

Stages

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

New degree, new times at IU Bloomington

The Department of Theatre and Drama is about to take a huge leap forward. After years of planning, the department is proud to announce a new BFA degree in musical theatre. The program has been approved by all university and state committees and will begin enrolling students in the fall of 2007. The curriculum offers intensive training in acting, voice, and dance, with classes taken in both the Department of Theatre and Drama and the School of Music.

We are thrilled about this new program, which will provide outstanding training for students, making them “triple threats.” This degree has been anticipated for years, and it is very exciting that we are finally about to implement this new training.

Admittance into the program will be highly competitive and by audition only. Professor **George Pinney** will serve as head of the program, and the department is in the process of hiring five new faculty and staff members to support the new curriculum and production work. Pinney is an excellent choice to head this new

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Welcome to *Stages*

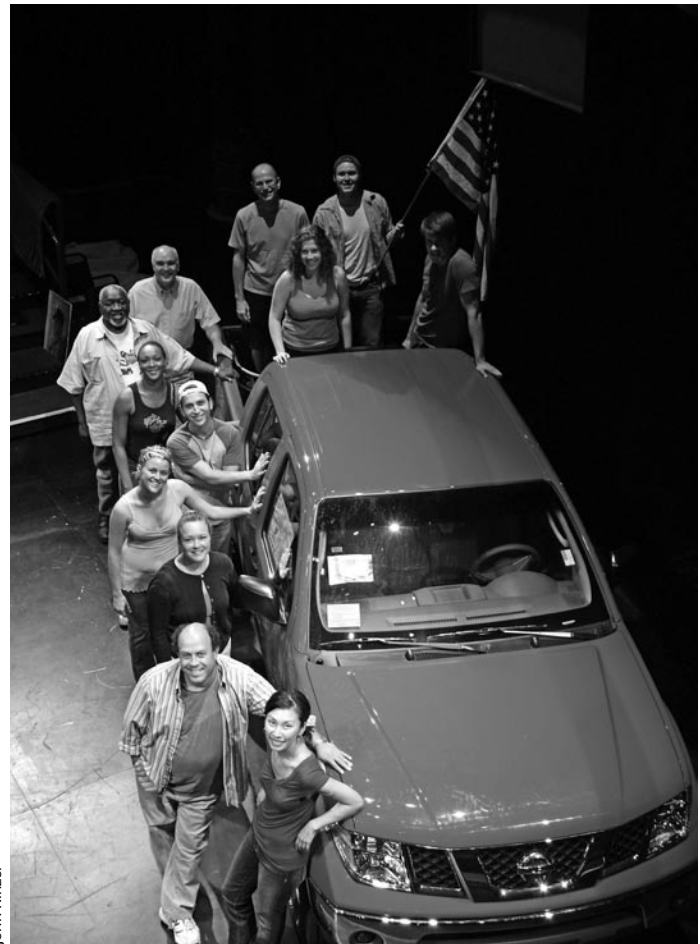
Welcome to the 2006 version of *Stages*. It has been a very exciting and productive year in theatre and drama at IU. We produced 14 productions this year (not to mention all the independent student projects!) with more than 150 performances. Faculty made scholarly presentations all over the world and received a number of grants to further their outstanding work. By last count, we had some 20 guest artists visit the department, including artistic directors, actors, writers, casting directors, designers, and crafts experts. We hired two new faculty members to fill newly created positions. With all this activity, theatre and drama is alive and well at IU.

One of the most newsworthy events of the year was the approval of a new academic program. After years of planning, the department has finally created a degree in musical theatre. This BFA program will begin accepting students during the fall of 2007, with courses in our department and the School of Music. It is truly a milestone for this department.

What for the future? There are many opportunities still awaiting this department. We are working to connect our students to the professional world to a greater extent. Increasing the number of guest artists and scholars working with our students is an important component of this professional experience and connection. The faculty is actively re-examining our curriculum on the graduate and undergraduate levels, building on our traditions and looking to the future of theatre education at IU. And, of course, we will continue to write articles and books, design, direct, build, and perform a full season of plays, engaging our students and audiences in the art and craft of theatre and drama.

Enjoy the news of our department and alumni highlights in this version of *Stages*, and please stay in touch with us!

— Jonathan Michaelsen, chair



John Kinzer

Cast, stage management, and director George Pinney (back row, left) with the hot pickup from *Slow Dance with a Hot Pickup*.

Renaissance man Simon Callow is 41st Collins Lecturer

Simon Callow, acclaimed actor, director, and author, visited the IU Department of Theatre and Drama Sept. 14–15 as the Ralph L. Collins Memorial Lecturer.

Callow's career has been both varied and prolific. As a stage actor, he is best known for originating the role of Mozart in the 1979 production of Peter Shaffer's *Amadeus* at London's National Theatre, where he has also performed the title role in *Titus Andronicus*. Other stage acting highlights include Verlaine in Christopher Hampton's *Total Eclipse*, his one-man performance of all of Shakespeare's sonnets, and his one-man performance of works of Charles Dickens. He has directed numerous productions, including his own adaptation of Jean Cocteau's *The Infernal Machine* and Willy Russell's *Shirley Valentine*, for which he was nominated for a Drama Desk award in 1989. His work in film is equally impressive. He has appeared in *Amadeus*, *A Room with a View*, *Postcards from the Edge*, *Four Weddings and a Funeral*, *Shakespeare in Love*, and *The Phantom of the Opera*, among other films; he also was featured in HBO's *Angels in America*. He directed Vanessa Redgrave in the film version of *The Ballad of the Sad Café*. Also a noted author, Callow has written many works, including *Being an Actor*, *Charles Laughton: A Difficult Actor*, *Acting in Restoration Comedy*, *Oscar Wilde and His Circle*, *Orson Welles: The Road to Xanadu*, and, most recently, *Orson Welles:*



IU Photographic Services

Simon Callow, giving the 2006 Collins lecture in the Ruth N. Halls Theatre.

Hello, Americans, the second volume in his biography of the famous director.

Callow met twice with IU theatre students, faculty, staff, and several Theatre Circle members, first discussing his career in the theatre, which began when he wrote a letter to Laurence Olivier of the National Theatre, "explaining to him what an excellent theatre he was running." This audacious letter landed him a job working in the theatre's box office. He also spoke of his education, which took place at the Drama Centre in London, where he learned that

the actor's job is "to be colonized by your character" and to "revive the battered imaginations of the audience." The following morning, Callow again met with members of the department — mostly students — and focused on the process of acting: preparing, rehearsing, and creating a role.

Between these two sessions with primarily students, Simon Callow gave the public 2006 Collins Lecture at the Ruth N. Halls Theatre. Titled "The Welles of Onlyness: A Unique American," the lecture afforded Callow the opportunity to talk about the process by which he came to write his three-volume biography of Orson Welles. He discussed the director and read (or performed) an excerpt from the second volume of the biography, noting that he did much of his research in the Welles Collection of IU's Lilly Library. Afterward, he met the audience and signed books at a reception held in his honor in the Michael Lobby.

Callow was the 41st distinguished speaker in the department's Collins Memorial Lecture Series, which was established in 1963 by the wife (Dottie) and other family and friends of Dean Ralph L. Collins.

Callow's visit presented a unique opportunity for Indiana University students to meet a distinguished actor, accomplished director, respected theatre scholar, and best-selling author — a truly modern Renaissance man of the theatre.

— Deana Nichols

Department's 2006–07 season shines bright with fiery invention

"O for a muse of fire, that would ascend
The brightest heaven of invention."

— Henry V

The Bard's glorious words serve as our inspiration for the 2006–07 season. We invite all of our audiences, young and old, student and non-student, to experience the burning inspiration in the eight phenomenal plays we present.

Alongside true giants of the theatre in Shakespeare, Arthur Miller, and Harold Pinter, we present insightful, award-winning contemporary playwrights Charles Mee and Warren Leight. Standing on the shoulders of these inventive geniuses is an exciting new voice: MFA playwright Paul Shoulberg.

Add two of the most exciting and innovative American musicals in a generation, and you have the recipe for a season that truly ascends far above the Lee Norvelle Theatre and Drama Center. I look forward to seeing you at the theatre.

— Jonathan Michaelson, chair

Ruth N. Halls Theatre

The Birthday Party

By Harold Pinter
Directed by Dale McFadden
Oct. 6–7 & 9–14

The Crucible

By Arthur Miller
Directed by Fontaine Syer
Nov. 10–11 & 13–18

Twelfth Night

By William Shakespeare
Directed by Henry Woronicz
Feb. 23–24 & 26, March 3

Nine

Music and lyrics by Maury Yeston
Book by Arthur Kopit
Adaptation from the Italian by
Mario Fratti from the Fellini film *8 ½*
Director/choreographer: George Pinney
April 13–14 & 16–21

Wells-Metz Theatre

Urinetown

Music and lyrics by Mark Hollman
Book and lyrics by Greg Kotis
Directed by Danielle Howard
Oct. 20–21 & 23–28

Reel

By Paul Shoulberg
Directed by Jonathan Michaelson
Dec. 1–2 & 4–9

Side Man

By Warren Leight
Directed by Erik Friedman
Feb. 2–3 & 5–10

Big Love

By Charles Mee
Directed by John Maness
March 23–24 & 26–31

Opening Night arrives! Pozzatti unveils multimedia work

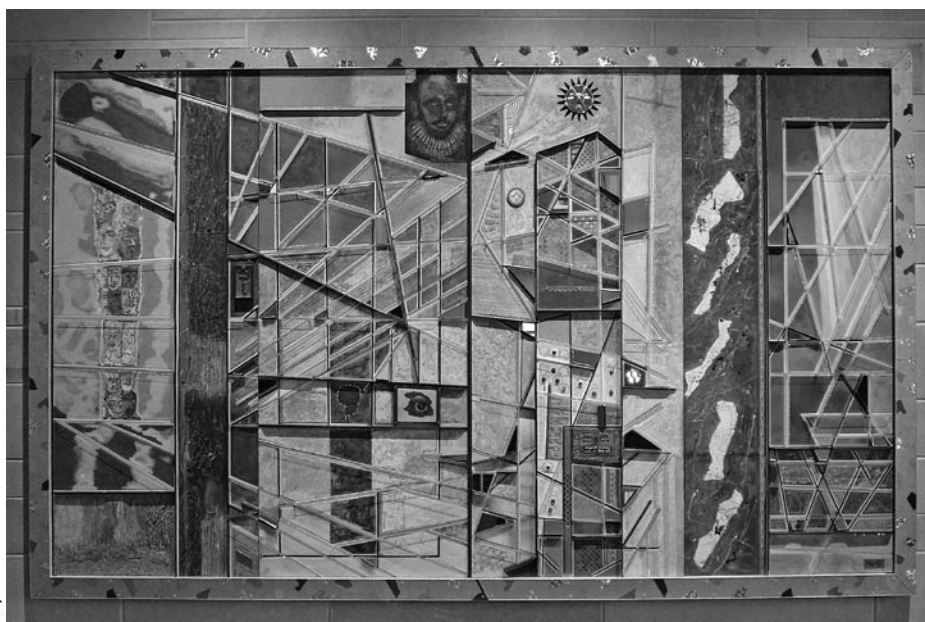
With the drop of a curtain, a long-deferred dream was realized Sept. 28 with the unveiling of *Opening Night*, the stunning multimedia work created by internationally acclaimed Bloomington artist Rudy Pozzatti for the Norvelle Theatre and Drama Center.

Appreciative “Ahs!” and resounding applause greeted the dynamic work commissioned and presented by Theatre Circle to the Department of Theatre and Drama. The artwork that Theatre Circle President Audrey Marker and department Chair Jonathan Michaelsen unveiled is the culmination of almost 15 years of Theatre Circle and departmental planning and seven months of creative work by the artist. In the early '90s, when then-Chair R. Keith Michael spearheaded the campaign for a new theatre and drama center, Theatre Circle designated funds for a “special work of art to celebrate the art of theatre” to be placed in the envisioned facility. Succeeding Chair Leon Brauner asked Rudy Pozzatti to create the work when his busy schedule permitted. Pozzatti devoted seven months to the creative work, and current Chair Jonathan Michaelsen worked closely with the artist and IU Physical Plant personnel for months in arranging framing, transportation, and installation of the work on the mezzanine level of the Michael Lobby.

Marker and Michaelsen welcomed approximately 200 guests; then Marker called on Keith Michael to introduce the eminent artist, his longtime friend.

Michael spoke of the Pozzatti who has produced “well over 3,000 separate images: prints, drawings, sculptures, paintings, and three-dimensional pieces,” whose work is found in more than 130 public and 40 corporate collections, who has been a visiting artist at more than 20 universities, and who was co-founder and 16-year director of the world-class Echo Press. Michael also shared the story of the young boy whose love of art was encouraged by his mother, who had emigrated from Italy by herself at the age of 13.

“This was a work of diverse emotions,” said Pozzatti, who commented that his initial approach to the work was “somber mood” ... “somber colors” reflective of sad and tragic events in the lives of close personal friends and in the world at large.



John Kinzer



John Kinzer

Opening Night, a multimedia work by Rudy Pozzatti (2006).

Soon he realized that he needed to change to a brighter, more positive outlook. The aptly named work virtually shimmers with the tension and excitement of a theatrical opening night and reflects “a part of all that [he] has met” as a human being and as an artist. Pozzatti confirmed that all his work, in the words of Keith Michael, “reflects a myriad of media, cultures, geographical environments, and personal experiences ... and, frequently, historical relationships and political convictions.”

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Rudy Pozzatti discusses Opening Night and its creation to a standing-room only crowd.



Tom Shafer

Former Chair R. Keith Michael, right, introduces artist Rudy Pozzatti to a standing-room crowd in the Michael Lobby mezzanine outside the entrance to the Ruth N. Halls Theatre.

Pozzatti

(continued from page 3)

The artist regaled the audience with colorful details of his seven months of conceiving the work, the challenge of transposing the linear image to maquette, then transposing the image to 35-pound panels six times the scale of the maquette. The “largest jump,” he said, came in the addition of redwood and Plexiglas, 51 segments of mirrors, marbles, and box with key from Italy. The “Four Seasons” landscape was the last addition before the mammoth task of framing, transporting, and installing the large work. “You will have to form your own opinion of *Opening Night*, but I hope you will try to see it more than once before casting your final judgment,” he concluded.

Pozzatti expressed his appreciation to Theatre Circle, Jonathan Michaelson, Keith and Marion Michael, Leon Brauner, the Theatre and Drama faculty and staff, and Marilyn Norris. He paid tribute to the “immeasurable” production assistance of Jim Deckard, Jim McDonald, and George Bull. Most important for this and all his work through the years, he said, has been the inspiration and support of his family. Joining him for the unveiling and reception

John Kinzer



Rudy and Doti Pozzatti with members of their family after the unveiling of *Opening Night*.

were his wife of 60 years, Doti; daughter Valri Chiappetta, from Lake Oswego, Ore.; daughter Gina Candelaria, from Scottsdale, Ariz.; and daughter Mia Williams and husband Tom, of Bloomington. Unable

to attend were daughter Illica Pozzatti, of New York; and Rudy Jr., of Maryland.

Rudy and Doti have been Theatre Circle members for 21 years.

