YOU, the audience experiencing our student's work at this performance!

Please visit our website or pick up a brochure to learn more about how you can become a member of the Theatre Circle, and to find out more about our upcoming productions, student independent projects, guest artists, student organizations, and class offerings.

We look forward to having you join us for all of our live performances this year and wish you our very best for the 2022–2023 academic year!

With Gratitude,  
Linda Pisano



PRESENTS

# NATASHA, PIERRE, AND THE GREAT COMET OF 1812

By Dave Malloy

**DIRECTOR** Richard Roland  
**MUSICAL DIRECTOR** Ray Fellman  
**CHOREOGRAPHER** Lauren Haughton Gillis  
**SCENIC DESIGNER** Maggie Jackson  
**COSTUME DESIGNER** Brittany Staudacher\*  
**LIGHTING DESIGNER** Corey Goulden-Naitove^  
**SOUND DESIGNER** Abby Hughes  
**STAGE MANAGER** Connor Vincek  
**DRAMATURG** Chris Mills+

\*M.F.A. Costume Design Thesis—Advisor: Katie Cowan Sickmeier

^M.F.A. Lighting Design Thesis—Advisor: Allen Hahn

\*M.F.A. Dramaturgy Thesis—Advisor: Ana Candida Carneiro

Do not use cell phones, pagers, or other devices that may emit sound or light.

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NATASHA, PIERRE & THE GREAT COMET OF 1812 is presented by arrangement with Concord Theatricals. [www.concordtheatricals.com](http://www.concordtheatricals.com)

Broadway premiere presented Howard & Janet, Paula Marie Black, Carole Shorenstein Hays, Jenny Steingart and Jason Eagan, Mary Lu Roffe and Susan Gallin, Diana DiMenna, Mary Maggio/Sharon Azrieli/Robin Gorman, Darren Sussman/Roman Gambourg/Lev Gelfer, Tom Smedes, John Logan, Lisa Matlin, Margie and Bryan Weingarten, Daveed Frazier, Argyle Productions/Jim Kierstead, In Fine Company/Hipzee, Gutterman & Caiola/Backdrop Partners, Siderow Kirchman Productions/Sunnyspot Productions, Gordon/Meli Theatricals, Rodger Hess/Larry Toppall, Daniel Rakowski/Matt Ross/Ben Feldman, Mike Karns, The American Repertory Theatre (Diane Paulus, Artistic Director; Diane Quinn, Executive Producer; Diane Borger, Producer), and Ars Nova.

Originally commissioned, developed, and world premiere produced by Ars Nova; Jason Eagan, Founding Artistic Director; Renee Blinkwolt, Managing Director.

Further developed and produced by the American Repertory Theater at Harvard University; Diane Paulus, Artistic Director; Diane Quinn, Executive Producer; Diane Borger, Producer.

WELLS-METZ THEATRE | NOVEMBER 3-12

# Cast

**NATASHA** Tiana Williams  
**PIERRE** Jacob Jackson  
**ANATOLE** Kabir Gandhi  
**SONYA** Katie Wheeler  
**MARYA D., AEA DEPUTY** Kate Glaser  
**HÉLÈNE** Hannah Zeldin  
**DOLOKHOV, ENSEMBLE** Justin Tidd  
**MARY, ENSEMBLE** Allyriane (AJ) Huq  
**BOLKONSKY, ENSEMBLE** Jeremy Clark  
**BALAGA, ENSEMBLE, DANCE CAPTAIN** Luke Swaller  
**ANDREY/ENSEMBLE** Evan Vaughan  
**ENSEMBLE, SERVANT, U/S: ANATOLE** Marco Molldrem  
**ENSEMBLE, U/S: PIERRE VOCAL CAPTAIN** Devin McDuffy  
**ENSEMBLE, SERVANT, U/S: BOLKONSKY, ANDREY** Shane Stoltz  
**ENSEMBLE, U/S: MARYA D.** Hannah Kulawiak  
**ENSEMBLE, SERVANT, U/S: SONYA INSTRUMENTAL/VOCAL CAPTAIN** Cat Barker  
**ENSEMBLE, SERVANT, U/S: HÉLÈNE** Gracie Harrison

# Cast, continued

<b>ENSEMBLE, SERVANT, U/S: MARY</b>	Isabel Barredo
<b>SWING, U/S: BALAGA, DOLOKHOV, DANCE CAPTAIN</b>	Jaden Holtschlag
<b>SWING, AEA DEPUTY</b>	Mackenzie Bunzel-Hardie
<b>STANDBY: NATASHA</b>	Mikayla White*



\*Appears by permission of the Actors' Equity Association,  
the Union of Professional Actors and Stage Managers in the United States.

## ROVING MUSICIANS

### Cat Barker

Electric Bass

### Kate Glaser

Tambourine

### Jacob Jackson

Accordion/Piano

### Hannah Kulawiak

Violin

### Devin McDuffy

Accordion/Piano

### Katie Wheeler

Guitar

## ORCHESTRA

### Ray Fellman

Conductor, Keyboard 1

### Erik Wakar

Associate Conductor,  
Keyboard 2

### Cam MacLean- Kennedy

Guitar

Bass

### Jacob Bauman

Drums

### Debbi Ponella

Cello 1

### Chih-Yi (Joy) Chu

Cello 2

### Adam Bell

Accordion

### Em Singleton

Viola

### Wan-Zhen Xie

Viola 2

### Phil Ponella

Clarinet, Bass Clarinet

### Andrew Auchstetter

Clarinet

### Kate Reinhard

Oboe, English Horn

## SPECIAL THANKS

Catherine Fritsch, Phil Ponella, Linda Strommen, Tom Wieligman

Please take a moment to visit the **Mezzanine Art Gallery** to learn more about  
this production of *Natasha, Pierre, and the Great Comet of 1812*

# Production team

### Associate Music Director/ Rehearsal Pianist

Erik Wakar

### Violin Coach

Claudia Chopek

### Accordion Coach

Adam Bell

### Period Movement Consultant

Nira Pullin

### Intimacy Coordinator

Jenny McKnight

### Voice, Speech, and Dialect Coach

Nancy Lipschultz

### Assistant Lighting Designer

Nicholas Gwin

### Assistant Stage Managers

Madeline Horne

Sarah Mansfield

### Production Manager

Trish Hausmann

### Assistant Professor of Theatre Technology

Jeff Baldwin

### Production Technical Director

Rachel Shearon

### Department Technical Director

I. Christopher Berg

### Department Props and Scenic Artist Supervisor

Dan Tracy

### Props Artist

Spencer Donovan

### Scenic Charge Artist

Chyna Mayer

### Scenic Studio Employees

Victor Beeler

Izabella Brown-Sparks

Elliott Carnell

Jeremy Clark  
Spencer Donovan  
River Epperson  
Morgan Hemgrove  
Maggie Jackson  
Chyna Mayer  
Valeriya Nedviga  
Rachel Shearon  
Sierra Shelton  
Jacob Spencer  
Anna Williams

### Scenic Run Crew

Senja Lenig  
Emma Rodes

### Visiting Costume Studio Supervisor

Dana Tzvetkov

### Director of Dance Costumes & Department Assistant Designer

Eriko Terao

### Assistant Professor of Costume Technology

Heather Milam

### Cutter/Draper

Dawnette Dryer\*

### Costume Studio Assistants

Dawnette Dryer  
Addie Gorden  
Nicole Hiemenz  
Lil Campos Obando  
Zephany Rivers  
Bec Pawlowski  
Keshi Peden  
Lydia Spellman  
Brittany Lee Staudacher  
Eileen Thoma  
Beth Wallace

### Wardrobe Supervisor

Mara Manoski

### Wardrobe Crew

Alyssa Asquini  
Sydney Coffey  
Amarah Ivy

Anna Lagrange  
Bec Pawlowski  
Savah Zola

### Lighting Studio Supervisor

Betsy Smith

### Head Electrician

Madelynn West

### Lighting Studio Employees & Crew

Steven Drenth  
Amanda Fawell  
Caitie Gately  
Corey Goulden-Naitove  
Nicholas Gwin  
Lily K. Howder  
Kaitlyn Katzung  
Jeremiah Kearns  
Connor Vincek  
Madelynn West

### Light Board Operator

Evan Anderson

### Light Board Programmer

Lily K. Howder

### Spotlight Operators

Victor Beeler  
Lauren Clevenger  
Jacob Spencer

### Sound Studio Supervisor

Beth Lake

### Sound Run Crew

Matthew Baker  
Luc Charlier  
Duncan Kane  
Noah Moore  
Cory Schmidt

### Sound Production Crew

Matthew Acosta-Hatch  
Luc Charlier  
Abby Hughes  
Bri Stoneburner

\*M.F.A Costume Technology Thesis—Advisor: Heather Milam



The Choreographer, Director, Intimacy Coordinator and Production Manager are members of the  
Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United  
States.



