INDIANA FESTIVAL THEATRE 2014

Godspell
Moses Man
School House Rock Live!
The Miracle Worker
Twelfth Night

June 12 to August 24
The Mystery of Edwin Drood

Who killed Edwin Drood?
You choose.
Coming September 26th, 2014
Welcome to the fourth season of the Indiana Festival Theatre, the professional theatre of the Department of Theatre, Drama, and Contemporary Dance. We are thrilled to be back, providing Indiana University, Bloomington, and the state of Indiana with professional summer theatre.

We have a lineup of some great plays and musicals, performances that will cap a summer's evening, engage the child within, or lift your spirit with the emotion and wisdom that can only be discovered in live theatre. Here are the plays we are offering this summer:

Stephen Schwartz and John-Michael Tebalek's award-winning musical Godspell. After a successful run off-Broadway, Godspell opened on Broadway in 1976, running for a year and winning 4 Drama Desk Awards. Through inventive storytelling techniques and games, the characters tell the parables in the Gospel of Matthew. The reviewer for Women's Wear Daily found the original production funny, poignant, and lively: "Godspell is a love feast...dedicated to light and joy and love. ...it is delightful."

Schoolhouse Rock Live! is this season's musical for children and their families. Based on the popular TV series, Schoolhouse Rock Live! tells the story of Tom, a new teacher, who is watching TV, trying to forget how nervous he is about to teach his first class. His imagination runs wild, and he is inspired to win over his students with inventive and exciting songs and lessons. Schoolhouse Rock Live! is an excellent and exciting production for adults and children of all ages.

Our "rep season," where the same cast performs two different plays in rotation, opens with one of Shakespeare's classic comedies: Twelfth Night follows the adventures of Viola, after a shipwreck separates her from her twin brother Sebastian. Making her way through the unfamiliar country of Illyria, Viola disguises herself as a male servant. Calling herself “Cesario,” she finds her way into the service of Duke Orsino. Love triangles, trickery, and mistaken identities abound in this delightful Shakespearean romantic comedy.

The Miracle Worker. William Gibson's stunning portrait of Helen Keller, follows the early life of the young deaf, blind, and mute girl and her interactions with Annie Sullivan, her teacher. We witness Helen's outbursts and frustrations as she desperately fights to express herself to others. The winner of four Tony Awards for the original Broadway production in 1959, The Miracle Worker is inspiring and uplifting. Time Magazine wrote that it is "a story that, however well known, acquires stunning new reality and affectingness on the stage."

The Festival season comes to an end with a production of the new musical, Moses Man: A Musical Journey of a Holocaust Survivor by Deborah Haber (Book and Lyrics) and Casey Filiaci (music). Moses Man powerfully portrays the indomitable spirit of survival as it recounts the incredible true saga of Kalman Haber, who fled Vienna, Austria during Hitler's Invasion. Through a series of lucky circumstances, Haber was able to make a perilous journey with his family throughout Europe, Cyprus, Palestine, and Africa before finally arriving in America. Through music and a gripping story, Moses Man gives us a history that informs and inspires present day values.

A schedule of the entire summer is printed on the next page, and I hope you will put all of our productions on your own calendars and join us. Details about our productions and ticket information may be found on our web site: theatre.indiana.edu.

Become a Hoosier Angel! If you'd like to extend your support of the Indiana Festival Theatre, we invite you to “Become a Hoosier Angel” or “Adopt a Student Artist” by making a tax-deductible gift. You will be doing much to help our students and to ensure the future of all that we do. Learn more at our information table in the Michael Lobby and support the Festival Theatre. (Thanks!) Once again, welcome to the Indiana Festival Theatre, and we hope to see you at all or our productions!
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The Indiana Festival Theatre Presents

Godspell

Conceived and Originally Directed by John-Michael Tebelak
Music and New Lyrics by Stephen Schwartz
Originally produced on the New York Stage by Edgar Lansbury, Stuart Duncan, & Joseph Beruh

Direction and Choreography: George Pinney
Musical Direction: Terry LaBolt
Scenic Design: Lauren Ayn Lusk
Costume Design: Robbie Stanton
Lighting Design: Lee Burckes
Sound Design: Colin Shay

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.

Wells-Metz Theatre. June 11-14, 17-21, 24-28 at 7:30 pm
June 15, 22, and 29 at 2:00 pm.

Godspell (2012 Revised Version) is presented through arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI.

421 West 54th Street, New York, NY 10019
Phone: 212-541-4684 Fax: 212-397-4684
www.MTIShows.com
**Cast**

- Todd: Todd Aulwurm
- Joey: Joey Birchler
- Elaine: Elaine Cotter
- Kayla: Kayla Eilers
- Jesus: Caleb Fath
- Mia: Mia Fitzgibbon
- Kiko: Kiko Laureano
- Andrew: Andrew Minkin
- John the Baptist/Judas: Colin Schreier
- Kelsey: Kelsey Shaw

**The Band**

- Guitar 1: Marshall Robbins
- Guitar 2: Kevin Johnson
- Bass: Quinn Sternberg
- Drums: Josh Roberts
- Keyboard: Terry LaBolt

**Musical Numbers**

**Act One**

- Prologue: Company
- “Tower of Babble”: Company
- “Prepare Ye”: John the Baptist
- “Save the People”: Jesus and Company
- “Day by Day”: Kelsey and Company
- “Learn Your Lessons Well”: Todd, Jesus, and Company
- “Bless the Lord”: Elaine and Company
- “All for the Best”: Jesus, Judas, and Company
- “All Good Gifts”: Mia, Jesus, and Company
- “Light of the World”: Joey and Company

A 15-minute intermission

**Act Two**

- “Learn Your Lessons Well” (Reprise): Company
- “Turn Back, O Man”: Kayla, Jesus, and Company
- “Alas for You”: Jesus
- “By My Side”: Kiko and Company
- “We Beseech Thee”: Andrew and Company
- “Beautiful City”: Jesus
- “On the Willows”: Judas and The Band
- Finale: Company
Production Staff

Stage Manager          Merle Palmer
Assistant Stage Manager Audrey Albright
Technical Director     Jeff Lindquist
Master Electricians    Carrie Barton
                        Aaron Bowersox
Sound Mixer            Paul Andrews
Rehearsal Pianist      John Stender
Light Board Operator   Shailey Ostlund
Spot Operator          Sarah Seyfried, Caitlyn Stephens,
Backstage/Front of House Karly Taylor, Halie Stierwalt
Sound Board Operator   Miranda Livingston, Kyra White
Sound Assistant        Adrian Cox-Thurmond
                        Ellie Meacham

Meet the Cast of Godspell

Todd Aulwurm          Joey Birchler          Elaine Cotter          Kayla Eilers
Caleb Fath            Mia Fitzgibbon        Kiko Laureano          Andrew Minkin
                        Colin Schreier
                        Kelsey Shaw
TOJJ OLWURM (TODD)

JOEF BIRCHLER (JOEF)
is a rising junior B.F.A student in musical theatre and a transfer student from Grand Valley State University. For IU Theatre: *Guys and Dolls* (Sky Masterson). For University Players: *Food For Thought* (Cody), *The Rocky Horror Show* (Riff Raff). For Grand Valley State University Opera Theatre: *The Light in the Piazza* (Ensemble), *Three Penny Opera* (Macheath). A member of the IU Broadway Cabaret, Joey is from Ann Arbor, Michigan.

ELAINE COTTER (ELAINE)

KAYLA EILERS (KAYLA)
is a rising junior B.F.A. student in musical theatre. For IU Theatre: *Guys and Dolls* (Hot Box Girl/ Suzie), *Chicago* (Roxie Hart), *Sunday in the Park with George* (Nurse/Party Guest), *Spring Awakening* (Ensemble). Other: BPP *Island Song*, Derby Dinner Playhouse, *The Wizard of Oz* (dance ensemble), the International Thespian Festival *The Drowsy Chaperone* (Janet), 2012 NFAA YoungArts Finalist. Kayla is from Louisville, Kentucky.

CALEB FATH (JESUS)

MIA FITZGIBBON (MIA)

KIKO LAUREANO (KIKO)
is a rising sophomore B.F.A. student in musical theater. She is very excited to be working in her first production with the Indiana Festival Theater. She was most recently seen in the University Players’ workshop of *Hatter* (ensemble). For Breck School: *Hello Dolly* (Dolly Levi), *Noises Off* (Dotty Ottley/Mrs. Clacket). For Interlochen Arts Camp: *Oklahoma* (ensemble), *Children of Eden* (Mama Noah).

ANDREW MINKIN (ANDREW)
is a rising sophomore B.F.A. student in musical theatre with a certificate in arts administration. For IU Theatre: *Guys and Dolls* (Joey Biltmore). For University Players: *Food For Thought* (Peter), *Hello Herman* (Timmy/Jim Carl). Andrew is from Milwaukee, Wisconsin.
COLIN SCHREIER (JOHN THE BAPTIST/JUDAS)
is a recent graduate of the B.F.A. musical theatre program at IU. For IU Theatre: Chicago (Billy Flynn), Sunday in the Park with George (Georges), Spring Awakening (Otto/Ulbrecht), Hair (Tribe). For Indiana Festival Theatre: Damn Yankees (Vernon). Other: A New Brain (Roger) for University Players, An Evening with Kander and Ebb (dance ensemble) for IU Union Board, Eugene Ionesco’s The Bald Soprano (dramaturg) at Ball State University, and Hairspray (IQ) for the Kentucky Center for the Performing Arts. A member of the IU Broadway Cabaret and an IU Founder’s Scholar, Colin is from Louisville, Kentucky.

KELSEY SHAW (KELSEY)
is a rising senior B.F.A. student in musical theatre. For IU Theatre: Sunday In The Park with George (Mrs./Party Guest), Hair (Jeanie). For IFT: Damn Yankees (Miss Weston). For University Players: The Rocky Horror Show (Ensemble), A New Brain (Mimi Schwinn). For Union Board: Aida (Amneris). For Metropolitan Educational Theatre: The Sound of Music (Maria), Oliver (Nancy), Grease (Sandy). Kelsey is from Pasadena, California.

High School Interns

BASIE COBINE
will soon be a junior at Bloomington High School North. This is her second year with IFT as an intern, last year she was a spotlight op for Swing. She was most recently the sound board op and ASM for The Jewish Theatre’s Sonia Flew. For North Theatre she has stage managed the shows Crazy For You, Waiting for Lefty, Bus Stop, A Funny Thing Happened On The Way To The Forum, and the 2014 Advanced Acting classes One Act Plays and ran lights for Ondine and A Funny Thing Happened On The Way To The Forum. She has been on stage crew for the BPP’s Banana Tree. She has also been known to help build sets from time to time.

ADRIAN COX-THURMOND
is a rising sophomore at BHSN and is operating a spotlight for Godspell.

MIRANDA LIVINGSTON
will be a senior at Edgewood High School this fall. She has participated in seven school shows since 8th grade. She stage-managed Edgewood’s production of Godspell this past fall.

ELLIE MEACHAM
will be a junior at Bloomington High School North and is an avid member of its theatre program. She is a sound assistant for Godspell. At BHSN she has been in two musicals (Crazy For You and A Funny Thing Happened On the Way To the Forum) and one play (Waiting For Lefty) at North, and has also been in many other productions for different organizations in Bloomington. She has also recently had the opportunity to appear in some film projects for students at IU. Besides theatre, Ellie is a member of the Band program at North, playing the oboe for concert band and the clarinet for marching band. Ellie was a high school intern for Indiana Festival Theatre last summer, and is excited to be doing it again.

SHALLEY OSTLUND
is a light board operator for Godspell and is a rising senior at BHSN.

SARAH SEYFRIED
operates a spotlight for Godspell and is a rising senior at BHSN.

