Directed & Choreographed by Kenneth L. Roberson
Music Direction by Terry LaBolt
Music by Cy Coleman
Lyrics by Dorothy Fields
Book by Neil Simon

Associate Producers Sue and Winston Shindell and Joan Olcott
Dec. 4 - 12

Antigone

By JEAN ANOUILH

Directed by KATIE HORWITZ

Adapted by Lewis Galantinere

Movement Design by Elizabeth Shea

THEATRE
theatre.indiana.edu
The Department of Theatre, Drama, and Contemporary Dance Presents

Sweet Charity

Book by Neil Simon
Music by Cy Coleman
Lyrics by Dorothy Fields
Produced for the Broadway stage by
Fryer, Carr, and Harris
Conceived, Staged, and Choreographed by
Bob Fosse

Originally premiered on Broadway at the Palace Theatre, New York, New York.

Direction and Choreography
Musical Direction
Sound Design
Lighting Design
Scenic Design
Costume Design

Kenneth L. Roberson
Terry LaBolt
Andrew Hopson
Aaron Bowersox**
Bridgette Dreher**
Emmie Phelps

This production is sponsored in part by Associate Producers
Sue and Winston Shindell
and Joan Olcott


The video and/or audio recording of this production is strictly prohibited.
Do not use cell phones, pagers, or other devices that may emit sound or light.

Please take a moment to visit the Theatre Art Gallery on the mezzanine level for the Sweet Charity exhibit. The gallery is open before the show and during intermission.

Join us for a Curtain Talk with the cast and director on Tuesday, November 10th after the show.

** Denotes 3rd Year M.F.A. Thesis Design projects
Cast

Charity Hope Valentine  Emily Kelly
Charlie Todd Aulwurm
Married Couple Brian Bandura* & Meadow Nguy
   Boys Max Fowler &
       Matthew Weidenbener
Vendor Graham Hawley
Society Woman Emily Rozman
Young Woman Meghan Faddis~
Soccer Player Colin LeMoine
Cops Todd Aulwurm &
       Kaitlyn Louise Smith
Helene Kaitlyn Mayse
Carmen Meadow Nguy
Nickie Julia Thorn
Herman Joey Birchler
Marvin Max Fowler
Panhandlers Graham Hawley &
       Kaitlyn Louise Smith
Doorman Cameron Mullin
Vittorio Vidal Caleb Fath
Ursula March Brianna Milan
Go-Go Dancer Emily Rozman
Waiter Todd Aulwurm
Manfred Brian Bandura
Bellhop Matthew Weidenbener
Betsy Kaitlyn Louise Smith
Information Booth Girl Emily Rozman
Women at the Y Marian Emanuelson & Meadow Nguy
Oscar Lindquist Craig Franke
Man in Elevator Matthew Weidenbener
Daddy Brubeck Cameron Mullin
Daddy’s Assistants Brian Bandura & Todd Aulwurm
Coney Island Workers Colin LeMoine & Max Fowler
Coney Island Girls Kelsey Reiter & Marian Emanuelson
Rosie Meghan Faddis
Frenchie Kelly MacMillan
Suzanne Kelsey Reiter
Waitress Kelsey Reiter
Tenor Colin LeMoine

Ensemble: Dance Hall Hostesses and various New Yorkers

Marian Emanuelson Todd Aulwurm
Meghan Faddis~ Brian Bandura
Kelly MacMillan Max Fowler
Meadow Nguy Graham Hawley
Kelsey Reiter Colin LeMoine
Emily Rozman Matthew Weidenbener
Kaitlyn Louise Smith

* Meghan Faddis appears by special permission of Actors’ Equity Association.

*Brian Bandura – Dance Captain

Special Thanks
Steak and Shake, Lisa Hatcher Carhuff
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<tr>
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<tr>
<td>Assistant Director</td>
<td>Joe Stollenwerk</td>
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<td>Kaylee Guritz, Hannah Anderson</td>
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<td>Brian Bandura, Wenzhao Mu,</td>
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<td>Lindsey Zecherle, Madison Hinkle,</td>
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<td>Kayla Tillisch</td>
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<td>Lighting Manager</td>
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Wigs provided by Wigboys
Sweet Charity is a unique show. Premiering in 1966, it had one foot in old school musical comedy tradition and the other in the concept musical that would transform musical theatre in the 1970s.