— Marilyn Norris

Reel to regionals: IU production of Shoulberg's comedy to travel to Milwaukee

Since arriving in Bloomington in August 2004, MFA playwright **Paul Shoulberg** has written six full-length plays, two medium-length one-acts, a handful of 10-minute plays, and one screenplay. Such an enormous output in just over two years' time staggers IU Professor of Playwriting **Dennis J. Reardon**, who remarks, “He’s now officially the most prolific playwright I’ve had in the program in 20 years.” Shoulberg’s quantity of work presented a challenge to the department when the time came to select which of his plays would be presented in the 2006–07 season as his MFA thesis production.

“It was almost comical,” notes department Chair **Jonathan Michaelson**, “in that Paul would present a script and say, ‘But I have another one that I’ll bring in,’ or ‘Here are a couple more I’ve worked on.’ It’s sort of amazing.” MFA playwrights typically present one or two full-length works for the department to consider for production. Shoulberg gave them five. From these, Michaelson selected *Reel*, a dark comedy set on a Hollywood film set. The play so intrigued Michaelson that he put his name forward to direct it.

The department also decided to use its production of *Reel* as a way 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, 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: graduate students **Chris Wych** (scenic) and **Sean Michael Smallman** (lighting) and senior **Hannah Moss** (costumes).

Reel opened on Dec. 1 to a warm and appreciative house. *Reel* “was always funny, right from the start,” notes Reardon, and the audiences have enjoyed Shoulberg’s sometimes wildly comic and often deeply human tale of love and authenticity in the unreal world of Hollywood.

On Dec. 4, director Michaelson was informed that *Reel* — both the production and the script — had been invited to the KCACTF Region III Festival. Shoulberg’s play will be restaged from the intimate Wells-Metz “thrust” configuration to be presented in a large proscenium theatre in Milwaukee on Saturday evening, Jan. 13. If you happen to be in Milwaukee at that time, drop in and experience *Reel*. You’ll discover that Paul Shoulberg is not only prolific, but proficient as well!

— Tom Robson and Tom Shafer

Stages

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THE
COLLEGE

Around the department

Department welcomes two new faculty members

We are delighted to welcome two new faculty members who are bringing two new areas of expertise to our department. **Edris Cooper-Anifowoshe** and **Andrew Hopson** joined us as tenure-track assistant professors, beginning in fall 2006.

Professor Cooper's arrival to teach acting and directing will fulfill a long-standing plan to diversify our curriculum to give African-American and African theatre a more prominent place. After her undergraduate work at the historically black University of Arkansas at Pine Bluff, she worked for 20 years as a teacher, professional actor, and director in San Francisco, where she performed in many of the major theatres. She also served the larger community through her art, working for more than 10 years in the city jails with Rhodessa Jones's critically acclaimed *Medea Project: Theatre for Incarcerated Women*, and in numerous youth programs and other community spaces. While she was working on an MFA at the University of Iowa, she became especially interested in how to attract students from diverse cultural backgrounds to act classical parts from which they may feel estranged. She also has a passion to identify and present contemporary African-American and African playwrights whose plays are performed infrequently or not at all. She also wants to think through ways to develop an audience for them. While a graduate student, she studied in Nigeria, where she met her husband, Taiwo. They have a son.

The advent of the new BFA in musical theatre dictates a critical need for a faculty specialist in sound design, and we were

fortunate to recruit Andrew Hopson. Prior to coming to IU, Professor Hopson had worked as a sound designer and composer for stage, CD, and film. He has scored or designed shows at such theatres as the Oregon Shakespeare Festival and Indiana Repertory Theatre, where he was resident sound designer for five years. In 2004, he debuted *Trying*, which was rated one of the best off-Broadway shows of the year. As a musician, recording engineer, and producer, he has released more than 30 CDs ranging from Baroque chamber works to books on tape. Recent-



Tom Shafer

Edris Cooper-Anifowoshe

College, an MM in composition from Butler University, and a PhD in composition from the University of Minnesota. He is married to Amanda Hopson, head of piano studies at DePauw University, and they have a daughter, Maggie. Professor Hopson will use his expertise to develop a new program in sound design for theatre, which will include teaching in the recording arts division of the Jacobs School of Music.

Professor Cooper's office is Norvelle A300P, and Professor Hopson's is A210. Whenever you are in the area, we hope you'll stop in to welcome them to our department.

— Janet Donley



Courtesy of Andrew Hopson

Andrew Hopson

ly, he composed music for the films *Utah's Olympic Legacy* and *The Birth of Legends*. He received a BA in history from Grinnell

New degree

(continued from page 1)

degree, with his wealth of experience with musicals. He is an award-winning director and very well-connected in the field.

The major's intensive training is in the context of Indiana University's superb liberal arts education. Students will not only receive first-rate training in musical theatre and in all other elements of the department's theatre arts offerings, but will also experience IU's exemplary general education requirements — creating not only exceptional musical theatre artists but also thoughtful citizens of the world.

Last summer, the department launched

a new program titled *Premiere Musicals: Developing New Musical Theatre at Indiana University*. This component of the musical theatre degree is dedicated to bringing composers and playwrights to IU in order to develop new musicals. Casts are a combination of IU students, alumni, and professionals — providing our students with a wonderful experience working with seasoned performers as well as making contacts with people who may be able to help them launch their careers.

In August, *Slow Dance with a Hot Pickup* was work-shopped and performed in the Wells-Metz Theatre. This turned out to be an outstanding opportunity for faculty, staff, and students. With playwright John

Pielmeier and composer Matty Selman in residence, the cast (including four students; alumnae **Carmen Rae Meyers**, MFA'04, and New York Equity actor **Robyn Payne**, BA'06; Professor Emeritus James Mumford; and three professionals from New York) rehearsed for three weeks, making changes to the script and giving the authors a chance to see a fully staged production of their work. This development program for new scripts will greatly enhance the Department of Theatre and Drama and IU's national profile in the area of musical theatre.

For more information about the new BFA degree or *Premiere Musicals*, visit www.theatre.indiana.edu.

— Jonathan Michaelson, chair

Unveiling a life: A tribute to Winona Fletcher

A lumna and Professor Emerita Winona Lee Fletcher, PhD'68, took center stage July 29, 2006, when the Kentucky State University Center for Excellence for the Study of Kentucky African Americans, in conjunction with the 20th anniversary of the Black Theatre Network, honored her lifelong contribution to theatre.

"Unveiling a Life: A Tribute to Dr. Winona Fletcher" preceded the opening of the permanent exhibition of Fletcher's professional and personal papers, related materials, and memorabilia documenting her academic career as well as her service to professional and community associations. "The gift of the Fletcher papers comprises a rich treasure trove of materials, and we are extremely proud to add the collection to our archives. It will be of great value for researchers, as well as campus faculty and students," commented CESKA director Anne Butler at the Frankfort ceremony.

"It is only fitting that this celebration take place at Kentucky State, where Dr. Fletcher began her career as a 'one-woman academic unit' in 1951 for a monthly salary of \$300," noted Ludena Thomas, on-site conference planner for the BTN conference. Since then, Fletcher's teaching and artistry have influenced, inspired, and ignited thousands of students, theatre artists, and scholars. At the ceremony and in the August/September issue of *Black Masks*, which features her on the cover and in the article "Touched by an Angel," Winona is described by colleagues and former students as "an angel," "Mama Fletcher," "Mother" "my sword of righteousness," "a warm, hospitable, and kind steel magnolia," "Mother Earth," and "the Mama of black theater education in this country."



Former Chair R. Keith Michael and Professor Emerita Marion Bankert Michael visit with alumnus Sababu Norris, MA'82, center, at the July ceremonies at Kentucky State University honoring Professor Emerita Winona Fletcher.



Sababu Norris

Winners all! Professor Emerita Winona Fletcher, PhD'68, third from left, congratulates the 2006 recipients of the Winona Lee Fletcher Award for Outstanding Achievement and Excellence in Black Theatre at the 20th Anniversary Celebration of the Black Theatre Network: Carlye Brown, Paul Tazewell, Myrna Colley-Lee (Fletcher's niece), Ruth Carter (former student of Fletcher's student Sababu Norris, MA'82), and Kathy Perkins.

The quintessential educator has earned many prestigious awards. At her 1979 induction into the College of Fellows of the American Theatre, she was praised for her "selfless, unstinting service to students, colleagues, institutions, the broader community, and the profession itself." The Black Theatre Network had previously paid tribute to Fletcher in 1994 with the inauguration of its highest award, the Winona Lee Fletcher Award for Outstanding Achievement and Excellence in Black Theatre — both naming it in her honor and selecting her as the first recipient. The multigenerational impact of her teaching was celebrated with the naming of the 2006 recipients, one of whom was Ruth Carter, the first African American to receive an Oscar nomination for costume design (for *Amistad*). At Hampton University, Carter had been a student of **Sababu**

Norris, MA'82, one of Fletcher's Indiana University students. Another of the recipients was the esteemed costume designer Myrna Colley-Lee, Fletcher's niece.

Eminent colleagues and former students paid glowing tribute to the honoree, but none more eloquently than longtime friend IU Department of Theatre and Drama Chair Emeritus R. Keith Michael, who — on behalf of the department — presented her with an engraved photograph album bearing on the silver cover a photograph of the IU Theatre Building, in which she taught from 1971 to 1974 and from 1979 to 1994 as faculty member of both theatre and drama and African-American studies. Speaking for all of her colleagues, Michael thanked her for listening to students when

they had problems, listening to colleagues when they had problems, for undertaking difficult tasks and getting them done, for recognizing that some tasks are impossible and refusing to torture and frustrate herself and others by attempting them, for always searching for the good in people, for protecting the bright and talented when they were most vulnerable, for providing theatre with the kind of "academic class" that only someone like you can provide."

Many years ago, Michael asked the president of a great university what he considered to be the primary purpose of education: "To build better human relationships," the president responded, with no hesitation. "If he was right," concluded Michael, "then every university, every college, and every theatre needs a Winona Fletcher. Because no one does it better."

In addition to Michael and Professor Emerita Marion Bankert Michael, the IU delegation included three of Fletcher's former IU students: **Olive Stroud Sheffey**, MA'73, **Patrice Lowe**, and **Sababu Norris**, MA'82. During the ceremony, Norris, who is director of multicultural programs at Canisius College in Buffalo, N.Y., read a poem that he had written in tribute to his beloved mentor. He had spent much of his summer assisting with the cataloging of her papers, which comprise a 94-page catalogue inventory, a copy of which now resides in the IU theatre and drama departmental library.

Happily joining in the public and private celebrations were Fletcher's daughter Betty Baylor and granddaughter Olivia, who had traveled from Maryland for the occasion, and niece Myrna Colley-Lee, who is married to actor Morgan Freeman.

— Marilyn Norris

Faculty and staff news

Department faculty and staff enjoy a productive 2005–06 year

The faculty and staff of the Department of Theatre and Drama, both active and retired, have enjoyed a year of projects and accomplishment, some of which are summarized below:

Technical director **Bob Bovard** served on two panels preparing students and informing their faculty members about University Residential Theatre Auditions at the Kennedy Center American College Theatre Festival regional festival in Bloomington, Ill. He also served as a portfolio reviewer for the festival. In April, he was the guest lighting designer for Oklahoma State University's production of *Crazy for You*, and, this summer, he was the lighting designer for *Arms and the Man* at the Brown County Playhouse. In Bloomington he served as technical director for the department's Premiere Musicals workshop production of *Slow Dance with a Hot Pick-up*. In May, he was re-elected to the board of Midwest U.S. Institute for Technical Theatre, and in August, he participated on a panel on "Digital Pedagogy in Design and Stagecraft" at the American Theatre in Higher Education Conference in Chicago.

Professor Emeritus **Leon I. Brauner** continues to work (volunteer) for OISTAT (Organisation Internationale des Scé-

nographes, Techniciens et Architectes de Théâtre) as a member of the Executive Committee, to which he was elected for a four-year term. His responsibilities include OISTAT centers and the development of new member centers. Brauner also sits on the governing board of OISTAT. During the past year, he has attended meetings in Taipei and Louisville, Ky., and has hosted a meeting at his and Roberta's home in Ocean Shores, Wash. This fall, he attended an OISTAT Publications and Communications meeting in Belgrade and a governing board meeting in Seoul. He has also been reappointed as the head of the U.S. Centre of OISTAT, USITT (U.S. Institute for Theatre Technology) until 2009 and elected to USITT board of directors as a director at large until 2009. The Brauners continue to travel around the United States and abroad. "We have been back to Bloomington twice recently," he says, "and are getting ready to cruise from Seattle down the West Coast, across the Panama Canal, and then into the Amazon, then into the Caribbean, and, finally, Tampa. While I miss taking production pictures, I am also enjoying taking pictures on these wonderful adventures."

Professor **Bruce Burgun** took on a

number of projects over the year, directing *Dinner with Friends* at the Waldron Arts Center in January and *Our Country's Good* at the Wells-Metz Theatre in March. In May, he was an actor in *First Stages*, co-sponsored by the Bloomington Playwrights Project and Cardinal Stage Company, taking part in staged readings of new plays. This fall, he co-starred in *Woman in Black* at the Brown County Playhouse. A long-time theatre critic for *The Herald-Times*, Burgun switched affiliations and joined the staff of *Backstage Magazine*, taking on the role of arts reporter, covering professional theatre from Indianapolis to Louisville, Ky. He's published seven reviews, so far. In June, he attended the national conference of the American Theatre Critics Association in Stratford, Ontario, where he was elected to the executive committee for a three-year term. He also is a member of the organization's planning committee for the 2009 World Congress. He continues to serve on the committees that decide the Tony Award for Outstanding Regional Theatre and determine inductees into the Theatre Hall of Fame. Burgun was awarded a grant from the Arts and Humanities Institute to attend the Edinburgh Festival Fringe in August, where he made arrangements for the production of his adaptation of Gogol's *Diary of a Madman*, which he will take to the Fringe in 2007. For the Kelley School of Business, Burgun devised and conducted an "acting" class for MBA students, teaching them to bring ease, authenticity, and spontaneity to their business presentations and interactions. He collaborated with faculty from the Department of Telecommunications on how theatre and theatrical productions might be integrated into a massive online digital world, available to tens of thousands of people at a time. And he continued to mentor seven individualized majors in five different academic areas.

Head of scenic design **Fred M. Duer** enjoyed a busy and productive year. Last season he designed our production of *Falsettos*, presented "Design for Network Television" at ACTF Region III, and presented a scenic design workshop for Indiana Thespians at the University of Indianapolis. This summer, he was a guest speaker on designing Shakespeare in a series called "Shakespeare at the Huntington" at the Huntington Library, San Marino, Calif.; designed *Smoke on the Mountain* for the Brown County Playhouse; designed

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Deadra Nelson-Mason and Kia L. McGee in *Flyin' West*, directed by Ansley Valentine, T300 Studio Theatre, 1998–99.

Courtesy of IU Archives

Department hosts New Frontiers international symposium

The IU Department of Theatre and Drama recently hosted a collection of some of the world's most creative minds in the artistry and technique of theatre.