CAITLYN STEPHENS
is a rising sophomore from Bloomington High School South and is a spotlight operator for Godspell.
STEPHEN SCHWARTZ (MUSIC AND NEW LYRICS) is a Drama Desk and Oscar Award-winning songwriter, composer, and director. Born in 1948, Schwartz had an early start with music. While still in high school, Schwartz studied piano and composition at the Julliard School of Music. At 20, he received his B.F.A. from Carnegie-Mellon University and was hired shortly thereafter as a producer at RCA Records. He quickly transitioned to Broadway and wrote the song “Butterflies are Free” for the play—and later movie—of the same name. In 1971, Schwartz was called in by producers Edgar Lansbury, Joseph Beruh, and Stuart Duncan to write new music and lyrics for John-Michael Tebelak’s Godspell. His music for the show would go on to win him two Grammys and two Drama Desk Awards. Schwartz’s next project was a collaboration with Leonard Bernstein called Mass. Schwartz contributed music and lyrics to the project which was originally commissioned by Jackie Kennedy. Schwartz wrote music and lyrics for Pippin, which premiered on Broadway just one year after Godspell. Previous years, Pippin has won nine Tony Awards and ten Drama Desk Awards. Two years after Pippin, Schwartz’s The Magic Show opened at the Court Theatre where it ran for four years.

In 1976, at just 28, Schwartz had three shows running simultaneously on Broadway. By 1978, Stephen Schwartz had written music and lyrics for the musical The Baker’s Wife and contributed four songs and adapted and directed a musical version of Studs Terkel’s Working. His direction of Working won him the Drama Desk Award for best director. During this time Schwartz also wrote a children’s book called The Perfect Peach. In a two-year span from 1985-1986, Schwartz contributed three songs for the off-Broadway revue, Personals; wrote music and lyrics for Captain Louie, a one-act musical for children; and wrote lyrics for Charles Strouse’s music for the musical Rags. In 1991, Schwartz contributed music and lyrics to another Biblical musical called Children of Eden, directed by John Caird and workshopped at the Royal Shakespeare Company and later produced on London’s West End.

HALIE STIERWALT is a returning intern at the Indiana Festival Theatre and is operating a spotlight for Godspell. She has appeared in Bloomington High School North’s productions of Crazy for You (Betsy) and A Funny Thing Happened on the Way to the Forum (Panacea). Through her senior year she has interned at Cardinal Stage Company which has led her to desire a future in theatre and the performing arts. Halie will be attending Butler University in the fall to pursue an undergraduate degree in acting.

KARLY TAYLOR is a rising senior at Bloomington High School North and is operating a spotlight for Godspell.

KYRA WHITE is a rising junior at Edgewood and is working backstage and front-of-house for Godspell.

Meet the Creators of Godspell

Godspell opened off-Broadway. Over the years, Pippin has won nine Tony Awards and ten Drama Desk Awards. Two years after Pippin, Schwartz’s The Magic Show opened at the Court Theatre where it ran for four years.

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In the 1990s, Schwartz set his sights outside of the theatre world and collaborated on three animated movie musicals. Schwartz wrote the lyrics for Disney’s *Pocahontas*, including the Oscar and Grammy-winning song “Colors of the Wind.” His lyrics and Alan Menken’s music won the Oscar for Best Music from an Original Musical as well as a Broadcast Film Critic Award and a Golden Globe Award. Schwartz collaborated with Menken again for Disney’s *The Hunchback of Notre Dame* which was nominated for the Oscar for Best Music from an Original Musical. He wrote the music and lyrics for DreamWorks’s *The Prince of Egypt*, which won him an Oscar and Broadcast Film Critic Award for his song “When You Believe.” In 2007, he contributed lyrics to Menken’s music for Disney’s *Enchanted.*

Schwartz’s talents reached new heights in 2003 with the musical *Wicked* for which he won the Drama Desk Award for Outstanding Lyrics. *Wicked* is still running on Broadway today and, as of mid-May 2014, has run for a total of 4,390 performances. In 2009, Schwartz’s first opera, *Séance on a Wet Afternoon*, premiered at Opera Santa Barbara and was later produced by New York City Opera in 2011. In 2008, Schwartz was awarded a star on the Hollywood Walk of Fame and a year later was inducted into the Broadway Hall of Fame and the Songwriters Hall of Fame. His career was detailed in a recent book by Carol de Giere called *Defying Gravity: The Creative Career of Stephen Schwartz*, from *Godspell* to *Wicked*. Further information may be found at http://www.stephenschwartz.com.
JOHN-MICHAEL TEBELAK
(CREATOR/ORIGINAL DIRECTOR)

John-Michael Tebelak (1949-1985), the writer and original director of *Godspell*, got his inspiration for creating the musical when he attended an Easter service at Pittsburgh’s St. Paul Cathedral. It was 1970, and Tebelak was wearing his best T-shirt and pair of overalls. Not looking like a typical parishioner, he was searched for drugs by a policeman after the service ended. The service and the search inspired him to dramatize a contemporary version of the Gospel story “as a protest against organized religion,” he said. He directed *Godspell* as his master’s thesis project at Carnegie-Mellon and in its many subsequent productions: at La MaMa Experimental Theatre Club, the Cherry Lane Theatre, the Promenade Theatre, and on Broadway. He co-wrote the screenplay for the motion picture version of *Godspell* in 1973 and directed on Broadway (*Elizabeth I*, 1972) and off-Broadway (*The Glorious Age*, 1975 and *Ka-boom!*, 1980). In 1977 he directed a “Godspell Mass” at New York’s Cathedral of St. John the Divine. The worship service was so well received that he was hired by the church as their resident dramaturg, which allowed him to create liturgical dramas for the church. Also in 1977, Tebelak began to study to become an Episcopal priest at the Cathedral’s Institute of Theology. By 1980 he was a candidate for Holy Orders, living simply and alone in a one-bedroom apartment in Manhattan. His goal of ordination seems to have been derailed that year when he was sued by his former live-in companion, Richard Hannum, who was seeking compensation as a former spouse. This was well before the Episcopal Church accepted gay and lesbian clergy, and the suit likely put Tebelak’s becoming a priest on permanent hold. John-Michael Tebelak died of a heart attack in New York City in 1985. The theatre at the Cathedral of St. John the Divine is named after him.

John-Michael Tebelak, center, with the original Toronto cast of *Godspell*. 
Godspell was originally conceived and staged by John-Michael Tebelak as part of his Master's Thesis at Carnegie-Mellon University (then Carnegie Tech). His inspiration for the play came from an especially terrible experience at a nearby Episcopalian church. Of the Easter service, he remarked:

An old priest came out and mumbled into a microphone, and people mumbled things back, and then everyone got up and left. Instead of “healing” the burden, or resurrecting the Christ, it seems those people had pushed Him back into the tomb. They had refused to let Him come out that day.

It is this lack of passion that Tebelak wanted to counter with his play. “I wanted,” he said, “to make [Godspell] the simple, joyful message that I felt the first time I read [the Gospels] and re-create the sense of community, which I did not share when I went to that service.”

Tebelak was also profoundly affected by the radically experimental staging of the Living Theatre, and directors Jerzy Grotowski and Peter Brook. Tebelak’s ideas of the clownish ensemble of characters in Godspell and the chain-link fence surrounding the stage were aspects borrowed from Brook’s production of Marat/Sade. Carol de Giere notes that “to help justify the show’s style academically, Tebelak read and referred to Harvard Professor Harvey Cox’s The Feast of Fools, describing the concept of Christ as a clown—a bringer of joy” (45-6).

After its short run at Carnegie Tech, Tebelak ventured to New York to meet with Ellen Stewart, the producer of La MaMa Experimental Theatre Club. She agreed to a production of Godspell at La MaMa: a short run of ten performances in 1971. Tebelak was just 22 years old when his new work had been spotted by producers Edgar Lansbury, Joseph Beruh, and Stuart Duncan while at La MaMa. These three producers were struck by the passion and potential that they believed the musical had, and they decided to move the production Off-Broadway to the Cherry Lane Theatre. They agreed to produce Godspell if a new score could be written (they thought the original was not commercial enough), so on March 8, 1971, they met with composer Stephen Schwartz. Without stopping to think, Schwartz agreed to write a new score for Godspell despite the unrealistic deadline—rehearsals started on April 11th and the show was to open in a little over two months. “I was so young and stupid,” Schwartz later recalled, “I had
no idea that you couldn’t do this. I didn’t say to them, ‘But that’s impossible.’ I just said, ‘Uh, okay.’” He retained one song from the original score, “By My Side,” written by Carnegie students Jay Hamburger (music) and Peggy Gordon (lyrics).

The May 1971 production of Godspell was a huge success at the 99-seat Cherry Lane Theatre in Greenwich Village. After just a few months, Godspell was moved to another Off-Broadway venue, the Promenade Theatre, which sat 399 patrons. At the Promenade, Godspell ran until 1976—a total of 2,123 performances. While playing Off-Broadway in the States, Godspell opened in London in November 1971 and had a celebrated production a year later in Toronto which featured newcomers Victor Garber, Eugene Levy, Martin Short, and Gilda Radner. Back in the States Godspell was picked up and moved to Broadway in June 1976.

Edwin Wilson, writing for The Wall Street Journal in 1976, called Godspell the longest Broadway tryout:

Broadway tryout periods have been getting longer in recent years—sometimes as much as a year on the road before a show opens—but nothing can compare with the five years it has taken Godspell to arrive. In what must surely be the most roundabout route ever travelled by a musical, Godspell has played for over 2,000 performances off-Broadway, all over the U.S. including the longest stand on record in Boston, and throughout the Western world (at one time there were 16 companies touring the U.S. and foreign countries simultaneously) and had been made into a film, before beginning a run at the Broadhurst Theater this week. In addition to the achievements Wilson listed above, one of the songs from the Original Cast Recording, “Day by Day,” was on the Billboard Top 100 chart for 14 weeks, at one point reaching as high as #13.

With such a successful road leading up to its Broadway debut, one would think that Godspell would continue this trend of success on the “Great White Way.” Reviews poured in after Godspell opened on Broadway, but they weren’t all favorable. Each of the reviewers, at some point questioned whether the show, which had done so well Off-Broadway, would work on Broadway. Leonard Probst wrote: “The attack of the show is the counter-culture of the 1960s. The show is now too young to be nostalgic and too old to be fresh.” Martin Gottfried of the New York Post wrote, “After a five year Off-Broadway run and phenomenal international success, Godspell moved to the Broadhurst Theater last night and provided not a single clue to its popularity.” Other reviewers weren’t so critical. Wilson for instance thought that the “cast is exceptionally good with strong performances by individual members who sing and dance well and are gifted comics.” And Richard Eder at The New York Times maintained that “the cast at the Broadhurst could hardly be better.”

In his review, Wilson astutely pointed out that the investors were the only ones who didn’t have to worry about how successful Godspell would be on Broadway: “Whatever happens, they are way ahead, because a $900 investment in Godspell in 1971 has thus far yielded a profit of about $45,000.” (The equivalent in today’s money would be a $5,100 investment for a profit of $255,400.) Godspell ended its stay on Broadway in September 1977, running just over a year with over 500 performances. Godspell was revived Off-Broadway in 1988 and in 2000, and returned to Broadway in 2011 with a national tour in 2013. Godspell is still a favorite among regional, university, and high school theatres and manages to still embody the magnetism that drew people in droves to see it from its humble beginnings in a black box theatre at Carnegie Tech. Gilmer McCormick, an original cast member of Godspell said that “Godspell was like a fire lit in a cold neighborhood and people came and warmed themselves by it.”

–Sarah Campbell
The Indiana Festival Theatre Presents

Schoolhouse Rock Live!

Originally Adapted and Produced for the Stage by **Theatre BAM**
From the Series Created by **George Newall** and **Tom Yohe**
Based on an Idea by **David McCall**
Book by **Scott Ferguson, George Keating, and Kyle Hall**
Music and Lyrics by **Lynn Ahrens, Bob Dorough, Dave Frishberg, Kathy Mandry, George Newall, and Tom Yohe**

**Direction** Lee Cromwell
**Musical Direction** Nat Zegree
**Scenic Design** Bridgette Dreher
**Costume Design** Barbara Harvey Abbott
**Lighting Design** Aaron Bowersox

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.

Studio Theatre. June 21, 24-28, July 1, 2, 3, and 5 @ 11:00 am, July 7-12 @ 11:00 am & 2:00 pm.