It’s a perfect choice for Themester 2015, as the characters, from dance hall hostesses and accountants to film stars and panhandlers, are frequently hard at work. Particularly, the show places women at work at the foreground, showing the drudgery and hinting at the danger the women of the Fandango Ballroom endure every day of their lives. And yet, Sweet Charity also focuses on the bonds these women share. One might even say that Charity’s friendship with her female coworkers is given greater importance than her romantic relationships.

Sweet Charity also highlights the hardest working woman in musical theatre: Dorothy Fields, whose career began writing lyrics for The Cotton Club in Harlem in the 1920s, and who weathered the rise and fall of musical revues, musical comedies, movie musicals, the integrated musical, and finally, the concept musical. Fields was sixty when
she wrote the astonishingly fresh and contemporary lyrics for *Sweet Charity*, her first musical since the death of her brother and frequent collaborator Herbert seven years prior.

And speaking of work, this is the second show I have done this year with director Kenneth Roberson and musical director Terry LaBolt, following this spring’s *Into the Woods*. As a Ph.D. Candidate about to (I hope!) get a teaching job at a college where I will be teaching and directing undergraduates, I am truly thankful to have worked for and with them this year. Kenneth and Terry are artists, but they are foremost dedicated teachers: I have learned so much—and I’m sure I will borrow some of their tips and techniques—by watching them blend teaching and directing in the rehearsal room.

Work is what musical theatre is all about. I’ve been impressed with the creativity and dedication of the design team, who bring more ideas to the table than can be counted and have handled changes and curveballs with grace. The cast’s hard work is on display each night, although their polished performances mask the endless hours they put into learning these dances and developing these characters. And if you ever want to find the hardest working people in theatre, look no farther than the Stage Management table.

Being part of *Sweet Charity* has embodied my motto: “Work hard. Have fun.”

–Joe Stollenwerk
Assistant Director

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**Musical Numbers**

**ACT ONE**

“*You Should See Yourself*”
Charity

“*Big Spender*”
Nickie, Helene, and the Fandango Girls

“*Charity’s Soliloquy*”
Charity, Marvin, Charlie

“*Rich Man’s Frug*”
Ensemble

“*If My Friends Could See Me Now*”
Charity, Manfred, Bellhop

“Too Many Tomorrows”
Vittorio
“There's Gotta Be Something Better Than This”
Nickie, Helene, Charity

“I'm the Bravest Individual”
Charity and Oscar

ACT TWO

Prologue: “Rhythm of Life”
Daddy Brubeck, Assistants, and Ensemble

“Baby Dream Your Dream”
Nickie and Helene

“Sweet Charity”
Oscar

“Where Am I Going?”
Charity

“I'm a Brass Band”
Charity and Ensemble

“I Love to Cry at Weddings”
Herman, Tenor, Rosie, Nickie, Helene, and Ensemble

Orchestra

Flute  Suyeon Ko
Alto Saxophone & Clarinet  Matt Roerich
Tenor Saxophone & Clarinet  Phil Ponella
Trumpets  Tim Fogarty, Drew Pritchard & Neil Hulbert
Trombone  John Sorsen
Keyboard 2  Brandon Porter
Bass  Quinn Sternberg
Drums  Josh Roberts
Keyboard 1 (Conductor)  Terry LaBolt
Meet the Cast

Emily Kelly  Todd Aulwurm  Brian Bandura  Meadow Nguy

Max Fowler  Matthew Weidenbener  Graham Hawley  Emily Rozman

Meghan Faddis  Colin LeMoine  Kaitlyn Louise Smith  Kaitlyn Mayse

Julia Thorn  Joey Birchler  Cameron Mullin  Caleb Fath
**EMILY KELLY (CHARITY)**

**KAITLYN MAYSE (HELENE)**
Legally Blonde (Brooke Wyndham), The Rocky Horror Show (Columbia), Zombie Prom (Toffee). A NATS and NSAL Musical Theatre Winner, Hutton Honors Scholar, and member of Alpha Lambda Delta Honors Sorority, Kaitlyn is from St. Louis, Missouri.

Julia Thorn (Nickie) is a freshman musical theatre major. This is her IU Theatre debut. Other productions include: Once Upon A Mattress (Winnifred), Charlotte's Web (Charlotte), Bye Bye Birdie (Kim MacAfee), Twelve Angry Jurors (Juror #4), and Guys and Dolls (Adelaide). Julia is from Crown Point, Indiana.

