

Applause

THE ANNUAL OF THE DEPARTMENT OF THEATRE ARTS AND DANCE

2005



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Stepping in for One More Year

A Message from the Interim Chair of the Department of Theatre Arts and Dance

by Professor C. Lance Brockman, interim chair, Department of Theatre Arts and Dance



For those who faithfully read our alumni magazine *Applause*, you might be a bit baffled by the accompanying picture and my name once more as the chair of the Department of Theatre Arts and Dance. Please don't be alarmed as I am only serving a one-year interim term while Michal Kobialka, chair for the past three years, takes a much-deserved break between terms to be able to pursue his research interests. He will return next fall and continue to serve this central position for three more years. We will miss his wisdom but will try to keep our collective eye on the goals and objectives that he has mapped out in his first term.

As Michal articulated in his statement "From the Chair," last year was very formative in shaping the agenda for the students and the next steps of this department. So much happened outside the confines of this very active department that had a direct bearing on our ability to pursue our goals and ambitions. As I am sure you are aware, the funding of the public university has been shifted more and more away from outside legislative appropriation and towards a new internal "entrepreneurial" emphasis, which, for lack of a better term, I call un-funding the academy. Independent of the political rationalization for this move, the result has been that the students are bearing more and more responsibility for their education.

When I am asked, "What changes have you seen in the past 30 years in teaching?" my response is simple—the students have less time to explore the richness of the resources that make up this University and our department. Most are carefully watching the academic clock! Many have to work several part-time jobs to just survive, so the opportunity to get involved in an activity that could shape their lives is diminished. By the same token, University administrators, with the urging of financially strapped parents, are constantly trying to refocus undergraduate degrees as a four-year experience. Though as a parent of a senior at the University of Kansas, I share the financial pain, I also sense the loss of the kinds of opportunities afforded my generation to just explore our potential and interests. Today, we see more and more students who are pushing boundaries. But instead of focusing on the artistic challenges that will shape their theatre and dance experience, students are trying to juggle the myriad expectations and demands placed upon them. Unfortunately, they have to compress their education in order to bring their hopes in line with today's realities.

With that said, it seemed appropriate to focus this issue of *Applause* on the student voice. Although our faculty is painfully aware of the tensions that exist in the educational arena, the students are actually the ones who can best tell us how to reframe the issues. Most of my discussion with them has led me to understand that they are not filled with rancor or anger about the demands placed on their time and fiscal resources, but rather a heart-felt gratitude for the opportunity to learn in the rich environment of the Twin Cities' arts community. More importantly, they are thankful for the scholarships and financial help that supplement their education by giving them the space to fully explore their art and craft. This is our departmental legacy—one that has been carefully nurtured by our alumni and friends, to whom we are grateful for having given so generously of their time and talents.

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cover: (clockwise from top) Lee Richards, Theresa Mock, Samantha Colburn, Robin Everson, and Jairus Abts perform in "Black Comedy," 2004:05 Mainstage Season, © 2004 Michal Daniel

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From the Chair continued on page 23

Thanks for the Two Treats:

Reflections on the Jean Congdon Scholarship and a Summer on the Showboat

by Alison Mary Forbes, BA Theatre Class of 2004

When I attended my final Department of Theatre Arts and Dance Awards Day this past May, I didn't really know what to expect. I was a graduating senior and I was fully aware that most of the scholarships for which I had applied were meant for students continuing on in their education. Though I wasn't really leaving—I had a summer on the Minnesota Centennial Showboat coming up—I knew that my educational career with the University was definitely at an end. I was pleasantly surprised and incredibly honored to walk away with a number of scholarships and awards, among them the Jean Congdon Scholarship. This award was one I had heard about as a freshman—a scholarship, going to an undergraduate actor, to fund a trip to New York City, giving the young performer a chance to visit one of the world's arts and cultural centers and see what it has to offer. This award was not only a wish come true but a tremendous boost to my courage entering the field of acting, knowing that the theatre faculty trusted me and my future enough to bestow this award upon me in the name of Professor Jean Congdon, a respected long-time department faculty member and community theatre actor/director.

And then, of course, there was the excitement—I'm going to New York! But the trip had to be postponed for awhile, as I was getting ready to open *The Mousetrap* on the Showboat, my last performance as a student with the University. I had worked on the boat the previous season as the house manager, getting a real taste of what being employed in the theatre is like. But this time I was employed as a performer, my first love in the theatre.