The Department Production Technical Director is a member of the International Alliance of  
Theatrical Stage Employees.



The Director and Intimacy Coordinator are members of the Stage Directors and Choreographers  
Society, a national theatrical labor union.

# Musical Numbers

## PROLOGUE

*Prologue* – Company  
*Pierre* – Pierre, Company

## PART ONE

*Moscow* – Marya D., Natasha, Sonya  
*The Private and Intimate Life of the House* – Bolkonsky, Mary  
*Natasha & Bolkonskys* – Natasha, Mary, Bolkonsky  
*No One Else* – Natasha

## PART TWO

*The Opera* – Company  
*Natasha & Anatole* – Natasha, Anatole

## PART THREE

*The Duel* – Pierre, Anatole, Dolokhov, Hélène, Company  
*Dust and Ashes* – Pierre, Chorus  
*Sunday Morning* – Natasha, Sonya, Marya D.  
*Charming* – Hélène, Natasha  
*The Ball* – Natasha, Anatole

## PART FOUR

*Letters* – Company  
*Sonya & Natasha* – Sonya, Natasha  
*Sonya Alone* – Sonya  
*Preparations* – Dolokhov, Anatole, Pierre  
*Balaga* – Balaga, Anatole, Dolokhov, Company  
*The Abduction* – Company

## PART FIVE

*In My House* – Marya D., Natasha, Sonya  
*A Call to Pierre* – Pierre, Marya D., Chorus  
*Find Anatole* – Pierre, with Natasha, Anatole, Hélène, Chorus  
*Pierre & Anatole* – Pierre, Anatole  
*Natasha Very Ill* – Sonya  
*Pierre & Andrey* – Pierre, Andrey  
*Pierre & Natasha* – Pierre, Natasha  
*The Great Comet of 1812* – Pierre, Company

# Synopsis

## PROLOGUE

Moscow, 1812, just before Napoleon's invasion of Russia and the burning of the city. As the story begins we meet "Pierre," a wealthy aristocrat having an existential crisis, living a slothful life of wine, philosophy, and inaction.

## PART I

Meanwhile, the young, newly engaged Natasha Rostova and her cousin Sonya arrive in "Moscow" to stay the winter with Marya D., Natasha's godmother, while Natasha waits for her fiancé, Andrey, to return from the war. Marya D. tells Natasha that she must visit her future in-laws, the demented, miserly old Prince Bolkonsky and his spinster daughter, Mary, to win their affection and secure the marriage, which is critical to the Rostovs' status and fortune. However, Natasha's visit ends in disaster and she leaves missing Andrey more than ever.

## PART II

The next night, Natasha is introduced to decadent Moscow society at "The Opera"; there she meets Anatole, a young officer and notorious rogue; their interaction leaves Natasha feeling confused.

## PART III

Anatole, his friend Dolokhov, and Pierre go out drinking; they are met by Hélène, Pierre's wife, who taunts Pierre. Anatole declares his intention to have Natasha, although he is already married. Pierre finds his wife's familiarity with Dolokhov offensive and challenges him to a duel, almost getting himself killed. Afterward, Pierre reflects on his life. Natasha and her family go to church; later, Hélène arrives and invites Natasha to the ball that night, where Anatole seduces Natasha.

## INTERMISSION

## PART IV

Natasha and Anatole make plans to elope, and Natasha breaks off her engagement with Andrey. Sonya finds out about the plan and realizes it will mean Natasha's ruin; she determines to stop her. That evening Anatole and Dolokhov plan for the elopement and call on their trusted troika driver Balaga to take them to Natasha's house. However, "The Abduction" is thwarted at the last moment by Marya D.

## PART V

After scolding a grief-stricken Natasha, Marya D. sends out "A Call to Pierre," asking him to help handle the crisis. Pierre kicks Anatole out of Moscow; Natasha poisons herself; Andrey returns. Pierre explains the scandal to him and asks him to be compassionate, but Andrey is unable to forgive. Finally, Pierre visits Natasha. After their meeting, Pierre experiences a moment of enlightenment while seeing "The Great Comet of 1812" in the night sky.

A note on the translation: The primary source for the libretto is Aylmer and Louise Maude's 1922 translation; several other translations were also consulted, including those by Anthony Briggs, Richard Pevear and Larissa Volokhonsky, and Constance Garnett.

# Dramaturg's note



We live in a time riddled with raging inequality, war, poverty, and deep polarization. But, and I hate to point this out, so did Tolstoy. And, like us, he lived in a time of radical shifts in Russian society. One of, if not the, greatest novelist of the 19th century was a poor student, an avid partier, a radical aristocrat, and became an activist for social change. In other words, I think he'd fit right in. It's easy to say that a stint in the Crimean War changed Tolstoy's outlook, but it's also

true that in the writing that followed, the idea of war and violence underpin the characters' lives. Tolstoy looks to a time when Russia was beginning a push toward a more equitable society, but it was an ambition deeply slowed by Napoleon's assault and the burning of Moscow. In the section of *War and Peace* upon which the *Great Comet* is based, we see a character leaving for war, war is frequently mentioned & there's a duel: violence buttresses as much as love. For Dave Malloy, within Tolstoy's scaffolding, even the love story is fraught in this electro-pop opera; it becomes a tuneful and melodious story of an impetuous young woman who almost ruins her life. In other hands, this could've just been the story of an immature rich girl who falls for the wiles of a handsome soldier, but in Tolstoy (and Malloy's), it's a story of a woman saved—a woman saved by other women. It's this reckless narrative that offers a whiff of redemption, both for Natasha and for Pierre, who has been searching for that very thing.

*Words, words, words:* in a libretto with so many of them, there are bound to be some words that raise our hackles. For our French speakers, you may note a prominent song that includes a very present mispronunciation. This is from Malloy, not our talented students, and is linked to the character herself, and we'll leave it to you to decide if it works. On the meaning side, we'd like to highlight the word "gypsy" which is used a few times in the script and was called out by the cast who felt responsible and anxious about the hurt that words like this can inflict. It's still in the script—as are words like "slut" (in use since 1450)—because words carry their history, and we feel a need to be able to face those histories, especially under the light of inquiry. Gypsy (*tysgan* in Russian) conveyed the same connotation in 1865 as it does now. Slang for the Romani people (an Indo-Aryan ethnic group), it's an epithet for an outsider—one who lived beyond the bounds of society's conventions and niceties and thus was deemed "dangerous". The Romani maintained a nomadic lifestyle, were self-schooled and lived lives quite separate from the five-family community that was central to *War and Peace*. Their freedom challenged boundaries and was widely misunderstood.

We hope this production will whet your appetite and send you to the library or the internet to discover more about *War and Peace*. **Visit our mezzanine gallery to learn more about the production!**

# Director's note



A sung-through musical, locations suggested by a single lyric, the placement of a chair, or simply the physical relationship of two or three people in a space. Actors slip in and out of character throughout the performance and often hover somewhere in between, sometimes playing other versions of their characters in idealized situations. Those are all elements of the show that captivated me in a tent erected on West 45th Street in New York in January of 2014. Electro-

pop flavored with traditional musical theatre, jazz, classical, Russian folk, R&B—it seems composer/lyricist/librettist/arranger Dave Malloy employed and sampled every genre of music he was aware of. The production was all at once riveting and disorienting, and I loved it that way. Why are Pierre, Natasha, Sonya, and Marya Dmitrievna seen dancing at the club drunkenly when we know Tolstoy didn't intend for them to be there? They're still part of the overarching spirit of the show, playing versions of themselves as if they were having the best time of their life at a party. Anachronisms run rampant throughout. This is the kind of theatre I love the most.

The substance holding Tolstoy's original text set in 1812 (but published in 1869) and Dave Malloy's 2013 music and lyrics is the largeness and nuance of the characters—the humanity. We know that some characters don't make the best choices for themselves, but some of us probably can't help cheering them on nonetheless. Some of us feel just as gutted when a character's catharsis leaves them at rock bottom. Many of us have been there. We've all made choices that have led to consequences across the spectrum. Many of us also know what it feels like to be provided a whole new chance, an opportunity to change course. I feel much of *Great Comet* is about the consequences of actions, and that there is always a way to alter that path, even if we don't necessarily know how immediately.

Completely Different, Yet Related...