Brianna Milan (Ursula) is a junior musical theatre B.F.A. For IU Theatre: In the Red and Brown Water (Aunt Elegua). Other credits include: Hairspray (Dynamite) for Cardinal Stage Company, Hello Herman (Sheyla Duvall) for University Players, and Moses Man (Ensemble) for Indiana Repertory Theatre and the Indiana Festival Theatre. Brianna is from Atlanta, Georgia.

Caleb Fath (Vittorio Vidal) is a senior B.F.A. student in musical theatre. Previous IU Theatre: Chicago (Dance Chorus/Jury), Sunday in the Park with George (Horn Player/Waiter), Guys and Dolls (Jonny the Greek), The Mystery of Edwin Drood (Deputy/Satan). For University Players: Zombie Prom (Joey). For Union Board: Aida (Soldier). For Indiana Festival Theatre: Swing! The Musical (Soloist), Godspell (Jesus). Other: The Drowsy Chaperone (Robert Martin) for International Thespian Festival. A Hudson and Holland Scholar, Caleb is from New Albany, Indiana.

Craig Franke (Oscar) is a junior B.F.A. student in musical theatre. For IU Theatre: Into the Woods (Steward), The Mystery of Edwin Drood (James Throttle/Waiter), Guys and Dolls (Calvin/Newsstand Man). For Indiana Festival Theatre: Seussical (Mr. Mayor), Schoolhouse Rock Live! (Joe). For Cardinal Stage Company: Hairspray (IQ/Ensemble). For University Players: Hello Herman (Dougie Dogg/Herman’s Father), Bob! A Life in Five Acts (Chorus Member 2). A proud recipient of the 2015 Theresa Anne Walker Scholarship, Craig is from Highland Mills, New York.

Joey Birchner (Herman) is a senior B.F.A. student in Musical Theatre. For IU Theatre: Into the Woods (Rapunzel’s Prince), The Mystery of Edwin Drood (Reverend Crisparkle), Guys and Dolls (Sky Masterson). For Cardinal Stage Company: Hairspray (Sketch). For Bloomington Playwrights Project: Make Me Bad (Detective Dan Nordvig). For Indiana Festival Theatre: Moses Man (multiple roles), Godspell (“Light of the World” track). For IU University Players: Food For Thought (Cody), The Rocky Horror Show (Riff Raff). For Grand Valley State University Opera Theatre: Three Penny Opera (Macheath), The Light in the Piazza (Ensemble). Joey is from Ann Arbor, Michigan.

Cameron Mullin (Daddy Brubeck) is a senior B.F.A. student in musical theatre. For IU Theatre: In the Red and Brown Water (Egungun), Guys and Dolls (Liver Lips Louie/Master of Ceremonies), Chicago (Mary Sunshine), Sunday in the Park with George (Mr./Museum Publicist). For Indiana Festival Theatre: Seussical (General Schmitz). Other: American Idiot (Favorite Son) for Phoenix Theatre, The
Truman Show (Earl/Mr. Washington) for Bloomington Playwrights Project. Food For Thought (Issak), and Zombie Prom (Jake) for University Players. During the summer of 2014 he was performing in Luminosity: Ignite the Night at Cedar Point Amusement Park. He is a recipient of the 2014 James F. Elrod Scholarship and a Hudson and Holland Scholar. Cameron is from Indianapolis, Indiana.

**BRIAN BANDURA**
(DADDY’S ASSISTANT / MANFRED)

is a senior B.F.A. student in musical theatre. For IU Theatre: Into the Woods (Wolf), The Mystery of Edwin Drood (Neville Landless), Guys and Dolls (Scranton Slim), Chicago (Bailiff, Clerk, Ensemble), Sunday in the Park with George (Louie/Party Guest) Spring Awakening (Ensemble). For Indiana Festival Theatre: Island Song (Cooper), Swing! (Dance Ensemble/ Soloist). For University Players: Legally Blonde (Warner). Regional Credits: 42nd Street (Andy Lee), All Shook Up (Ensemble/Dance Captain), Addams Family (Conquistador), On Broadway at Cedar Point. This past summer he performed in Grand Lake, CO with Rocky Mountain Repertory Theatre.

**MEGHAN FADDIS** (ROOSIE)

is a senior B.F.A. student in musical theatre with a minor in dance. For IU Theatre: Guys and Dolls (Allison). For University Players: Rocky Horror Show (Usherette/pet). For Indiana Festival Theatre Seussical (Bird Girl). She has also appeared on the St. Louis Muny Stage for several summers. Most recently she appeared in West Side Story (Clarice) and Joseph and the Amazing Technicolor Dreamcoat (Wife). Meghan is from St. Louis, Missouri.