Artists from Finland, the Czech Republic, England, New York, Los Angeles, and Louisville, Ky., gathered in the Ruth N. Halls Theatre in March to share their experiences and research in the area of virtual scenography. There they interacted with IU theatre and drama students, faculty, and staff. Several years ago, IU professor and head of lighting design Robert A. Shakespeare was a Fulbright Professor at the University of Art and Design in Helsinki, Finland. During that time, he initiated his current research into techniques to seamlessly link lighting between virtual scenography and live performers. That research resulted in the three-day symposium, "Virtual Scenography in Live Performance," which was underwritten by the New Frontiers Challenge Grant that Indiana University awarded Shakespeare.

When organizing the symposium,

Shakespeare took his inspiration from many influences, the most compelling being the work of Joseph Svoboda (1920–2002), scenographer, and his lifetime of vanguard explorations with the famed *Laterna Magica* in Prague. Of particular inspiration was his observation after decades of creating performances that integrated actors and media projection that "... *there are many sequences where the filmed image and the stage action simply stood next to each other without dramatic contact.*" According to Shakespeare, "Today, in the context of truly amazing developments in cyberinfrastructure and digital expression, the golden grail is the seamless aesthetic and physical merger of real performers and virtual environments in the immediacy of a live theatre setting. Svoboda's declaration from 13 years ago sets the symposium's stage for the exchange of ideas, collaborations, discoveries, and synergy as we engage the future." This exchange can fulfill Svoboda's ideal that "those who work in the future ... enter upon the adventure of discovering the secret network of relationships between

humanity and the world around it."

The symposium brought together artists from different media, among them theatre, television, dance, music, sound design, and computer programming. All shared an acclaimed ingenuity and expertise in some critical aspect of "virtual" presentation. Following each presentation, a panel of theatre specialists interviewed the expert. Each day ended with a roundtable discussion among all available speakers and discussion incorporating audience comments. The evenings remained unstructured to allow informal gatherings to continue the conversations and to build new relationships. Shakespeare collaborated with Marku Uimonen from the Theatre Academy of Finland and Mark Reaney of the University of Kansas in organizing the event.

The "Virtual Scenography in Live Performance" symposium proved an excellent opportunity for IU theatre and drama students to participate in a discussion of developments on the cutting edge of theatre in the 21st century.

— Tom Robson and Deana Nichols

Faculty news

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two shows in rep, *The Beauty Queen of Leenane* and *A Cheever Evening*, at the Steven F. Austin State University (with lighting by Assistant Professor CC Conn, MFA'05; and designed *Two Gentlemen of Verona* for Shakespeare Festival/LA with A.K. Murtagh, BA'03, as Valentine. "I was one of the founding members back in 1986," Duer recalls, "and designed nine shows for Shakespeare Festival/LA. The festival produces free Shakespeare around Los Angeles and accepts canned food as admission. After several homes around the city, the festival settled in the courtyard of the Cathedral of Our Lady of the Angels in downtown Los Angeles. I hadn't worked with, or seen, artistic director Ben Donenberg in 13 years, and we decided to work together again this summer. It was a very rewarding experience."

Production manager David Grindle has been presenting papers: he led a session on stage management paperwork at the national conference of USITT, where he was also a mentor in the Stage Management Mentoring Project. He also had a juried presentation for the Education Commission on "Teaching the Concept of Learning Styles for Effective Stage Management Communication." In May, he presented a session on "The Legal Liabilities of Working with Children" at the

OPERA America International Conference in Seattle. In January, he presented two sessions at the KCACTF region 3 conference: "Stage Managing Musical Events: It's Like Herding Cats" and "How Do I Teach Stage Management If I've Never Stage Managed?" In July, he traveled to Ashland, Ore., to discuss internship opportunities for the department's student stage managers at Oregon Shakespeare Festival, and, during the summer, he stage managed the 35th Anniversary Concert for the Bloomington Chamber Singers as well as the Picnic with the Pops for Bloomington Pops.

Professor Roger Herzel presented a paper, "Natural' Acting in *La Critique de l'Ecole des femmes* and *L'impromptu de Versailles*," at Cambridge at the annual conference of the Society of 17th-Century French Studies. The paper will be published in volume 28 of *Seventeenth-Century French Studies* this year. He continued work on his volume about Molière, to be published by Cambridge University Press, and he accepted a commission from *Seventeenth-Century French Studies* to write an major article about theatre history as a discipline, with particular regard to 17th-century subjects — how the discipline has evolved up to now and what directions it might take in the future. The article will be published in 2008. In January, he also gave a paper, "Female Space in Molière's *The Misanthrope*," at the Sorbonne in January 2006, which will be published next year. Also, his article

on the architecture of Molière's theatre will appear this fall in the journal *Le Nouveau Moliériste*.

Audience development director John Edward Kinzer, BA'91, directed a presentation of interactive technology at the Geospatial Information Technology Association national conference in Tampa, Fla., last spring. This demonstration involved connecting data management and software servers from around the United States and Ireland to demonstrate how technology, and, more important, competing technology companies can collaborate to assist cities as they prepare to deal with disasters like oil spills, severe weather, and other threats. With Homeland Security and other government officials in the house, it was a fun opening night. In June, Kinzer directed the Bloomington Playwrights Project production of Keith Huff's *The Age of Cynicism, or Karaoke Night at the Hog*. Simultaneously, he served as administrative director of the Midsummer Theatre Program.

Professor Nancy Lipschultz served as vocal coach on our productions of *Arcadia*, *Macbeth*, *Wit*, *She Stoops to Conquer*, *Honour*, and *A Chorus Line*. Professionally, she also voice-coached *A Number*, directed by Dale McFadden at the Phoenix Theatre in Indianapolis, and *Our Town*, directed by Randy White at the Cardinal Stage Company in Bloomington. As an adjudicator with the Michigan Thespian Association, Lip-

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Faculty news

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schultz awarded scholarships given by the National Thespian Association to Michigan high school graduates who plan to attend college with a concentration in theatre. She taught the voice and speech component for the IU Midsummer Theatre Program and staged the opening of the final presentation for parents and families at the end of the two-week “camp.” She chaired a panel discussion on “The Voice of Diversity” in University Training Programs at the Voice and Speech Trainers Association National Conference in Chicago in August, taught acting during the four-week American Ballet Theatre Summer intensive program in Detroit (for the third year in a row), submitted an article to the publication of the Southeastern Theatre Conference about the new American standard in voice training, and did commercial voice-over work for RMS Studios, Birmingham, Mich.

In addition to his work as associate chair of the department, Professor **Dale McFadden** directed a number of memorable productions: last season’s *Macbeth* in the Ruth N. Halls Theatre; this season’s opener, *The Birthday Party*, also in the Ruth N. Halls; Caryl Churchill’s *A Number* at Indianapolis’s Phoenix Theatre; and this summer’s Brown County Playhouse com-

Utah Shakespearean connection continues

The Indiana University–Utah Shakespearean Festival connection forged by Professor Emeritus **Howard Jensen** continued through the summer of 2006. **Michael Connolly**, PhD’99, played Falstaff in *The Merry Wives of Windsor* and Claudius in *Hamlet*. **Corliss Preston**, BA’81, was Octavia in *Antony and Cleopatra* and a Sir Joseph relative in *H.M.S. Pinafore*. **Allison Batty**, MFA’05, also portrayed a Sir Joseph relative and was Christine in *Room Service*.

Third-year MFA actor **Eric VanTielen** sang and acted the role of Ralph Rackstraw in *H.M.S. Pinafore* and played Timothy Hogarth in *Room Service*. **Linda Pisano**, head of the department’s costume design program, designed costumes for *Room Service*, and MFA student **Carmen Killam** was milliner.

Batty also played Lady Macbeth in the festival’s winter tour of *Macbeth*, in which **Troy Teufel**, BA’99, played Macduff.

edy, *The Compleat Works of Wllm Shkspr (Abridged)*, which marked his 21st year at the Playhouse. *Compleat Works* was deemed “the funniest show that I’ve ever seen at the Brown County Playhouse” by longtime WFIU theatre critic George Walker.

Professor **Murray McGibbon** has been busy, both here and afar. Locally, he directed the autumn shows at the Brown County Playhouse, last season’s *Greater Tuna* and this season’s *Woman in Black*. In February, his production of *Honour* was presented in the Wells-Metz Theatre. During last year’s winter break, he returned to South Africa to audition actors for *The African Tempest Project*, an upcoming

collaboration between IU student actors and South African theatre artists. In April, he won Durban’s Fools Award, given to the best theatre production, in this case McGibbon’s *FRANK&STEIN*. This summer, he directed two new sketches for his long-running show *Black Mamba*, which is currently touring the African subcontinent in its second year. He also welcomed *Black Mamba*’s release on DVD and visited London to arrange its forthcoming transfer to the West End. (In London, McGibbon also attended the first-year anniversary performance of *Billy Elliott* and met Elton John, Stephen Daldry, and Ian McKellen.)

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A scene from *Lysistrata*, directed by Richard L. Scammon, University Theatre, 1965–66.

Faculty news

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During the summer, McGibbon conducted classes on speaking Shakespeare at the University of KwaZulu/Natal, South Africa, and saw the publication of his revision of *Speech Training for You!*, now in its fourth edition. This past year, he was elected to the Bloomington Faculty Council and the University Faculty Council, and he serves as chair of the university-wide Diversity and Affirmative Action Committee.

Professors Emeriti **R. Keith** and **Marion Michael** have been enjoying an active retirement. This summer, they journeyed to Frankfort, Ky., where Keith represented the department in honoring Professor Emerita Winona L. Fletcher, PhD'68. (*Ed Note: see article in this issue.*) This summer, they also co-taught a class for IU's Mini University, "Men, Women, and Ideas in Conflict," wherein they presented scenes from seven major European and American plays and examined the scripts within the context of the state of theatre during the second half of the 20th century. In April, they were in Washington, D.C., where Keith finished his final year as a member of

the board of directors of the Fellows of the American Theatre. In May, they attended the annual meeting and arts competition of the National Society of Arts and Letters in Jacksonville, Fla. Marion is a member of the national board of NSAL and also continues to serve as a member of the board of the Indiana University Theatre Circle, of which she is vice president. Keith is on the board of the Brown County Playhouse and a member of the board of the Friends of Art. In the early part of September, they traveled to Stratford, Ontario, to take in six shows, and then on to the Shaw Festival at Niagara on the Lake, where they enjoyed four more plays.

Department Chair **Jonathan Michael** was the producer of the Lee Norvelle Theatre and Drama Center and the Brown County Playhouse seasons. During this year he directed George Bernard Shaw's *Arms and the Man* at BCP and, last fall, Tom Stoppard's *Arcadia* in the Ruth Halls Theatre. As chair of the department, he enjoys working with IU faculty, staff, students, alumni, and patrons — especially Theatre Circle. He has spent much of this year helping to develop the department's new BFA program in musical theatre,

which is slated to accept its first class of students during the fall of 2007. Michaelson produced the inaugural summer of *Premiere Musicals: Developing New Works at Indiana University*, an exciting new departmental initiative that focuses on the development of new musical theatre during the summer. He made presentations this year for the National Association of Schools of Theatre and the Southeastern Theatre Conference.

In October 2005, Professor Emeritus **Wes Peters**, BS'66, was the keynote speaker at the opening of a large theatre art exhibit at Susquehanna University's Lore Degenstein Gallery. Twenty of Peters's designs were featured in the exhibit, titled *Process Toward Performance: The Art of Theatrical Design*. After that, Peters spent two weeks in Sweden and Denmark (Copenhagen), a week in Stratford, Ontario, seeing great Shakespeare, one week in Las Vegas to see five "obscenely large spectacles," one week in San Francisco where he spent lots of time sightseeing and observing techs and performances at San Francisco Opera. He visited Rome in early September. In early October, he visited Germany — "one week

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Fightmaster Neil Massey, the first Katy Bigge Kestner Memorial Guest Artist, demonstrates to Macduff (Erik Friedman) how to parry a thrust from Macbeth (Scott Purkeypile, MFA'06). Massey's 10-week residency was made possible by the endowment established by Nicholas Kestner III and daughters Ceci and Lici in memory of Katy Bigge Kestner, MA'68, BA'60, to honor her lifelong commitment to theatre and to education.

Faculty news

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each in Hamburg, Munich, and Berlin.” The reason? The wife of our department’s own **David Krueger**, Lise Lindstrom Krueger, sang a lead role in Deutsche Oper Berlin’s production of *Germania*. “Her voice will have them standing and cheering,” Peters predicted, “and I want to be there for it.” When not traveling, Peters reports that he splits his time between watercolor and oil painting, going to theatre and opera, reading escapist novels, keeping up with current movies, staying angry with contemporary politics, and enjoying quiet times with his friend Jeff. His DVD collection, he proudly reports, has grown to more than 650 movies.

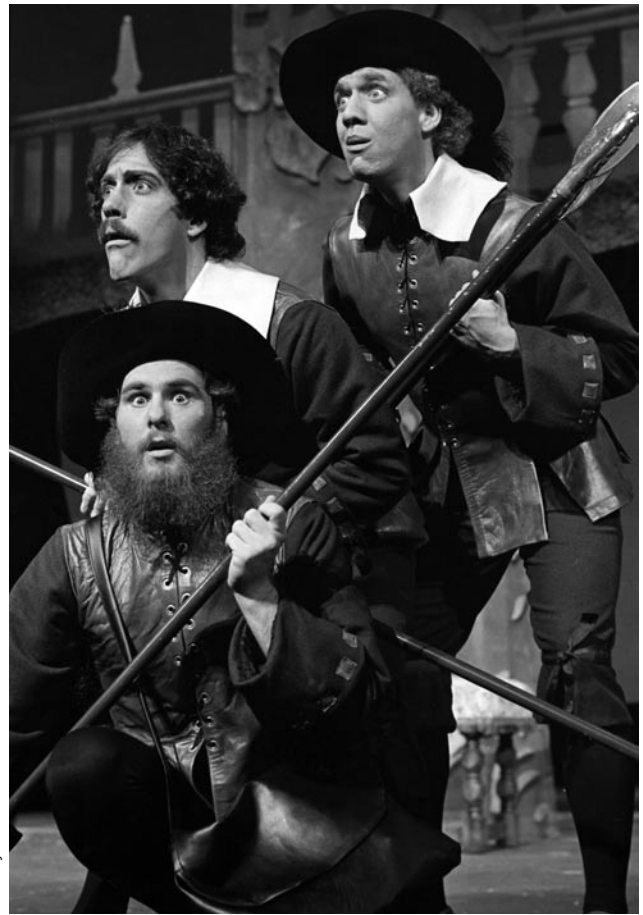
Professor **George Pinney**, not surprisingly, was busy as a choreographer and director, fulfilling those roles for *A Chorus Line* at the Lee Norvelle Theatre and Drama Center, *Smoke on the Mountain* at the Brown County Playhouse, and, as choreographer for *Urinetown*, which opened the Wells-Metz Theatre’s 2006–07 season. Pinney prepared musical theatre students for departmental showcases in New York City and Chicago. He participated in the faculty dance concert, both as a solo dancer and choreographer, and he directed and choreographed another season of the IU Broadway Cabaret, which toured throughout the state. He choreographed and co-directed *Blast II: Mix*, which successfully toured Japan, and, closer to home, he directed and choreographed Matthew Selman and John Pielmeier’s *Slow Dance with a Hot Pickup*, the first in a series of summer workshops to develop new musicals.