*Schoolhouse Rock Live!* is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI.
421 West 54th Street, New York, NY 10019
Phone: 212-541-4684 Fax: 212-397-4684
www.MTIShows.com
Cast
Schuli  Caitlin Diekhoff
Dina   Claire Drews
Dori   Jennifer McPherson
Joe    Craig Franke
Tom    Chad Singer
George Zachary Stewart

Music
Piano  Nat Zegree

Production Staff
Stage Manager  Merle Palmer
Assistant Stage Manager  Audrey Albright
Master Electrician  Carrie Barton
House Manager  Jennifer Smith

Musical Numbers
“Verb: That’s What’s Happening”  Company
“A Noun is a Person, Place, Or Thing”  Dori, Company
“Three is a Magic Number”  George, Company
“Mother Necessity”  Company
“Sufferin’ Til Suffrage”  Dina, Shulie, Dori
“Lolly, Lolly, Lolly”  Tom, Joe, George
“Unpack Your Adjectives”  Shulie, Company
“Just a Bill”  George
“The Preamble”  Dori, Company
“Ready Or Not, Here I Come”  Joe, Company
“Do the Circulation”  Company
“Rufus Xavier Sarsaparilla”  Joe
“Figure Eight”  Shulie
“A Victim of Gravity”  George, Shulie
“Zero, My Hero”  Joe, Dina, Dori, Shulie
“Conjunction Junction”  Dori, Shulie, Dina
“Great American Melting Pot”  Dori, Company
“Elbow Room”  Shulie, Company
“Interplanet Janet”  Dina, Company
“Interjections”  Tom, Company
“The Tale of Mr. Morton”  Company
“Interjections (Reprise)”  Company
Meet the Cast of *Schoolhouse Rock Live!*

**CAITLIN DIEKHOFF (SHULI)**

is a rising senior majoring in theatre and drama. For IU Theatre: *Guys and Dolls* (Agatha). Other credits include: *Little Women* (Jo March), *Hairspray* (Penny), and *Beauty and the Beast* (Belle). Caitlin is from Bloomington, Indiana.

**CLAIRE DREWS (DINA)**

is a rising senior in theatre and drama at IU. For University Players: *35mm* (Photographer/Broad/Balladeer/Others), *The Rocky Horror Show*, *Prodigy* (Mother), *Hatter* (Time) and *Captain Louie*. She has also appeared in world premiere of *The Truman Show* (Mother Burbank) at the Bloomington Playwrights Project and is a member of the Singing Hoosiers. Claire is from Downers Grove, Illinois.

**CRAIG FRANKE (JOE)**

is a rising junior B.F.A. student in musical theatre. For IU Theatre: *Guys and Dolls* (Calvin). Prior credits include: *Bob! A Life in Five Acts* (Chorus Member 2) and *Hello Herman* (Dougie Dogg/Herman’s Father) for University Players. Craig is from Highland Mills, New York.

**JENNIFER MCPHERSON (DORI)**

is a sophomore at IU. She is thrilled to be making her debut with IU Theatre and IFT. For University Players: *Miss Nelson Is Missing!* (Allison), *Food For Thought* (Lauren), and *Prodigy* (Young Emily) among others. Other credits include *A Little Princess* (Becky), *All Shook Up* (Lorraine), and *CATS* (Rumpleteazer). Jenny is from Boulder, Colorado.

**CHAD SINGER (TOM)**

is a sophomore majoring in theatre and drama. He is thrilled to be making his IU Theatre/IFT debut in both *School House Rock* and *Twelfth Night*. For University Players: *35MM* (Company) and *The Rocky Horror Show* (Ensemble). Chad is from Sylvania, Ohio.
Meet the Creators of Schoolhouse Rock Live!

**BOB DOROUGH (LYRICS)**

His first record album (*Devil May Care*, released on Bethlehem in 1956 and still available) caused quite a stir. The buzz has continued over nearly five decades since then, with Dorough recordings issued on a variety of labels, both large and tiny. Along the way, Bob became the first – and the last – halfway decent singer to appear on a Miles Davis record. Among Bob’s more illustrious songwriting collaborators over the years have been Fran Landesman and Dave Frishberg. His tunes now appear on albums recorded by dozens of other vocalists – and many have found special favor as instrumentals, too. He is also known for his musical direction of the hit TV show, Schoolhouse Rock and for contributing lyrics to both the show and the consequent musical versions of Schoolhouse Rock Live!

**ZACHARY STEWART (GEORGE)**

is a senior at IU. For IU Theatre: *Cabaret* (Ensemble) and *RENT* (Ensemble). For Indiana Festival Theatre: *Damn Yankees* (Sohovik) and *Solana* (Ensemble). Previous credits include: *A New Brain* (Gordon Schwinn), *Abraham Lincoln’s Big Gay Dance Party* (Jerry/Sparky/Bailiff), and *Pterodactyls* (Tommy) for University Players, *Maggie Cassidy* (Lousy) for the Bloomington Playwrights Project, and *Sweeney Todd* (Anthony) for Footlighters, Inc. Zachary is from Fort Mitchell, Kentucky.

**SCOTT FERGUSON (BOOK)**

Scott’s background covers it all: director, actor, teacher and writer. *The Main Street Kids’ Club* was first workshopped at Northwestern University, which is also his alma mater. Scott is a veteran teacher and director for the NU National High School Institute. He is also the co-founder and artistic director of Theatrebam Chicago, where he conceived, co-wrote and directed the hit shows *Schoolhouse Rock Live!* and *Schoolhouse Rock Live Too!* He directed Jeff award-nominated productions of *Xena Live! Episode Two: Xena Lives!* and *A Man of No Importance.* Scott has also directed several musicals for regional theatres across the country.

**About the Show**

A pop culture phenomenon comes to the musical stage!

The Emmy Award-winning 1970s Saturday morning cartoon series that taught history, grammar, math, and more through clever, tuneful songs not only made a small-screen comeback, its various theatrical versions have lit up stages everywhere—from school multi-purpose rooms to university and regional theatres all around the country.

The musical marks the return of such popular classics as “Just A Bill,” “Lolly, Lolly, Lolly,” and “Conjunction Junction”—music that generations of children (now adults) and their parents grew up with.

*Schoolhouse Rock* was telecast on ABC TV as part of its Saturday morning line-up. The original series had a long run from 1973 to 1985. It was revived with both old and new episodes from 1993 to 1999. Newer episodes were produced as late as 2009 for the direct-to-video market.

The family-friendly musical is full of energy and fun and even a good bit of education.
The Indiana Festival Theatre Presents

Twelfth Night, Or What You Will

by William Shakespeare

Direction Jonathan Michaelsen
Scenic Design Reuben Lucas
Costume Design Linda Pisano
Lighting Design Aaron Bowersox
Sound Design Connor Ebbinghouse
Music Nat Zegree

Location: Illyria, the households of Duke Orsino and Olivia.

There will be one 15-minute intermission.

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.

Wells-Metz Theatre. July 5, 13, 15, 17, 19, 23, and 25 at 7:30 pm
July 6, 20, 26 at 2:00 pm.
William Shakespeare (1564-1616) was born in Stratford-upon-Avon, Warwickshire, where his father, John Shakespeare, was a glover and a local politician. Will spent at least the first twenty years of his life in Stratford. In 1582, at the age of eighteen, Shakespeare married the twenty-six-year-old Anne Hathaway. Their first child, Susanna, was born five months later. The couple had two more children, the twins Hamnet and Judith.

The legal record of the twins’ birth in 1585 is the last known reference to Shakespeare until he is mentioned in a 1592 satiric pamphlet, Greene’s Groatsworth of Wit, where it is obvious that Shakespeare had made his way to London and had become associated with its theatre companies.

By 1594, Shakespeare was a playwright and actor in the Lord Chamberlain’s Men. He was also a shareholder in the company, for which he wrote his major plays. Shakespeare’s share...
of their income was substantial (he ultimately had a ten percent share in their profits), and his reputation grew. By 1597, he had become wealthy enough to purchase New Place, the second-largest house in Stratford.

Shakespeare continued working in London until he retired to Stratford in 1610, where he resided until his death in 1616. In 1623, members of his theatre company collected and published most of his plays in a volume known as the First Folio.

Shakespeare at 450

This year—2014—is the 450th anniversary of the birth of William Shakespeare, and theatres and organizations throughout the world are celebrating his birthday (The French, indeed, have organized an international consortium of theatres, governmental agencies, businesses, and non-profits to sponsor and publicize performances, conferences, and publications <ShakespeareAnniversary.org>). During this birthday year the IU Theatre will be presenting two plays by Shakespeare, the first was King Lear and the second, this production of Twelfth Night.

“O, whatever . . .”

Twelfth Night is the only play written by Shakespeare that was given two names: Twelfth Night and/or What You Will. As with all things Shakespearean, this has attracted some attention and led to a consensus among scholars that Shakespeare's working title for his play was What You Will. This title echoed the “catch-phrase” titles Shakespeare gave some of his other plays (As You Like It, Much Ado About Nothing, All's Well That Ends Well). About the time he was completing What You Will, another play with that title, written by John Marston, was produced by another company. In order to differentiate his play from Marston’s, the theory goes, Shakespeare came up with the alternative title Twelfth Night, moving What You Will to the position of subtitle.

But why choose “Twelfth Night” for this particular comedy? How might it be a meaningful title? That is, what expectations might it have suggested to Elizabethan playgoers, and do any of the comedy’s elements relate in any way to Twelfth Night? What, exactly, is Twelfth Night?

Well, Merry Christmas.

Twelfth Night is with us still, being the last day of Christmastide, the twelve-day period from December 25 to January 6 in which the church celebrates the birth of Christ. In the familiar song, “The Twelve Days of Christmas,” Twelfth Night is the night before the day with twelve lords-a-leaping. In the church calendar that day is Epiphany, wherein the three Magi visited the Christ child, bearing gifts. Epiphany was one of the three major festivals of the Church of England, which traditionally used the holiday to celebrate the first appearance of Christ to the Gentiles (in this case, to the Magi).

This has created a simple theory of why
Shakespeare chose his new title. One early theatre historian suggested in 1708 that Shakespeare chose the title Twelfth Night because “it was got up on purpose to be Acted on Twelfth Night”. This idea has been echoed by contemporary directors like John Caird, who likes to “imagine somebody coming to Shakespeare, who has written a play to be performed for the first time on Twelfth Night, and saying, ‘Well, what are you going to call it?’ and him say, ‘Twelfth Night, or what your will. I don’t care.’ And somebody says, ‘Bill, that’s a wonderful title. Call it that.”’

Not everyone thinks this is the case. “It seems to me,” writes J.M. Lothian, “that for a Twelfth Night play there could be no title more barren than Twelfth Night.” Indeed, it may be more fruitful to examine the holiday, how it was celebrated, and how its traditions might parallel characters and events in the play.

Celebrate Twelfth Night!
In Tudor England, Twelfth Night was the final night of the Christmas season, the carousing culmination of twelve days of merrymaking and revelry. On Twelfth Night the world was turned upside-down in many English towns, formal households, and estates (yes, even the royal household). Christianity, over the years, had absorbed many pagan elements into its religious festivals, and its celebration of Christmas and the visit of the Magi had, by the Middle Ages, taken on the wild revelry of the Roman Saturnalia. Christmas officially ended on Epiphany, after which people faced the hard, cold winter, but not without a final Twelfth Night blowout, known as the Feast of Fools. Here’s how actor and director Michael Pennington describes this feast:

In English villages, a Lord of Misrule (elected by drawing whichever portion of the Twelfth Night Cake had a bean in it) presided over a single day of lawless opportunism: in one Lincolnshire town, the peasants would fight to capture the landlord’s leather cap, and the winner was awarded land. These rural holidays had their equivalent at every level of society. . . . For one day, the masters allowed themselves to be bettered, just as officers in our armed forces traditionally serve Christmas dinner to the privates. At the Inns of Court [the legal societies which admitted lawyers in to the bar] there was in any case a lively tradition of Revels: later on in the seventeenth century it became necessary to build the double-leaved doors into Middle Temple Hall to keep boisterous young lawyers from occupying it and “keeping Christmas” well into January.

In some estates, masters waited on servants, women dressed as men, men as women—and they were all overseen by the Lord of Misrule, who did his best to create entertainment and enliven the party. On commentator notes that the amusements included “fine and subtle disguising, masks, and mummeries, with playing at cards for counters, nails, and points, in every house, more for pastime than for gain.”

Of course, these festivities were vehemently disliked by the sober, strict Christians known as Puritans, who objected not only to the revelries, but to the all too-Catholic holidays of Christmas and Epiphany.