**MAX FOWLER (MARVIN)**

is a freshman B.F.A. musical theatre major. He is excited to be making his IU Theatre debut. Max is from Potomac, Maryland.

**MARIAN EMANUELSON**
(ENSEMBLE)

is a sophomore B.F.A. musical theatre student. This is her IU Theatre debut. Marian is from Pittsburgh, Pennsylvania.

**KELLY MACMILLAN**
(ENSEMBLE)

is a junior contemporary dance major. She received her dance training at the Company C Dance Club and Toledo Ballet. Most recently, Kelly was seen dancing at Cedar Point as a featured dancer in Luminosity. For IU Contemporary Dance, she has taken part in Spectrum, Moving into Focus, and Hammer and Nail. For University Players: Legally Blonde the Musical (Margot/Choreographer) and The Rocky Horror Show (Featured Dancer). She has
attended various summer programs studying with River North Dance Chicago, Complexions Contemporary Ballet, and Giordano. Kelly is from Toledo, Ohio.

**MEADOW NGUY (ENSEMBLE)**
is a third year B.F.A. student in musical theater. For IU Theatre: *Chicago* (Hunyak), *The Mystery of Edwin Drood* (Succubae). For University Players: 35MM - *A musical exhibition*, and *Legally Blonde*. For IU Opera: *South Pacific* (Liat) at Jacobs School of Music. She won the Illinois High School Musical Theater Award and participated in the National Jimmy Awards in New York City. Meadow is from O'Fallon, Illinois.

**KELSEY REITER (ENSEMBLE)**
is a freshman majoring in contemporary dance. This is her IU Theatre debut. For Kankakee Valley Theatre: *Beauty and the Beast* (Doormat), *Aladdin Jr.* (Harem Dancer). Other: *Once Upon a Mattress* (Nightingale), *The Sound of Music* (Liesl). Kelsey is from Manteno, Illinois.

**EMILY ROZMAN (ENSEMBLE)**

**KAITLYN LOUISE SMITH (ENSEMBLE)**
is a senior B.F.A. student in musical theatre. Kaitlyn most recently played Mrs. Mayor in Indiana Festival Theatre’s *Seussical*. For IU Theatre: *Guys and Dolls* (Miss Adelaide) and *Into the Woods* (Little Red). For Cardinal Stage Company: *Hairspray* (Tracy Turnblad). For University Players: *Legally Blonde* (Pilar), *Honey Brown Eyes* (Jovanka), *Zombie Prom* (Coco/Ramona), *Rocky Horror Show* (Choreographer), and 35mm (Choreographer). She has also spent summers at the MUNY in St. Louis in *Shrek the Musical*, *South Pacific*, *Grease*, and *The Addams Family*. She is the Director for University Players, the Hoosier Tap Company, and the Hutton Honors Council Association. Kaitlyn is from St. Louis, Missouri.

**GRAHAM HAWLEY (ENSEMBLE)**
is a senior majoring in theatre and drama. For IU Theatre: *Guys and Dolls* (Society Max/Ensemble) and *Chicago* (Fred Casely/Ensemble). For Cardinal Stage: *Shrek* (Pig #3/Rat Tap). For University Players: *Legally Blonde* (Nikos/Winthrop) and *Captain Louie* (Ziggy). For IU FYE: *Welcome to College* (Brad). He is also one of the current choreographers for The Varsity Singers, a part of The Singing Hoosiers. Graham is from Batesville, Indiana.

**COLIN LEMOINE (ENSEMBLE)**
is a freshman undergraduate in the B.F.A. musical theatre program. He is from Green Bay, Wisconsin and has performed at Stagedoor Manor, Next Stage, and several other local companies. For Stagedoor Manor: *Nice Work if You Can Get It* (Jimmy Winter), *Footloose* (Ren McCormick), *Evita* (Magaldi), and *In The Heights* (Graffiti Pete). For Next Stage: *Crazy For You* (Bobby Child). Other: *Legally Blonde* (Emmett) for Preble High School, *Godspell* (Jesus) for Birder Studio, and a workshop for the film *Camp 2: Freaks in Nature.*
LIBRETTIST: NEIL SIMON
Neil Simon (1927-Present) is a prolific American playwright and screenwriter. His works have garnered more combined Tony and Oscar nominations than any other writer. After some time in the Air Force Reserve, Simon spent much of the 1950’s collaboratively writing for television. In 1961, _Come Blow Your Horn_, Simon’s first play, ran for 678 Broadway performances. In the years to come, accomplishments such as _Barefoot in the Park_ (1963), _The Odd Couple_ (1965), and _Sweet Charity_ (1966), established his celebrity as one of the country’s foremost playwrights. Simon’s style comically, compassionately captures human insecurity. Despite previous critical underestimates of his work, Simon won the Pulitzer Prize for Drama for 1991’s _Lost in Yonkers_. His dramatic oeuvre endures on international stages.