Head of costume design **Linda Pisano** has had a busy year at the drawing table. She designed *Painting Churches* at the Indiana Repertory Theatre; continued her long-standing artistic relationship with ballet by designing *Alice in Wonderland*, a world premiere directed by Gerard Charles for the BalletMet in Columbus, Ohio; designed a new dance work by Liz Shea on the faculty dance concert with a New Frontiers grant; designed *She Stoops to Conquer*, directed by Fontaine Syer at the Ruth N. Halls Theatre; and designed *Room Service* for the 2006 summer season at the Utah Shakespearean Festival, where she was in residence for May and June. She returned to Indiana, only to leave for London, where she directed the IU Department of Theatre and Drama study abroad program this summer. In the fall, she designed the IRT production of *Rwanda* and the season opener at the Ruth N. Halls Theatre, *The Birthday Party*, directed by Dale McFadden. Her work has not gone unrewarded,

for Pisano has received numerous grants and awards over the past year. Her costume designs for *Doctor Faustus*, directed by **Howard Jensen** at the Utah Shakespearean Festival in 2005, were presented at the annual USITT conference and won a National Jury Award for design. She was awarded a College Arts and Humanities Institute Research Grant for specialized studies in masks of the ancient Greeks/Romans and their influence on multimedia dell’arte masks. She was invited by the U.S. Institute for Theatre Technology to review graduate and undergraduate portfolios for students preparing to enter the professional field of design and technology.

Professor **Fontaine Syer** directed *She Stoops to Conquer* last season at the LNTDC, and this summer, she directed *Othello* at the Pennsylvania Shakespeare Festival, with two IU Department of Theatre and Drama alumni and a current student in the cast. Former student **David Anderson** played the title role; **Vanessa Ballam**, MFA’06, played Desdemona; and current MFA directing student **John Maness** played Roderigo. Syer directed *The Crucible* at the Ruth N. Halls Theatre in November.

This fall, dramaturg **Tom Shafer**, MA’81, presented “Shakespeare and Art,” a paper about Henry Fuseli and his painting *Prospero*, *Caliban*, and *Miranda in Shakespeare’s The Tempest, Act One, Scene Two*, as part of the university’s “Moveable Feast of the Arts,” an outreach program sponsored by IU and underwritten by the Lilly Foundation. He also took the role of Prospero in a performance of the scene, directed by Jonathan Michaelson. The performances and lecture were presented at the art museums of Evansville and Fort Wayne. In May, Shafer worked as dramaturg on a staged reading of Sarah Gubbins’s *Fair Use*, directed by Randy White. The production was part of a new-play workshop series co-sponsored by the Cardinal Stage Company and the Bloomington Playwrights Project; among the other playwrights featured in the series were Glen Berger, Kirsten Greenidge, and



Gerry Snyder, Tim Wiley, and Chris Wertz guard the town in *Much Ado About Nothing*, directed by Sam Smiley, University Theatre, 1977–78.

the department’s own **Dennis J. Reardon**, whose *The Misadventures of Cynthia M.*, first published in his collection of plays, appeared before the public for the first time. Shafer continues to serve on the board of the Bloomington Playwrights Project and chaired that theatre’s 25th anniversary committee, which concluded its work this past year. Shafer presented “Pinter’s Party: Mad Ravings, Non-Sequiturs, Menace, and Meaning,” the first pre-show talk of the 2006–07 season.

Head of lighting design **Robert Shakespeare** spent much of the year creating and laying the groundwork for a performance and conference supported by IU’s New Frontiers grants program, which supports performances and creative activity. One of these grants sponsored “Coming to Light,” a collaborative interactive media performance with composer Jeff Hass and choreographer Liz Shea, for which Shakespeare created lighting design and virtual scenography. A great deal of his attention and energy was committed to “Virtual Scenography in Live Performance,” an international symposium, also funded by a New Frontiers grant, hosted at the Lee Norvelle Theatre and Drama Center. The

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Faculty news

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well-attended symposium brought together researchers, designers, and artists from across the Americas and Europe to discuss the current state of the art of virtual scenography and explore future directions for research and practice. Shakespeare was a session presenter at the national conference of the USITT, where he discussed "How to Select a Graduate Program." He created the lighting design for a number of productions: *The Color of Justice* at the Indiana Repertory Theatre, which provided an opportunity for **Ryan Davies**, MFA'06, to serve as assistant lighting designer; *Slow Dance with a Hot Pickup*, the first of the department's Premiere Musicals, presented in the Wells-Metz; and *Huckleberry Finn* (lighting design concept) at the IRT, a project that has given first-year MFA students **Cindy Murphy** and **Sean Smallman** an opportunity to work as assistant lighting designers in a professional setting. Shakespeare continues to serve as the lighting consultant to the Indiana University Art Museum, where he's working on a forthcoming gallery renovation and designing an installation of light art, scheduled to open in fall 2007.

Professor **Rakesh Solomon** published "Popular Theatres and Knowledge Production in Colonial India" in the current issue of *International Journal of the Humanities*. In May, he attended the annual conference of the American Literature Association in San Francisco, and, recently, he was appointed to the editorial board of Indiana University Press's new book series on contemporary India, titled *India Today*.

Director of graduate studies **Ronald Wainscott**, PhD'84, has had an eventful year, in which two new books were published: in the fall, *Plays Onstage: An Anthology*, co-edited with **Kathy Fletcher**, BA'77, PhD'86, and in the spring, the second edition of *Theatre: Collaborative Acts*, also co-authored with Kathy Fletcher. Both books are published by Allyn and Bacon. In August, Wainscott presented a paper, "Re-imagining History in the Theatre Arts Curriculum: First Contact — Introductory Courses," in Chicago at the annual conference of the Association for Theatre in Higher Education, where he also adjudicated a debut panel in theatre history. During the year, he served as a manuscript reader for both Palgrave Publishers and Indiana University Press, and, in March, he led a theatre tour and lectured for the IU Continuing Studies/Theatre Circle visit to *King Lear*, which was produced at the Indiana Repertory Theatre.

— Tom Shafer

Midsummer students sharpen their skills

Again this summer the Department of Theatre and Drama hosted a highly motivated and talented group of 21 high school students who came to train and perform in a two-week intensive Midsummer Theatre program. These young thespians from around the country studied acting, voice and speech, movement, musical theatre, and dramatic literature that culminated in a final performance for friends and family. The overall experience also gave everyone a sample of what it's like to be a theatre and drama student here at IU.

Students Mason Absher, Cristiana Barbatelli, Molly Bookhammer, Dore'a Britton, Aaron Brovont, Nathan Chang, Anna Ciamporcero, James Collins, Sabrina Conti, Ellen Fredbeck, Amalia Howard, Hannah Ingram, Alexandra Iorio, Ryan Korell, Abigail Marvel, Emily Mohler, Cassandra Moore, Ella Raymont, Annie Robinson, Rebecca Scott, and Singeli Zaparaniuk all made this a rewarding experience for themselves and others. Two partial-tuition scholarships provided by Theatre Circle enabled two of the students to attend.

As Midsummer Theatre director, I was given able and enthusiastic guidance by administrative director **John Kinzer**, lead counselor **Steve Madore**, and counselors **Noe Montez**, **Chrissy Perrotta**, **Gargi Shinde**, and **Claire Tuft**. Faculty member **Nancy Lipshultz**, Midsummer Theatre alumnus **Codey Girtten**, and all of our other instructors — **John Brest**, **Jon Day**, **Chris Hatch**, **Steve Madore**, **Heather May**, **Allison Moody**, **Nathan Pyle**, and **John Winninger** — served as dynamic and challenging teachers. **Katherine Garlick**, **David Grindle**, and **David Krueger** provided design and technical support. All of these people who know our department and its strong commitment to learning through practice made this a valuable and worthwhile experience.

I extend my thanks and gratitude for such wonderful 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 parents who expressed their pleasure and appreciation with what they learned, the people they encountered, and the opportunities they were given.

— Dale McFadden, associate chair

Editor's Note: During its nine years, approximately 60 percent of Midsummer Theatre program graduates have decided to major in theatre and drama at IU ... including one student who had already enrolled at Purdue!



Courtesy of Dennis J. Reardon

"Trade Talk" over Breakfast with Michael Weller was a highlight of the spring intensive weekend in New York that IU head of playwriting Dennis J. Reardon arranged for current MFA playwrights Paul Shoulberg and Kevin Daly. Pictured before enjoying breakfast at the Caffé Dante are, from left, Shoulberg, Mary Carol Reardon, Michael Weller, Dennis J. Reardon, Jonathan Yukich, MFA'04, and Kevin Daly.

Student news

Alumni, friends provide more than \$137,000 in scholarships in 2006

Applause, cheers, whistles (and a few “hoots and hollers”) enthusiastically greeted the announcement of the winners at the spring 2006 Theatre and Drama Banquet and Prom at which the Department of Theatre and Drama honored many of its outstanding students with scholarships and awards provided by our generous alumni and patrons.

Prior to the April event at the Monroe County Convention Center, five graduate students had benefited all year from the generosity of two 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 fellowships for first-year MFA actors **Jeff Grafton** and **Allison Moody** and first-year MFA directors **Eric Friedman** and **John Manness**. First-year PhD student **Noe Montez** received academic support from the endowment established in 1986 by Foster Harmon. Now living in Florida, Harmon 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.

Casey Searles received the **Nota Scholl McGreevey** Scholarship presented to “a returning undergraduate who has demonstrated exceptional talent and dedication to the theatre.” The tuition scholarship is donated by distinguished alumnus **John McGreevey**, LHD’86, BA’87 (English), Peabody and Emmy Award-winning screenwriter, in honor of his wife, **Nota Scholl McGreevey**, BA’37 (English), who acted in numerous IU productions and served as Norvelle’s secretary. For the second year, **Malia Tilden** earned the **Jack Featheringill** Scholarship awarded to an outstanding junior or senior in recognition of academic and production excellence. The award is donated annually by alumnus **Jack Featheringill**, BS’53, 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.

Awards celebrate legacy of distinguished faculty

Several awards celebrated the legacy of some of the Department of Theatre and Drama’s most eminent professors. Graduat-

ing MFA costume design student **Carmen Killam** 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. Graduating MFA lighting students **Greg Brenchley** and **Ryan Davies** received the **Gary Gaiser** Award, which recognizes a student who “has been unusually innovative 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 of his career. The **Robert C. Hefner** Award, given in memory of the distinguished teacher and historian who taught in the department from 1955 to 1971. Junior **Jennifer Harber** 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.

The **Marion Bankert Michael** Career Award to a graduating MFA actor who demonstrates strong potential for success in the acting profession went to **Vanessa Ballam**. The award is donated by Marion Bankert Michael, whose IU professional career spanned 1974–95, and R. Keith Michael, who was department chair from 1974 to 1995. Faculty Memorial Awards were presented to graduate student **Jeff Grafton** and to undergraduates **Greg Hofmann**, **John Olson**, and **Jessica Rothert**.

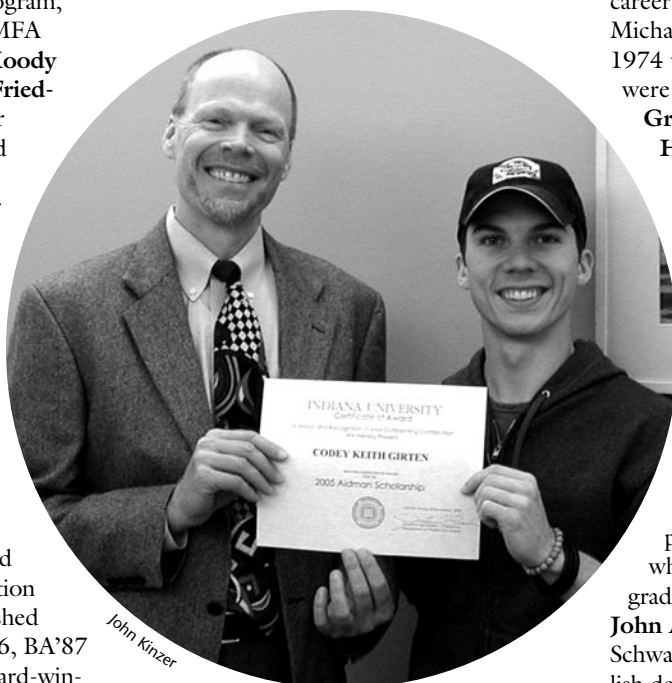
Scholarships honor alumni and friends

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, former student **Helen Sarah Walker**, to junior **Claire Diedrich**, who demonstrates the expertise and passion for stage managing which characterized Walker’s undergraduate career. Second-year MFA actor **John Armstrong** garnered the **Rosemary R. Schwartzel** Scholarship donated by an English department alumna who earned a BA in 1939 and enjoyed a noteworthy career in television, radio, and live performance; and sophomore **Matt Reynolds** earned the **Jay Mark** Award donated by **Alvin Goldstein** in memory of his friend, who earned a BA in French in 1937. Undergraduate **Kevin Anderson** received the **Ruth N. Halls** Scholarship funded by an endowment from the alumna whose estate provided the major gift for the **Ruth N. Halls Theatre**. Recipients of Theatre Merit Awards were PhD students **Holly Holbrook** and **Gargi Shinde** and undergraduates **Deven Anderson** and **Rosalind Rubin**.

Previous awards announced

Department Chair **Jonathan Michaelsen** recognized students who had received major awards earlier in the year: seniors **Hilary**

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Chair **Jonathan Michaelsen**, left, presents theatre major **Codey Girtten** with the **Charles Aidman “Spoon River”** Scholarship. **Betty Aidman** annually provides the scholarship in memory of her husband, **Charles Aidman**, BA’48, who enjoyed a long and distinguished stage, film, and television career and adapted *Spoon River Anthology* for readers theatre.

years that he designed, directed, and taught in the department. The **David S. Hawes** Scholarship was presented to second-year MFA directing student **Danielle Howard** in memory of **David S. Hawes**, who taught, wrote, and directed children’s theatre and oral interpretation in the department for 25 years. For his outstanding work in theatre history, literature, and theory, second-year PhD student **Jeff Grace** received the Hu-

The IU Theatre & Drama 2005–06 season

Arcadia

"A delightful comic concoction."

— *George Walker, WFIU*

Jonathan Michaelson, director
John Maness, assistant director
Gordon R. Strain, scenic designer
Katherine N. Garlick, costume designer
Ryan Davies, lighting designer

Falsettos

"A very accomplished production with strong, well-acted and sung performances."

— *George Walker, WFIU*

Sara Lampert Hoover, director
Courtney Crouse, co-musical director
Robert Gehrenbeck, co-musical director
Michael Langlois, associate musical director/pianist
Fred M. Duer, scenic designer
Robbie Stanton, costume designer
Gregory C. Brenchley, lighting and sound designer

Macbeth

"A visual feast ... Intense ... Compelling." — *Indiana Daily Student*

Dale McFadden, director
Dathan Powell, scenic designer
Carmen Killam, costume designer
Robert Shakespeare, lighting designer
Neil Massey, fight director
Adam P. Schweigert, sound designer/composer
JoJo Percy, assistant lighting designer

Wit

"Incredible ... Revealing ... Powerful."

