

DEPARTMENT OF THEATRE, DRAMA,  
AND CONTEMPORARY DANCE

Master of Fine Arts

MFA

at  
INDIANA UNIVERSITY







# We see you

As a student of theatre, you'll find your place among an accomplished team of artists, scholars, makers, and practitioners committed to pursuing excellence and rigorous intellectual inquiry.

You'll learn and work in outstanding facilities. You'll study with experienced faculty and staff who have dedicated their careers to educating and training the next generation of scholars and artists. And you will join an impressive network of alumni who have studied and practiced their craft on our stages and in our classrooms and studios.

Whatever your passion is, whatever form your artistic vision takes, you are a part of our community.

**Take your place.**

*The Goat or, Who is Sylvia? (2018)*



FIND YOUR CALLING

# This is your time



Guest Artist Audra McDonald (2015)

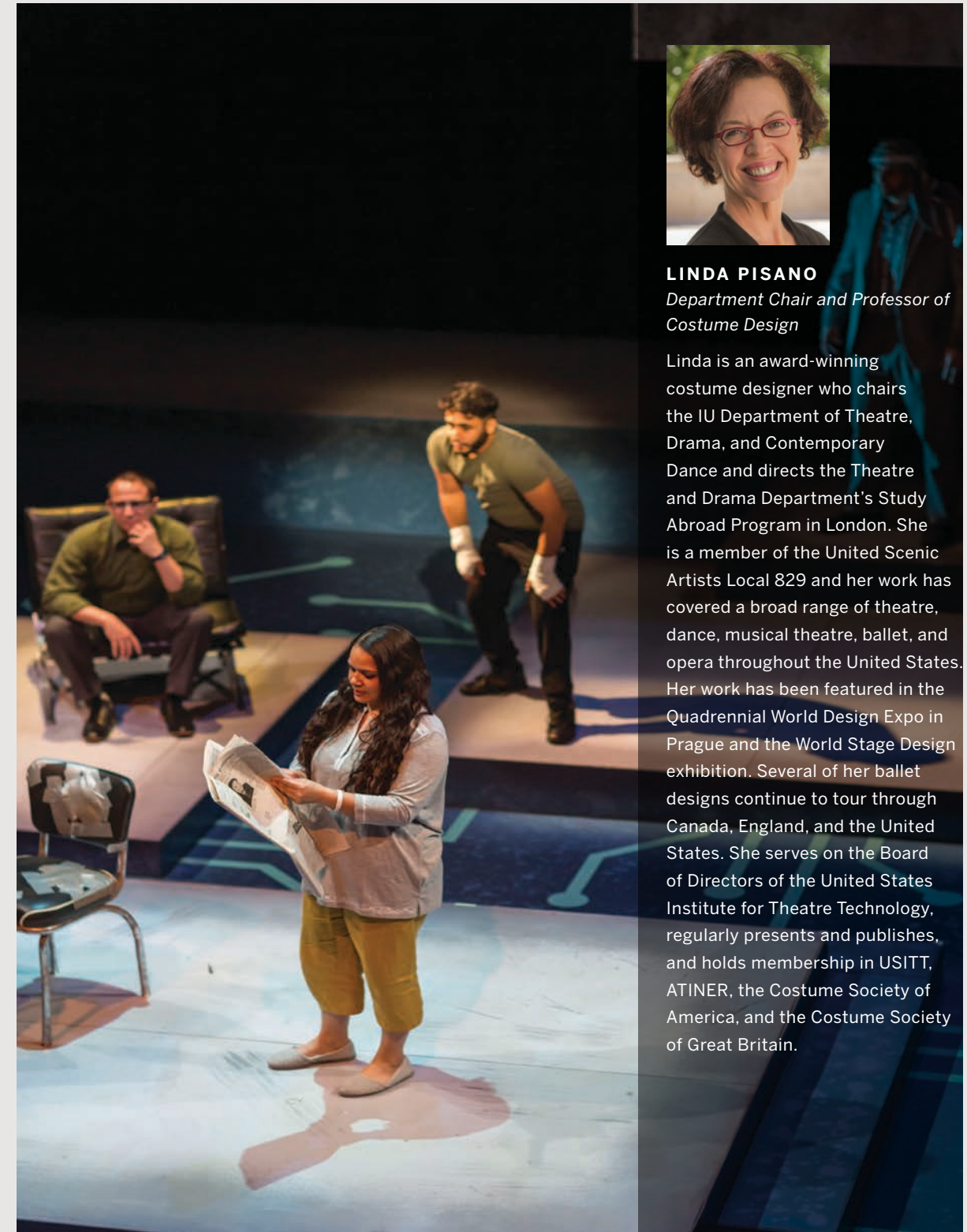
Our M.F.A. degree is a three-year, 60 credit hour NAST- and URTA-accredited program with nine independent areas of study. We intentionally keep the number of graduate students we accept very small, so you get the personalized, one-on-one training you need to succeed.