COMPOSER: CY COLEMAN
Cy Coleman (1929-2004) was an American jazz musician, composer, and songwriter. His early career as a child prodigy found him giving piano recitals at major New York City concert halls between the ages of six and nine. He pivoted his success in the jazz and classical arena into the realm of popular music. In fruitful but tumultuous partnership with collaborator Carolyn Leigh, Coleman coauthored hits like “The Best is Yet to Come” and “Witchcraft.” He began composing on Broadway...
with 1960’s *Wildcat*. Neil Simon wrote the book, Leigh the lyrics, and Coleman, the music, for 1962’s *Little Me*. Coleman met Dorothy Fields in 1964 and began the collaborative efforts which ultimately resulted in *Sweet Charity*. Coleman’s musical career produced works such as *On the Twentieth Century* (1978), *City of Angels* (1989), and *The Will Rogers Follies* (1991). While Coleman died in November of 2004, his music lives.

**LYRICIST: DOROTHY FIELDS**

Dorothy Fields (1905-1974) was an American lyricist and librettist. In the 1920’s, Fields appeared in London in original comedy cabaret acts. In 1928, she began working with composer Jimmy McHugh and launched her success as a songwriter. McHugh and Fields worked together for the next seven years, crafting songs like “I Can’t Give You Anything But Love.” Her long-term collaboration with composer Jerome Kern began in the mid-1930’s, highlighted by the musical comedy movie *Swing Time*, featuring the award-winning song “The Way You Look Tonight.” Fields worked with her brother Herbert Fields on books for Cole Porter shows throughout the 1940’s. Together, they also wrote *Annie Get Your Gun*. Her lyrics for 1959’s *Redhead* helped the show win five Tony awards. Her collaborative relationship with Cy Coleman began on *Sweet Charity*. Her final work was another Coleman partnership, 1973’s *Seesaw*. Fields died in 1974. Her numerous achievements continue to shape contemporary musical performance.
Who’s Who in the Creative Team

KENNETH L. ROBERSON
(DIRECTOR/CHOREOGRAPHER)

Productions here at IU: Directed Into The Woods and choreographed In The Red and Brown Water. Broadway credits include: Avenue Q Tony Award For Best Musical; All Shook Up, The Palace Theater; Purlie (Encores!), City Center; Freak, Court Theater; Off Broadway: A Boy and His Soul, The Vineyard; Jazz a La Carte (as director and choreographer). Regional Theatre credits include, as Director: Frog Kiss (world premier Virginia Stage); Ethel (by Terry Burrell Alliance Theatre Spring 2016); Crowns, Lady Day at the Emerson Bar and Grill and Ain’t Misbehavin’, all at the Arena Stage in Washington D.C.; Once on This Island, Baltimore Center Stage. Regional Theatre credits as Choreographer: Ray, Pasadena Playhouse; The Color Purple (world premiere) Alliance Theater; Guys and Dolls both at Thunder Knocking on the Door all at Arena Stage. Film: HBO’s Lackawanna Blues, Preaching to the Choir, Brother to Brother and John Leguizamo’s House of Buggin’, Fox T.V. for which he received an Emmy Nomination. Other awards include: two NAACP Awards, two Lucille Lortel Award nominations, Drama Desk Award nomination and ADELCO Award, BET Spirit Award, NPT Spirit Award and Lifetime Achievement Award from SAY (Stuttering Association for the Young).

Note: I could have not done such a big, fat, and fun musical without the hard work of: Assistant Choreographer Berklea Going, Assistant Director Joe Stollenwerk and Dance Captain Brian Bandura.