— *Indiana Daily Student*

Danielle Howard, director
Tim Borden, scenic designer
Heather Barrow, costume designer
Jesse Portillo, lighting and sound designer

Our 2005–06 Lee Norvelle Theatre and Drama Center season: clockwise, from bottom left, are Allison Moody, Jesse Bernath, John R. Armstrong, and Anna Malone in *Falsettos*; Casey Searles in *Wit*; Jessica Rothert and John Olsen in *Arcadia*; Zach Noe Towers, Rebecca Faulkenberry, Christopher Nachtrab, Erin Daugherty, Margo Gendreau, Amanda Tanguay, Sam Turner, and Rick Desloge in *A Chorus Line*; T.J. Rowley in *Our Country's Good*; Erik Friedman and Scot Purkepile in *Macbeth*; Rosalind Rubin and Jeff Grafton in *Honour*; and Brendan Pentzell and Holly Holbrook in *She Stoops to Conquer*.

Honour

"Emotionally gut-wrenching ... No ordinary student production"

— *The Herald-Times*

Murray McGibbon, director
Chris Wych, scenic designer
Angie Burkhardt, costume designer
JoJo Percy, lighting designer

She Stoops to Conquer

"A very fun night of skillful theatre."

— *The Herald-Times*

Fontaine Syer, director
Erik Friedman, assistant director
Dathan Powell, scenic designer
Linda Pisano, costume designer
Gregory C. Brenchley, lighting designer

Our Country's Good

"The packed house was rapt the whole way through." — *The Herald-Times*

Bruce Burgun, director
Tim Borden, scenic designer
Carmen Killam, costume designer
Jesse Portillo, lighting/sound designer
Laine Bonstein, assistant director

A Chorus Line

"A classy, accomplished, and ... totally involving production." — *George Walker, WFIU*

George Pinney, director
J. Adam Burnette, co-musical director/conductor
Courtney Crouse, co-musical director
Jeff Grace, assistant director
Gordon R. Strain, scenic designer
Katherine N. Garlick, costume designer
Ryan Davies, lighting designer



Brown County Playhouse: 2006 season

Smoke on the Mountain

"Applause for the cast was generous."

— *The Herald-Times*

George Pinney, director

John Berst, musical director

Fred M. Duer, scenic designer

Robbie Stanton, costume designer

Ryan Davies, lighting/sound designer

Arms and the Man

"A roller coaster of overt hilarity."

— *The Herald-Times*

Jonathan Michaelson, director

Christopher Berg, scenic designer

Amanda K. Bailey, costume designer

Robert Bovard, lighting designer

David Krueger, sound designer

The Compleat Works of Wllm Shkspr, abridged

"The funniest show that I've ever seen at the Brown County Playhouse." — *George Walker, WFIU*

Dale McFadden, director

Dathan Powell, scenic designer

Katherine N. Garlick, costume designer

Marie Shakespeare, lighting/sound designer

The Woman in Black

"Quite thrilling." — *George Walker, WFIU*

Murray McGibbon, director

Chris Wych, scenic designer

Mary Grusak, costume designer

Marie Shakespeare, lighting designer

Andrew Hopson, sound designer

Scholarships

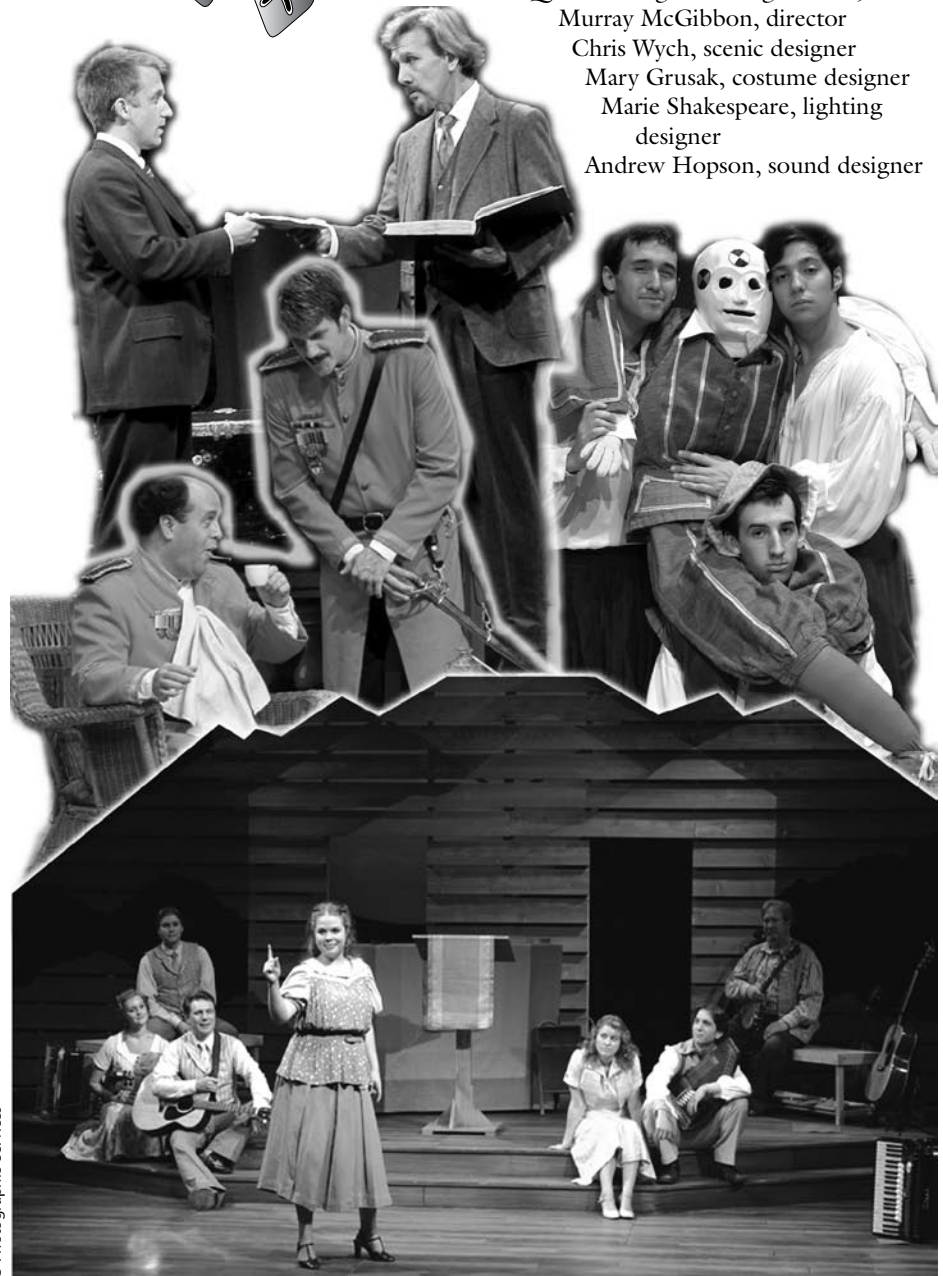
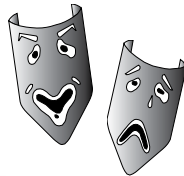
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Krishnan and **Katharine Seible** as Theatre Circle Outstanding Undergraduate Theatre Majors and undergraduate **Cody Girten** as recipient of the Charles Aidman (Spoon River) Scholarship donated by Betty Aidman in memory of her husband, alumnus **Charles Aidman**. Playwriting MFA students **Kevin Daly** and **Paul Shoulberg** received a travel grant, 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 program. Daly and Shoulberg traveled with their mentor Dennis J. Reardon to meet with other professional playwrights in New York City, including alumni **Jonathan Yukich**, MFA'04, and **Ben Sahl**, MFA'95.

Michaelson recognized National Society of Arts and Letters Drama award winners **Anjanette Hall Armstrong**, **John Armstrong**, **Vanessa Ballam**, **Rebecca Faulkenberry**, and **Zachary Spicer**; and NSAL Musical Theatre winners **John Armstrong**, **Kensington Blaylock**, **Jesse Bernath**, **Amy Linden**, **Alexander Meisner**, and **Eric VanTienen**. Everyone joined in congratulating the department's Phi Beta Kappa initiates: **Greg Hofmann**, **Amanda Tanguay**, and **Lindsay Thomas**.

Results of the 2006–07 Student Advisory Board election were announced: **Miguel Aguirre**, **Melanie Derleth**, **Kristyn Hegner**, and **Claire Tuft** as undergraduate representatives; and **Noe Montez**, **Allison Moody**, **Jesse Portillo**, and **Tom Robson** as graduate representatives. The gala evening ended with the prom dance after the current Student Advisory Board and their assistants entertained the group with skits lampooning and celebrating highlights of the 2005–06 production and academic season.

— *Marilyn Norris*



IU Photographic Services

2006 Brown County Playhouse season: clockwise, from bottom, are Jennifer Drew, John Olson, Equity actor Paul Blankenship, Rachel Sickmeier, Rebecca Faulkenberry, John R. Armstrong, and David Cole in *Smoke on the Mountain*; Equity actor Michael Farina and Zach Spicer in *Arms and the Man*; Dylan Marks and Jack O'Hara in *The Woman in Black*; and Chris Hatch, Derek Dion, Nick Arapoglou, and a friend in *The Compleat Works of Wllm Shkspr*.

Alumni notebook

Before 1970

Anna K. Applegate Wiley, BA'56, is an adjunct faculty member at Ivy Tech Community College in Bloomington, Ind. She teaches general education English. She lives in Bloomington with her husband, **David W.**, PhD'74.

William M. Gering, MA'61, PhD'63, taught at IU South Bend for 24 years before retiring in 1988. In recognition of his contributions, the campus created the William M. and Lucille Gering Scholarship to benefit students in the communication arts at IUSB. He and Lucille, MS'63, live in Mishawaka, Ind., and can be reached at wlgering@msn.com.

Susan Hermann Gagliardi, BA'64, writes, "As an author of novels, biographies, histories, and plays for young readers/audiences, I've been busy for 20-plus years." Gagliardi has written about Geronimo, Anne Frank, and Tennessee Williams, among others. She lives in West Hartford, Conn.

The University of Missouri Theatre Department has honored Professor Emerita **Carla Waal Johns**, PhD'64, who took early retirement, by naming a scholarship in her honor. The scholarship will provide tuition support for students who pursue research on women in theatre. In addition to the publication of many scholarly works, Johns has incorporated much of her prodigious research on Harriet Bosse and other trailblazing women in arts and history into solo performances she presents for university and Columbia community groups. In March, Johns and husband Bill made a return visit to IU, where she had served as a visiting professor of theatre history in 1995. They toured the Norvelle Theatre and Drama Center and attended the production of *She Stoops to Conquer*. They enjoyed the Theatre Circle Dinner with Director and Designers Friday evening, lunch with Marilyn Norris on Saturday, and visits with other former colleagues.

1970s

Olive Stroud Sheffey, MA'73, writes, "I am having a wonderful time writing, acting, directing, and producing community theatre — and serving as Catholic High School Guardian Angel of Staunton, Va. I even had a show go to Washington-Tacoma Theatre last year and there is a request for more! I'm still traveling all over the state doing a one-woman show for the state. With my wonderful husband, Tommy, I've also produced four wonderful children." This summer, Sheffey was thrilled to attend the Black Theatre Network ceremonies honoring **Winona Fletcher**, PhD'68, and to visit with Fletcher and Marion and Keith Michael.

Jay P. Scovill, BA'75, has performed in more than 100 Equity theater productions, mostly in the Atlanta area. He writes, "But my biggest theater job is really at the other end of the spectrum. I own the company Maintenance Cooperative Inc. that I started ... mop and bucket in hand 27 years ago. We currently clean 12 movie theatres each night, seven days a week, 365 days a year. ... I love my company. It has al-

lowed me to do two or three professional shows per year. I am a scuba instructor and a windsurfing instructor. I love Rollerblading, mountain biking, motorcycling, waterskiing, and, in the past six years, the love of my life 'of activity,' hang gliding!" Scovill and his wife, Helen, live in Gainesville, Ga.

"My theatre consulting firm, Theater Design Inc., is leading the restoration of the Teatro Municipal de Sao Paulo, recognized as Brazil's premier performing arts venue," writes **Michael J. Mell**, MA'78, of Cold Spring, N.Y. He is the author of *Building Better Theaters*, published by Entertainment Technology Press. He can be reached at mmell@theaterdesigninc.com.

1980s

Mick Napier, '80s, and his Annoyance Theatre Company have reopened in a new space in the Old Uptown Theatre in Chicago. He and a core group from the IU Department of Theatre and Drama founded the theatre in the mid-1980s.

Bill Bartolini, MA'81, is in his second year as vice president for development of Northeastern University in his hometown of Boston. For the past 11 years, Bartolini had been director of development at Kent State University, where he earned his PhD in communication. He writes that he uses "the skills I honed in theatre at IU" every day in fundraising. His address is wbartolini@hotmail.com.

Sababu Norris, MA'82, has received local and national recognition for his service as director of multicultural programs at Canisius College for more than 17 years. The program's purpose, he writes, is "to make available to African American, Latino, Asian American and Native American students and the whole student body, essential tools that serve the campus community's goal of respecting and exploring cultural pluralism. The office assists in creating a healthy climate that facilitates student success." He reports that he continues to put his IU oral interpretation training to good use as he directs "a wonderful troupe of Canisius students who continue — with passion — to perform poetry and dramatic scenes for area high schools, with particular impact on at-risk students."

In July, Norris attended the Black Theatre Network 20th Anniversary Conference in Louisville, Ky., at which IU Professor Emerita Winona L. Fletcher was honored and a permanent exhibit of her papers opened. He read a poem, published in the July/August issue of *Black Masks*, that he had written in tribute to her. Norris had spent much of the summer assisting in the cataloguing of Fletcher's papers for the permanent exhibition in the Kentucky State University Center for Excellence in the Study of Kentucky African Americans. The multigenerational legacy of teaching was celebrated when Ruth Carter was named the recipient of the Winona Fletcher Award. The first African American to have been nominated for an Oscar in costume design (for *Amistad*), Carter had been one of Norris's outstanding students at Hampton University, where he taught in 1982–86. In August, Norris

returned to IU, where he visited friends and met with African American Arts Institute director Charles Sykes to arrange a return trip of the Soul Revue to Buffalo in March.

Brett Paesel, BA'82, has published a novel, *Mommies Who Drink, or Sex, Drugs, and Other Distant Memories of an Ordinary Mom*. One reviewer wrote that Paesel's "deeply touching, deeply hilarious autobiographical novel will have readers stumbling in the streets doubled over with laughter." *Publishers Weekly* described it as "Seinfeld but raunchy and LA with a cast of potty-mouthed moms. No wonder it's already optioned by HBO."

Carl Hippensteel, BA'83, continues his work as head of subscriber ticket exchange at the Lyric Opera of Chicago. He reports that he frequently runs into **Tom Detmer**, BA'84. Detmer, who specializes in converting old buildings into condos, lived in the same condominium association while he was converting a building "three doors down" and still works "just down the street," according to Hippensteel.