Our programs combine classroom learning with extensive practical production experience. You'll be immersed in the rigorous study and practice of your discipline. As a result, you'll graduate with broad experience and professional-level skills.

By the time the curtain closes on your final production at IU, you'll be ready to take your place in the profession.



Romeo and Juliet (2014)



Water by the Spoonful (2019)



**LINDA PISANO**  
*Department Chair and Professor of Costume Design*

Linda is an award-winning costume designer who chairs the IU Department of Theatre, Drama, and Contemporary Dance and directs the Theatre and Drama Department's Study Abroad Program in London. She is a member of the United Scenic Artists Local 829 and her work has covered a broad range of theatre, dance, musical theatre, ballet, and opera throughout the United States. Her work has been featured in the Quadrennial World Design Expo in Prague and the World Stage Design exhibition. Several of her ballet designs continue to tour through Canada, England, and the United States. She serves on the Board of Directors of the United States Institute for Theatre Technology, regularly presents and publishes, and holds membership in USITT, ATINER, the Costume Society of America, and the Costume Society of Great Britain.



# Prepare to shine

## Acting M.F.A.

Methodology. Voice. Speech. Movement. Audition preparation. It's all part of the comprehensive training you'll receive here. You'll also get plenty of on-stage experience, with at least one mainstage role per semester.

And since we only accept a total of nine students into our acting M.F.A. program, you'll be supported by a small, close-knit community where every student is treated as an equal.

Our acting/directing faculty are all working professionals. Many are active members of Actors' Equity Association (AEA) or the Stage Directors and Choreographers Society (SDC).

## Directing M.F.A.

A curriculum rich in theory, technique, and practical experience ensures that you graduate with the analytic, interpretive, and directorial skills necessary to succeed as a director of all major theatre genres.

As an incoming class of one, you'll also benefit from individual attention from all of our faculty artists, enjoying a mentored experience through each of your three creative projects.



**JONATHAN R. MICHAELSON**  
Professor, Acting and Directing,  
Director of Graduate Studies

Jonathan served as chair of the Department of Theatre, Drama, and Contemporary Dance at IU from 2004 to 2018. He was instrumental in re-establishing the M.F.A. program in playwriting at IU and spearheading the creation of the Musical Theatre B.F.A. and Costume Technology M.F.A. degrees. As part of the mainstage season at IU, Jonathan has directed *Hamlet*, *Mr. Burns: A Post Electric Play*, *Vanya*, *Sonia*, *Marsha*, and *Spike*, *A Clean House*, *The Scarlet Letter*, *Arcadia*, *A Funny Thing Happened...*, and the world premieres of *Reel* and *Nice Nails*. Jonathan has studied improvisation at the Second City, Annoyance Theatre, and Improv Olympics in Chicago. He is currently working on a devised theatre piece centering on the theme of addiction. Active in the Southeastern Theatre Conference since 1991, he served on the executive committee and as president in 2003–2004. In 2018, Jonathan was honored to be selected as one of three individuals for STC's Hall of Fame.



*Vinegar Tom (2019)*



*The Mystery of Edwin Drood (2014)*



*Macbeth (2017)*



## ACTING AND DIRECTING FACULTY



### **LERALDO ANZALDUA**

*Assistant Professor,  
Movement and Stage Combat*

Leraldo is a Houston, TX based Actor, a Fight Director with the Society of American Fight Directors, and a choreographer with Stage Directors and Choreographers. Theatres include: Indiana Repertory Theatre, Colorado Shakespeare Festival, Houston Grand Opera, Alley Theatre, Cardinal Stage, and Bloomington Playwrights Project. Leraldo is a voiceover talent of almost 100 characters with Sentai Filmworks with titles airing on Netflix, Hulu, and Cartoon Network/ Adult Swim. He has been a motion capture performer and fight director with Sony Pictures and Sola Digital in Tokyo, Japan and a Motion Capture Fight Director & Talent for video games in the U.S. and Uppsala, Sweden. He has taught movement, stage combat, acting, and Shakespeare at University of North Dakota, Rice University, University of Houston, and the Alabama Shakespeare Festival. He received an M.A. in Acting from the University of Houston. He is a SAFD mentor and is part of the SAFD Diversity Committee.