And What About the Play?
Are there elements in the Twelfth Night celebration that are shared by Shakespeare’s Twelfth Night? Well, like some Twelfth Night revelers, Viola, surviving a shipwreck off the coast of Illyria, disguises herself as the boy singer Cesario and becomes attached to the Duke’s household. Duke Orsino luxuriates in a state of self-indulgent melancholy, fed by his unrequited love for Olivia, a countess in a nearby country. Olivia, meanwhile, has withdrawn from society, in mourning over the deaths of her father and brother. The two “masters,” then, are passive, melancholy figures, and as such, they cede authority to others, not unlike the master of a household during the Feast of Fools.
Orsino, for example, sends Cesario/Viola to court Olivia on his behalf—no Romeo, he. Orsino gives Cesario/Viola the authority that, in the world of romance, should never be given to another. And just as the servant Cesario takes on the role of the master, reflecting a Twelfth Night reversal of positions, so, too, on Olivia’s estate, responsibilities, circumstances, and order have been turned upside-down.

In her self-imposed mourning, Olivia has abandoned her duties as mistress of her estate. This results in dramatic actions going in polar opposite directions: Her uncle, Sir Toby Belch, and his guest, Sir Andrew Aguecheek, have taken to singing, dancing, and carousing at all hours of the night; the parallels to the Feast of Fools hardly need to be stated. Meanwhile, Olivia’s authority has been assumed by her steward, the commoner Malvolio, a somber, Puritan-like figure, who does not tolerate frivolity of any kind. Malvolio quite embodies the straight-laced objections to Twelfth Night revelry that were familiar to Shakespeare’s audience.

On the other hand, Malvolio has dreams of marrying Olivia and rising in society, taking on the title of Count Malvolio. The comedy—and tragedy—that is Malvolio’s is that he would like to make permanent and real the role reversal that was permitted during Twelfth Night.

As noted by John R. Ford, the Twelfth Night holiday was a mixture of the sacred and the profane. The Feast of Epiphany and the Feast of Fools “were not only compatible but necessary to one another. . . Paradoxically, what would seem to be practices disruptive to the religious and social order, such as mockery, excess, and disguise, actually participated in the renewing of those orders.” As in good comedy, the role reversals and irreverence could lead revelers to examine familiar laws and social structures “from a new and unfamiliar perspective.”

Today this re-examination of self and society through excess and revelry is not a part of the celebration of Epiphany and Twelfth Night. But unrestrained partying, immoderate drinking, disguising and crossdressing are part of another sacred/secular American festival: the wild and celebratory Mardi Gras carnival night of Fat Tuesday, which precedes Ash Wednesday and the Lenten period of denial and fasting.

Perhaps if he were premiering his comedy to an American audience in 2014, Shakespeare would title it not Twelfth Night, but Fat Tuesday.

Or what you will . . .

—Tom Shafer
The Indiana Festival Theatre Presents

The Miracle Worker

by William Gibson

Direction Dale McFadden
Scenic Design Reuben Lucas
Costume Design Linda Pisano
Lighting Design Carrie Barton
Sound Design Connor Ebbinghouse

Time: the 1880s
Location: In and around the Keller homestead in Tuscumbia, Alabama; also, briefly, the Perkins Institution for the Blind, in Boston.

There will be 2 ten-minute intermissions.

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.

Wells-Metz Theatre. July 11, 12, 16, 18, 20, 22, 24, and 26 at 7:30 pm
July 13, 19, 27 at 2:00 pm.

The Miracle Worker is presented by special arrangement with SAMUEL FRENCH, INC.
Cast

Doctor        Ben Abbott
Annie Sullivan Hillary Clemens*
Helen Keller  Lola Kennedy
Aunt Ev       Nancy Lipschultz*
Mr. Keller    David Kortemeier*
Viney         Mara Lefler
Anagnos       Ian Martin
Kate Keller   Jenny McKnight*
James         Adam St. John

Production Staff

Fight Director     Rob Johansen
Voice, Text. and Dialects Nancy Lipschultz
Stage Manager      Topher Rohrer
Assistant Stage Manager Helen Cappannelli
Technical Director  Sandy Everett
Master Electrician  Aaron Bowersox
Sound Mixer        Thomas Tiggleman
House Manager      Trish Haussmann
Assistant House Manager Iris Dauterman

*Hillary Clemens, Nancy Lipschultz, David Kortemeier, and Jenny McKnight appear courtesy of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Meet the Playwright

William Gibson (1914-2008) was born in the Bronx in New York City, the son of a mailroom clerk in a bank and his wife. He took refuge in his teenage years by attending Broadway shows and writing. “The act of writing makes everything possible to me,” Gibson told a reporter in 2003. “I’ve always found the business of writing has helped me to live.” The young man attended City College in New York for two years and wrote essays, fiction, and poems; he supported himself by playing and teaching piano. In 1940 he married Margaret Brenman-Gibson, whose studies in psychology took them to Topeka, Kansas, and the University of Kansas; she was the first non-physician in the country to receive full clinical as well as research psychoanalytic training. Later in life, she taught at Harvard
and authored an important biography of the playwright Clifford Odets.

While in Topeka, Gibson began to write and produce plays for the Topeka Civic Theatre, which gave him the 1947 Civic Theatre Award for *A Cry of Players*, later produced on Broadway.

The couple moved to Stockbridge, Massachusetts, where Margaret Brenman-Gibson took a position at the Austen Riggs Center, working with several noted analysts, including Erik Ericson. William Gibson continued to write: His 1954 novel *The Cobweb* became a best-seller and was filmed (Gibson wrote the screenplay) by MGM in 1955, starring Richard Widmark, Lauren Bacall, and Charles Boyer. Many people thought this was the beginning of a Hollywood career, but Gibson decided to remain on the East Coast and focus on the theatre and the new field of live television drama.

In late 1956, with his wife pregnant with their second child, Gibson walked down the hill from their clapboard house to the Stockbridge Library and checked out a book of the collected letters of Annie Sullivan. The story of Sullivan and her pupil Helen Keller struck Gibson as fertile material for a play, and he contacted a director friend of his, Arthur Penn, saying he had a good idea for a teleplay for *Playhouse 90*, the 90-minute, live dramatic series broadcast on CBS, then in its first season. “Send it down to me on paper,” Penn told him. Gibson wrote out a number of Annie Sullivan’s quotes and sent them to Penn, who, two days later, telephoned Gibson to say, “I’ve sold it. How soon can you write it?”

Gibson had never written for television, but jumped in with both feet. In three weeks he had written *The Miracle Worker*, and Penn rehearsed and directed the live broadcast, the 19th episode of *Playhouse 90*, on February 7, 1957. The telecast starred Teresa Wright as Annie Sullivan and Patty McCormack as Helen Keller; Wright was nominated for an Emmy for Best Actress and the teleplay won that year’s Sylvania Award.

Arthur Penn and William Gibson continued their association with 1958’s *Two for the Seesaw*, Gibson’s first Broadway production, a romantic “two-hander,” starring Henry Fonda and, in her Broadway debut, Anne Bancroft. The play ran for 750 performances, closing in late October 1959.

During the run of *Two for the Seesaw* Penn and Gibson announced that they would bring *The Miracle Worker* to Broadway. They sent a copy of the script, translated to Braille, to Helen Keller for her comments and suggestions, and after Gibson revised the script for the stage—this time he spent six months on the project—they put together their cast, bringing in Anne Bancroft to play Annie and auditioning and casting a 12-year-old Patty Duke to play Helen. The play, which opened October 19, 1959, was an immense hit with both critics and audiences, running almost two years for 719 performances. It won the Tony Awards for Best Play, Best Actress (Anne Bancroft), and Best Director (Arthur Penn); Patty Duke won the Theatre World Award for Most Promising New Artist.

Gibson turned his playscript into a screenplay and—again with Arthur Penn directing and Anne Bancroft and Patty Duke reprising their Broadway roles—*The Miracle Worker* was taken to film. Released in the summer of 1962, the film garnered many awards, including Oscars for Anne Bancroft (Best Actress in a Leading Role) and Patty Duke (Best Actress in a Supporting Role; Duke was, at that time, the youngest person to have been awarded an Oscar).

William Gibson wrote many other plays following *The Miracle Worker*, including a musical adaptation of Clifford Odets’s *Golden Boy* (1964), starring Sammy Davis Jr.; *Golda* (1977), starring Anne Bancroft as Golda Meir; *Monday After the Miracle* (1982), a continuation of the Annie Sullivan-Helen Keller story, also starring Anne Bancroft, which lasted but seven performances on Broadway (1982); and *Golda’s Balcony*
Helen Keller (1880-1968) was one of the most remarkable people in the 20th century. Part of her story—an incredibly important and moving part—is told in *The Miracle Worker*, but there was, of course, much more to Helen Keller’s life.

In 1888, the year following the events in *The Miracle Worker*, Helen Keller and Annie Sullivan, her teacher, visited the Northeast. In Boston, Helen met Alexander Graham Bell, who was first and foremost an instructor of speech techniques and was famous for his work with deaf children and their teachers. She also met President Grover Cleveland (she would meet and visit every President through Lyndon Johnson), Oliver Wendell Holmes, and John Greenleaf Whittier. Annie Sullivan became Keller’s companion, assisting her in her studies, spelling out lectures they attended using the manual alphabet, and providing guidance to Keller, even after (and during) Sullivan’s marriage to the literary critic John Albert Macy. Until her death in 1936, Sullivan remained Keller’s “Teacher.”

As a student, Helen Keller was an insatiable learner who became a masterful writer and communicator. She became proficient in Braille shortly after learning the manual alphabet. In 1890, having been told that another blind and deaf child had learned to speak, Keller was determined to speak as well, and Annie Sullivan took her to

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**Knowing Helen Keller**

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Helen Keller and Annie Sullivan, 1897.

(2003), a revised version of his 1977 *Golda* (The 90-year-old Gibson basically cut 24 cast members from *Golda* to create a solo performance; in 2004, *Golda’s Balcony* became the longest-running one-woman show in Broadway history, eventually closing in 2005 with 493 performances).

None of these later plays, however, has had the theatrical impact in the same way as *The Miracle Worker*. “It was obviously a love-letter,” Gibson wrote about his most famous work. “I like to fall a little in love with my heroines, and the title—from Mark Twain, who said, ‘Helen is a miracle, and Miss Sullivan is the miracle-worker’—was meant to show where my affections lay. This stubborn girl of 20, who six years earlier could not write her name, and in one month salvaged Helen’s soul, and lived thereafter in its shadow, seemed to me to deserve a star bow.”

—Tom Shafer
Sarah Fuller at the Horace Mann School for the Deaf (which is now part of the Boston Public Schools). There, Keller learned to speak English, German, and French. In Boston, she attended the Wright-Humason School for the Deaf and the Cambridge School for Young Ladies, where she studied history, mathematics, literature, astronomy, and physics.

In 1894, the editor Laurence Hutton invited authors William Dean Howells and Mark Twain and a number of other leading men to his apartment to meet Annie Sullivan and Helen Keller. By this time Keller had learned to “listen” to other people’s speech by placing her had over their face, with her forefinger on the speaker’s lips, to sense the shape of the vocalized words, and her thumb over their larynx, to sense voiced vibrations. She enjoyed long conversations with both Howells and then Twain, who related an anecdote as her fingers played beneath his mustache. “I told her a long story,” he recalled, “which she interrupted all along and in the right places, with cackles, chuckles and care-free bursts of laughter. Then Miss Sullivan put one of Helen’s hands against her lips and spoke against it the question, ‘What is Mr. Clemens distinguished for?’ Helen answered, in her crippled speech, ‘For his humor.’ I spoke up modestly and said, ‘And for his wisdom.’ Helen said the same words instantly—‘and for his wisdom.’ I suppose it was mental telegraphy for there was no way for her to know what I had said.”
A few years later, Twain learned that Keller’s education might have to be abandoned due to financial problems, and he wrote to wealthy friends and convinced them to support her schooling. In 1904 Helen Keller graduated from Radcliffe College as the first deaf and blind individual to earn a Bachelors of Arts degree.

Helen Keller helped to bring about serious and just changes. “She devoted the rest of her life,” writes one biographer, to the promotion of social reforms aimed at bettering the education and treatment of the blind, the deaf, the mute, and, in effect, all handicapped individuals. The recipient of innumerable humanitarian awards and citations, Keller is credited with prompting the organization of many state commissions for the blind. Her efforts were also very influential in putting an end to the practice of committing the deaf and the blind to mental asylums. In addition, she was a pioneer in informing the public in the prevention of blindness of the newborn. Her candid articles in the *Kansas City Star* and *Ladies’ Home Journal* were among the very first public discussions of venereal disease and its relationship to newborn blindness. Keller carried her campaign to improve the condition of the handicapped throughout the world, completing several extensive lecture tours in Europe, Asia, North and South America, and Africa. Keller is universally recognized as one of the foremost humanitarians of the century.