I grew up on the upper west side of Manhattan in an apartment building filled with artists and eccentric families. One family six floors above us was from Russia, having moved to the US in the early 20th century escaping the revolution. They were a family of theatre artists—the matriarch and patriarch of which had both worked on Broadway in several productions, having appeared together in the original *Lady in the Dark*, the whole family: all actors. They would often babysit my sister and me. The grandson, a little older than me, would stage himself, friends, cousins, and me in these elaborate productions in the living room for the entire family to watch.

Walking into their sprawling four-bedroom apartment, complete with ornate moldings and heavy oaken pocket doors that separated the cavernous living

room from the dining room, I always walked into a world much older than what I knew of. There was a strong sense of history in that apartment. I remember the walls being a dusty rose color with mirrors, paintings, and photographs hanging from picture rails (the building was erected in 1902). There were Fabergé eggs in the dark and large curio cabinets in the dining room, and other hints of a world left behind scattered the lush and joyous apartment. They were a very loving family, but they also frightened me sometimes because they tended to speak in Russian to each other (the great grandmother only spoke Russian) and it was generally loud, so it usually sounded like they were arguing. Perhaps they were. I think this was just part of the drama of the family. So it is with the heightened drama in *Great Comet*. It's a melodrama, it's operatic (if not soap-operatic) and I am always reminded of the Russian/Ukrainian family of actors who lived upstairs. I am not Russian, nor do I claim to be a scholar in any way, but I know what life was like around that family (albeit possibly exaggerated by memory). Perhaps there is another production down the road in which I set *Great Comet* in a reimagined version of that apartment with the family of actors playing the roles, for that world on the 9th floor could be as riveting and disorienting as *Natasha, Pierre, and the Great Comet of 1812*.

Richard Roland  
Director

## Faculty and staff

### Chair

Linda Pisano

Leraldo Anzaldúa  
John Armstrong,  
*Adjunct*  
Mohamadreza Babae  
Jeff Baldwin  
I. Christopher Berg  
Stafford C. Berry, Jr.  
Leon I. Brauner,  
*Emeritus*  
Robert F. Burden, Jr.  
Julianna Burrell, *Adjunct*  
Jamie Cage, *Adjunct*  
Beatrice Capote  
Ana Candida Carneiro  
Selene Carter,  
*Associate Chair*  
Christian Claessens,  
*Adjunct*  
Madison Colquette  
Katie Cowan Sickmeier  
Vicky Crowe, *Retired*

Ray Fellman  
Winona Lee Fletcher,  
*Emerita*  
Lauren Haughton Gillis  
Jacqueline Goldfinger  
DJ Gray  
Jennifer Goodlander,  
*Adjunct*  
Jane Goodman, *Adjunct*  
Allen Hahn  
Gretchen Hall, *Adjunct*  
Trish Hausmann  
Lalah Hazelwood,  
*Adjunct*  
Roger W. Herzl,  
*Emeritus*  
Scott Hogsed  
Andrew Hopson  
Martha Jacobs, *Adjunct*  
Scott Jones, *Retired*  
Laura Judson  
Terry LaBolt  
Beth Lake  
Jennifer Lae

Nancy Lipschultz  
Reuben Lucas  
Kate Lyons, *Adjunct*  
Kristin Mann  
Eric Mayer-García  
Dale McFadden,  
*Emeritus*  
Jenny McKnight  
Marion Bankert Michael,  
*Emerita*  
R. Keith Michael,  
*Emeritus*  
Jonathan Michaelsen  
Heather Milam  
Utam Moses, *Adjunct*  
Marilyn Norris, *Retired*  
Eleanor Owicki  
Katie Phelan Mayfield,  
*Adjunct*  
Wes Peters, *Emeritus*  
George Pinney, *Emeritus*  
Charles Railsback,  
*Emeritus*

Dennis J. Reardon,  
*Emeritus*  
Cat Richards  
Richard Roland  
Sydney Schwindt  
Cindi Severance  
Thomas Shafer, *Retired*  
Robert A. Shakespeare,  
*Emeritus*  
Elizabeth Shea  
Frank Silberstein\*,  
*Emeritus*  
Betsy Smith  
Rakesh H. Solomon,  
*Emeritus*  
Carolynn Stouder  
Susan Swaney, *Adjunct*  
Eriko Terao  
Dan Tracy  
Dana Tzvetkov  
Ansley Valentine  
Ronald Wainscott,  
*Emeritus*  
Sam White

\* Denotes someone who has passed away, but whose memory continues to benefit the department and its students.

## Administrative staff

### Chairperson

Linda Pisano

### Associate Chairperson

Selene Carter

**Financial Operations Manager/  
Budget Manager/Manager of  
Business Affairs/Office Manager**  
Cindi Severance

### Academic Administrator/ Graduate Services

Cat Richards

### Project Manager

Laura Judson

**Department Dramaturg**  
Madison Colquette

### Audience Development Staff

David Davila  
Jayne Deely  
Carolynn Stouder

**Director of Patron Relations,  
House Manager**  
Scott Hogsed

**B.F.A. Liaisons**  
Scott Hogsed  
Kate Lyons

# Cast



## CAT BARKER

(Ensemble, Servant, U/S: Sonya, Instrumental & Vocal Captain)

(she/her) is a native of Bloomington, IN and a current senior at Indiana

University majoring in Musical Theatre with an individualized minor in Interdisciplinary Activism. At IU: *The Threepenny Opera* (Celia Peachum), *Company* (Sarah), *The Black and Brown Guerillas* (Maria), and *Bonnets: How Women of Good Breeding are Induced to Murder* (Daniel Stone). Regional: *A Year With Frog and Toad*. This summer she was seen at Cedar Point playing electric bass and singing in the Toes in the Sand Band and Celebrate Cedar Point Spectacular.



## ISABEL BARREDO

(Ensemble, Servant U/S: Mary)

(she/her) is a sophomore pursuing a B.F.A. in Musical Theatre with a minor in Arts Management. She is thrilled to be making

her IU Theatre debut as Ensemble and Mary understudy in *Natasha, Pierre, and the Great Comet of 1812*. Some of her recent credits include *The Best We Could (a family tragedy)* (Maps) and *Dark Play or Stories for Boys* (Female Netizen). Isabel is from Greenville, SC. She hopes you enjoy the show!



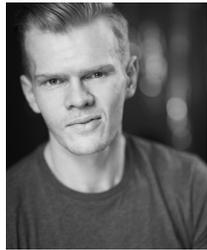
## MACKENZIE BUNZEL-HARDIE

(Swing, AEA Deputy)

(she/her) Originally from California, Mackenzie is a sophomore studying to get her B.F.A. in musical theatre.

Her past IU credits include *Joseph and the Amazing Technicolor Dreamcoat*, *Nice Jewish*

*Boy*, and *Light in the Piazza*. Some of her other favorite credits include Christine in *Phantom of the Opera* and Hope in *Anything Goes*. She would like to thank the amazing cast and crew of *Great Comet* for such a joy-filled rehearsal process and a safe and loving environment to learn and grow in. She would also like to thank her friends and family for their endless support and encouragement. She hopes you enjoy the show!



## JEREMY CLARK

(Bolkonsky, Ensemble)

(he/him) Is a 2nd year student in the B.F.A. Musical Theater Program here at IU! IU MainStage Credits: *Sueño* (2nd Soldier, U/s Basilio).

His favorite credits include: *Company*, *Jersey Boys*, *Les Misérables*, *Mamma Mia*, *Young Frankenstein* and *A Chorus Line*. Lots of love to Lyndal, Robert, Ashley, Timothy, Reahanna and everyone 9,000 miles away for their endless support. Jeremy wants you to know that Australia isn't as scary as you think, but the spiders are enormous. Instagram: @jeremypcc.



## KABIR GANDHI

(Anatole)

(he/him) is a fourth-year B.F.A. Musical Theatre major and Business minor. Credits—for Sierra Repertory Theatre:

*Little Mermaid* (Chef Louis), *Shboom! Life Could be a Dream* (Denny). For Okobojo Summer Theatre: *Urinetown* (Bobby), *Grease* (Teen Angel). For IU Theatre: *Carrie* (Tommy), *Threepenny Opera* (Robert), *Little Women* (John Brooke). Additionally, he is the Managing Director for University Players. He would like to thank his friends and family for their relentless support and the IUMT faculty for their guidance. thekabirgandhi.com / @kabir.gandhi



## KATE GLASER

(Marya D., AEA Deputy)

(she/her) is a senior studying for her B.F.A. in Musical Theatre and Minor in Arts Management. Kate also currently serves as the Artistic

Director of University Players, IU's primary student-run theatre organization. Her latest projects include acting as Assistant to the Producer for the Southeastern Summer Theatre Institute's 15th anniversary season, assisting choreographer Jackie Comisar on the CAPA Marquee Awards, and assistant directing alongside Broadway's Jerry Dixon on an original musical called *Modern*. For IU Mainstage: *The Threepenny Opera* (Betty), *Little Women* (Aunt March), For IU independent projects: *Company* (Joanne), *Bloom Where You're Planted Cabaret* (Soloist), *Tick..Tick..BOOM!* (Rosa).