### **NANCY LIPSCHULTZ**

*Associate Professor,  
Voice and Speech*

Nancy has been teaching theatre at IUB since 2005 and has been a professor of theatre at Wayne State University in Detroit, Cornell University in Ithaca, NY and Michigan State University. She has been a voice coach at IRT since 2007 where she recently coached *Dial M for Murder* and *The Cay*, *The Curious Incident of The Dog in the Nighttime*, and *Noises Off*. She has coached dialects for the National Tour of *Kiss Me Kate*, the NY City Opera production of *Dead Man Walking* and for regional theatres including Meadowbrook Theatre, Arkansas Shakespeare Theatre, and Chicago Shakespeare Theatre. She also coaches for IU Opera Theatre, as well as appellate court prep at IU's Maurer School of Law. Nancy has worked on stage, in film and on network television. She completed certification as a master teacher of Patsy Rodenburg's voice technique at Michael Howard Studios in New York, also teaching at their summer conservatory as part of the training. Nancy is a member of AEA, SAG/ AFTRA, and VASTA.



### **JENNY McKNIGHT**

*Professor of Practice,  
Acting and Directing*

Prior to joining the faculty at IU, Jenny taught at The University of Arkansas and Oklahoma City University, coached acting professionally, and conducted numerous career workshops. For IU Theatre, Jenny also serves as Intimacy Choreographer and Consultant for departmental productions. As an actor and longstanding member of Actors' Equity Association, Jenny has enjoyed opportunities to perform at Chicago-area and regional theatres including The Goodman Theatre, Steppenwolf Theatre, Victory Gardens, Northlight Theatre, Remy Bumppo, Actors Theatre of Louisville, Indiana Repertory, Milwaukee Repertory, Kansas City Repertory, Clarence Brown Theatre, and Arizona Theatre Company, among many others. Locally, Jenny has performed at Bloomington Playwrights Project and directed at Cardinal Stage and Jewish Theatre of Bloomington. Jenny is an M.F.A. graduate of The University of Alabama.

## ACTING AND DIRECTING FACULTY



### **ANSLEY VALENTINE**

*Associate Professor, Head of Acting  
and Directing M.F.A. programs*

Ansley Valentine is a professional director and choreographer for the theatre and musical theatre and an educator with experience teaching professionally at the collegiate level and in both public and private performing arts high schools. Ansley is currently a proud member of the Stage Directors and Choreographers Society (SDC) and Actors' Equity Association (AEA). Ansley is a graduate of the Arts Midwest Minorities in Arts Administration Fellowship. Awards include a 2014 Telly Award for his film *Unchanging Principles*, a Kennedy Center Gold Medallion for efforts to promote college and university theatre across the country, as well as Kennedy Center American College Theater Festival Certificates of Merit for direction, choreography, and costume design. Ansley holds an M.F.A. in Directing from Indiana University and a B.A. in Theatre from Wabash College. He is co-founder and producing artistic director of Ohio Youth Ensemble Stage, a professionally-managed summer youth theatre program that celebrates diversity, inclusion and equal opportunity for all students no matter their ability.



*The Goat or, Who is Sylvia? (2018)*



# The scholar-artist

## History, Theory, and Literature Foundation

All M.F.A. students take courses in the History, Theory, and Literature area. In each class, you'll deeply explore a specific topic, period, or genre within theatre and performance. These classes are designed to help you practice skills of research, writing, and critical analysis, and to apply these skills to your own artistic practice. HTL classes also create an opportunity for students from different M.F.A. programs to interact and build relationships that can last beyond graduate school.



**DR. JENNIFER LALE**

*Lecturer of Undergraduate Studies*

Jennifer is a puppeteer, playwright, and educator originally from Cleveland, Ohio. She spent a season with Madcap Productions Puppet Theatre, touring to eight states performing puppet shows at schools, libraries, and community centers. She also was the education and outreach associate at La Jolla Playhouse, overseeing student matinees, public outreach, and the Young Performers' Workshop for grades two through twelve.

Jennifer holds a B.A. in theatre and cinema from Denison University and an M.A. and Ph.D. in theatre history, literature, and criticism from the Ohio State University. She has worked as an instructor at Missouri State University and as an associate lecturer at University of Wisconsin, Stevens Point, as well as teaching adjunct at University of Redlands, Palomar College, and San Diego Mesa College.