Hippensteel laments the death of **Elizabeth Ross Robbins**, BA'78, in July: "Betsy was one of the most talented actors in the Kansas City theatre community, and she was loved and admired for the kind, warm person she was. I was always thrilled on the rare occasions I saw her on stage because she was always the best person in the production. No doubt that fantastic IU training. I know her classmates will be sad to hear the news." (*Editor's Note: See "In Memoriam" on page 22.*)

Lynne Perkins, BA'83, garnered enviable reviews for her M'Lynn, a role she says she is "very proud of," in the Indianapolis Beef and Boards production of *Steel Magnolias* in August. Immediately upon the show's closing, she began her producing and directing duties for Bridge-work Theater's fall tour, teaching classes for the University of Indianapolis, conducting Young Audiences workshops, and rehearsing her roles as Mrs. Cratchitt and Charwoman for the Indiana Repertory Theatre production of *A Christmas Carol*. She anticipates teaching spring courses for the Butler University music department's new musical theatre certificate program for the spring of '07. Perkins and husband Matt Socoy are particularly happy that 5-year-old Emma Rose "has begun taking violin lessons and is loving it."

Jaime C. Donegan, BA'84, was the CEO of Meridian Creative Artist Management in New York from 2004–05. In 2006, he is celebrated his 22nd year of producing large-scale musical variety shows for charity organizations around the United States. He lives in Philadelphia.

Lynne K. Porter, MFA'85, is the founder and artistic director of Shakespeare Ventures, a professional theater on the campus of Fairfield University in Conn., where she directed and designed the set for *Macbeth* and *Twelfth Night*. Porter is in her 12th year as an associate professor of theater, resident designer, and director of the theater department at Fairfield University.

This fall, **Gary Yates**, MFA'85, joined the

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Alumni notebook

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faculty of Savannah State University, where he is teaching acting, directing, and other theatre courses. This summer, he directed *The Story at Theatre in the Square* and *Before It Hits Home* for Atlanta's new Reciprocity Theatre Company. Yates was deeply disappointed not to attend the Black Theatre Network ceremonies honoring his mentor **Winona Fletcher**, PhD'68, but the invitation to interview at Savannah occurred the same weekend.

Madison Square Gardens and Shea Stadium in New York, and Soldiers' Field, Wrigley Field, the United Center, the Navy Pier Ballroom, and U.S. Cellular Field in Chicago are just a few of the prestigious venues where **Gerald Chaney**, '86, has led millions in the singing of "The Star Spangled Banner," "America the Beautiful," the "Negro National Anthem," and "Oh, Canada." In addition to being a "National Anthemist," he is also a musical theatre performer; a gospel, jazz, and cabaret vocalist; and a featured speaker. The Chicago V-103 Home Town Hero Award recipient has toured with several international theatre and musical productions, including *The Tap Dance Kid*, *Big River*, *To Kill a Mockingbird*, and *Elegba: Journey of the Spirit*. He writes that he also enjoys performing, "worshipping, and fellowshiping with multi-denominational congregations."

He has been featured on WYCC-TV and Chicago Public Radio WBEZ programs and conducts Image workshops for Chicago teens and young adults. As an adopted person, he is a spokesman for the Sayers Center for African-American Adoption Information Sessions. Continuing his interests nurtured by Winona Fletcher at IU, Chaney is pursuing a BA in English and secondary education at Northwestern Illinois University, where he is a Student Leadership and Service Scholar and a Ronald McNair Scholars Program participant.

Cordelia Satterfield Hanna, BA'86, is a health educator in the maternal, child, and adolescent health division of the Pasadena Public Health Department and is pursuing a master's degree in public health at Loma Linda University in California. She writes, "From theatre to public health? It's not such a big jump," adding that she uses what she learned as a theatre major at IU Bloomington in her work teaching, speaking publicly, and writing on health education. She also supports her children's artistic interests.

Jim Reilly, MFA'87, received rave reviews for his work in *The Rivals* at the State Theatre of New Jersey Shakespeare Festival this summer.

Anna Filippo, MA'89, has been named chair of the Department of Theatre at Shorter College. She directed the department's November production of *The Birthday Party* and last spring directed *Cabaret*. Filippo reports that she and husband Todd Woodlee are enjoying their new home in Rome, Ga.

Doug Long, MA'89, MFA'95, continues to teach performance of literature and chamber theatre at DePaul University in Chicago. He is now a company member of the Village Players Theatre in Oak Park, Ill., where in April he continued his longtime passion for the plays of Tennessee Williams by directing the one-act "The



IU Photographic Services

Howard Ashman, MA'74, talks with students on his return to campus when IU, in 1987, became the first university to produce his off-Broadway hit Little Shop of Horrors. This photo appears in the documentary accompanying the recent DVD release of Disney's The Little Mermaid.

Lady of Larkspur Lotion." (His MFA thesis show was the 1995 production of *Summer and Smoke*.) Last spring, Long particularly enjoyed teaching a chamber theatre class in which all students adapted and directed their own scripts. Long reports that he and wife Kay can barely keep up with 16-year-old Adam and 13-year-old Sarah these days. On a summer trip to Washington, D.C., Long enjoyed visiting with theatre management and arts administration alumnus **Kevin Moore**, MA'92, who is now managing director of the Woolly Mammoth Theatre.

Constance Macy, BA'89, appeared in this summer's reprise of *Gorey Stories* produced by the Indianapolis Shadowape Theatre Company, which she co-founded in 1999. **Rob Johansen**, MFA'95, who joined the company in 2000, was also in the production. The two have also acted together at the Indiana Repertory Theatre, notably in *Cyrano de Bergerac*.

1990s

2004 Emmy winner (Monday Night Football, ABC Sports) and two-time Emmy nominee **Deren P. Abram**, '90s, is president of Film Pharm Inc. and its Family Division of Fun Kid Videos. Abram began his Hollywood career designing major motion pictures and television shows, and he now writes, directs, and produces his own videos, documentaries, and television projects, including the highly acclaimed family entertainment DVD series, "Video Classroom." Currently he is producing and directing a documentary, "The Hollywood Dream," and additional episodes of "Video Classroom" and simultaneously is developing several other video and feature projects. For "The Hollywood Dream," Abram returned to Bloomington this summer to film Angelo Pizzo, the writer/producer of *Hoosiers* and *Rudy* and to visit with his former professor, **Wes Peters**, BS'66.

Ben Livingston, MFA'90, recently appeared in the South Coast Repertory Theatre production of *The Man from Nebraska* and was in the Oct. 16 episode of television's *CSI: Miami*.

Elizabeth Rossa, BA'91, recently played a leading role in the off-Broadway production of *The Stone Carver*.

Home Front, the latest play by **Greg Owens**, MFA'93, has been published by Broadway Play Publishing. In April, Margot Kidder starred in the world premiere reading of the play in Bozeman, Mont. She followed in the footsteps of another of Owens's "high school crushes," Mercedes Ruehl, who last spring gave a staged reading of his *The Life and Times of Tulsa Lovechild* at a benefit performance at NYC's Manhattan TheatreSource. Wife **Lila Michael**, MFA'94, last spring directed *Reckless* for the Hawks Theatre in Bozeman. Owens and Michael report that daughter Lorelei is always center stage.

Renee Simmons, PhD'93, has retired professionally, due to health reasons. She is author of the book *Frederick Douglas O'Neal: A Pioneer of the Actor's Equity Association*, published by Garland Publishing of New York and London. The book, which had its germination in Simmons's dissertation, is dedicated, in part, to her IU mentor, **Winona Lee Fletcher**, PhD'68. Simmons's IU classmate **Sababu Norris**, MA'82, was one of the proofreaders for the book.

Emily L. Everson Gleichenhaus, BA'95, and her husband, Charles, have two children, Morgan and Eloise. She sings cabaret in the Washington, D.C. area and is a board member of the D.C. Cabaret Network.

Amy Smith Jackson, BA'95, Cert'97, teaches drama at the Stephen Gaynor School in New York City and is pursuing a master's degree in general and special education at Bank Street College of Education. In summer 2005, she played

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Raccoons, ghosts, bald pates: A '60s–'70s theatre reunion

Raccoons, ghosts, bald pates. No, not children's theatre, Ibsen, or Molière. 'Twas the Gin Game Gang IU Theatre Reunion of those at the department in the 1960s and 1970s. On the weekend of June 23–25, 2006, IU theatre alumni gathered to talk, visit the new and old theatres, and relive productions through photos, programs, and many memories.

I am now a teacher and director at Mt. Vernon Jr. High School and have been teaching for 33 years. Last summer, when my husband and I went to Bloomington, I told him the one thing I wanted to do was see the new theatre. After sneaking in under the purple security lights and being totally amazed at what I saw, I e-mailed **Michele Smith Wollert**, BS'73, MA'76, a school psychologist at the Washington State School for the Blind; and **Ed Stern**, MA'69, artistic director of Cincinnati Playhouse in the Park, to see if they had been back to B'town. Nope! Thus started the idea for a reunion.

I quickly enlisted **Donnie Johnson**, '72, a private investigator with his own business, Trace Investigations, and **Jim Lowry**, '70, retired but still writing for theatre, who both reside in Bloomington, and **C. Lynn Kinkade**, BA'99, artistic director for Evansville Civic Theatre. From that small group, the names started flowing. Sadly, we also recalled those no longer with us, like **Ben Mordecai**, '70s; **Tony Norrenbrock**, MA'71; **Andreas Katsulas**, MA'69, and many others.

After a year of planning, on Thursday evening, June 22, Donnie, Jim, Michele, and I met in the bar of the new Hilton Garden Inn on the Square in Bloomington. Amazingly, we fell into easy conversation and the 30-plus years seemed to fall away. At Friday lunch at the Uptown Cafe, Brad Cook from the Indiana University Archives brought over 12 three-ringed binders filled with production photos from the '60s and '70s. Donnie brought posters, which he was relatively sure he had stolen, along with his photo portfolio.



The Costume Girls Kathy Gostley Riordan, left, Michele Smith Wollert, Necia Powers Evans, and Kathleen Robbins enjoy getting back together during the reunion.



Courtesy of Donnie Johnson

The Gin Game Gang gathers on the front steps before encountering ghosts and '60s–'70s memories in the Old Theatre Building. From left are C. Lynn Kinkade, BA'99; Gerry Pauwels, BA'67, MA'75, PhD'86, JD'95; Necia Powers Evans, MA'74; Greg Poggi, MA'69; Michele Smith Wollert, BS'73, MA'76; Donnie Johnson, '72; Kathy Gostley Riordan, BS'72, MS'76; and Ed Stern, MA'69.

More joined us when we opened the hospitality room at the hotel. We so enjoyed Marion and Keith Michael, former professor and department chair; as well as Lynn Kinkade and friend Grace Strange from Evansville; **Gerry Pauwels**, BA'67, MA'75, PhD'86, JD'95, a Bloomington attorney, and his wife, Colleen; **Necia Powers Evans**, MA'74, who drove from Virginia Tech, where she is in charge of the costume shop; and **Greg Poggi**, MA'69, PhD'77, who flew in from Ann Arbor, where he is the department chair at the University of Michigan. Ed Stern flew in from New York in the middle of auditions to see everyone, and **Charley Ansbach** came from California, where he is a professional fundraiser on the worldwide stage.

We ventured to Nick's, where **Charles Railsback**, PhD'96, who is now the undergraduate adviser at the department, joined us. After a few strombolis and wings, it was back to the hospitality room for more than a few boisterous laughs as Ed, Jim, Greg, and Donnie regaled us with stories from the past. The raccoons — Jim feeds three triplets every night — Fig Newtons — a whole package a night — he brought pictures to prove it!

Saturday morning, after meandering through campus, we were met at the new Lee Norvelle Theatre and Drama complex by department Chair Jonathan Michaelson and **John Edward Kinzer**, BA'91, son of **Bill Kinzer** and now the department's audience development director.

Eager as we were to see the new facility, we all yearned to see the old. Professor Michaelson was gracious enough to lead us on the tour, starting at the old entrance to the classroom section. It was truly like walking back in time walking up those steps — there was the costume shop for some or the room where many of the grad students fell asleep during lectures.

We sauntered down the stairs past the callboard — still strewn with pieces of paper — and walked onto the stage. The ghosts came flooding back: Do you remember the revolve of *Spring's*

Awakening, the beds in *The Brig*, the cars littering the stage in *Auto Graveyard*, the mountain in *Prometheus Bound*? The stage, now used for independent student productions, is small, and the auditorium is no longer used, but the Thomas Hart Benton murals were there, along with the multitude of memories. **Michael Bourne**, MA'69, PhD'77, longtime jazz program director and critic in New York, called to say he had labeled bricks on the proscenium. They are still there.

The green room — not green! It is stark white and barren. How many of us sat there and talked away the time when we should have been going to other classes outside the theatre building, as Gerry Pauwels said he did? If that room could talk!

We then ventured into the new, magnificent theatre complex and were just in awe of the shops — with ventilation; the dressing rooms; the directing, acting, and computer labs; and the grad student cubicles complete with computers. The main theatre is a wonderful tribute to all of the advances made in theatre. As Frank Silberstein later pointed out, it had become difficult to attract the best theatre students with a theatre stuck back in our time. The highlight was when Necia recognized the old green-room table sitting stage left. We all reverentially touched it as if it could magically transport us back to the '60s and '70s.

As the tour concluded, we asked questions of Professor Michaelsen about the programs offered, the number of undergraduate and graduate students, and what type of experiences they have.



Keith Michael, left, and Lynn Kinkade chat at Nick's.

We were a gathering of undergraduate, master's, and doctoral students. He seemed surprised when he asked if we knew each other while at IU, and the answer was, of course, yes;

we all worked together to create the shows. None of us could recall how large the department was then, but I know, as undergraduates, we had exceptional experiences.

The afternoon passed with lunches, more photograph identification, and the arrival of **Kate Robbins**, MA'74, PhD'81, owner of Sure Speak in Indy, and her 5-year-old daughter. The costume girls — Michele, Necia, Kate, and I — had fun recalling the shows and costumes we had worked on. My first job was to shirttail him a period petticoat, which I had never done before. Leon Brauner walked in, saw it hanging on the rack, said it was sloppy, and told me to rip it out and redo it. I learned very quickly to be a detail person, as we all did!

The evening concluded with a fantastic dinner at Scholar's Inn and a wonderful party at Charles Railsback's home, where we got to see Frank Silberstein, now retired, and the Michaels again.

The weekend made us realize several things: We had great mentors, we gained experiences that have served us well in whatever fields we have chosen, we developed strong friendships that can be rekindled with a little nurturing, and we are some really funny people! No matter the bald pates, gray hair, weight gained or lost, we are proud, viable, IU theatre alumni who are making a difference in the world.