I must say that the Showboat is a truly great place to spend your summer—it's a fabulous outlet for actors, technical students and management alike to exercise the skills they hone during the school year on campus. It also provides a chance to get real paid work experience in the artist's chosen field. However, one of my favorite things about the Showboat is the sheer number of people who



have supported the boat they love. Many of them are University Theatre alumni, including former Showboat employees, who contributed generously to building the new boat and continue to support it by returning as patrons again and again.

It was while thinking about all these alumni donors and patrons that it hit me: the Congdon Award and the Showboat, both terrific opportunities for a student like me, only exist because of the incredible generosity of members of the department and the community. And this made me feel truly honored to attend a university that has such a giving community—an alumni and fan base so strong that it is able, every single year, to offer its students both scholarships and professional-type opportunities like the Showboat. I am thrilled about my award, of course, as a personal honor. But by participating in the Showboat these past two summers, I have helped show the donors and alumni an example of their support in action, feeding the fond memories and feelings they hold for our department, which in the end benefits us all.

I have not yet been able to take my trip to New York City; in fact, I'm now planning to hold off until next spring. For awhile, at least, my future is here in the Twin Cities. I must find a job to pay rent after the Showboat closes, and there is the constant stream of auditions—my lifeline to the world of professional acting. My trip, which I plan to take with my roommate, a fellow University Theatre graduate, will have to wait a bit.

But I think about it often. And when I do, I also think about how very thankful I am to the faculty, staff and the Congdon family for granting me this opportunity, and for supporting the student body with such undying efforts. I only hope that I can someday find the financial success that will allow me to give back to my University the way it has always given to me. ■

top: Alison poses for a Showboat promotional photo.
below: Alison plays Little Bo Peep in an olio during *The Mousetrap* on board the Minnesota Centennial Showboat.



2003:04 Undergraduate Programs Highlights

The Department of Theatre Arts and Dance is organized into six programs, according to the area of expertise of the faculty and the type of degree offered. Each program develops the curriculum and other educational opportunities within its specialty. In keeping with the current departmental culture of collaboration and interdisciplinary studies, the programs work with each other to develop classes and projects

that cross program boundaries so that an equal focus on theory and practice is maintained. While this means that what we teach and produce often has to satisfy many different agendas, the net result is often a product and a process of unsurpassed educational depth and high artistic quality—be it a course or a creative work. This will become more apparent as we review the past and current year's program highlights.

BA in Theatre Performance

In keeping with our new vision and recently revised curriculum, we continue to introduce students to different paradigms of performance and artistic creation. Since many of these methodologies demand a broad range of intellectual and artistic interests, we have set up the program so that our students can take what they learn in our performance classes, and use it in conjunction with their studies of dance, movement, design and theatre history to collaborate effectively in creating a character, a performance or even an entire work. All this inherently creates a strong relationship with the other programs, which in turn allows the department to offer an integrated approach to teaching all aspects of the performing arts.

We are sad to say that the program's director, Kent Stephens, who was responsible for much of the current direction and vision of the program, has left the department to pursue other professional interests on the East Coast. But we are pleased to welcome the program's new interim director, Luverne Seifert, whose work as an affiliate faculty member of this department and as a former artistic associate of Theatre de la Jeune Lune, embodies the collaborative spirit and creative, interdisciplinary vision laid out above.

During the past couple of years, we have introduced several restructured courses in performance that teach students to work imaginatively and collaboratively in a variety of styles: naturalism, physically-based performance, puppetry and storytelling among them. We have also begun to offer special curricular enhancements. Last year, those included a one-week clowning residency taught by internationally renowned Swiss clown Pierre Byland, and an afternoon workshop with Tim Etchells, Artistic Director of the British contemporary performance company, Forced Entertainment.



above: Tim Miller (pictured top left) works with students just before beginning performances that concluded his solo-performance workshop in September, 2004.

below: World-renown clown Pierre Byland zips across while coaching students during a workshop in spring 2004.

In 2004-05 we premiere a new course called Creative Collaboration. This class serves as an opportunity for students and instructors to create and explore aspects of a future production. It thus allows the collaboration team the time and the structure to examine different creative ideas, with the expectation that some of these will find their way into the production. Depending on the project, the class will seek participation from design, dance, performance, music, dramaturgy and history. This year Michael Sommers will use the class to develop aspects of a puppetry show that is part of the spring Mainstage Season.

We also have two special workshops this year. Well-known performer-teacher-activist-writer Tim Miller gave a workshop in September 2004, and actor-storyteller-playwright John O'Neal, who founded the famed Free Southern Theater during the 1960s Civil Rights Movement, will offer a short residency in March 2005. ■



right: Ben Rasmussen and Eva Mohn hold for a shot during **Here We Are**, choreographed by 2003-04 Cowles Artist Scott Rink. **below:** The first graduating class of the U of M/Guthrie Theater BFA Actor Training program.

photo below © 2004 George Byron Griffiths



U of M/Guthrie Theater BFA Actor Training Program

For the first time, the 2003-04 academic year saw four full BFA classes in place, and the very first senior BFA class graduated in May 2004. The program also changed structurally, with Judy Bartl taking over a new role as Managing Director.