**DR. ERIC MAYER-GARCÍA**

*Lecturer in Theatre History, Theory, and Literature*

Eric is a Latino theatre artist and scholar, whose writing on Latinx theatre brings visibility to its history and promotes its production on university and professional stages. He graduated with his Ph.D. from the LSU School of Theatre in 2016. The research for his first book project, *Hemispheric Routes of Avant-Garde Theatre* has received several awards and accolades, including the in-residence research fellowship from the Cuban Heritage Collection in the University of Miami Libraries, the LSU Graduate School Dissertation Fellowship, the Ann Veronica Simon Award for Outstanding Gender Studies Dissertation, and special recognition from the Ford Foundation.

Eric teaches courses on theatre history, dramatic literature, performance studies, feminist criticism, and Latin America studies.



**DR. ELEANOR OWICKI**

*Assistant Professor, Head of History, Theory, & Literature*

Eleanor Owicki's research focuses on contemporary Irish and British theatre, with particular attention to the performance of identity in post-conflict Northern Ireland. She has published several peer-reviewed articles and book chapters on this topic and is currently working on a book project on theatre in Belfast between the Good Friday Agreement of 1998 and the collapse of the devolved Northern Irish Assembly in 2017.

Eleanor teaches courses in the History, Theory, and Literature area of the Department of Theatre, Drama, and Contemporary Dance. Graduate courses include Performance and Memory, Contemporary British Theatre, and Theatre and the Irish Independence Movement. Before coming to IU, she taught at Texas A&M University.

Eleanor is the Conference Planner for the Theatre History Focus Group of the Association for Theatre in Higher Education. At IU she dramaturged Anne Washburn's *Mr Burns: A Post-Electric Play*, Brian Friel's *Dancing at Lughnasa*, and Quiara Alegria Hudes' play *By the Bog of Cats*.



*By the Bog of Cats (2019)*



# Perfect your craft



## Dramaturgy M.F.A.

Embrace your role as an essential member of the creative team.

Our newly established training program, helmed by one of the country's leading new play dramaturgs, combines rigorous academic study with extensive production dramaturgy experience designed to hone your skills as a collaborator, critical thinker, writer, educator and artistic leader.

You'll work on the development and production of new plays as well as musicals and classical texts, and explore the role of the dramaturg in dance, devised work and interdisciplinary performance.

With only three students accepted into the program at a time, you'll benefit from the mentorship of experienced faculty and nationally recognized guest artists, build a network of professional contacts, and become an integral part of a community of theatre makers.

## Playwriting M.F.A.

Develop your voice and learn to write in a variety of styles for stage and screen in this comprehensive training program. You'll combine rigorous academic work with production experience—and will stage two plays of your own creation on the mainstage season before the end of your time here.

Since only three playwrights are accepted into our program at a time, you'll get plenty of individual attention and will benefit from the mentorship of veteran playwrights and faculty members.



### DIANA GRISANTI

Visiting Professor, Playwriting

Diana Grisanti is a playwright, educator, and the Co-Artistic Director of Theatre [502] in Louisville, Kentucky. Her plays include *The Patron Saint of Losing Sleep* (Actor's Theatre of Charlotte), *River City* (NNPN Rolling World Premiere), *Mandatory* (Weber State University), and *Bowling for Beginners* (Vanderbilt University). She was a contributing writer on the bluegrass-inspired anthology *That High Lonesome Sound* (Humana Festival at Actors Theatre of Louisville), and is part of the third cohort of Audible Emerging Playwrights.

Diana has written multiple plays for young actors and audiences. She has also co-written three plays with her spouse, Steve Moulds.

Currently, she is at work on *El Guayabo/The Guava Tree*, a bilingual musical for Creede Repertory Theatre, with composer Emiliano Messiez and director Ismael Lara. Diana has been a Michener Fellow, a Kentucky Arts Council Fellow, and a Writer in Residence at Vanderbilt University.

### TANYA PALMER

Associate Professor, Head of the incoming Dramaturgy M.F.A. program

Prior to joining the faculty at Indiana University, Tanya served as the Producer and Director of New Play Development at the Goodman Theatre and led the theatre's new play programs for 14 seasons. She curated and produced New Stages, the theatre's annual new play festival, and served as the production dramaturg on a number of world premieres including *Dana H.* by Lucas Hnath, directed by Les Waters; an original adaptation of Roberto Bolaño's novel *2666* written and directed by Seth Bockley and Robert Falls; *Smokefall* by Noah Haidle directed by Annie Kauffman, *The Happiest Song Plays Last* by Quiara Hudes directed by Eddie Torres; *The Long Red Road* by Brett C. Leonard directed by Philip Seymour Hoffman and the Pulitzer Prize-winning *Ruined* by Lynn Nottage, directed by Kate Whoriskey. During her time in Chicago, she also taught dramaturgy and playwriting at DePaul University and mentored hundreds of emerging dramaturgs, playwrights and new play directors. As a playwright, her works include *Spring*, *BodyTalk*, *Trash*, *The Memory Tour* and *Don't Look Back, Must Look Back*.