Helen Keller was the author of a dozen books, hundreds of letters, and hundreds of journal articles. However, it was her 1903 autobiography, *The Story of My Life*, written during her second year of college that served as one of the key sources for William Gibson’s trilogy of dramas about the young blind and deaf girl, her family, and her inspired teacher.

—Tom Shafer
Company Members

**Producer and Artistic Director**
Jonathan Michaelsen

**Managing Director**
Drew Bratton

**Production and Company Manager**
Thom Quintas

**Directors**
Lee Cromwell
Dale McFadden
Jonathan Michaelsen
George Pinney

**Musical Directors**
Ray Fellman
Terry LaBolt
Nat Zegree

**Actors**
Ben Abbott
Todd Aulwurm
Joey Birchler
Hillary Clemens*
Elaine Cotter
Caitlin Diekhoff
Claire Drews
Kayla Eilers
Caleb Fath
Mia Fitzgibbon
Craig Franke
David Gordon-Johnson
Mark Goetzinger*
Jacob Duffy Halbleib
Rob Johansen*
Lola Kennedy
David Kortemeier*
Kiko Laureano
Mara Lefler
Nancy Lipschultz*
Ian Martin
Jenny McKnight*
Jennifer McPherson
Andrew Minkin
Tim Pyles
Colin Schreier
Kelsey Shaw
Chad Singer
Jennifer Smith
Adam St. John
Zachary Stewart
Nat Zegree

**Voice, Text, and Dialects**
Nancy Lipschultz

**Fight Directors**
Rob Johansen
Adam McLean

**Costume Designers**
Barbara Harvey Abbott
Linda Pisano
Robbie Stanton

**Scenic Designers**
Bridgette Dreher
Reuben Lucas
Lauren Ayn Lusk

**Lighting Designers**
Carrie Barton
Aaron Bowersox
Lee Burckes

**Sound Designers**
Connor Ebbringhouse
Colin Shay

**Stage Managers**
Helen Cappannelli
Trish Hausmann
Merle Palmer
Topher Rohrer

**Assistant Stage Manager**
Audrey Albright

**Festival Technical Director**
I. Christopher Berg

**Production Technical Directors**
Sandy Everett
Jeff Lindquist
Indiana Festival Theatre

Scenic Artists
Bridgette Dreher (Charge Artist)
Mitch Anthony

Props Master
Nicolette Apraez

Props Artisan
Kevin Nelson

Carpenters
Sam Detwiler
John Houtler-McCoy

Costume Studio Supervisor
Robbie Stanton

Costume Shop Assistants
Barbara Harvey Abbott
Wallaya Diemer
Natasha Heines
Kelsey Nichols
Leslie Spitznagel
Eriko Terao
Aaron Wardwell

Wardrobe Crew
Johna Sewell
Christopher Simanton
Leslie Spitznagel
Ellen Stawick

Lighting Manager
David N. Krueger

Master Electricians
Carrie Barton
Aaron Bowersox

Electrician
Jacob Dummer

Sound Mixers
Tyler Andrews
Thomas Tiggleman

Dramaturgs / Program Editors
Sarah Campbell
Tom Shafer

House Managers
Trish Hausmann
Jennifer Smith

Assistant House Manager
Iris Dauterman

Usher Captains
Kiotta Marshall
Tessa Wilkerson

Concessions Manager
Eric “C” Heaps

Marketing & Communications
Amy Osajima

Marketing Interns
Seunga Chung
Mandy Wenz

Fiscal Officer
James Barrow

Accounting and Financial Support
Cindi Severance

Graduate Academic Secretary
Cat Richards

Travel Management
Katie Bowman

Office Assistant
Miriam Poole

High School Interns
Basie Cobine
Adrian Cox-Thurmond
Miranda Livingston
Ellie Meacham
Shailey Ostlund
Sarah Seyfried
Caitlyn Stephens
Hallie Stierwalt
Karly Taylor
Kyra White

*Appear courtesy of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
BEN ABBOTT (SIR ANDREW/DOCTOR)
earned a B.A. with honors in Theatre and Performance Studies from the University of California at Berkeley, and is a graduate of the Pacific Conservatory of the Performing Arts (PCPA) in Santa Maria, CA. His award-winning solo show *Questions of the Heart: Gay Mormons and the Search for Identity* has been performed from California to New York, and will be touring nine western states this summer. For IFT: *Taming of the Shrew* (Hortensio), *You Can’t Take it With You* (Donald), *Much Ado About Nothing* (Don...
Pedro) Matchmaker (Cornelius). Other: A Midsummer Night's Dream (Lysander), Dead Boys (Duane), Macbeth (Macduff), Batboy: The Musical (Dr. Parker). Ben is from San Luis Obispo, California.

HILLARY CLEMENS (VIOLA/ANNIE SULLIVAN) is an ensemble member of Chicago's Gift Theatre Company, where her work includes Mine, Vigils, Dirty, Cloud 9, Talk Radio, Three Sisters, Blithe Spirit, and Hurlyburly. Other Chicago credits include As You Like It at Chicago Shakespeare Theatre, The Illusion at Court Theatre, Ski Dubai at Steppenwolf, Picnic at Writers’ Theatre (Jeff nomination-Supporting Actress), and A Room with a View at Lifeline Theatre. Regionally, she has worked with ACT Seattle, Asolo Repertory Theatre, American Players Theatre, Kansas City Repertory Theatre, Coterie Theatre, and the Heart of America Shakespeare Festival. She was most recently seen in Indiana Repertory Theatre’s production of The Game’s Afoot. She is a graduate of Loyola University Chicago and the School at Steppenwolf, and a proud member of Actors’ Equity and SAG-AFTRA.

DAVID GORDON-JOHNSON (SEBASTIAN) is a rising senior majoring in theatre and drama in The College of Arts and Sciences and vocal performance in the Jacobs School of Music. For IU Theatre: Guys and Dolls (Arvide Abernathy), King Lear (Albany), Cloud 9 (Joshua/Martin), The Imaginary Invalid (Dr. Purgon), and Sunday in the Park with George (Man/Party Guest). For IU Opera Theater: The Merry Widow (Viscount Cascada), Der Rosenkavalier (Hayduk 1/ Policeman 1). Other: Proof’(Robert) for an independent production, Captain Louie (Julio) for the University Players. David holds the Jacobs Scholarship within the Wells Scholars Program and he studies with Timothy Noble. David is from Cincinnati, Ohio.

JACOB DUFFY HALBLEIB (VALENTINE/OFFICER/PRIEST) is a rising senior majoring in informatics of security and theatre and drama with a minor in security. For IU Theatre: Woyzeck (Doctor), (a love story) (Richard). For Ivy Tech John Waldron Arts Center: The Rimers of Eldritch (Walter) and Waiting for Lefty (Agate Keller). Other shows include: Kaleidoscope (Doll/Richie/Henry) by Elijah Willis, Beauty and The Beast (Lumiere), and Pride and Prejudice (Mr. Bennet). Jacob is a member of Backdoor Comedy. He is a recent recipient of the Faculty Memorial Scholarship. Jacob is from Lemont, Illinois.

ROB JOHANSEN (MALVOLIO) earned an M.F.A. in acting from Indiana University in 1995 and counts the times he spent at IU as some of the best years of his life. Working as a full-time actor for 19 years, much of his time was spent at the Indiana Repertory Theatre where favorite roles include Cyrano in Cyrano de Bergerac, Jim Casy in The Grapes of Wrath, The Clown in The 39 Steps, and Bob Cratchit in A Christmas Carol. With his wife (and best friend) Jen, Rob has also worked in regional theatres throughout the country and is a founding member of ShadowApe Theatre Company. Rob and Jen appeared together in Plaza Suite at Brown County Playhouse. Rob was featured in the first two Indiana Festival Theatre seasons with roles in Ah, Wilderness!, The Comedy of Errors, You Can't Take it With You, and The Taming of the Shrew. Most recently, Rob played Felix Geisel in The Game's Afoot at the IRT. Rob will join the IU faculty this fall as a visiting assistant professor of Acting.

LOLA KENNEDY (HELEN KELLER) is 12 years old. Credits include, Indiana Repertory Theatre: The Crucible (Betty Parris); Cardinal Stage: Pippi Longstocking (Mr. Nilsson), Willy Wonka (Charlie Bucket), To Kill a Mockingbird (understudy-Scout), and Annie (Annie); and Jacobs School of Music: The Nutcracker (Clara). In 2012, Lola attended a callback for Matilda the Musical on Broadway. A native of New Zealand,
Lola had her start at Mrs. Snowball’s Ballet School in Devonport, New Zealand. In Bloomington, she studies ballet at The IU Pre-College Program. Lola is an Actor’s Equity Membership Candidate.

DAVID KORTEMEIER (SIR TOBY BELCH/MR. KELLER) returns for his second season at IFT appearing in *The Matchmaker* (Horace Vandergelder) and *Much Ado About Nothing* (Friar/Sexton) last season. Other regional work includes principal roles at The Repertory Theatre of St. Louis, the Great Lakes Theatre Festival in Cleveland, Drury Lane Theatre and Fox Valley Repertory in Chicago, 13 seasons with the Illinois Shakespeare Festival in Bloomington, IL, and 8 seasons with the Clarence Brown Theatre (LORT) in Knoxville, TN where he will return for his 9th appearing as Fred “Pap” Rose in *Hank Williams: Lost Highway*, Ebenezer Scrooge in *A Christmas Carol*, and Nick Bottom in *A Midsummer Night’s Dream*. David holds the M.F.A. in Acting from the University of Louisville and is a proud member of Actors’ Equity Association and SAG-AFTRA.

MARA LEFLER (MARIA/VINEY) is a third-year M.F.A. student in acting with a B.A. from Southern Utah University. For IU Theatre: *King Lear* (Fool), *Cat On a Hot Tin Roof* (Mae), *The School for Scandal* (Lady Teazle), *Richard III* (Duchess of York). Other credits: *A Comedy of Errors* (Adriana) for Salt Lake Shakespeare; *Noises Off* (Belinda) for Centerpoint Legacy Theatre; *The Foreigner* (Catherine) for Sugar Factory Playhouse; *Enchanted April* (Lotty) for Stage Right Theatre; *Howay for Wodney Wat*, *Breaking Through*, *The Wave Curtains* (Jessica Cranshaw), and *Macbeth* (Lady Macbeth understudy) for PCPA Theatrefest. She is from Salt Lake City, Utah.

NANCY LIPSCHULTZ (AUNT EV) 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 regularly at Indiana Repertory Theatre, Meadowbrook Theatre, Arkansas Shakespeare Theatre and The Phoenix Theatre. As an actress she has recently appeared at Indiana Festival Theatre, Brown County Playhouse, Victory Gardens in Chicago and has a film coming out in 2014.

IAN MARTIN (ORSINO/ANAGNOS) is a rising junior majoring in theatre and drama. For IU Theatre: *The Art of Bowing* (Akwasi), *Dontrell, Who Kissed the Sea* (Dad), *Intimate Apparel* (George). Other: *To Kill a Mockingbird* (Tom Robinson), Cardinal Stage; *The Blizzard Sells Out* (Ensemble) and *Vintage Scenes* (Ensemble), Bloomington Playwrights Project; *Waiting for Lefty* (Harry Fatt), Ivy Tech Student Productions. Ian is a member of Awkward Silence Comedy. He is from Cincinnati, Ohio.

JENNY MCKNIGHT (OLIVIA/KATE KELLER) is thrilled to return to Indiana Festival Theatre after appearing in *The Matchmaker* and *Much Ado About Nothing* last summer. Professional credits include, at Milwaukee Repertory: *Clybourne Park*, *In the Next Room or the Vibrator Play*, *Ten Chimneys*, *Speaking
in Tongues and All My Sons. At Indiana Repertory Theatre: The House That Jack Built, Crime and Punishment, Pride and Prejudice, Painting Churches and The Tarn of the Screw. Chicago credits include: Talking Pictures and The Actor at Goodman Theatre; Pride and Prejudice at Northlight Theatre; Old Times at Remy Bumppo Theatre; Frozen, The Laramie Project and The Incident at Next Theatre; Ariadne’s Thread at Victory Gardens; Three Tall Women at Apple Tree Theatre; and multiple shows with Eclipse Theatre. Jenny will join the faculty of The University of Arkansas this Fall as an Instructor of Acting.