TERRY LABOLT
(MUSIC DIRECTOR)

is a professor of practice in the B.F.A musical theatre program. He joined the IU faculty in 2008 after teaching for more than a decade at University of Cincinnati’s College-Conservatory of Music. As music director, his Broadway and national touring credits include Sugar Babies (with Ann Miller and Mickey Rooney), Hello, Dolly! (with Carol Channing), George M. (with Joel Grey), and the original 42nd Street. As pianist, he played The Fantasticks Off-Broadway and toured with Aida, The Phantom of the Opera, and Mamma Mia! For IU Theatre he has served as musical director for Guys and Dolls, Chicago, Sunday in the Park with George, Anything Goes, RENT, A Little Night Music, Blood Brothers, Oklahoma!, and The Wild Party. He conducted Swing!, Damn Yankees and The Music Man for Indiana Festival Theatre and The 25th Annual Putnam County Spelling Bee and The All Night Strut! at Brown County Playhouse. He has survived twenty-five years of living with AIDS, a liver transplant, and three Loveboat episodes.
JOE STOLLENWERK  
(ASSISTANT DIRECTOR)  
is a Ph.D. candidate in theatre and drama. For IU Theatre: When the Rain Stops Falling (Gabriel York), Lysistrata (Magistrate), and Cabaret and Into the Woods (both Assistant Director). His adaptation of The Handmaid's Tale has had four professional productions and he is the author of the book Today in History: Musicals. His dissertation explores women writing musical theatre between 1970 and 1985.

BRANDON PORTER  
(ASSISTANT MUSIC DIRECTOR)  
is a junior B.A. in music direction for musical theatre. For IU Theatre: Into the Woods (Assistant Music Director) and The Mystery of Edwin Drood (Rehearsal Pianist). For Indiana Festival Theatre: Seussical, the Musical (Assistant Music Director). Recent music direction credits include: The Last Five Years, Fugitive Songs and Legally Blonde (University Players), and Rent (Fort Wayne Summer Music Theatre). He spent the past three summers working as music director and supervisor with Fort Wayne Summer Music Theatre, a high school summer stock company. He is also the Musical Assistant for the IU Singing Hoosiers and the Assistant Director of Bloomington Expressive Arts Training. Brandon is from Fort Wayne, Indiana.

BERKLEA GOING  
(ASSISTANT CHOREOGRAPHER)  
is a sophomore B.F.A. student in musical theatre pursuing a dance minor. For IU Theatre: The Mystery of Edwin Drood (Rosa Bud). She has been seen in ten roles at The Muny, most recently in Hello, Dolly! (Ermengarde), Hairspray (Tammy/Ensemble), and Beauty and the Beast (Ensemble). Other regional theatre: Sleeping Beauty (Aurora/Briar Rose) for STAGES St. Louis and Urinetown (Little Sally) for Stray Dog Theatre. National Tour: White Christmas (Susan Waverly). Berklea is an Indiana University Wells Scholar. She is from St. Louis, Missouri.

BRIDGETTE DREHER  
(SCENIC DESIGNER)  
is a third-year M.F.A. student in scenic design, with a B.A. in scenic and costume design from the University of South Florida. For IU Theatre: Woyzeck, M. Butterfly, Good Kids (Scenic Designer). Imaginary Invalid, At First Sight, Into the Woods (Props Master), Pride and Prejudice, Hedda Gabler (Scenic Charge Artist). For IFT: Swing, The Matchmaker, and Much Ado About Nothing (Props Master), The Miracle Worker, Twelfth Night (Scenic Charge Artist). Other credits: Hamlet, And Then There Were None, Kiss Me, Kate, and Beauty and the Beast (Scenic Designer), Titus Andronicus (Properties Designer).
EMMIE PHELPS
(COSTUME DESIGNER)
is a second year costume design M.F.A. in IU’s Department of Theatre, Drama, and Contemporary Dance. She graduated with her Bachelor’s in theatre, with a concentration in costume design and technology, from Troy University.