# Hone your skills

## Design and Technology M.F.A.

If your passion is building the world that brings theatrical productions to life, this is where you belong. We offer six programs, each focused on a different aspect of theatre design and technology.

Our students benefit from a combination of classroom theory and studio practice that ensures you graduate with the analysis, research, adaptation, invention, organization, and communication skills necessary to become an in-demand professional.

We are a proud institutional member of USITT and all of our design faculty are active members of United Scenic Artists local 829.



By the Bog of Cats (2019)



**REUBEN LUCAS**  
Assistant Professor and Head of Scenic Design

Reuben has a varied professional design portfolio, which includes scenic and projection designs for theatre, and exhibit design for museums. His theatre designs have been seen onstage at the Indiana Repertory Theatre, Denver Center Theatre Company, National Theatre Conservatory, Theatre Aspen, Indiana Festival Theatre, Rocky Mountain Repertory Theatre, Curious Theatre Company, and other companies. Before Indiana University, he was a Chicago-based freelance associate scenic and exhibit designer on museum and theatre projects at various national companies. Additionally, he served as the resident scenic design associate at the Denver Center Theatre Company for four years. Reuben received his M.F.A. from the University of Illinois at Urbana-Champaign and is a member of United Scenic Artists Local 829.

Bloody, Bloody Andrew Jackson (2016)





## DESIGN AND TECHNOLOGY M.F.A.

### Programs

#### THEATRE TECHNOLOGY

Prepare for a successful career as a technical director. You'll graduate with a comprehensive skillset including technical management, structural design, construction and design management, and communication and technical research. You'll have the skills and design sensibilities to be a creative collaborator in a wide variety of theatrical settings.

#### LIGHTING DESIGN

Train your eye and your instincts to become a successful lighting designer for live performance. The robust set of technical and communication skills you'll develop serve as the core of a flexible and creative approach, and assure a smooth transition into the field. Program alumni have found their place at major American theater and opera companies, lighting firms, and in robust freelance design careers. You'll be assigned at least five mainstage season lighting designs during your time here, and given the opportunity to play a critical role in many more productions.

#### COSTUME DESIGN

The field of costume design requires a broad knowledge base and a far-reaching skillset encompassing research, analysis, drawing and painting, craft technology, and aesthetics. Our program ensures you graduate with all of the above through a combination of intensive classroom training and work on theatre and contemporary dance productions.

#### SCENIC DESIGN

Prepare for a career spent designing scenery and props. You will receive comprehensive training in the current tools, computer applications, and design-thinking methods required of a professional scenic designer. Emphasis is placed upon script analysis, design research, the digital design work-flow, and model building. Additionally, you will also acquire experience in projections, scenic art, and props through course-work and production leadership positions.

#### COSTUME TECHNOLOGY

This program prepares you for a career spent turning designs into functional costumes with a solid foundation of draping, pattern-making, dressmaking, and tailoring skills. You'll combine classroom training with hands-on work, functioning as the cutter/drafter for at least four productions and working in a supporting role on many others.

### Concentration

#### SOUND DESIGN

Concentrate in sound design and you'll receive solid training in acoustics, audio system design, recording and microphone techniques, and sound design fundamentals. You'll also work as the sound designer on one of our productions in order to apply the design and engineering skills learned in the classroom.



## DESIGN AND TECHNOLOGY FACULTY



### ALLEN HAHN

Associate Professor and Head of Lighting Design

Allen's wide-ranging professional career extends from world premiere and standard repertoire operas for major U.S. and European opera companies, to work with well-regarded avant-garde directors at the Brooklyn Academy of Music and numerous companies and festivals in Europe, Asia, and South America. He has served as a lighting consultant to artists for installations at New York's Metropolitan Museum of Art, several galleries in SoHo, and the ARoS Kunstmuseum in Denmark. In addition to his continued professional practice as a lighting designer, other recent creative activity has included two short dance films and research at the intersection of narrative and the built environment, using Mixed Reality and mobile technology to bring theatrical storytelling outside of traditional performance venues. He is a longstanding member of United Scenic Artists Local 829.



### ANDREW HOPSON

Associate Professor, Sound Design and Head of Design and Technology

Andrew has designed or written the scores for shows across the United States, including the Indiana Repertory Theatre, where he was resident sound designer for five years. In 2004, his New York debut *Trying* was rated one of the best Off-Broadway shows of the year. In film, he has scored the documentaries, *Birth of Legends*, *The Battle of Comm Avenue*, *Hockey's Greatest Era 1942-1967*, *The Frozen Four*, and *Utah's Olympic Legacy*. He has produced, engineered, or performed on over 40 CDs ranging from stories for children to collections of modern American piano works. He is a member of United Scenic Artists, Local 829 and the United States Institute of Theatre Technology.