**TIM PYLES (SEA CAPTAIN/FABIAN)**
is a Ph.D. candidate in theatre and drama. He received his M.F.A. in acting from Southern Methodist University. For IU Theatre: The Winter’s Tale (Polixenes). For Indiana Festival Theatre: The Taming of the Shrew (Tranio), You Can’t Take it With You (Mr. De Pinna), The Comedy of Errors (Dromio of Syracuse) and Ah, Wilderness! (Salesman). Other credits include: Two Gentlemen of Verona (Thurio), Cyrano de Bergerac (Bellarose/Capuchin), and The Tempest (Ferdinand) for the Utah Shakespearean Festival and two national tours of Romeo and Juliet. Tim is from Ontario, Canada.

**CHAD SINGER (CURIO/OFFICER)**
is a sophomore majoring in theatre and drama. He is thrilled to be making his IU Theatre/IFT debut in both School House Rock and Twelfth Night. For University Players: 35MM (Company) and The Rocky Horror Show (Ensemble). Chad is from Sylvania, Ohio.

**JENNIFER SMITH (SERVANT TO OLIVIA)**
is a rising senior majoring in theatre and drama and gender studies with a minor in Human Centered Computing. For IU Theatre: Woyzeck (Grandmother), (a love story) (Puppeteer). Other productions include The Rimmers of Eldritch (Eva) at the Ivy Tech John Waldron Arts Center and Shorts: A Student Play Festival (Ensemble) for University Players. A Featheringill Scholarship recipient, Jennifer is from many places, including Bloomington, Indiana.

**ADAM ST. JOHN (ANTONIO/JAMES)**
earned his M.F.A. in acting from IU in 2014. For IU Theatre: King Lear (Edgar), Cloud 9 (Harry / Cathy), The Imaginary Invalid (Beralde), (a love story) (Jack), When the Rain Stops Falling (Gabriel Law), Les Liaisons Dangereuses (Le Vicomte de Valmont), In the Next Room or the vibrator play (Mr. Daldry). For IFT: Much Ado About Nothing (Don John) and The Matchmaker (Cab Man). Other credits include: In a Dark Dark House (Terry) for Rapid Theatre Company and The Iceman Cometh (Rocky) for Western Washington University, where he received his B.A. in theatre. Adam performed in the 2011 Edinburgh Fringe Festival in The American Family. Adam is from Stanwood, Washington.

**NAT ZEGREE (FESTE)**
is a junior B.F.A. student in musical theatre. For Indiana Festival Theatre: Swing! (Ensemble), Island Song (Ted), Solana (Male Ensemble), and served as music director for Arnie the Donut. For IU Theatre: Hair (Tribe), A Midsummer Night’s Dream (Flute), Cabaret (Pianist), and Spring Awakening (Moritz). For Jacobs School of Music: Alamo (James). Other credits: The Truman Show (Truman) for the BPP, Lord of the Flies (Ralph), The Wizard of Oz (Scarecrow), and Next to Normal (Henry), and served as music director for Willy Wonka for Cardinal Stage, music director and Ms. Mary Sunshine in the IU Union Board’s An Evening of Kander and Ebb, music director and conductor of The Wedding Singer (Center Stage Theatre). A department award winner for musical theatre at Interlochen Academy of the Arts, Nat is from Kalamazoo, Michigan.
Meet the Creative Team of IFT

Barbara Harvey Abbott
Audrey Albright
Nicolette Aparez
Tyler Andrews

Carrie Barton
Aaron Bowersox
Lee Burckes
Helen Cappannelli

Lee Cromwell
Bridgette Dreher
Connor Ebbinghouse
Sandy Everett

Ray Fellman
Trish Hausmann
Rob Johansen
Terry LaBolt
BARBARA HARVEY ABBOTT
(COSTUME DESIGNER)
completed her M.F.A. in costume design in 2014. For IU Theatre: The School for Scandal (costume designer), Spring Awakening (costume designer), Hair (wardrobe supervisor), In the Next Room (wardrobe supervisor), and Lysistrata (costume designer). Other: costume designer for Henry VI: Parts I, II, III, and The Circuit for the Pacific Conservatory of the Performing Arts and Mother Theresa is
Dead and The Laramie Project for Pepperdine University where she received her B.A. in theatre production and design. Barbara is from Porterville, California.

AUDREY ALBRIGHT (ASSISTANT STAGE MANAGER)
is a senior majoring in theatre and drama with a minor in gender studies. For IU theatre: King Lear (ASM), Moving Into Focus Dance Concert (SM), The Imaginary Invalid (ASM), (a love story) (ASM), Lacy and Ashley Live in a Trailer Now, and Cloud 9. She has also stage managed Ile and Cosmic Ray & the Amazing Chris with New Voices Opera, The Value of Names with Bloomington Jewish Theatre, the Miss Indiana University Pageant, and Hunter Gatherers with University Players. Audrey is from Fort Wayne, IN.

TYLER ANDREWS (SOUND MIXER)
has been an audio engineer for almost 10 years. He has worked on everything from small, community shows, to live television, to big-budget films for Paramount Pictures in Los Angeles. He is back in Indiana to finish his degree, and is currently working as an audio engineer for Indiana University Radio and Television Services, WTIU, WFIU, and Big Ten Network.

NICOLETTE APRAEZ (PROPS MASTER)
received her B.S. in business honors, and B.A. in theatre and drama from Indiana University this Spring. This is her 3rd year working in the Properties Department for IFT, and throughout her college career she worked as a Scenic Studio Assistant for the University Theatre Season. After IFT, she will be relocating to Madison, WI to work as a Project Manager for Epic Systems. She’s had a great four years in the department, and can’t wait to watch her final season. Nicolette is from Syracuse, New York.

CARRIE BARTON (LIGHTING DESIGNER)
is a second-year M.F.A. student in lighting design, with a B.F.A. in Theatre from Sam Houston State University. For IU Theatre: Hammer and Nail and Cloud 9 (lighting designer). For SHSU Theatre: The Comedy of Errors, The Fantasticks, Ardy Fafirsin and The Seagull (lighting designer). For SHSU School of Music: The Magic Flute, Viva Italia! and Opera Incognito (lighting designer). Other: It’s a Wonderful Life: A Live Radio Play (lighting designer, Texas Repertory Theatre), Cinderella and Hairspray (lighting designer, Ensemble Theatre), and Sonia Flew (lighting designer, Jewish Theatre of Bloomington). Carrie is from Joaquin, Texas.

AARON BOWERSOX (LIGHTING DESIGNER)
is a rising second-year M.F.A. student in Lighting Design with a B.A. in theatre, art history, and music production from Susquehanna University. Originally from Pennsylvania, he is excited to join the department. Recent designs include: Gretna Theatre: My Way, Watson, Kiss Me Kate, and The Wizard of Oz. Susquehanna University: Into the Woods and Aristophanes’ The Birds.

LEE BURCKES (LIGHTING DESIGNER)
recently received her M.F.A in lighting design from IU. For IU Theatre: King Lear, Cat on a Hot Tin Roof, Intimate Apparel, Spring Awakening, and In the Next Room or the vibrator play (lighting design). For Indiana Festival Theatre: Swing! the Musical, Arnie the Doughnut, The Taming of the Shrew and You Can’t Take It With You (lighting design). Other: resident lighting designer for BPP and Playhouse on the Square in Memphis, TN, where she won several Memphis Theatre Awards; Windfall Dancers, InterAction Theatre, and Cardinal Stage. Lee coordinates Arts Fair on the Square annually in Bloomington. Visit leeburckesdesign.com.

LEE CROMWELL (DIRECTOR)
is a recent graduate of the M.F.A. directing program. For IU Theatre: Guys and Dolls, The God of Carnage, Breakfast, Doubt, A Midsummer Night’s Dream (AD), and In the Next Room or the vibrator play (AD). Other credits: For Indiana Repertory Theatre: A Little Night Music (AD). For New Voices Theatre: Hammer and Nail and Cloud 9 (lighting designer). For SHSU Theatre: The Comedy of Errors, The Fantasticks, Ardy Fafirsin and The Seagull (lighting designer). For SHSU School of Music: The Magic Flute, Viva Italia! and Opera Incognito (lighting designer). Other: It’s a Wonderful Life: A Live Radio Play (lighting designer, Texas Repertory Theatre), Cinderella and Hairspray (lighting designer, Ensemble Theatre), and Sonia Flew (lighting designer, Jewish Theatre of Bloomington). Carrie is from Joaquin, Texas.
Opera: Intoxication - America’s Love Affair with Oil (world-premiere). For IU Summer Arts Festival: Mozart’s The Impresario. For Bloomington Playwrights Project: Sequence (US Premiere). For Jewish Theatre of Bloomington The Value of Names and Old Wicked Songs (Musical Director). For Indiana Festival Theatre: Schoolhouse Rock Live! (upcoming), Solana (AD), Damn Yankees and True Story of the 3 Little Pigs (ASM). Lee is a Magna Cum Laude graduate of Bucknell University with degrees in music and theater and he holds a Master of Music degree in Choral Conducting from Westminster Choir College. Lee, a Charles Aidman Fellowship winner, is from Harrington, Delaware.

HELEN CAPPAN NElli (STAGE MANAGER)
is a recent graduate of Indiana University and a Founders Scholar. For IU Theatre: Lacy and Ashley Live in a Trailer Now (stage manager), Moving Into Focus (production stage manager), Cloud 9 (stage manager), Sunday in the Park with George (assistant stage manager), The Imaginary Invalid, and Three Musketeers. For IFT: Island Song (assistant stage manager, props), You Can’t Take It with You, Damn Yankees as well as serving on house management and as a costume shop assistant. She has also worked with the Bloomington Playwrights Project, University Players, Theatre of the People, and on multiple IU Independent Productions. Helen is from Cincinnati, Ohio.

BRIDGETTE DREHER (SCENIC DESIGNER)
is a second-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: Imaginary Invalid and At First Sight (props master), Woyzeck (scenic design). For IFT: Swing, The Matchmaker, and Much Ado About Nothing (props master). Other credits: Hamlet (scenic design), And Then There Were None (scenic design), Kiss Me, Kate (scenic design), Beauty and the Beast (scenic design), Titus Andronicus (properties design).

CONNOR EBBINGHOUSE (SOUND DESIGNER)
is a third-year undergraduate with an independent major in Scenic Design and Production Technique. This is his first production credit for Indiana University. Other production credits include: Importance of Being Earnest, Arsenic and Old Lace, and Variety! (scenic designer). He is excited for his debut production at IU Theatre. Connor is from Indianapolis, Indiana.

SANDY EVERETT (TECHNICAL DIRECTOR)
is a second-year M.F.A. student in theatre technology with a B.A. in drama from Transylvania University. For IU Theatre: Cloud 9 (technical Director), Intimate Apparel (technical director), Imaginary Invalid (asst. technical director), Spring Awakening (master carpenter), Chicago (prop master) and At First Sight 2013 (prop master). Previously, she has worked as technical director for Roadside Theater in Heidelberg, Germany and for Nashville Children’s Theatre in Nashville, Tennessee.

RAY FELLMAN (MUSICAL DIRECTOR)
Music Direction credits include Stephen Schwartz’s Off-Broadway production and National Tour of Captain Louie (Little Schubert Theater), Amahl and the Night Visitors (National Tour, Aiken Productions), Sweeney Todd and West Side Story (Teatro Nacional Sucre, Quito Ecuador), Les Miserables, Phantom, and Sunset Boulevard (Fulton Opera House, Lancaster PA). Backstage Magazine Bistro Award for musical direction of The After Party, hosted by Brandon Cutrell, featuring Broadway’s finest, Friday nights at the Laurie Beechman Theatre on 42nd Street. Ray has been seen behind the piano at Feinstein’s at Loewe’s Regency, The Oak Room at The Algonquin and Jazz at Lincoln Center. Music staff: NYU, Mid America Productions at Carnegie Hall, The Utah Festival Opera Company, and A Yuletide Celebration with the Indianapolis Symphony. Ray has also sung leading roles with the Florida Grand Opera, New Orleans Opera, Glimmerglass Opera...
and Chautauqua Opera, and the St. Louis, Ft. Wayne, and Indianapolis Symphonies.