AARON BOWERSOX
(LIGHTING DESIGNER)

ANDREW HOPSON
(SOUND DESIGNER)
is associate professor of sound design. He received a Master’s of Music from Butler and a Ph.D. in music composition from University of Minnesota. At IU Theatre his sound designs have recently been featured in Hay Fever, A Little Night Music, Blood Brothers, and Hamlet. Andrew also served as sound designer during the inaugural season of the Indiana Festival Theatre for The Music Man. Before coming to IU, Andrew worked for Oregon Shakespeare Festival, Utah Shakespearean Festival, Actors Theatre of Louisville, American Repertory Theatre, American Players Theatre, Metro Theatre of St. Louis, Milwaukee Rep, Cincinnati Playhouse, Victory Gardens, Pioneer Theatre Company, Harvard University, and the Indiana Repertory Theatre. His New York debut Trying was rated one of the best Off-Broadway shows of 2004. As a musician, recording engineer, and producer he has released over 30 CDs ranging from baroque works to audio books. Film credits include Utah’s Olympic Legacy, Hockey’s Greatest Era 1942–1967, The Birth of Legends, The Frozen Four, The Battle of Comm Avenue, and Tiger Pride: 80 Years of Colorado College Hockey.

HEATHER MILAM
(CUTTER/DRAPER)
obtained her bachelor’s degree in theatre from Ithaca College in the mid-nineties. Upon graduation, she moved to NYC where she worked making Broadway costumes at Barbara Matera Ltd. She worked as a cutter, first hand, pattern maker and assistant draper over her years of service with the shop. She worked on such shows as Spamalot, Mama Mia, Movin’ Out, Thoroughly
Modern Millie, The Lion King, Aida, Beauty and the Beast, Sunset Boulevard and Show Boat, as well as 101 & 102 Dalmatians (the movies), many ballets (NYC, ABT, SF), several operas, the finale costume for Cher’s 2003 Farewell Tour, the Rolling Stone’s 1995 Voodoo Lounge Tour and more. Heather has also worked with the National Dance Institute, Playmakers Repertory Theatre, The Loft Theatre, Homemade Theatre, Kitchen Theatre, INCOACT, Breaking Bread Productions, Expanded Arts Theatre, Pilot House Theatre Company, Theatrefest, Pennsylvania Center Stage, Capitol Theatre, Chautauqua Conservatory Theatre Company and John Drew Theatre.

JEFF BALDWIN (TECHNICAL DIRECTOR/TECHNOLOGY) is a second-year M.F.A. student in theatre technology. He received his Bachelor of Science in education in theatre and speech from Missouri State University. For IU Theater: In The Red and Brown Water (Technical Director). For IFT: The Gentleman from Indiana (Technical Director), As You Like It (Technical Director), and Seussical (Technical Director). Regional: The Nerd (Technical Director), Fiddler on the Roof (Technical Director), Meet Me in St. Louis (Technical Director), A Murder is Announced (Technical Director), and Camelot (Technical Director) for Arrow Rock Lyceum Theatre in Missouri. Jeff is from Kansas City, Missouri.

RYAN P. MILLER (PROPS MASTER) is a first year M.F.A. student in scenic design with a B.F.A. in scenic design with a minor in fine arts from SUNY Fredonia in Fredonia NY. Ryan’s credits include Dial “M” for Murder (Scenic Designer), Kiss Me Kate (Assistant Scenic Designer/Charge Artist), SPAMALOT! (Props Master) at the New London Barn Playhouse. Ryan is from Hamburg, New York.

KRISTEN MARTINO (SCENIC CHARGE ARTIST) is a third year M.F.A. candidate in scenic design with a B.F.A. in scenic and lighting design from Shenandoah Conservatory in Winchester, VA. For IU Theatre: Hedda Gabler (Scenic Designer), Romeo and Juliet (Scenic Designer), In the Red and Brown Water (Scenic Designer), The Art of Bowing (Scenic Designer), Lacy and Ashley Live in a Trailer Now (Scenic Designer), Into the Woods (Scenic Charge Artist) and King Lear (Scenic Charge Artist). Other recent credits include: 2015 Prague Quadrennial USITT USA National Exhibit (Assistant to the Designer), The Full Monty for Stages St. Louis (Scenic Artist), Godspell for IFT (Charge Artist) and Mary Poppins for Alabama Shakespeare Festival (Scenic Artist). Kristen is originally from Slidell, Louisiana.

BRIDGET WILLIAMS (ASSISTANT LIGHTING DESIGNER) is a second year lighting design M.F.A. in the Department of Theatre, Drama, and Contemporary Dance. She received her B.F.A. in stage management from Western Michigan University in May 2014. Recent Credits include: Hairspray (Associate Lighting Designer) for Cardinal Stage Company. For IU Theatre: Hammer and Nail (Lighting Designer), Sing To Me Now (Lighting Design), Encounters and Collisions (Lighting Designer), M. Butterfly (Assistant Lighting Designer). Other credits

**COREY ROSENBERG (ASSISTANT LIGHTING DESIGNER)**
is a junior Theatre and Drama major with a concentration in Lighting Design. For IU: *Cloud 9* (crew), *Mystery of Edwin Drood* (crew), and *Pride and Prejudice* (ALD) *Sing to me Now* (crew), *Into the Woods* (ALD), *Sweet Charity* (ALD). For University Players (UP): *Lieutenant of Inishmore* (LD). Corey is from St. Louis, MO.