### HEATHER MILAM

Professor of Practice and Head of Costume Technology

Heather has served as costume production specialist for the University of Alabama's Department of Theatre and Dance. Heather has been an adjudicator for the USITT Barbara Matera award; she is the website opportunities manager for Costume Society of America, and one of the jurors/editors for the USITT Costume Commission Poster Session. A native New Yorker, Heather obtained her bachelor's degree in theatre from Ithaca College. Upon graduation, she moved to NYC, where she made Broadway costumes at Barbara Matera Ltd. Heather has also draped for the Utah Shakespeare Festival and worked with the National Dance Institute, Playmakers Repertory Theatre, Kitchen Theatre, INCOACT, Theatrefest, Pennsylvania Center Stage, Capitol Theatre, Chautauqua Conservatory Theatre Company, and John Drew Theatre.



### JASON ORLENKO

Visiting Professor and Head of Costume Design

Jason is a costume designer whose work has been seen on the stages of the Milwaukee Rep, the Rep of St. Louis, Indiana Festival Theatre, Milwaukee Chamber Theatre, Skylight Music Theatre, First Stage Children's Theater, Renaissance Theaterworks, Milwaukee Opera Theatre, In Tandem Theatre, Next Act Theatre, Children's Theatre of Madison, Marquette University, Juniata College, University of Alaska in Anchorage and the Peck School of the Arts at the University of Wisconsin, Milwaukee, where he has also served as an adjunct lecturer. An experienced wardrobe supervisor and costume technician, Jason has also worked in the costume departments of American Players Theatre, the Hangar Theatre, Illinois Shakespeare Festival and the Florentine Opera. A proud member of United Scenic Artists Local 829, Jason earned his B.A. in Theatre from the Peck School of the Arts at UW Milwaukee and his M.F.A. in Costume Design from IU.







*Into the Woods (2015)*

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PRODUCTIONS

# A journey through the world of storytelling

Each year, we put on a full season of plays, musicals, and contemporary dance performances. Our productions are carefully chosen to showcase a variety of theatre genres and styles to ensure that you graduate with broad experience and a diverse portfolio.

Our seasons also include original works and student projects, allowing you to explore all facets of performance in the theatre while a student.

We also host a summer season that gives you the opportunity to work with professionals from across the country and enrich the community in which you perform. Our professional summer stock company employs Equity guest actors, IU Theatre and Drama faculty, undergraduates, and M.F.A. students.

Our professional production faculty members are all Academic Specialists in their fields, many of whom are also proud members of the International Alliance of Theatrical Stage Employees (IATSE) and Actors' Equity Association (AEA).



*The Heiress (2018)*



*The Servant of Two Masters (2020)*



PRODUCTION FACULTY



**I. CHRISTOPHER BERG**

*Academic Specialist, Production Technical Director and Scenic Studio Supervisor*

Christopher joined the department in 1997. Prior to IU, he worked as technical director for the University of Houston School of Theatre. He also served as the technical director for the Houston Shakespeare Festival. Christopher also worked a season with the Alley Theatre as their draft person. His research interests vary from lean manufacturing and its inherent nature in theatre to the use of composite materials and techniques in scenic and properties construction. Christopher is a member of I.A.T.S.E. Local 618.



**MADISON COLQUETTE**

*Academic Specialist, Department Dramaturg*

As the Dramaturg for IU Theatre & Dance, Madison contributes to the planning of the mainstage and summer seasons, mentors student dramaturgs and their work on productions, and works with the M.F.A. Playwrights on the development of new plays for the annual At First Sight Festival.

Madison has an M.F.A. in Dramaturgy from the University of Iowa where she served as a dramaturg with the Iowa Playwrights Workshop. She previously worked at the International Writing Program at the University of Iowa, the oldest and largest multinational writing residency in the world, and in the Literary Office at the Eugene O'Neill Theater Center in Waterford, Connecticut.