## GRACIE HARRISON

(Ensemble, Servant, U/S: Hélène)

(she/her) is a junior B.F.A Musical Theatre major with minors in Media and Creative Advertising and Arts Management.

Credits—For IUST: *Joseph and the Amazing Technicolor Dreamcoat* (Narrator). For IU Theatre: *Company* (Kathy), *Adored You* (Lila). For UP: *Lizzie* (Lizzie), *Footloose* (Betty Blast/ Ensemble). Other: *Be More Chill* (Brooke), *Into the Woods* (Cinderella). She is so excited to be making her IU mainstage musical debut! Much love to her family and IUMT!



## JADEN HOLTSCHLAG

(Swing, U/S: Balaga & Dolokhov, Dance Captain)

(he/him) is a junior studying Musical Theatre at Indiana University. For UFOMT: *Joseph....Dreamcoat*

(Ensemble/Brother Swing), *Man of La Mancha*

(Dancer), *Carmen* (Dancer). IU Credits include: *Carrie* (Ensemble/Dance Captain), *Footloose* (Ren McCormack), *Bright Star* (Daryl Ames/Dance Captain), *The Mystery Plays* (Benny/et. al). Other credits include: *Cats* (Mr. Mistoffelees), *Once Upon A Mattress* (Prince Dauntless), *All Shook Up* (Dance Captain), *Wizard of Oz* (Cowardly Lion). Huge thanks to the cast and crew for all their hard work to make this production possible! Enjoy the show!



## ALLYRIANE "AJ" HUO

(Mary, Ensemble)

(she/her) is a junior working towards a B.F.A. in Musical Theatre. AJ made her debut with IU Theatre in *Bowling for Beginners*. Her other

credits include *Lizzie* (Emma) for University Players, *Into The Woods* (Baker's Wife) *25th Annual Putnam County Spelling Bee* (Olive) and *Beauty and the Beast* (Belle). AJ Would like to thank her family, professors and peers for supporting her though this process.



## JACOB JACKSON

(Pierre, piano/ accordion)

(he/him) is a third-year B.F.A. Musical Theatre major from Kansas City. He's been having a blast working with this

incredible cast and creative team. IU Theatre: *The Threepenny Opera*; *Closer Than Ever*; *Company*. Regional: *Something Rotten*; *Damn Yankees*; *Desperate Measures*; *The Sound of Music* (Post Playhouse); *A Year with Frog and Toad* (Constellation Stage). He would like to thank Rich, Ray, Lauren, and everyone associated with this production. Love to friends and family. Find him at thejacobjackson.com.



**HANNAH KULAWIAK**  
(Ensemble, U/S: Marya D., violin)

(she/her) is a Senior B.F.A. Musical Theatre major with a minor in Media and Creative Advertising. For IU Theatre: *Carrie*

(Margaret White), *The Threepenny Opera* (Swing), *Bonnets* (Ensemble/Standby), *Spring Awakening* (Pit Orchestra - Violin). For IU Independent Projects: *The Light in the Piazza* (Clara), *The Hunchback of Notre Dame* (Ensemble). For IU Summer Theatre: *Joseph...Dreamcoat* (Narrator) *Twisted Tales of Poe* (Helen, Mrs. Pitts, Ensemble). For IU University Players: *American Idiot* (Pit Orchestra - Violin). She has also performed multiple times as a featured vocalist with The Cleveland Pops Orchestra back home in Cleveland, OH.



**DEVIN MCDUFFY**  
(Ensemble, U/S: Pierre, piano/accordion, Vocal Captain)

is a third-year student getting his B.F.A. in Musical Theatre. For IU Theatre: *Joseph and the*

*Amazing Technicolor Dreamcoat* (Judah), *The Threepenny Opera* (Pastor Kimble, u/s: Robert), *Black Superhero Magic Mama* (Tom Blackman/ Human Hyena) Others: *Heathers* (Hipster Dork), *25th Annual* (Mitch Mahoney), *Rumors* (Ken), *Footloose* (Lyle), and *Mary Poppins* (George Banks), *Bring It On* (Cameron). Devin McDuffy is from Indianapolis, IN.

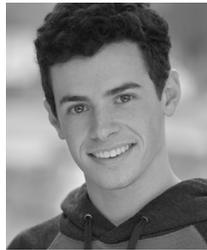


**MARCO MOLLIDREM**  
(Ensemble, Servant, U/S: Anatole)

(he/him) is thrilled to be a part of Indiana University's MainStage production of *Natasha, Pierre and the Great Comet of 1812*. Marco

is a second year B.F.A. Musical Theatre major

here at IU. He is originally from Houston, TX. IU Theatre credits include *Sueño* (3rd Soldier/ Astolfo u/s), *Company* (David). Other credits include *Be More Chill* (Jeremy Heere), *The Drowsy Chaperone* (Aldolpho), *Xanadu* (Sonny Malone). Marco would like to thank his family and friends for supporting his dream to perform and hopes you enjoy the show!



**SHANE STOLTZ**  
(Ensemble, Servant, U/S: Bolkonsky, Andrey)

(he/him) is a third-year B.F.A. Musical Theatre major from Bucks County, PA. Recent performances

include, for IU Theatre: *Joseph and the Amazing Technicolor Dreamcoat* (Joseph), *The Threepenny Opera* (Officer Smith), *Spring Awakening* (Otto). For University Players: *Footloose* (Willard), *Modern* (Jeremiah). He wants to thank his family for supporting him, along with the fantastic creative team, cast and crew for all their hard work to make *Great Comet* happen!



**LUKE SWALLER**  
(Balaga, Ensemble, Dance Captain, Assistant Choreographer)

(he/him) is a current senior from St.Louis, MO, pursuing his B.F.A. in Musical Theatre.

Other IU Theatre productions include; *Ruby/ Dance Captain - The Threepenny Opera*, Ensemble- *Carrie The Musical*, Ernst - *Spring Awakening*. He was so excited to take on a new role in this production, assisting on the choreography and hopes you enjoy the show!



**JUSTIN TIDD**  
(Dolokhov, Ensemble)

(he/him) is a junior in the B.F.A. Musical Theatre program with an additional minor in Stage Management. For Indiana University: *Sueño* (Assistant

Stage Manager). For University Players: *Bright Star: Concert Version* (Daddy Murphy), *Puffs!* (Oliver), *SLIP!* (Stage Manager). Other credits include *Ed's Dead by Samantha Gee* (Tom). Justin is from Indianapolis, IN. tiddbits351@gmail.com. Justin would like to thank his friends, family, and the wonderful cast and crew for making this all possible.



**EVAN VAUGHAN**  
(Andrey, Ensemble)

(he/him) is a third year student pursuing a B.F.A. in Musical Theatre. Indiana University credits: *Waycross* (Cole) Other credits include *Bring*

*It On: The Musical* (La Cienega), *Mary Poppins* (Bert), *Modern* (Maurice). Evan is from Indianapolis, IN and is excited to continue his involvement in IU productions throughout the rest of his academic years.



**KATIE WHEELER**  
(Sonya, guitar)

(she/her) is a senior musical theatre major. For IU theatre: *Carrie: The Musical* (Swing, u/s Miss Gardner), *The Well of Horniness* (Waitress/Inmate/

Others), *Rabbit Hole* (Izzy), *Spelling Bee* (Rona/Olive's Mom). Other recent credits: Floyd Collins (Jewell Estes). She sends love to her IU family! Katie is from Salinas, CA.



**MIKAYLA WHITE**  
(Standby: Natasha, Rehearsal Swing)

(she/her) is so excited to be in this amazing production of *Great Comet!* She is a New Jersey native and Second Year B.F.A.

Musical Theatre Major. Some of her past productions include IU Theatre: *Carrie: The Musical* (Ensemble) *Joseph and the Amazing Technicolor DreamCoat* (Narrator) Other: *Ordinary Days* (Claire) *Light in the Piazza* (Franca), Paper Mill Playhouse's New Voices

Concerts, The Original Broadway Workshop of *School of Rock: The Musical* (Madison, u/s Tomika), *Hairspray* (Little Inez), *Sister Act* (Tina). She wants to express her gratitude to the Creative Team and Cast of *Great Comet*, IU, Her Family, and Friends. @mikaylawhitee.