**KAYLEE GURITZ (ASSISTANT STAGE MANAGER)**
is a junior majoring in theatre and drama. For IU Theatre: *Good Kids* (Asst. Stage Manager). For IU independent projects: *The Last Five Years* (Asst. Stage Manager). Kaylee is from Crown Point, Indiana.

**HANNAH ANDERSON (ASSISTANT STAGE MANAGER)**
is a sophomore majoring in both theatre & drama and arts management. This is her first production with IU Theatre. Hannah is from Jamestown, Indiana.

**NANCY LIPSCHULTZ (VOICE AND SPEECH)**
has worked as an actress in New York, California, regionally in Michigan, Texas and in her hometown of Chicago. She has also worked overseas in London and is a veteran of six Fringe festivals in Edinburgh, Scotland. In addition to appearing on stage she has worked on several feature films, in numerous industrial films, many commercials, and on network Television. She is a member Screen Actors Guild, Actors’ Equity Association and VASTA. Nancy holds an M.F.A. in Acting from Wayne State University and has been a professor of Acting, Voice and Directing at Cornell University in Ithaca, NY, Michigan State University, Ohio Wesleyan University, and was most recently head of the B.F.A. and M.F.A. program in voice at Wayne State. She has been the vocal coach for many professional and university productions, including all Indiana University productions and recently coached the New York City Opera production of *Dead Man Walking* directed by Tony award winner Leonard Foglia, and also coaches
There’s no shortage of musicals based on the film oeuvre of Frederico Fellini. His 1954 film *La Strada* was adapted to the musical stage by Lionel Bart (*Oliver!* fame) starring Bernadette Peters, but the disastrous production closed after one performance. One Fellini adaptation that was given a much more successful run was the Tony Award-winning *Nine* based on his famous film *8 ½* with music and lyrics by Maury Yeston and a book by Arthur Kopit. However, it is likely that *Sweet Charity*, based on *Nights of Cabiria*, is the most notable musical theatre adaptation of Fellini’s work. The musical departs from the starkness of Fellini’s film in a number of ways, most notably in its heroine’s profession. In Fellini’s darkly comic, Oscar-winning film, the character is clearly a prostitute. In Neil Simon’s book for the musical, Charity works at a dance hall and, while it is often referred to as an unsavory line of work for a young woman of the 1960’s, details as to the mechanics of Charity’s vocation are left purposely vague. Additionally, the musical attempts in some ways to streamline the film’s episodic structure by utilizing two of Charity’s encounters with men to structure each act. In the first act, Charity’s chance encounter with film star Vittorio Vidal serves to anchor the first act while her more substantial relationship with Oscar, greatly re-envisioned from the source material, structures the second act.

Interestingly, both *Nights of Cabiria* and *Sweet Charity* occur in similar moments in their director’s respective careers. Coming off of the success of *La Strada, Nights of Cabiria* was an attempt at cementing Fellini’s place in the Italian Neo-realist movement. Similarly, Bob Fosse was continuing to refine a jazz-based dance vocabu-
lary that would become his stylistic emblem while further challenging the basic structure of the “Golden Age” musical. Three years after directing and choreographing the musical Little Me, Fosse found a more comfortable home for his signature moves, extended dance sequences, and choreographed transitions in Sweet Charity’s episodic framework. Collaborating again with Neil Simon and Cy Coleman, the musical attempts to unite a movement and musical vernacular in a manner that would continue to develop through shows like Pippin, Chicago, and the film version of Cabaret. Likewise, Fellini’s film shows glimpses of the cinematic vision that would soon structure La Dolce Vita and 8 ½. Both artists were on the precipice of iconography. Fellini’s Cabiria and Fosse’s Charity are formative moments that tie the artists’ past and future work together.

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Cary Curry 1980 – Present

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A collection of choreographed pieces by Guest Choreographers and IU Faculty Selene Carter, Nyama McCarthy-Brown, and Elizabeth Shea