**TRISH HAUSMANN**

*Academic Specialist, Head of Stage Management, Production Manager*

Trish was the the House Manager at IU from 2005–2019, and taught Special Topics in Stage Management. She recently accepted the position of Production Manager for the department. Most of Trish's professional work has been as a stage manager for new works, including the world premiere of Chen Shi-Zheng's retelling of a classic Chinese opera, *The Peach Blossom Fan*, produced at the REDCAT in Los Angeles. Also at the REDCAT, Trish was the production manager for *Invisible Glass*, a multimedia puppetry piece. As a stage manager, she worked at the Sundance Theatre Lab. There, Trish was the stage manager for *Stew's Passing Strange*. She has also stage managed at the Kentucky Shakespeare Festival, Hope Summer Repertory Theatre, and the Edgemar Theatre.



**BETSY SMITH**

*Academic Specialist, Lighting Supervisor*

Betsy holds a B.F.A. in Lighting Design from The Theatre School at DePaul University. She joined IU in 2019 after a successful season at American Players Theatre where she was the Master Electrician for the Touchstone Theatre. Prior to IU Betsy was the Assistant Master Electrician at Indiana Repertory Theatre for five seasons and held multiple lighting positions at Utah Shakespeare Festival across two seasons. Betsy also spent several years as a freelance electrician in Chicago before moving to Indiana, working at theatres across the city including Chicago Shakespeare Theater, Court Theatre, and Steppenwolf.



**ANNE SORENSON**

*Academic Specialist, Cutter/Draper*

Anne graduated Summa Cum Laude with a B.S. in Textile and Apparel Management with minors in Business and Theatre from the University of Missouri. She received her M.F.A. in Costume Design and Production with a focus in Costume Technology from the University of Alabama. Anne completed a study abroad program in Prague through Illinois State University. Professional credits: Draper at Paramount Theatre, Aurora, IL, Draper at Pennsylvania State University, and Stitcher at Chicago Shakespeare Theatre. Anne has also worked across the country doing summer stock theatre including Illinois Shakespeare Festival, Utah Festival Opera, American Players Theatre, and The Glimmerglass Festival.



**ROBBIE STANTON**

*Academic Specialist, Costume Studio Supervisor*

Robbie is the costume supervisor for all Lee Norvelle Theatre & Drama Center productions. He has designed the costumes for the IU Department of Theatre & Dance productions of *Sweet Charity*, *Moon for the Misbegotten*, *The Misanthrope*, *Woyzeck*, *Guys and Dolls*, *Hurlyburly*, *Anything Goes*, *Twelfth Night*, *Pippin*, *Brigadoon*, *Nine*, *The Sixth Borough*, and IU Broadway Cabaret tour, to mention just a few. He has previously designed costumes for the Brown County Playhouse productions of *Not Now*, *Darling*, *Deathtrap*, *Barefoot in the Park*, *The Rainmaker*, *Lend Me a Tenor*, *Tintypes*, and *Pump Boys and Dinettes*. As a member of I.A.T.S.E local 893, Robbie has enjoyed working on many national tours in both the wardrobe and hair departments.



**DAN TRACY**

*Academic Specialist, Properties and Scenic Paint Supervisor*

Before making his way to Indiana University, Dan was a prop carpenter for Indiana Repertory Theatre. He hails from Indianapolis where he freelanced for many years as a scenic and event designer for corporate events, drama, and musical theater. In his time as a freelance designer, he has worked for such companies as the Booth Tarkington Theatre, Jewish Theatre of Bloomington, Andretti Autosports, Delta Faucet, Indy Racing League, City of Indianapolis, NFL players association, Under Armor, Rolls Royce, Indiana University, Indiana Festival Theatre, AOL, and many others. Dan is a member of the S.P.A.M. network of Prop Masters, and a member of USITT and SETC.



A DAY IN THE LIFE

# Christin Eve Cato

Christin Eve Cato is a native New Yorker with a background in performing arts and production, who is currently pursuing an M.F.A. in Playwriting at Indiana University.

## 7:45 A.M.

In the mornings I meditate  
Even if I wake up late,  
I recite three things I am thankful for  
Acknowledge them and be present for more.

## 8:30 A.M.

I boil two eggs, of course, coffee is a must  
Nourishment is key, otherwise I fuss,  
I usually walk to campus, 30 minutes, to start my day  
When I don't have time to exercise, I just do it this way

## 9:15 A.M.

Because as soon as I get to school, the madness begins...  
It's the storm I'm proud to be in, full of so many #wins,  
I get to my desk at A300, check my 40+ daily emails  
Some of it junk and spam, and about 20% are retails

## 9:30 A.M.

Then I head to class where I learn about the history of theatre  
Hemispheric cultures and anthropology, abroad from the bard meter...

\*\*Email Break\*\*

## 11:15 A.M.

Then I head over to teach bright-eyed undergrads how to write a play  
It's always a thrill to hear their thoughts and what they have to say...