**TRISH HAUSMANN (STAGE MANAGER)**

has been the House Manager at IU since 2005. Most of Trish's work before coming to IU has been as a stage manager for new plays, including the world premiere of Chen Shizheng's retelling of a classic Chinese opera, *The Peach Blossom Fan*, and she spent two summers in the mountains of Utah at the Sundance Theatre Lab, Robert Redford's playwrights' paradise. There, Trish was the workshop stage manager for Stew's *Passing Strange*, which was nominated for 7 Tony Awards. She has been a stage manager at the Kentucky Shakespeare Festival in Louisville, Hope Summer Repertory Theatre in Holland, MI and the Edgemar Theatre in Santa Monica, CA. Trish also teaches courses in stage management for IU.

**ROB JOHANSEN (FIGHT DIRECTOR)**

earned an M.F.A. in acting from Indiana University in 1995 and counts the times he spent at IU as some of the best years of his life. Working as a full-time actor for 19 years, much of his time was spent at the Indiana Repertory Theatre where favorite roles include Cyrano in *Cyrano de Bergerac*, Jim Casey in *The Grapes of Wrath*, The Clown in *The 39 Steps*, and Bob Cratchit in *A Christmas Carol*. With his wife (and best friend) Jen, Rob has also worked in regional theatres throughout the country and is a founding member of ShadowApe Theatre Company. Rob and Jen appeared together in *Plaza Suite* at Brown County Playhouse. Rob was featured in the first two Indiana Festival Theatre seasons with roles in Ah, Wilderness!, *The Comedy of Errors*, You Can't Take it With You, and *The Taming of the Shrew*. Most recently, Rob played Felix Geisel in *The Game's Afoot* at the IRT. Rob will join the IU faculty this fall as a visiting assistant professor of Acting.

**JEFF LINDQUIST (TECHNICAL DIRECTOR)**

is a second-year M.F.A. student in theatre technology. He received his B.F.A. in theatre from Sam Houston State University. For IU Theatre: *Dontrell Who Kissed the Sea* (Technical Director), *A Little Night Music* (Technical Director), and *The Wild Party*. For IFT: 2013 Season Carpenter. For SHSU: *Bare, A Pop Opera* (Scenic Designer), *Dead Man's Cell Phone* (Technical Director and Scenic Designer), *Big Love* (Technical Director and Scenic Designer). Other: *Little Mary Sunshine* (Technical Director and Scenic Designer), *On Golden Pond* (Technical Director) Unity Theatre in Brenham, TX. *Inside Death Row*, a documentary by National Geographic (Carpenter). Jeff is from Dallas, TX.

**NANCY LIPSCHULTZ (VOICE, TEXT, AND DIALECTS)**

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 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.
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 regularly at Indiana Repertory Theatre, Meadowbrook Theatre, Arkansas Shakespeare Theatre and The Phoenix Theatre. As an actress she has recently appeared at Indiana Festival Theatre, Brown County Playhouse, Victory Gardens in Chicago and has a film coming out in 2014.

REUBEN LUCAS (SCENIC DESIGNER)
is the visiting assistant professor of scenic design at Indiana University. Prior to relocating to Bloomington, he was a Chicago-based freelance scenic designer working with nationally known designers on museum exhibits and theatre projects nationwide at companies such as: Chicago Shakespeare Theatre, Drury Lane Theatre Oakbrook, Arden Theatre Company, The Glimmerglass Festival, Mark Taper Forum, George Street Playhouse, Portland Center Stage, Signature Theatre, Round House Theatre, Pittsburgh Public Theatre, Pasadena Playhouse, Colorado Shakespeare Festival, Alabama Shakespeare Festival, Syracuse Stage and Long Wharf Theatre.

LAUREN AYN LUSK (SCENIC DESIGNER)
is a recent M.F.A. graduate in scenic design with a B.A. in drama from University of Arkansas. IU Theatre: Guys and Dolls, Cat on a Hot Tin Roof, Richard III (scenic design), Les Liaisons Dangereuses (scenic design), Intimate Apparel, Cabaret and Hair (props master), Sunday in The Park With George (scenic charge artist), The Three Musketeers (scenic painter). For IFT: 2011 scenic charge artist. Other: Legally Blonde (scenic design), Damn Yankees (scenic design) for Bigfork Summer Playhouse; Bleacher Bums (scenic designer) for Nadine Baum Studios; 25th Annual Putnam County Spelling Bee (assistant scenic designer) for University of Arkansas. A George R. Kernodle Drama Award recipient, Lauren is from Little Rock, Arkansas.

DALE MCFADDEN (DIRECTOR)
is a full professor and associate chair in the Department of Theatre, Drama, and Contemporary Dance, where he heads the M.F.A. acting and directing programs. For IU Theatre he recently directed Lacy and Ashley Live in a Trailer Now, The School for Scandal, In the Next Room or the vibrator play, Marat/ Sade, Dead Man Walking, and Macbeth as well as Ah, Wilderness!, You Can’t Take It With You, and The Matchmaker for the Indiana Festival Theatre. He was a director at Brown County Playhouse for twenty-five seasons. At Crossroads Repertory Theatre, he directed the Midwestern premiere of Terre Haute (also presented at Indiana Repertory Theatre.) Other credits include Table 17 and Tweaked at 78th Street Theatre in New York City; a staged reading of High Holidays at Chicago’s Victory Gardens Theatre; and Seminar, This, Mauritius, Stuff Happens, Fat Pig, and A Number at the Phoenix Theatre of Indianapolis. Dale has also worked at The Goodman Studio, Steppenwolf, The Theatre Building, The Raven Theatre, Renaissance Rep, and Chicago Dramatists, and he was also artistic director at The Body Politic Theatre in Chicago where his production of The King’s Clown won a Joseph Jefferson Award. You can also hear his work on NPR, where he directed the radio drama The Houseguest. Dale just returned from Europe where he directed the world premiere of Coming To See Aunt Sophie, based on the life of WWII Polish Resistance member and diplomat Jan Karshi. It was performed at The Here & Now Festival in Mannheim, Germany, followed by a tour in Poland to Lodz, Kielce, and Warsaw.
ADAM MCLEAN (MOVEMENT COACH)
is an Assistant Professor of Movement and Combat in the Department of Theatre, Drama, and Contemporary Dance at IU. Adam is a director, fight director, theatre educator and a life-long musician. Adam's fight direction has been seen at Capital Repertory Theatre, Boston Playwrights' Theatre, Stoneham Theatre, American Repertory Theatre (A.R.T.), Company One, The Actor’s Shakespeare Project, Shakespeare Now!, The Nora Theatre, MetroWest Opera, Boston Opera Collaborative and Opera Boston. Adam has taught Movement, Acting and/or Stage Combat at Emerson College, Boston University, the Opera Institute, the New England Conservatory, the Boston Conservatory and was a Visiting Assistant Professor of Acting and Stage Combat at Florida State University.

JONATHAN MICHAELSEN (DIRECTOR)
is chair of the Department of Theatre and Drama. For IU Theatre he has directed The Clean House, A Funny Thing Happened…, Arcadia, The Scarlet Letter, and the world premiere of Reel (which was selected for regional honors by the American College Theatre Festival). In all, ACTF has selected four of Jonathan's productions for presentation. Southern Girls also received national honors. As Artistic Director of Brown County Playhouse, Jonathan directed numerous productions and continues his summer theatre work as Producing Artistic Director for the Indiana Festival Theatre, where he recently presented The Comedy of Errors, and Taming of the Shrew. He has also worked with the Bloomington Early Music Festival for the Jacobs School of Music, directing the opera L’Orfeo in 2009. Jonathan has directed and acted in numerous professional and collegiate productions, some of his favorites include King Lear, Macbeth, Merchant of Venice, Sweeney Todd, Angels in America, and Uncle Vanya.

MERLE PALMER (STAGE MANAGER)
is a junior majoring in theatre and drama. For IU Theatre: Intimate Apparel (assistant stage manager). Merle is currently the production manager for University Players. She is from LaGrange, Illinois.

GEORGE PINNEY (DIRECTOR/CHOREOGRAPHER)
is professor of theatre and drama and head of the B.F.A. in Musical Theatre. Nominated for a 2001 Tony Award and National Broadway Theatre Award in choreography, George received an Emmy Award for outstanding choreography for the PBS broadcast of Blast! George has directed and/or choreographed over 150 musical theatre productions for national and international tours, regional playhouses, and university theatres including the IU Theatre's recent productions of Chicago, Sunday in the Park with George, Spring Awakening, Cabaret, Anything Goes, RENT, A Little Night Music, and The Music Man, Damn Yankees and Swing! for the Indiana Festival Theatre. Last season, George directed A Little Night Music at Indiana Repertory Theatre. Recognized for his teaching, George has been awarded a Friedrich Herman Lieber Award for Distinguished Teaching, five Board of Trustees Awards for Excellence in Teaching, and membership in the Faculty Colloquium of Excellence in Teaching.

LINDA PISANO (COSTUME DESIGNER)
is Associate Professor of Costume Design and head of that program. Linda directs the department's customized Study Abroad Program in London. A member of the United Scenic Artists Local 829, she designs for theatre, dance, musical theatre, ballet, and opera throughout the United States and her ballet designs have also graced stages in the UK and Canada. Her work has been featured in the Quadrennial World Design Expo in Prague and the World Stage Design exhibition, and she’s a four-time winner of the Peggy Ezekiel Award for Excellence in Design, a three-time jury winner in the National Design Expo, and a two-time recipient of the Kennedy Center / ACTF Meritorious Achievement in Costume
Design Award. She serves on the Board of Directors for the United States Institute for Theatre Technology. Linda also designs regularly with the Jacobs School of Music and her work was most recently seen in the world premiere opera *The Tale of Lady Thi Kinh* and *La Traviata*.

**TOPHER ROHRER (STAGE MANAGER)**  
is a junior theatre and drama student. For IU Theatre: *Woyzeck* (Assistant Stage Manager), *Chicago* (Assistant Lighting Designer), *Sunday in the Park with George* (Assistant Stage Manager), *Intimate Apparel* (Assistant Stage Manager), and *Spring Awakening* (Spotlight Operator). University Players: *A New Brain* (Assistant Stage Manager). Bloomington Playwrights Project: *Bombshell* (Light Board Operator). Independent Projects: *Othello* (Lighting Designer). Toph is from Plainfield, Indiana.

**COLIN SHAY (SOUND DESIGNER)**  
is a senior in the Jacobs School of Music, majoring in recording arts. For IU Theatre he has sound designed *The Rockae*, and *In the Next Room or the vibrator play*. He was assistant sound designer to Andrew Hopson on productions for the past three seasons of IU Theatre. For Indiana Festival Theatre he sound designed *Damn Yankees*, *The Taming of the Shrew*, and *You Can't Take It With You*. He has also served as sound designer for *The All Night Strut* at the Brown County Playhouse, and the independent productions of *Reefer Madness* and *Vote*. He also sound designed *Maggie Cassidy* for the BPP. Colin is from Indianapolis, Indiana.

**ROBBIE STANTON (COSTUME DESIGNER)**  
is the costume studio supervisor for IU Theatre, working both regular and summer season shows. He received his M. F. A. from Indiana University in 1983 and has since served as costume designer for a number of IU Theatre shows—some of his favorites include *Oklahoma!* *Jimmy Cory*, *Nine*, *Sweet Charity*, *Parade*, *Woyzeck*, *Guys and Dolls*, *Hurlyburly*, *Anything Goes*, *Twelfth Night*, *Pippin*, *Brigadoon*, and the IU Broadway Cabaret tour. He designed numerous productions for the Brown County Playhouse and most recently lent his talent to the inaugural season of the Indiana Festival Theatre, designing costumes for *The Music Man*. His professional background includes designs for *Marisol*, *Goodnight Desdemona*, *Visiting Mr. Green*, and three years as resident with the Star of Indiana Brass Theatre. Robbie has also worked as a dyer for the Old Globe Theatre and La Jolla Playhouse. He is a member of I.A.T.S.E. local 893.