— **Kathy Lou Gostley Riordan**, BS'72, MS'76

Gin Game Gang comments

"The sweetest part of the whole get-together was the total absence of ego manifestation. It was truly a love fest, filled with laughter and sharing. Makes me proud to be associated with such a lovely group of people." — **Jim Lowry**, '70

"It was a great reunion — which surprised me pleasantly as I have tended otherwise to avoid such gatherings. Some very funny stories and warm moments relived. More than anything, it was a rich experience in real time. The past is great to recall, but one of the best parts for me was reconnecting." — **Charley Ansbach**

"Oh, how I agree with Charley. The best thing was being there right now, today. I was so struck by how much I still liked everyone, and I knew why I had such a good time way back then. I am only sorry I missed Friday night!" — **Kate Robbins**, MA'74, PhD'81

"It was genuinely good for the soul to revisit, share memories, and rekindle friendships. It was also special to stand in the central square and say a prayer for those who were so much a part of us but are no longer with us. On paper, my flying back and forth from New York for this brief get-together seemed crazy. In truth, it was a complete joy." — **Ed Stern**, MA'69

"It was a great gift to me to reconnect with dear and trusted friends and former mentors (Frank: you will always be my hero). My voice was hoarse from talking and laughing for three solid days. I wish you all well and hope you stay in touch. You are extraordinary folks and I am honored to have spent some of the best years of my life in your company." — **Michele Smith Wollert**, BS'73, MA'76

"The chance to reconnect with people and places that had become only a faint memory was priceless. Looking at the pictures and programs from the years that we were there was the best possible icebreaker as well as bringing back many good memories. Thank you for remembering and reaching out to me." — **Necia Powers Evans**, MA'74

"Tremendous thanks for such a terrific job of getting this organized." — **Greg Poggi**, MA'69, PhD'77

Others attending were alumni **Donnie Johnson**, '72; **C. Lynn Kinkade**, BA'99; **Gerard Pauwels**, BA'67, MA'75, PhD'86, JD'95; **Charles Railsback**, PhD'96; and **Kathy Lou Gostley Riordan**, BS'72, MS'76; and retired faculty Keith Michael, Marion Michael, and Frank Silberstein.



Remembering the '70s Michele Smith Wollert, left, Frank Silberstein, and Kathy Gostley Riordan enjoy the party at the home of Charles Railsback.

Alumni notebook

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Patsy in *Crazy For You* at Mountain Playhouse in Jennerstown, Pa.

Rob Johansen, MFA'95, has had busy recent seasons at the Indiana Repertory Theatre, where he appeared as the Preacher in *The Grapes of Wrath* and Hornbeck in *Inherit the Wind* while teaching at the IRT. He has just closed in *The Gentleman from Indiana*, in which he appeared with alumni **Jason Marr**, MFA 06, and **David Alan Anderson** and current MFA actor Tom Conner. Johansen is now appearing in the IRT production of *A Christmas Carol*, along with fellow IU alumni **Lynne Perkins**, BA'83, **Constance Macy**, BA'89, and **David Alan Anderson**, as well as Brown County Playhouse alumnus Chuck Goad. This summer, Johansen and Macy were in the Shadowape Theatre's *Gory Stories*. Johansen choreographed the fight sequences for the IU School of Music production of *Romeo & Juliet* last fall. He enjoys acting in shows with wife Jennifer whenever possible. When Johansen was in *The Grapes of Wrath* on the IRT main stage, his wife was playing Helena in *A Midsummer Night's Dream* on the upper stage.

David Muller, MA'95, PhD'06, received his PhD in September and immediately assumed his duties as visiting assistant professor at Dennison University. He joins IU alumnus **John Sipes**, MFA'83, on the faculty.

Christina M. Hingtgen Dooley, BS'96, and Timothy P. Dooley, BS'95, report, "We are happy to announce the birth of our second son Tyler Joseph, born on April 10, 2006. Big brother Caleb Joshua is now a little over 2 years old and loves his new baby brother." Timothy is a director of financial planning and analysis at Republic Airways Holdings Inc. in Indianapolis.

Actress **Suzanne C. Lang**, Cert/BA'96, recently performed in *Pride and Prejudice* at Northlight Theatre and *Bus Stop* at Writers' Theatre, both in Chicago. "I also will be appearing in the film *An Open Door* as Michelle Watson," she writes.

Marna Lawrence, MFA'96, is completing her stint as visiting assistant professor of theatre at the State University of New York at Albany. While teaching there (along with other IU theatre alumni **Amy Lehman**, PhD'96, **Keith Hale**, MFA'96, and **Kelli Wondra**, all of whom have been at SUNY at some point during Lawrence's stay), she has directed many productions. Several have won American College Theatre Festival Awards, including an invitation for a Kennedy Center performance. This semester, she is directing *The Foreigner* for a semi-professional theatre group in Albany.

This fall **Joel Markus**, BA'96, assumed his new position as production manager for the Indiana Repertory Theatre. He and wife Lisa are thrilled to return to Indiana, especially since Lisa's family lives nearby. Markus had previously been production manager at the Geva Theatre in Rochester, N.Y.

Jennifer Sellers Mathews, BA'96, is a company member of Chicago's Infamous Commonwealth Theatre. She played Elly in the spring 2006 production of *My Thing of Love* and had a role in the award-winning summer 2005 production of *The Kentucky Cycle*. She works part time

in theatre marketing from home. Mathews lives in Chicago with her husband, Chris, and her daughter, Emma Bloom.

Brandon Cutrell, '98, is a Bistro Award and two-time MAC Award winner. His NYC credits include *Pippin* with Ben Vereen and Rosie O'Donnell and *La Gioconda* at Theatre Source. After two years as the original host of the MAC-nominated show NYC's *Mostly Sondheim*, he and fellow Brown County Playhouse/musical theatre alumnus **Ray Fellman**, BS'97, PDip'01, debuted "The After Party," an every-Friday-night soiree at the Laurie Beechman Theatre on 42nd Street and Ninth Avenue, just steps away from The Great White Way. Last December, Cutrell made his solo debut at the famous Oak Room of the Algonquin Hotel, and in July, he made his solo debut at Feinstein's at the Regency on Park Avenue.

Matthew Hahn, '98, (see photo below) is a theatre director and lecturer on the performing arts in London. He considers his more important role to be that of world peace activist. In July, he made a three-week bicycle trek from London to Prague to protest the U.S. and U.K. involvement in "The War on Terror." Cycling through Belgium, Germany, and into the Czech Republic, he reached his destination, Prague's Wenceslas Square, home of the Velvet Revolution. Along the way, he handed out bicycle bells and invited those whom he met to "Ping for Peace." Hahn's stated goal was "to raise awareness of the growing movement against further aggression by the U.S. and U.K. and to promote peaceful rather than military options. I admit that my 'Ping for Peace' ride is ridiculous. ... I am matching our governments' lunacy with some lunacy of my own," he said. His ride was organized in partnership with the Stop the War Coalition.

Eve I. Shapiro, Cert/BA'98, received a PhD in sociology from the University of California, Santa Barbara, in December 2005. She now

lectures at the University of San Francisco.

Kevin H. Mauer, MFA'99, MIS'04, of Bloomington, Ind., is the Web developer for the Association of College Unions International.

Trey Teufel, BA'99, has moved to Los Angeles. This past winter, Teufel played MacDuff in the Utah Shakespearean Festival's touring production of *Macbeth* in which **Allison Batty**, MFA'05, played Lady Macbeth.

LaRonika Thomas, BA'99, is the director of education at Writers' Theatre in Chicago and is a freelance dramaturg. She was dramaturg on the original production of *Last Two Minutes* and will serve this winter as dramaturg for *You Asked for It!* As the literary manager at Stage Left Theatre, she was a 2005 recipient of a residency grant from Literary Managers and Dramaturgs of the Americas. This past spring, she became both an ensemble member at Stage Left Theatre and the regional vice president for Metro Chicago LMDA. As a freelance dramaturg, she has worked at the Goodman Theatre, Chicago Shakespeare Theatre, Lifeline Theatre, Stockyards Theatre Project, and Chicago Theatre for Young Audiences.

2000s

Larry Dooley, PhD'00, continues to work "across the spectrum" at Weber State University in Ogden, Utah, where he teaches courses in theatre history, acting, directing, and theatre education. This summer he, wife Donna, who now teaches music in the public schools, 8-year-old Patrick, and 5-year-old Ian visited Charles Railsback and other friends in Bloomington.

Lauren Kane Eskovitz, BA'00, is pursuing an MFA in drama and theatre for youth at the University of Texas at Austin. She is planning and implementing drama programs throughout Texas that teach conflict resolution and violence prevention. She and her husband, Joel, BAJ'00, live in Austin. Her address is leskovitz@hotmail.com.

Carolyn J. Klein, MFA'00, recently played Becky in *Tooth of Crime (Second Dance)* at the Strawdog Theatre in Chicago. Other recent productions include *The Radiant Abyss* and *Accidental Death of an Anarchist*. In summer 2005, she directed *Dry Hump 3*, which Klein describes as "a sketch comedy troupe that is composed of mainly IU alumni. They have now moved to L.A. but were in Chicago for four years." She is the voice of Jenny O'Toole for the Xbox game "Dead Man's Hand."

Megan McKinney, MFA'00, continues as senior marketing and public relations director and **Richard Roberts**, '84, as dramaturg at the Indiana Repertory Theatre. McKinney and Roberts adjudicated the National Society of Arts and Letters musical theatre competition in Bloomington last winter.

Nicole Parker, BA'00, who stars on MADTV, opened in the new Martin Short show on Broadway in August.

Brown County Playhouse/Musical Theatre alumnus **Ray Fellman**, PDip'01, BS'97 (music), recently made his off-Broadway debut when he was handpicked by Stephen Schwartz as musical director for Schwartz's *Captain Louie*. Other musical direction credits include *Reluctant Pilgrim* for the Barrow Group and the national

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Courtesy of Matthew Hahn

Ping for Peace Matthew Hahn, '98, embarks on his "Ping for Peace" bicycle journey from London's Parliament Square to Prague's Wenceslas Square on July 23, 2006.

From Bloomington to L.A., with some great stops in between

Editor's Note: Since writing this report, alumna Ann Aurbach has completed her term as assistant stage manager at Los Angeles Opera and is now freelancing as an assistant stage manager. Her fall schedule included serving in that capacity for Houston Opera, Utah Opera, Michigan Opera Theatre, and Indianapolis Opera.

When I started at IU in 1999, I never would have guessed I would be a stage manager of opera post-graduation. I was already interested in stage management but had never seriously considered it as a potential career. I enjoyed it because it was fun, interesting, and also challenging. It required me to use my organizational and people skills in different ways.

When David Grindle arrived in my junior year, he immediately took the stage managers under his wing. During our discussions, he discovered that I'd played classical piano when I was younger. He then urged me to stage manage an opera and a ballet before I graduated. I thought his intent then was to let me have the experience with a new medium in a collegiate atmosphere before encountering it in the professional world. Little did I realize that I'd get permanently hooked into the industry. I worked two operas and a ballet before graduating and, thanks again to David, had my first professional job lined up at the Lake George Opera in upstate New York.

When fall came around, I had been offered four shows at Indianapolis Opera as an assistant stage manager. Between those shows, I managed to return to Bloomington for *The Ballad of Baby Doe* and to Palm Beach Opera for a production of *Manon Lescaut*. I figured I would continue this freelance career of hop-



Courtesy of Ann Aurbach

The Diva and the ASM Assistant stage manager Ann Aurbach, BA'03, left, celebrates with Renée Fleming, "the leading soprano in the world" (The Guardian), following the closing of the run of *La Traviata* at the Los Angeles Opera.

ping from gig to gig around the country until I found a city I liked or a company that could employ me for most of the calendar year.

Instead, an opportunity presented itself that I simply could not pass up when I received an internship offer with the Los Angeles Opera! Instead of interning in stage management, I'd be interning with the production department. I eagerly took the opportunity to learn more about production management while also learning more about how productions differ at different size companies.

My production director was impressed enough with what she saw during my intern year that she invited me back the following season as an assistant stage manager. This was an even greater opportunity for me, and I accepted. It has been a great experience, so far. I've joined the American Guild of Musical Artists, the

opera world's equivalent of the Actor's Equity Association. I've had the chance to work with and meet many internationally well-known people, including the company's general director, Plácido Domingo. Already well-known as one of the greatest tenors, Domingo is earning fame as a general director (both of the Los Angeles Opera and Washington, D.C.'s Washington National Opera), as well as a conductor.

I've had the chance to work with some of the headlining stars of the opera world (Renée Fleming, for example) as well as some up-and-coming future stars, not to mention some Hollywood names as well. Garry Marshall (of *The Princess Diaries* and *Pretty Woman* fame) directed *The Grand Duchess* this fall. I even got a chance to meet Julie Andrews backstage during the final dress of his show.

Being in Los Angeles has provided me with other benefits as well. I got the opportunity to be a production assistant on the 2005 Academy Awards pre-show. Besides the fact that it was the Oscars, I immediately jumped on the chance to work in television and learn how it is simultaneously similar and dissimilar to theatre and opera. It was a lot of fun to be able to go behind the scenes, and, as show time neared, I got a chance to see the stars in person on the red carpet!

Today, I am continuing to pursue my career as an operatic stage manager and plan on doing so until I decide it's time to "retire." At that time, I'll probably cut back on the amount of active stage management jobs and most likely pursue a teaching position. Hopefully, I'll be able to have the same impact on a student that David Grindle did with me.

— Ann Aurbach, BA'03

Alumni notebook

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tour of *Amahl and the Night Visitors* directed by David Aiken. Triple-threat Fellman has recently sung major roles in operas produced by Glimmerglass, Florida Grand, and New Orleans Opera companies. He is frequently behind the piano at the Storefront Theatre and in many venues with **Brandon Cutrell**, '98 (see entry in 1990s). He has also been accompanist for Utah Festival Opera, the Opera Company of Brooklyn, Mid-America Productions at Carnegie Hall, and the Indianapolis Symphony's *Yuletide Celebration*, starring Judy Kaye.

Amy Johnson, BA'01, is now the assistant lighting designer at the Lyric Opera of Chicago. Last year as a Lyric lighting apprentice, she

worked under the direction of Duane Schuler, one of the world's leading lighting designers. Johnson is especially proud that the Lyric has given her this opportunity after just one year of apprenticeship. As a freelance lighting designer during the summer off-season, she designed several shows, including *My Way* at the Actors Theatre of Indiana in Zionsville. To her IU adviser, mentors, and friends, she sends "a big thank you to all of you. It was you guys who helped me through my years of schooling. I think of you all often, and I miss you."

Emily A. Schwartz, BA'01, reports that her play *Laverne and Gianni Get Married* was produced in August at Chicago's Collaboration Sketchbook 2006 Festival. Hers was one of the few selected from more than 600 global submissions to the short-play showcase competition. "I

love this festival for its inventiveness and production quality, and this year I had an awesome musical number," Schwartz notes.

In September, **Paul Merritt**, BA'02, began his MBA studies at the University of Illinois at Chicago.

Waterwell, the New York City theatre company co-founded by **Arian Moayed**, BA'02, (see photo on page 22) and **Tom Ridgely**, BA'01, achieved Equity status just prior to opening *Marco Millions (based on lies)* at The Lion at Theatre Row in August. Adapted from O'Neill's play, the production was directed by Ridgely, and the cast featured both Moayed and Ridgely. **Lauren Cregor**, BA'00, who is also a member of the company's acting ensemble, composed the original music.