**TIANA WILLIAMS**  
(Natasha)

(she/her) is an ambitious artist and senior in the B.F.A. Musical Theatre Program also pursuing her minor in Criminal Justice. Her past IU

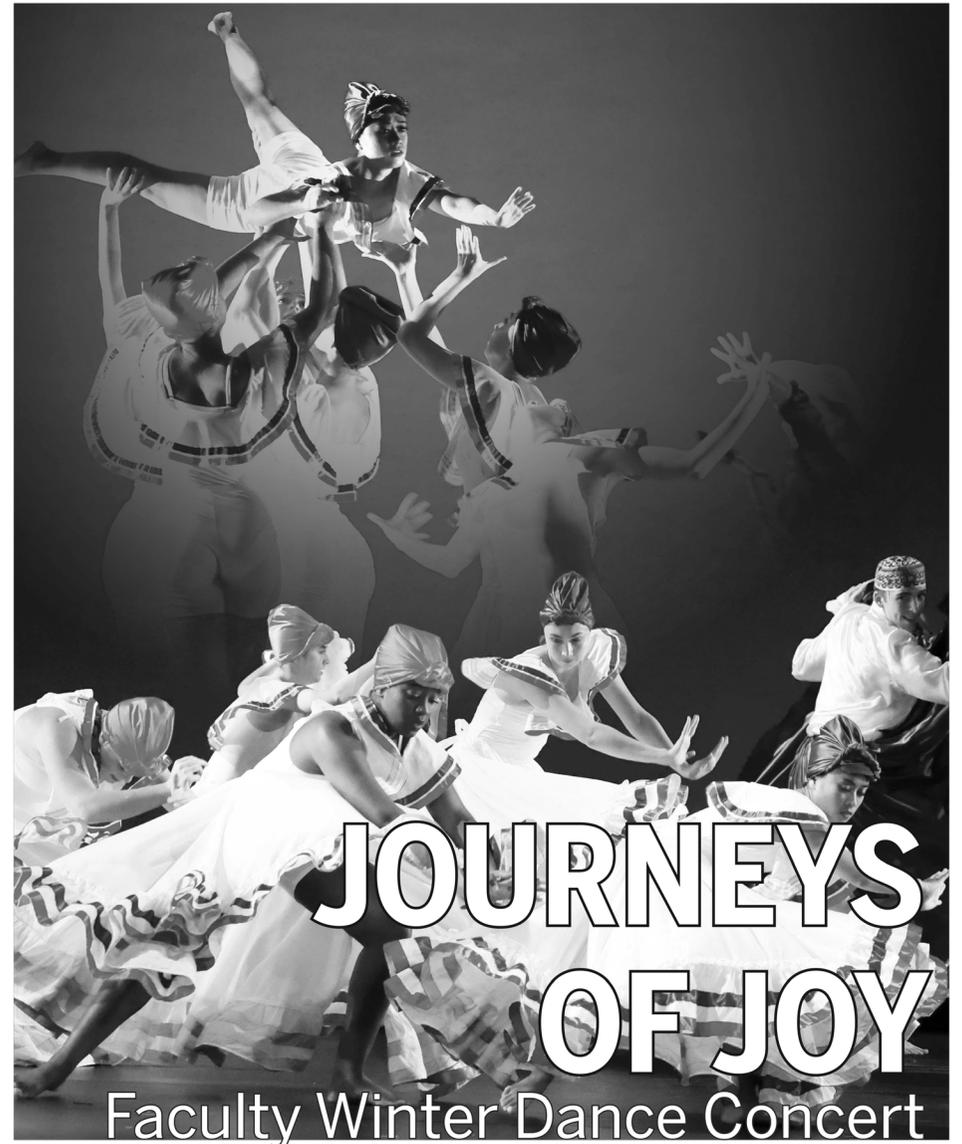
productions include: *The Threepenny Opera* (Lucy Brown), *Little Women* (Beth), *Bonnets: How Ladies of Good Breeding Are Induced to Murder* (Georgette), *Stick Fly* (Cheryl), and *More Perfect Places* (Ensemble). Outside productions include *The Wiz* (Dorothy), *The Sound of Music* (Elsa Schrader), *Evita* (Ensemble), *Ragtime* (Sarah), *In the Heights* (Vanessa), *Matilda* (Ms. Phelps), *Calder the Musical* (Josephine Baker), *Legally Blonde* (Pilar), *Aida* (Nehebka), and University Player's *American Idiot* (Extraordinary Girl). Tiana is a 2022 IU NAACP Image Award recipient for her advocacy in the arts. She served on IU Theatre, Drama, and Contemporary Dance's Student Advisory Board for 2 years. Tiana is from Indianapolis, IN.



**HANNAH ZELDIN**  
(Hélène)

(she/her) is a senior from Atlanta, GA earning a B.F.A. in Musical Theatre and minoring in sustainability. For IU Theatre: *Joseph*

(Simeon), *Company* (Susan), *The Threepenny Opera* (Jimmy), *The Servant of Two Masters* (First Porter), *Bonnets* (Laurent). For University Players: *Bright Star* (Margo Crawford), *Footloose* (Ariel Moore). Hannah has enjoyed performing in and around her hometown of Atlanta in theaters such as The Horizon Theatre, Synchronicity and The Alliance Theatre.



Join us for *Journeys of Joy*, where discoveries in cultivating deep fulfillment are explored through provocative choreography and performance. Guest artists, faculty, and students come together to share life stories and create embodied human expression of our individual and collective experiences.

**DEC 9-10**

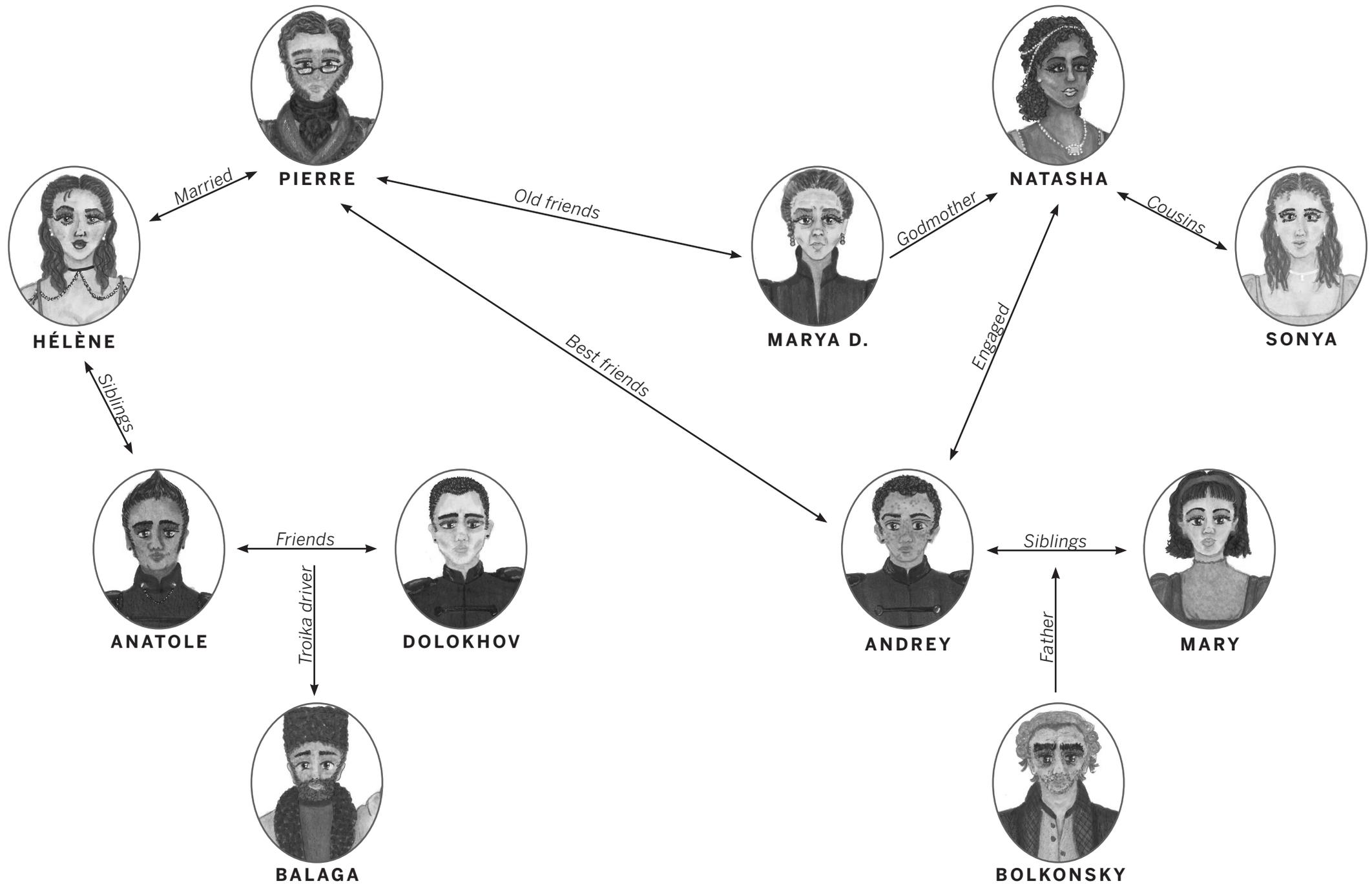
7:30 PM

**DEC 10**

2:00 PM

DIRECTED BY ROBERT F. BURDEN, JR. AND ELIZABETH SHEA  
RUTH N. HALLS THEATRE

# Family tree



Costume rendering images courtesy of designer Brittany Staudacher

# Artistic & production team



**SPENCER DONOVAN**  
(Props Manager)

(he/him) is a fourth-year scenic designer, graduating this spring. His past credits at IU include *Gross Indecency*, *Carrie*, *Twelfth Night*,