**THOMAS TIGGLEMAN (SOUND MIXER)**  
Jack-of-all-trades and masterful troubleshooter, Thomas Tiggelman has assisted on many and varied productions. He has worked at the Bloomington Playwrights Project backstage on *Kissing Frogs*, props for *Three Views*, acted in *Maggie Cassidy*, *Vintage Scenes*, and *The Blizzard*. He is the Lead Technician at Markey’s Rental & Staging, and acted in 4 local independent short films. He is honored and pleased to be working this season with his friends at IFT.

**NAT ZEGREE (MUSICAL DIRECTOR)**  
is a junior B.F.A. student in musical theatre. For Indiana Festival Theatre: *Swing!* (Ensemble), *Island Song* (Ted), *Solana* (Male Ensemble), and served as music director for *Arnie the Donut*. For IU Theatre: *Hair* (Tribe), *A Midsummer Night’s Dream* (Flute), *Cabaret* (Pianist), and *Spring Awakening* (Moritz). For Jacobs School of Music: *Alamo* (James). Other credits: *The Truman Show* (Truman) for the BPP, *Lord of the Flies* (Ralph), *The Wizard of Oz* (Scarecrow), and *Next to Normal* (Henry), and served as music director for *Willy Wonka* for Cardinal Stage, music director and Ms. Mary Sunshine in the IU Union Board’s *An Evening of Kander and Ebb*, music director and conductor of *The Wedding Singer* (Center Stage Theatre). A department award winner for musical theatre at Interlochen Academy of the Arts, Nat is from Kalamazoo, Michigan.
The Indiana Festival Theatre Presents

Moses Man

Book and Lyrics by Deborah Haber
Music by Casey Filiaci

Direction George Pinney
Musical Direction Ray Fellman

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.

Wells-Metz Theatre. August 22, 23 @ 7:30 pm, August 24 at 2:00 pm

Cast

Avi Nathan Robbins
Opa Mark Goetzinger*
Freddy Andrew Minkin
Efra Christian Fary
Zvi, and others David Gordon-Johnson
Lia Kaitlyn Mayse
Anita Caitlin Diekhoff
Ensemble Nick Pappas
Joey Birchler
Ethan Gresham
Brianna Milan
Kiko Laureano
Kelsey Shaw

Moshe**
Mama**

*Mark Goetzinger appears courtesy of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

**At the time of printing, the roles of Moshe and Mama have not been cast.
Meet the Cast of Moses Man

JOEY BIRCHLER (ENSEMBLE) is a rising junior B.F.A student in musical theatre and a transfer student from Grand Valley State University. For IU Theatre: Guys and Dolls (Sky Masterson). For University Players: Food For Thought (Cody), The Rocky Horror Show (Riff Raff). For Grand Valley State University Opera Theatre: The Light in the Piazza (Ensemble), Three Penny Opera (Macheath). A member of the IU Broadway Cabaret, Joey is from Ann Arbor, Michigan.

CAITLIN DIEKHOFF (LIA) is a rising senior majoring in theatre and drama. For IU Theatre: Guys and Dolls (Agatha). Other credits include: Little Women (Jo March), Hairspray (Penny), and Beauty and the Beast (Belle). Caitlin is from Bloomington, Indiana.

CHRISTIAN FARY (EFRA) is a rising sophomore B.F.A. student in musical theater. For IU Theatre: Guys and Dolls (Benny Southstreet). He recently played Dr. Scott in University Player’s Rocky Horror Show and Isaac in the staged reading of Food for Thought. Christian is from Hammond, Indiana.
MARK GOETZINGER (OPA)
is an Illinois native. He became a professional actor in 1976 and since that time has performed in stage productions from New York to San Francisco. He has been a mainstay at the Indiana Repertory Theatre for over thirty years appearing in such roles as Angus in *The Drawer Boy*, Uncle Sid in *Ah, Wilderness!*, Milton Perry in *The Immigrant*, Mr. Bennett in *Pride and Prejudice* and Yogi Berra in *Nobody Don’t like Yogi*. Mark currently makes his home in Indianapolis where in his free time he enjoys woodworking and gardening.

DAVID GORDON-JOHNSON (ZVI)
is a rising senior majoring in theatre and drama in The College of Arts and Sciences and vocal performance in the Jacobs School of Music. For IU Theatre: *Guys and Dolls* (Arvide Abernathy), *King Lear* (Albany), *Cloud 9* (Joshua/Martin), *The Imaginary Invalid* (Dr. Purgon), and *Sunday in the Park with George* (Man/Party Guest). For IU Opera Theater: *The Merry Widow* (Viscount Cascada), *Der Rosenkavalier* (Hayduk 1/ Policeman 1). Other: *Proof* (Robert) for an independent production, *Captain Louie* (Julio) for the University Players. David holds the Jacobs Scholarship within the Wells Scholars Program and he studies with Timothy Noble. David is from Cincinnati, Ohio.

ETHAN GRESHAM (ENSEMBLE)
is a rising senior majoring in theatre and drama. For IU Theatre: *Guys and Dolls* (Angie the Ox). Other performance credits: *Les Miserables* (Marius), *Joseph and the Amazing Technicolor Dreamcoat* (Levi), *Wiley and the Hairy Man* (Hair), *Octopus* (Telegram Delivery Boy), *Anything Goes* (Captain), and ensemble credits include: *Thoroughly Modern Millie*, *Beauty and the Beast*, and *Music Man*. Ethan is from Crown Point, Indiana.

KIKO LAUREANO (ENSEMBLE)
is a rising sophomore B.F.A. student in musical theater. She was seen earlier this summer in IFT’s production of *Godspell* (Kiko). For University Players: workshop of *Hatter* (ensemble). For Breck School: *Hello Dolly* (Dolly Levi), *Noises Off* (Dotty Ottlely/Mrs. Clacket). For Interlochen Arts Camp: *Oklahoma* (ensemble), *Children of Eden* (Mama Noah).

KAITLYN MAYSE (LIA)

BRIANNA MILAN (ENSEMBLE)
is an rising sophomore in the B.F.A. musical theatre program at Indiana University. Brianna has recently portrayed the role of Sheyla Duvall in University Players *Hello Herman* and also has been seen in the recent workshop of *Moses Man*. Brianna is extremely honored to be back with this new musical and is excited to see the path it will take! Brianna is also excited for her Indiana Festival Theatre debut and would like to thank George Pinney, Ray Fellmen, Liza Gennero, and Terry LaBolt for their wisdom and guidance throughout her first year at IU.

ANDREW MINKIN (FREDDY)
is a rising sophomore B.F.A. student in musical theatre with a certificate in arts administration. For IU Theatre: *Guys and Dolls* (Joey Biltmore). For University Players: *Food For Thought* (Peter), *Hello Herman* (Timmy/Jim Carl). Andrew is from Milwaukee, Wisconsin.

NICK PAPPAS (ENSEMBLE)
is a sophomore B.F.A. in musical theatre. For IU Theatre: *Guys and Dolls* (Harry the Horse),
Meet the Creators of Moses Man

**DEBORAH HABER (BOOK & LYRICS)**

had wanted to adapt her parent’s story of survival into a theater piece many years ago, but was waiting for the right moment and the right partner.

Founding Rochester Children’s Theatre in 1991, a professional theater company in Rochester, NY, she has been enveloped with all aspects of spearheading a vibrant arts organization. In addition to producing, administrating and development duties – Ms. Haber has directed more than 75 productions including: Cinderella, Disney’s Beauty and the Beast, A Year with Frog and Toad, Seussical, Quilters, Narnia, Honk!, The Wizard of Oz, Peter Pan, The Miracle Worker, The Odyssey, Charlotte’s Web, and The Diary of Anne Frank. Ms. Haber wrote and directed an adaptation of A Midsummer Night’s Dream touring, the production throughout New York State. Ms. Haber originally commissioned and produced Treasure Island: A New Musical in RCT’s 2006-2007 season, which the show’s creators have since developed into a highly successful national production.

**NATHAN ROBBINS (AVI)**

is a rising senior B.F.A. student in musical theatre. For IU Theatre: Guys and Dolls (Nicely, Nicely Johnson), Cloud 9 (Betty/Gerry), Sunday in the Park with George (George), Richard III (Clarence/Norfolk), Cabaret (Max/Gorilla), Lysistrata (Cinesias). For Indiana Festival Theatre: Arnie the Doughnut (Arnie). He was most recently seen in Cardinal Stage’s production of Lord of the Flies (Jack). For Bloomington Playwrights Project: The Truman Show (Paul), Maggie Cassidy (Gus), and BOMBSHELL. Nathan has appeared at Cincinnati Playhouse in the Park, Showboat Majestic, Children’s Theatre of Cincinnati, Cincinnati Actors Studio, and Ovation Theatre Company. He was a featured soloist with the Cincinnati Pops Orchestra. A 2011 NFAA Young Arts Winner, Nathan is from Tuscaloosa, Alabama.

**KELSEY SHAW (ENSEMBLE)**

is a rising senior B.F.A. student in musical theatre. For IU Theatre: Sunday in the Park with George (Mrs./Party Guest), Hair (Jeanie). For IFT: Damn Yankees (Miss Weston). Other college credits include Aida (Amneris) and A New Brain (Mimi Schwinn). Kelsey has performed all over Southern California for Metropolitan Educational Theatre Network and Alliance for the Performing Arts, and is recipient of two National Youth Theatre Awards for Artist of the Year and Best Actress in a Musical. Kelsey is from Pasadena, California.
In 2010 Ms. Haber and Mr. Filiaci wrote *Sweet House*, an original musical based on the classic fairy tale *Hansel and Gretel*. The fully funded project addressed healthy choices and had its world premier at Nazareth College Arts Center. The production continued to tour into the Rochester City School District, reaching over 20,000 children. *Sweet House* is currently being developed into a national tour and television show.

Ms. Haber serves on the New York State Council on the Arts theater panel and is a member of the Dramatist Guild of America.

**CASEY FILIACI (MUSIC)**

With over three decades of experience in the business of music production Casey Filiaci stands as a widely respected and complete professional. He always delivers the highest quality music product while staying on budget, delivering on time and keeping his commitments.

After starting piano at age 3, Casey played his first professional gig at age 12. (He still wonders why it took so long!). Upon earning a degree in composition from the prestigious Berklee School of Music in Boston he pursued a career as a jazz pianist and composer but quickly changed course after being exposed to the world of music production and recording. It was in this world that Casey’s natural talents bloomed.

Besides being a two-time Emmy nominee for “Best Sports Music” for his work with HBO and being signed to an Atlantic Records recording contract, Casey has, over the years, earned multiple Silver Mic and Telly awards for his jingle work. His name can be found in the credits of premier productions all across the media spectrum including theme music for the NBC U.S. Olympics, HBO’s Main Movie theme, “When It was a Game”, “Inside the NFL” and “World Championship Boxing” as well as the soundtrack for the The Baseball Hall of Fame Theater in Cooperstown, film score for *The Next Big Thing* and much more. You can find a healthy listing of Casey’s work in the credits section.

Over the years Casey has worked with world class musicians in studios from NYC to LA and provided music for premiere clients such as Disney and HBO. He has access to a wide array of professionals for use in his productions. He has worked with and produced music in every genre including rock, hip hop, jazz, country and classical. He stays in demand because of an unwavering commitment to his clients, his craft and by maintaining a state of constant innovation.

Most recently Casey has entered the field of musical theatre. His first foray into musical theatre resulted in *Plagued--A Love Story* written by Atlanta playwright Vynnie Meli. Selected to be a part of the well known New York Musical Theatre Festival this musical opened to audiences in NYC in the fall of 2009. Casey’s next musical *Sweet House*, with writer Debbie Haber, opened in December 2010 at the Nazareth Arts Center in Rochester N.Y. Promoting healthy eating and exercise habits to young children this lively musical toured into all 40 Rochester Schools reaching over 20,000 children in 2011.
Adopt a Student Artist

Each summer, the Indiana Festival Theatre employs over 90 Indiana University students as actors, technicians, and designers. To help our young artists, we have launched the Adopt a Student Artist Program, which lets theatre patrons like you give a helping hand to a budding student actor, technician or designer. Your tax-deductible donation of $1000 will help support a student for the summer season. In addition, you will get the opportunity to meet your sponsored student, be listed as a sponsor in the Festival programs, receive an invitation to a technical or dress rehearsal for a production your student participates in, and even get reserved Wells-Metz floor seating at one of your sponsored student’s performances.

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