Melissa J. Nedell, MFA'02, lives in Chicago,

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Alumni notebook

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where she has been working in theatre for the past three years. In 2003, Nedell was an understudy at Steppenwolf for the production of *Our Lady of 121st Street*. She has also participated in productions at the non-Equity theatre company Raven Theatre, playing the roles of Chrissy in *Dancing at Lughnasa*, Joanne in *A Few Good Men*, and LouAnne in *Book of Days*.

Jeff Radue, BA'02, performed the title role in *Richard II* in the Actors Revolution Theatre production in July and August. With Mary Hubbell Carothers, BA'02, Radue co-founded the Chicago not-for-profit theatre company a year ago.

Richard W. Rundle, BA'02, is the engagement manager for The Booking Group in New York City, "the largest and most prestigious theatrical booking agency," in addition to "running [his] own shingle." Prior to his present position, Rundle had worked with *The Lion King* in Chicago and then set up the business structure and production management for a puppet company. He recently wrote to our department to offer a position to a graduating student.

Steven J. Decker, MFA'03, is an assistant professor of theatre at the University of Wisconsin, Marshfield, where he has directed *The Philadelphia Story*, *Macbeth*, and *All My Sons*.

Alison Cordell Glenn, BA'03, is in her third year of teaching speech, drama, and English at Elkhart Central High School in South Bend, Ind. She married Chris Glenn in October 2004.

Rebecca Jarrell, MFA'03, is in New York City, where she is a successful freelance fashion stylist for television and professional individuals.



Courtesy of Waterwell Theatre

Arian Moayed, BA'02, center, in the Waterwell Theatre production of *The Persians*.

A.K. Muradha, BA'03, played Valentine in the *Two Gentlemen of Verona* for Shakespeare Festival/L.A. this summer. Our head of scenic design, Fred M. Duer, designed the show for the company, which he co-founded and for whom he has designed nine productions. Muradha and Duer are enthusiastic about working with the festival, which produces free Shakespeare around Los Angeles and accepts canned food as admission. "It was a very rewarding experience," Duer says.

Blake Wilson, BA'03, entered the graduate theatre education program this fall at Arizona

State University.

Yuri Cataldo, BA'04, is pursuing an MFA in costume design at Yale University.

Eileen Curley, MA'04, after successfully defending her dissertation, lingered in Bloomington only long enough for a "celebration and farewell" party, then drove, with dog Rose occupying most of the back seat, to Poughkeepsie, N.Y., where she has been appointed as tenure-track assistant professor of theatre at Marist College.

Carmen Rae Myers, MA'04, was "onstage"

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In memoriam

- Horace James Bond, BA/MAT'56*
d. Aug. 8, 2000
- Kathryn C. Cookson Compton, BA'48
Nov. 18, 1926–Aug. 28, 2005
- A.D. Ford, BA'65
Jan. 9, 1932–Feb. 6, 2005
- Paul Richard Glendening, BA'80
June 15, 1955–Dec. 15, 2004
- Margaret E. McConnell Harper, BA'46, MS'47, PhD'63
July 28, 1924–Sept. 24, 2003
- Joy Clarice Sarita Heath, BA'88
March 3, 1958–Nov. 3, 2003
- Andrew C. Katsulas, MA'69
May 18, 1946–Feb. 3, 2006
- Darrell A. Neaveill, MA'68
Aug. 8, 1942–Aug. 8, 2003
- Elizabeth Ross Robbins, BA'78**
April 11, 1955–July 11, 2006
- Jeffrey Hilton Smart, MFA'84
April 30, 1960–June 14, 2003
- Helen Coe MacKenzie Strain, BA'50, MA'67
July 8, 1928–July 7, 2004

*See www.theatre.indiana.edu for a moving tribute to Horace James Bond, written by classmate Anna Wiley, BA'56.

** See www.theatre.indiana.edu for an obituary for Elizabeth Ross Robbins.

In memoriam: Joseph A. Hayes

The IU Department of Theatre and Drama lost one of its most distinguished alumni when Joseph A. Hayes died Sept. 11, 2006, in St. Augustine, Fla., at age 88. The acclaimed author is best known for *The Desperate Hours*, his gripping 1954 novel that he later adapted into a Tony Award-winning play and a memorable screenplay. The stage version, which starred a young Karl Malden and an even younger Paul Newman, won the 1955 Tony Award for Best Play. Hayes also rewrote the novel as a screenplay that was produced twice. Humphrey Bogart and Fred-eric March starred in the 1955 version, which received the Edgar Award in 1956. Hayes's screenplay was remade in 1990 with Anthony Hopkins and Mickey Rourke.

Later Hayes wrote, directed, and co-produced *The Happiest Millionaire* and *Calculated Risk* on Broadway. He and wife Marriane, who died in 1991, co-wrote the 1962 screenplay for *Bon Voyage!* a Disney film starring Fred McMurray.

Born in Indianapolis in 1918, Hayes attended Indiana University and received its doctor of humane letters degree in 1970. Hayes wrote for New York television and radio before achieving his first Broadway success with *Leaf and Bough* in 1949.

Hayes is survived by sons Daniel of Georgetown, Fla.; Gregory of Atlanta; and Jason of Juneau, Alaska; plus five grandchildren.

Hayes was a friend of fellow alumni John, DHL'86, BA'87, and Nota McGreevey, BA'37, as well as former faculty member Foster Harmon. He also stayed in touch with professors emeriti Marion and Keith Michael and several years ago visited with them on a return trip to Indiana, which his children gave him as a birthday gift. Keith Michael tells us that while Hayes was an IU student, prior to the founding of the Brown County Playhouse, he and several fellow students were involved in a small summer theatre venture in Nashville, Ind., where they gave open-air performances. Though short-lived, it was the first summer theatre in the village.

— Marilyn Norris

Alumni notebook

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most of the spring and summer, appearing as Mrs. Robinson in *The Graduate* at Playhouse on the Square in Memphis, Tenn.; Catherine in *Arms and the Man* at the Brown County Playhouse; Charlotte in *Charlotte's Web* at the Indianapolis Children's Museum; and Marie in *Slow Dance with a Hot Pickup* in the Wells-Metz Theatre at IU. In the fall, she resumed teaching as a visiting lecturer in the IU Department of Theatre and Drama and the Kelley School of Business and appeared in the Indianapolis Phoenix Theatre's *Musical of Musicals* directed by **Richard Roberts**, '84. **Megan McKinney**, MFA'00, was also in the cast.

Christina M. Pumariega, BAJ'04, of Reading, Pa., is finishing her second year of a three-year master of fine arts in performance program at the Tisch School of the Arts at New York University in New York City.

Gail A. Baker, MAT'05, is the director of development operations in the office of development and alumnae relations at Saint Mary-of-the-Woods College near Terre Haute, Ind.

Allison Batty, MFA'05, played Lady Macbeth this past winter in the Utah Shakespearean Festival's touring production of *Macbeth*. **Trey Teufel**, BA'99, played MacDuff.

Evan Frederick, BA'05, has been accepted into New York City's Circle in the Square two-year conservatory program.

Kristen Held, MFA'05, was selected as a national finalist in the Red Dress Ink Design Challenge Competition. She has accepted a position as first hand for the San Francisco Opera Company. Husband Dan completed his PhD at the University of Missouri and has begun his new job with a biotech company in Palo Alto, Calif.

Tenaya Hurst, BA'05, hit the ground running when she returned from her year of European travel. In San Francisco, she was cast in a September production of *Smokey Joe's Café* at the Egypt Theatre and in *Cruel and Unusual Punishment Theatre's* Ten-Minute New-Play Festival. She has applied for an internship at Theatre Bay Area, is rehearsing her cabarets and seeking venues in which to perform them, and is auditioning for more than 20 shows and films. She will be performing her cabaret "You'd Better Believe It" at the opening of her high school's new 400-seat theatre. She hopes to perform her "Tenaya Rocks" cabaret at the American Geophysical Union's annual meeting in San Francisco in January. Phi Beta Kappa Hurst, who earned majors in theatre, geology, and anthropology, describes herself as a "geo-anthropactress."

Staci Kern, '05, is milliner for the Washington Opera in Washington, D.C.

Michael Mauloff, BA'05, relocated to Los Angeles, where he works with Comedy Central.

Colleen McSherry, BA'05, performed in Griffin Theatre Company's production of *Sleeping Ugly*. Prior to its Chicago opening in May, the production toured to Florida, where the company also conducted performance workshops with elementary school children.

Michael Paolini, BA'05, served as an electrician with the Old Globe Theatre in San Diego this summer.

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Remembering Benjamin Mordecai

Editor's Note: The death in 2005 of Benjamin Mordecai, who attended IU in the '70s, was felt throughout the theatre world. While alumni know of his accomplishments as producer, teacher, and university administrator, you may not know that before moving to New York, Mordecai left the IU PhD program to co-found the Indiana Repertory Theatre, now a major regional theatre. The IRT has graciously granted us permission to reprint this excerpt from its published tribute to him.

Benjamin Mordecai, co-founder and former managing director of the Indiana Repertory Theatre, died on May 8, 2005, from complications of cancer. He will be remembered as a well-known Broadway producer and a beloved teacher as well as a pioneer in professional regional theatre.

Born in Manhattan on Dec. 10, 1944, Mordecai was brought up in New York but received his education in the Midwest. He earned a bachelor of arts from Buena Vista University in Iowa in 1967 and a master of arts from Eastern Michigan University in 1968. He then became a PhD candidate at Indiana University. He and two comrades, **Gregory Poggi** and **Edward Stern**, also young doctoral candidates at IU, set out in 1970 to create a new professional regional theatre somewhere in America. Many such companies had been started and the regional theatre movement was clearly growing. Despite targeting a number of cities, they received one viable response. Richard Lugar (then mayor of Indianapolis) offered contacts and encouragement to establish a professional theatre in Indianapolis. Within months, the Indiana Repertory Theatre celebrated its first opening night. Mordecai met his wife, Sherry Lynn Morley, at the IRT during the 1973-74 season. She was the company's costumer. Sherry and their daughter Rachel survive him.

An outstanding and accomplished professional, a generous teacher and friend, Mordecai believed in artists. He spent his life supporting them wherever he found them: in the classroom, in production, in mentoring, and in the field. Longtime IRT patrons will remember Mordecai's infectious enthusiasm. It was hard, if not impossible, to say "no" to him. Throughout his 11-year tenure at the IRT, Mordecai was present at virtually every performance, thanking our patrons for their support and attendance. Mordecai played an important role in establishing the IRT's hospitality to guest artists. Among the many generous practices he established was hosting out-of-town guest artists for dinner on Thanksgiving Day in his home on Walnut Street. Today, the IRT's commitment to guest artist hospitality is nationally recognized as exemplary.

After leaving the IRT in 1982, Mordecai became the managing director of the Yale School of Drama and the Yale Repertory Theatre. Mordecai was deeply and personally committed to the teaching mission of the School of Drama. Until his death, he served as an associate dean and chair of the Department of Theatre Management.

Benjamin Mordecai forged a career as one of the nation's leading commercial producers, most notably of the plays of August Wilson. Mordecai was the only person (other than the playwright himself) to have worked on the original productions of all 10 plays in Wilson's epic cycle that stands as one of the monumental achievements in American theatre. To date, the IRT has produced two of these plays, *Fences* in 1996 and *Jitney* in 2004. Others have been produced in town at the Phoenix Theatre. Mordecai also produced the works of other notable playwrights: his recent Broadway productions include *Brooklyn: the Musical*, *Sixteen Wounded*, and a revival of *Ma Rainey's Black Bottom* as well as *Thunder Knocking on the Door* and *Endpapers* off-Broadway. He produced the revival of *Flower Drum Song* in 2002, David Henry Hwang's *Golden Child*, Anna Deavere Smith's *Twilight: Los Angeles, 1992*, and he was executive producer of *Angels in America*. He also produced Lanford Wilson's *Redwood Curtain* and was associate producer of *The Kentucky Cycle*. Mordecai transferred nine plays from Yale to Broadway, including five plays by August Wilson, as well as *A Walk in the Woods*, *Blood Knot*, and the renowned O'Neill Centennial productions of *Long Day's Journey Into Night* and *Ah, Wilderness!* with Jason Robards and Colleen Dewhurst. All of Mordecai's New York productions have been nominated for the Tony Awards; three received the Pulitzer Prize. *Angels in America: Perestroika*, *Fences*, and *King Hedley II* all won Tony Awards for Best Play.

Mordecai's legacy is all around us, and his family has graciously allowed us to celebrate his life through contributions to the IRT made in his name.

Alumni notebook

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Cecil "Dixon" Reynolds III, MFA'05, continues in his tenure-track faculty appointment as assistant professor of costume design at Georgia State University. This fall he brought his IU mentor, Linda Pisano, head of costume design, to GSU for master classes for his costuming students. Reynolds's address is dixon.reynolds@gsu.edu.

In her first season as a member of the resident artist company of the Pacific Conservatory of the Performing Arts Theatrefest in Santa Maria, Calif., **Vanessa Ballam**, MFA'06, will play Grusha in *The Caucasian Chalk Circle*, Gertrude McFuzz in *Seussical*, and Woman in *This Is How It Goes*. At the Pennsylvania Shakespeare Festival this summer, she played Desdemona in *Othello*, directed by IU Professor of Theatre Fontaine Syer. **David Alan Anderson** played the title role.

Following graduation, **Lane Bernes**, Cert/BA'06, spent most of the summer in Mwototo, a small village in central Uganda, where she taught at the Cape of Good Hope Orphan Care and Family Support Project. She wrote, "I taught second and third grade as well as high school students; I taught English and health and did a lot of outreach work with HIV/AIDS and hygiene."

Bernes wrote of the indelible memory of her visit to the Genocide Museum in Kigali, Rwanda, a poignant reminder of the epic tragedy that left thousands of orphans, some of whom she taught. Her e-mail address is lane.bernes@gmail.com.

Leslie Hammond, MFA'06, is the newly appointed technical director at the Paul Mellon Arts Center at Choate Rosemary Hall in Wallingford, Conn. "The job includes all the regular TD stuff for three yearly productions in their 800-seat proscenium theatre, and I'll also be teaching and advising students on their three student productions," she reports. "The arts center brings in 10 to 15 road shows annually, so I'll be organizing those too. I hope to develop an academic technical theatre program for the department."

Carmen Killam, '06, assumed a position this fall as milliner for the Utah Opera Company in Salt Lake City. This summer, she was a lead crafts artisan at the Utah Shakespearean Festival.

Jason Marr, MFA'06, played the male lead roles in *Macbeth* and *Much Ado About Nothing* to his wife Joy's leading roles at the Ohio Shakespeare Festival in Akron this summer. They co-founded the summer festival. He has just ended a run of *The Gentleman from Indiana* at the Indiana Repertory Theatre. Also in the ensemble were current MFA actor Tom Conner and alumni **Rob Johansen**, MFA'95, and **David Alan Anderson**.

This fall **Dathan Powell**, MFA'06, joined the Georgetown University (Ky.) faculty as assistant professor of scenic design. On Aug. 1, he and Abby welcomed their son Franklin Thomas.

Gordon Strain, MFA'06, and wife Amy have moved "just a few miles up the road from IU" as he assumed his position this fall as assistant professor of scenic design at Franklin College (Ind.).

— Marilyn Norris with Abby Tonsing

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