*Jump* and *The Servant of Two Masters*. He received his undergraduate degree in theatre from Loyola University in Chicago, where he balanced designing for the undergrad program, and acting as a scenic painter in the city. He would like to thank the scenic grads for their work on this production, and his partner Daniel for supporting him every day.



**DAWNETTE DRYER**  
(Cutter/Draper)

is a third year Costume Technician. Her work at IU has included *The Three Penny Opera* (Cutter/Draper), *Carrie* (First-Hand), *Little Women*

(Cutter/Draper), and *Bowling for Beginners* (Cutter/Draper). She came to IU after eight years teaching high school theatre in California and Beijing, China. *Natasha*, *Pierre* and *The Great Comet of 1812* is one of her thesis projects.



**RAY FELLMAN**  
(Musical Director)

serves as a music director, vocal coach, and voice teacher, for Indiana University's B.F.A. in Musical Theatre Program. He has conducted

over 50 musicals off Broadway, regionally and internationally and performed in over 100 cabaret shows in major clubs in NYC and around the world. Career highlights

include Stephen Schwartz's *Captain Louie* (Little Schubert Theater/National Tour), which included a performance on The Today Show. *Les Miserables*, *Sweeney Todd*, and *West Side Story* for Teatro Nacional Sucre in Quito Ecuador directed by Chia Patiño. Regionally, the O'Neill National Music Theatre Conference, the Fulton Theatre, Maine State Music Theatre, and Indiana Repertory Theatre for *A Little Night Music* starring Sylvia McNair. Ray's cabaret work garnered him a Backstage Magazine Bistro Award in 2007 for his work as music director of The After Party at the Laurie Beechman Theatre on 42nd St performing with such artists as Lea Michele, Jonathan Groff, Titus Burgess, and Ariana Grande. In addition, he has performed at Feinstein's, The Algonquin, Jazz at Lincoln Center, BB King's, and the Duplex Cabaret Theatre in NYC. As a stage performer Ray has sung important roles with such regional opera companies as Florida Grand Opera, Glimmerglass, and New Orleans Opera, and been a featured soloist with multiple symphony orchestras including the St Louis Symphony and the Indianapolis Symphony. Voice coaching credits include the film *Ben is Back* (2018) starring Julia Roberts, HBO's *Sharp Objects* starring Amy Adams, and Twentieth Century Fox film *Joy* (2015) starring Jennifer Lawrence and Edgar Ramirez.



**COREY GOULDEN-NAITOVE**  
(Lighting Designer)

(he/him) is excited to be back for his final year as an M.F.A. candidate in lighting design at IU. He received a B.A. in

theatre arts on the design and production track from the University of Maryland, Baltimore County. Lighting Design Credits for IU Theatre and Dance include: *Bowling for Beginners*, *The Well of Horniness*, *The Black and Brown Guerrillas* (*A Manifesto*),

and *Shadow and Flame*". Other recent lighting design credits include: *A Christmas Carol*, *A Broadway Holiday*, and *All That Jazz!* for The Classical Theatre of Maryland, *Trouble in Mind* and *Anon(ymous)* for the UMBC Department of Theatre, *stoP ActiNg hyster!Cal* and *Spill it, Homeskillet* for the UMBC Department of Dance, and *As You Like It* and *The Diary of Anne Frank* for Abington Friends School, and *Big Thank You* for The Charm City Fringe Festival. Corey is also the winner of the USITT 2021 Midwest Digital Design Competition and third place recipient of the Graduate Lighting Design Award from SETC for his lighting design for IU Theatre and Dance's production of *The Well of Horniness*. Most recently, Corey spent the summer as the Production Electrician at the Glimmerglass Festival in Cooperstown, New York. Corey is originally from Philadelphia, PA, but he has spent four of the last five years splitting time living and working in the Baltimore and Adirondack areas, before coming to Bloomington.



**NIC GWIN**  
(Assistant Lighting Designer)

is a first year M.F.A. lighting design candidate at IU. This being his first IU show, he is very excited to share the hard work

of the lighting team. Nicholas has his degree from Columbus State University in Georgia and has been working around the Atlanta area in places like the Grand Theater, The Alliance, and Dads Garage for the past few years. Nicholas is looking forward to the years to come at IU and the future shows. Go Hoosiers!



**LAUREN HAUGHTON GILLIS**

(Choreographer)

is an Assistant Professor of Musical Theatre at Indiana University Bloomington. Some of her performance

credits include: *Wicked* on Broadway (Director: Joe Mantello, Choreographer: Wayne Cilento), *Turn of the Century* at the Goodman Theatre (Director: Tommy Tune), and *Sammy* at The Old Globe. On screen, she appeared in the television series "Encore!" on Disney+ in *Annie* (Director: Marcia Milgram Dodge, Choreographer: Melinda Sullivan). Lauren has produced, directed, and choreographed shows for Broadway Cares Equity Fights AIDS all over the US and Canada with the Broadway National Touring companies of *Hamilton*, *Wicked*, *Beautiful: The Carol King Musical*, and *The Book of Mormon*. Lauren currently works internationally as an Associate Choreographer for Virgin Voyages. In 2021, Lauren was granted a Director/Choreographer Observership assisting Tony Award Winner, Graciela Daniele on *The Gardens of Anuncia* at The Old Globe. Director/Choreographer credits include: *The Magic Hummingbird* at The Cutting Room NYC, *Matilda* and *Godspell* at Festival 56, *The World Goes Round* at Coronado Playhouse (Aubrey Award), *Bright Star* and *The Marvelous Wonderettes: Dream On* at Okoboji Summer Theatre, *Carrie* and *Head Over Heels* at Indiana University, *Peter/Wendy* and *Rose and the Rime* at Northwestern University, *She Loves Me* at San Diego Musical Theatre, *A Year With Frog and Toad* at Cardinal Stage, *Fly* at the La Jolla Playhouse (Director Fellowship), *PDA* at the La Jolla Playhouse Without Walls Festival (Associate Director), *Hedwig and the Angry Inch* at Diversionary Theatre (Assistant Director), *Pickwick's Haunted Christmas* at Ripley Grier Studios NYC (Assistant Director).



**MADELINE HORNE**  
(Assistant Stage Manager)

(she/her) is a junior at Indiana University studying Arts Management. She is excited for her first experience in IU

Theatre as an assistant stage manager in *Natasha, Pierre, and the Great Comet of 1812*. Madeline is a member of the professional cohort of Circle City Tap Company in Indianapolis, and she is from Fishers, IN.



**ABIGAIL HUGHES**  
(Sound Designer)

(she/her) is a sophomore majoring in Audio Engineering and Sound Production at the Jacobs School of Music. This is her first IU

Theatre production. In the past she worked for JSOM as the live sound engineer for *The Magic Flute* (2021), and an assistant sound engineer for *Highway 1, USA and 19* (2022). She was also a part of running crew for *The Nutcracker* (2021). Abigail is from Brownsburg, IN.



**MAGGIE JACKSON**  
(Scenic Designer)

(she/her) is from Carlisle, PA. She is a second year, M.F.A. student in Scenic Design here at Indiana University. Last season, she designed

the set and props for *Bowling for Beginners* as apart of IU's "At First Sight: A Festival of New Plays." Other credits at IU include *The Threepenny Opera* (Scenic Charge Artist) and *Uncle Play* (Props Manager). Prior to Indiana, Maggie obtained her Bachelor of Arts in Technical Theatre Design & Musical Theatre Performance from East Stroudsburg University (East Stroudsburg, PA). There she worked on shows primarily as a Set Dresser, Painter, and Carpenter. Past credits at ESU

include *Sherlock Holmes Mystery Plays*, *Little Shop of Horrors*, and *The Tempest*. This past summer Maggie was the Scenic Charge Artist for Hangar Theatre Company in Ithaca, NY. To see her upcoming works and previous designs visit [www.maggiejacksondesigns.com](http://www.maggiejacksondesigns.com) for more information.