\*\*Lunch Break\*\*

## 1:00 P.M.

Then I head over to seminar where the playwright cohort and I meet  
We talk about plays, we talk about life, we laugh, we debate, but it's sweet,  
On other days I walk over to tv writing instead  
I watch tv for homework, a relief from being all in my head!

## 4:00 P.M.

After a full day of work, I teach intro to playwriting for a second time.  
Taking energy from the wisdom of the day to stay in my prime...

## 5:30 P.M.

Followed by a rehearsal with the Black Brown and Beige Theater Troupe  
Creating equity and creating space in the Great White Way loop.  
I rehearse for my new play, *Stoop Pigeons*, while rewriting another play for *At First Sight...*  
This one's a TYA piece: a special treat, full of adventure and insight!  
It's a play about jelly beans, memories, and the anatomy of the brain,  
It deals with grief and childhood, you know, all the growing pain...

## 8:30 P.M. (HOPEFULLY)

Then I'll go home and cook my favorite thing, depending on how I feel  
Sometimes I'm ready to get down in the kitchen, or just heat up a premade meal,  
And then I rewrite, read, rewrite, read, in no particular order  
For this is the life of the M.F.A. Playwright, such a huge rewarder!

## COMING UP NEXT...

I also start rehearsals pretty soon, for Quiara Hudes' *Water by the Spoonful*  
I'll put on my actor hat for this one, a position for which I'm always grateful.



# Financial support for your theatrical goals

While we are consistently rated an excellent educational value, we realize that paying for a graduate education can be difficult.

We offer a number of graduate assistantships and associate instructorships to help you fund your time here.

Assistantships and instructorships include 100% tuition (excluding mandatory fees) for nonresidents and residents alike, and includes a monthly stipend in return for 20 hours of service each week.

Graduate assistantships and associate instructorships are eligible for medical and dental benefits.





# Spaces made for art

You'll spend your time at IU perfecting your skills in beautifully designed, modern facilities.

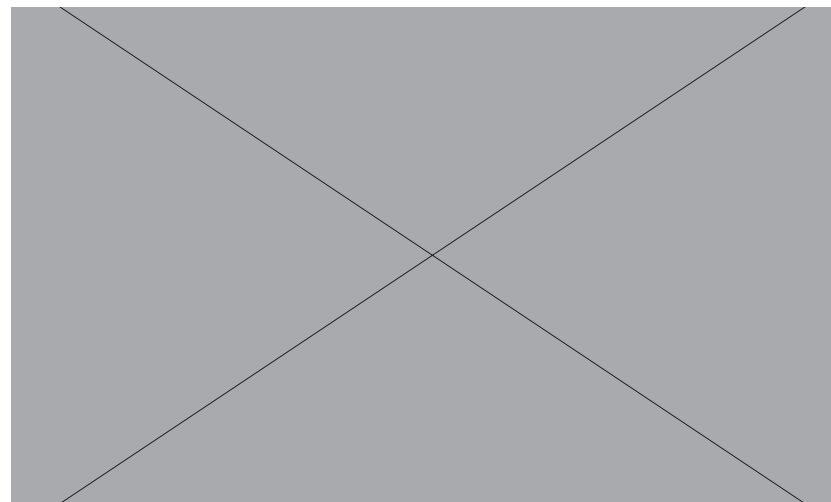
We have three performance venues.

The 236-seat Wells-Metz Theatre is an intimate space where the audience is close to the action. It features a full stage trap room and overhead suspension grid, making it a great space for environmental productions.

The 436-seat proscenium Ruth N. Halls Theatre has a 30-seat orchestra pit and is home to our largest productions. It features a large wing with a paint area immediately adjacent, simplifying the scenery construction process.

The 60-seat Studio Theatre provides space for independent student productions and experimental projects initiated by faculty and staff.

You'll also find a full complement of workshops and studios with professional grade equipment for our design and technology students as well as classrooms designed with the performing arts in mind.





# A community where you can bloom



Bloomington is a small city with the heart of a major metropolis.

Whether you prefer to spend time exploring our gorgeous campus, attending Big Ten sports, or enjoying the diverse shops and restaurants of Kirkwood Avenue, you'll never run out of things to do. And our progressive academic climate and international culture ensures you'll feel welcome wherever you go.



## Ready to take your place?

We're thrilled you're ready to begin the admissions process.

Each of our programs has its own requirements, which can include auditions, interviews, and/or portfolio reviews.

Learn more about the process at [theatre.indiana.edu](http://theatre.indiana.edu)

### QUESTIONS? CONTACT US.

812-855-4503  
275 N. Jordan Avenue  
Bloomington, IN 47405





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