**NANCY LIPSCHULTZ**  
(Voice, Speech, and Dialect Coach)

has been teaching theatre at IUB for thirteen years and has been a professor of theatre for the past 25 years at Wayne

State University in Detroit, Cornell University in Ithaca, NY and Michigan State University. She has been a professional voice coach at Indiana Repertory Theatre since 2007 where she coached *Noises Off*, *Dial M for Murder*, *The Cay*, and *The Curious Incident of The Dog in the Nighttime*, which went on to Syracuse Stage in New York. She has coached dialects for the National Tour of *Kiss Me Kate*, the NY City Opera Production of *Dead Man Walking* and for many regional theatres including: Meadowbrook Theatre in Michigan, Arkansas Shakespeare Theatre and Chicago Shakespeare Theatre. She also coaches appellate court prep at IU's Maurer School of Law and for IU Opera Theatre at the Jacobs School of Music. Nancy is a professional actor and has worked on stage, in film and on network television. She is certified as a master teacher of Patsy Rodenburg's voice technique at Michael Howard Studios in New York. Also teaching at their summer conservatory as part of the training. Nancy is a member of AEA, SAG/AFTRA, and VASTA.



**SARAH MANSFIELD**  
(Assistant Stage Manager)

(they/them) is a Sophomore double majoring in Theatre & Drama and Gender Studies. Last semester, they served

as the Production Assistant for *Sueño*. They props designed *Ordinary Days*, *Lizzie*, and *Puffs* for the University Players. Other past performances include *Indecent* (Madje), *Songs for a New World* (Production Stage Manager), and *Hamlet* (Polonius).



**CHYNA MAYER**  
(Scenic Charge)

(she/her) is a second-year scenic design graduate student from Broken Arrow, OK. She graduated from the University of Arkansas with a B.A.

in Theatre. She has scenic artist credits at IU, UARK, and Ohio Light Opera for many shows such as *Boeing Boeing*, *A Little Night Music*, *Heathers*, *Tribes*, *Clybourne Park* (UARK), *The Well of Horniness*, *The Threepenny Opera*, *Sueño*, *Bowling for Beginners*, *Uncle Play*, and *Carrie* (IU). This season she serves as scenic designer for *Everybody* (by Branden Jacobs-Jenkins), *Decolonizing Your Mind with Walter Mercado* (by Jayne Deely), and *1970's College Sex Comedy* (by David Davila).



**JENNY MCKNIGHT**  
(Intimacy Consultant)

is in her sixth year as Professor of Practice in Acting and Directing. For IU Theatre, Jenny has developed intimacy choreography for

more than 25 productions. In the wider community, she has consulted on Intimacy for *Modern* and *Apropos of Nothing* at Bloomington Playwrights Project, *Vino Veritas* at Phoenix Theatre, and *The Book*

*Club Play* and *Morning After Grace* at IRT. For more information about Theatrical Intimacy: <https://www.theatricalintimacyed.com/> <https://www.idcprofessionals.com/>.



**CHRIS MILLS**  
(Dramaturg)

is a Dramaturgy M.F.A. candidate. She was the Global Content Strategist at UNICEF and before that, taught in NYU's Drama Department.

She was the long-term resident dramaturg for Theater Mitu and dramaturg for Little Lord, *Lucky Pierre*, 24seven Play Lab and Young Playwrights. She's made theater with the Public Theater, Big Mess Theater, Chicago Shakespeare, Stage Left Theater and others. At IU, she's worked on *The Well of Horniness* and *The Threepenny Opera*. She has also been published in peer-reviewed journals and texts. *Natasha, Pierre and The Great Comet of 1812* is one of her thesis projects.



**NIRA PULLIN**  
(Period Movement Consultant)

Professor Emeritus, Choreographer, and Period Movement and Dance Specialist has worked at the Stratford Festival of

Canada, Utah Shakespeare Festival, Actor's Movement Studio in NYC, and in England at the Royal Academy of Dramatic Art Summer School, Guildhall School of Music and Drama, London Dance Week, Early Dance Circle and Nonsuch International Summer School in Early Dance in England and Spain, Bailar Tanzhaus in Munich, Taklos Tanzhaus in Berlin, Prince Street Players National and International Tours, Detroit and Dayton Opera Theatres, Greenfield Village and Henry Ford Museum and at numerous school throughout the USA. She has trained in New York, Chicago, and Buenos Aires, England and Moscow. She is the recipient of the President's Award for Excellence in Teaching

at Wayne State University and wrote the chapter on period dance and deportment in the book MOVEMENT FOR ACTOR'S by Allworth Press and has also written articles for Southern Theatre Magazine and the Early Dance Circular in England. Besides working with actor's and dancers she also coaches ice skaters, models and opera singers. She has been a visiting artist at IU on numerous shows.



**RICHARD ROLAND**  
(Director)

IU shows include *City of Angels*, *Wonderful Town*, *Big Fish*, *Lonely Planet*, and *Natasha, Pierre, and the Great Comet of 1812*. This past summer marked

Richard's fourth season with IUST, having directed *The 25th Annual Putnam County Spelling Bee*, *Little Shop of Horrors*, and the radio drama *Twisted Tales of Poe* in conjunction with WFIU. He also directs *She Loves Me* at the New London Barn Playhouse in New Hampshire, and he will direct *Elf: the Musical* for Constellation Stage and Screen (formerly Cardinal Stage) this winter. Having worked as a director both nationally and internationally, his credits include *God of Carnage*, *Thoroughly Modern Millie*, *Chicago*, *Hairspray*, *Ragtime*, *The 39 Steps*, *Steel Magnolias*, *Souvenir*, *Barefoot in the Park*, *110 in the Shade*, *Avenue Q*, *Urinetown*, *No Way to Treat a Lady*, *Dear Ruth*, *The Story of My Life*, *Carousel*, among others. As an actor, he appeared on Broadway, off-Broadway, television, and in National Tours and regional theatre all over the place. B.F.A. in Theatre Performance (Denison University), M.F.A. in Directing (Penn State). Originally from NY, NY, he now calls Bloomington home, where he is the Director of the B.F.A. in Musical Theatre program. Proud member of SDC, AEA, and SAG/AFTRA.



**RACHEL SHEARON**  
(Technical Director)

(she/her) is a second year M.F.A. Theatre Technology student. For IU Theatre, she was the Technical Director for *Bowling for Beginners* and

*Uncle Play* and the Assistant Technical Director for *The Threepenny Opera*. This summer, she was the Technical Director for IUST's *Joseph and the Amazing Technicolor Dreamcoat* and *The 39 Steps*.



**BRITTANY STAUDACHER**  
(Costume Designer)

(she/her/hers) is a third-year costume design M.F.A. candidate from Cedar Rapids, IA. She has her B.A. in Theatre

Design and Production from the University of Northern Iowa. Past IU costume design credits include *The Threepenny Opera*, *Sueño*, and *Carrie the Musical*. Past theatres include Penobscot Theatre Co., Milwaukee Repertory Theatre, and Florida Repertory Theatre. *Great Comet* is serving as Brittany's thesis production.



**CONNOR VINCEK**  
(Stage Manager)

is a Senior majoring in Arts Management with a minor in Theatre. Connor served as the stage manager for *Jump* (2021), *Bowling for*

*Beginners* (2022) for IU Theatre, and for IU Summer Theatre *Joseph and the Amazing Technicolor Dreamcoat* (2022). Connor also has experience working as a carpenter and electrician with Constellation Stage and Screen, previously known as Cardinal Stage Company. Connor is from Newburgh, IN, and hopes to one day work in themed entertainment and/or touring theatre.



**ERIK WAKAR**  
(Associate Music Director/Rehearsal Pianist/Keyboard)

(she/her) is a third-year student at IU studying Piano Performance, plus minors in

Mathematics, French, and Spanish. For IU Theatre: *Joseph and the Amazing Technicolor Dreamcoat* (Keyboard 2), and *Carrie: The Musical* (Keyboard 2). For University Players: *Ordinary Days* (Piano), *25th Annual Putnam County Spelling Bee* (Keyboard 1), *Lizzie the Musical* (Keyboard 1). Other: *The Light in the Piazza* (Music Director, Piano), *The Last Five Years* (Piano), *Merrily We Roll Along* (Piano/Conductor). Erik is from Canton, MI.

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# Department awards, fellowships, scholarships, and endowments

## **Bright Family Theatre, Drama, and Contemporary Dance Fund**

Anne and Jim Bright

## **Catherine Feltus Preston Scholarship**

Catherine Preston Trust  
Charles R. Leinenweber

## **Charles Aidman Spoon River Fellowship**

Betty Aidman  
Charles Ogilvie Jr.

## **Colleen J. and W. Keith Alexander Scholarship**

W. Keith Alexander\*

## **Cynthia Dewees Nelson and Dale C. Nelson Musical Theatre Scholarship**

Cyndi and Dale Nelson

## **David S. Hawes Award**

Betty Anne Hawes

## **Donnelly-Brown Fund for Theatre & Drama**

Benita Gail Brown  
Brian Thomas Donnelly

## **Dr. James F. Elrod Scholarship in Theatre & Drama**

James F. Elrod

## **Featheringill Theatre and Drama Scholarship**

Jack L. Featheringill

## **Fontaine Syer Directing Fellowship in Theatre**

Susan Greenberg  
Mary K. Nash Rusher  
Henry Woronicz

## **Foster Harmon Graduate Fellowship in Theatre**

L. Foster Harmon

## **Foster Harmon Undergraduate Scholarship in Theatre**

L. Foster Harmon

## **Frank and Becky Hrisomalos Scholarship in Theatre & Drama**

Becky Hrisomalos  
Richard and Alicia Lytle

## **George Pinney Musical Theatre Scholarship**

Anne and Jim Bright  
Paul Goldberg  
P.A. Mack  
Jerry and Lucy McIntosh  
Marilyn Norris  
Ilene and John Reid

## **Harlan L. Lewis Family Scholarship**

Harlan L. Lewis and  
Doris F. Wittenburg

## **Harv and Connie Hegarty Theatre and Drama Production Fund**

Harv and Connie Hegarty

## **Helen Sarah Walker Scholarship**

Michael L. Walker  
Baker Hughes Foundation  
Cory and Margaret Baumhardt  
Irwin and Lois Jacobs

## **Howard Jensen Endowment**

Howard J. Jensen, Ph.D.

## **Jay Mark Scholarship in Theatre & Drama**

Alvin Goldstein

## **Joyce and Jim Grandorf Theatre, Drama, and Contemporary Dance Fund**

Joyce and Jim Grandorf

## **Katy Bigge Kestner Fund**

Elmer N. Kestner, III

## **Kimberly S. Hinton Memorial Scholarship in Contemporary Dance**

Jennifer Gray and Alan Bradley  
Bridget Balint  
Madison Colquette  
Angela Gast  
Lois and Richard Gast  
Nancy Gray McKelvey and Raymond McKelvey  
Suzanne and Keith Hinton  
Steven Jarosz  
Laura and Nikolaus Miller  
Reuben Lucas  
Eleanor Owicki  
Amanda and William Peterson

Linda Pisano  
Bret Popper  
Karyn Rahn and Bradley Strode  
Cat Richards  
Elizabeth and John Shea  
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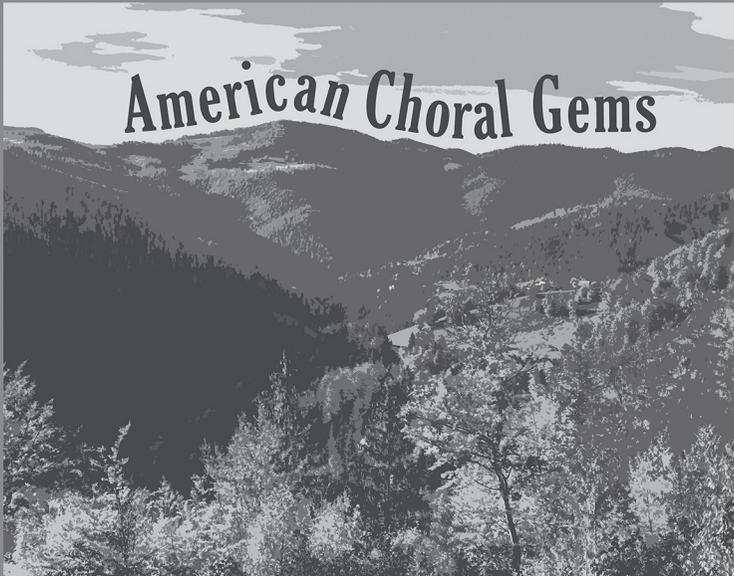
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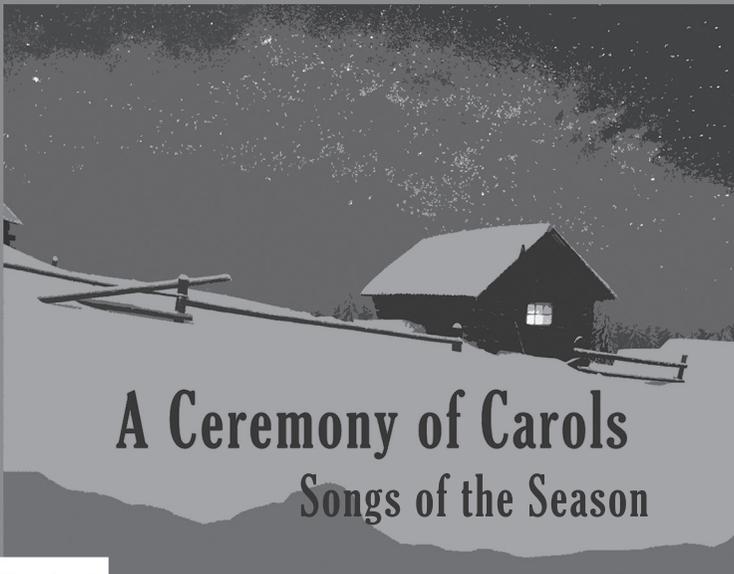


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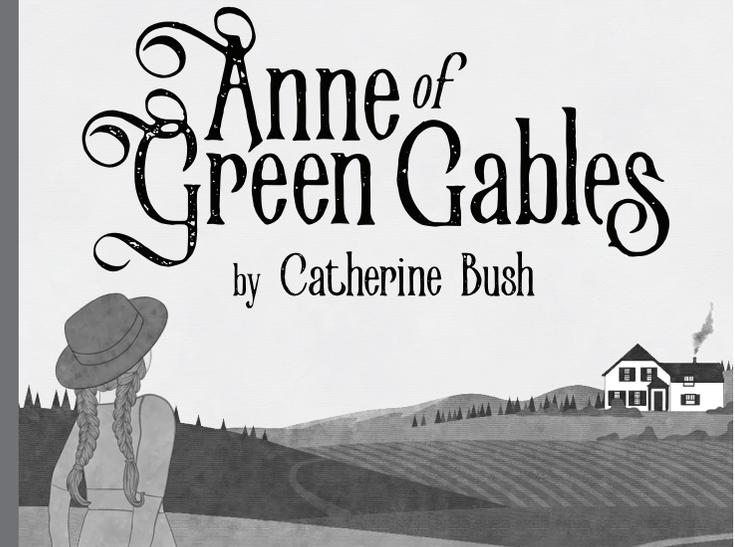
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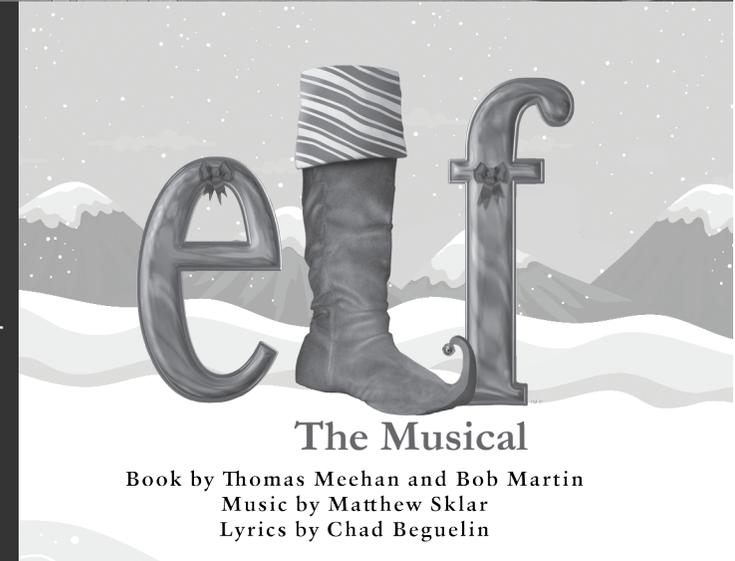
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