A highlight of this 4-year-old program is the first BFA/BA Collaboration. In December 2003, the BFA Senior Class worked together with selected BA students under the direction of BA faculty member Kari Margolis and Twin Cities playwright Carlyle Brown on *The Realities Of Poligion*. The collaboration gave the students an opportunity to create work from the ground up, writing and performing a series of short pieces that looked into the many ways contemporary politics, religion and culture intersect and interact. Here are some other program highlights.

BFA students performed at venues outside Rarig Center. The BFA Senior Company performed *Shakespeare's Lovers* at the Illusion Theater, and, just before graduating, *Two-Part Invention* at the Guthrie Lab. The program's relationship with our partner, the Guthrie Theater, continued to grow. During the year, BFA students played roles in three Guthrie shows. Guthrie staff members Kenneth Washington, Jennifer LeGrand and Marcela Lorca, committed an unusual amount of time and effort to make this unique partnership between two major institutions work smoothly. And we continue to recruit nationwide. In addition to auditions held in Minneapolis, New York, Chicago, and San Francisco, BFA and Guthrie representatives met with students in Texas, Florida and Washington, DC. As a result, the incoming freshman class has a full complement of 20 students of diverse backgrounds from all across the country. ■



BA/BFA in Dance

Just as physicality and movement have become an integral part of the performance vocabulary of our theatre students, text and spoken word have entered the world of our dance students. This was highlighted at last year's University Dance Theatre Concert by the work, "Here We Are," choreographed by Cowles Guest Artist Scott Rink—a dance with over-narration adapted from a Dorothy Parker story that went on to win a slot as a Gala National Selection at the American College Dance Festival in Scottsdale, AZ.

Crossing boundaries was also one theme of the conference, "Trans/lations/ferrals: Vernacular/pop Culture on the Concert Stage," about which more is written in the article, "Making a Difference," elsewhere in this issue. In addition to serving the program's ongoing mission "to create thinking dancers and dancing thinkers," both of these events reflected the department's changing notion of what constitutes performance by suggesting some genre-bending and discipline-stretching ways in which dance is evolving—in popular culture, in dance education and in performance.

For the coming year, we will continue to offer curricular enhancements that both explore the boundaries of the field and give our students a really diverse dance education. The centerpiece of this effort, as always, will be our Cowles Guest Artist program, in which dance professionals of international reputation teach, choreograph and lecture in the department and in the community. For 2004-05, the Cowles artists are Tere O'Connor, Hannah Stilwell, Karen Eliot (re-staging Merce Cunningham's *Inlets 2*), Kay Cummings and Elizabeth Streb.

Streb's November 2004 residency is of particular interest and relevance to our focus on how interdisciplinary work stretches the boundaries of performance and scholarship. Winner of a prestigious MacArthur "Genius" Fellowship, her choreography (which she calls POPACTION) intertwines the disciplines of dance, athletics, extreme sports and Hollywood stunt work into a startling new dance form. And as part of her residency, she will participate in a Biomechanics Conference organized by Evelyn Fox Keller, a world renowned Philosopher of Science from MIT, who currently holds the CLA Winton Chair. ■

2003:04 Graduate Programs Highlights

BA/MFA in Theatre Design and Technology

We have begun to rethink several aspects of the program to reflect the directions in which the department is moving, and to better address some realities in the professional design/tech world. In particular, we are thinking about more ways to collaborate with the other departmental programs, in both coursework and production. And we are looking at ways to better prepare our students for the profession, including increasing our focus on craft, doing outreach to design/tech professionals and transforming our technical schedule to be more in line with that of a professional theatre. Some of the highlights of the Design/Tech program follow.

We put a new emphasis on craft to make our design/tech students—both MFAs and BAs—more attractive as professionals or interns. Last year, Susan Binder taught classes in flat patterning and draping. This year, she is offering a class in tailoring, and Mickey Henry is teaching a course in furniture and upholstery. We also invited local artists to teach craft courses: Chris Sabilia in properties, Crist Ballas and Tessie Bundick in makeup. And we launched a series of informal discussions with working professional designers, which last year included scenic designer James Youmans, scenic and costume designer Patrick Clark and lighting designer Marcus Dilliard. All these initiatives—which we intend to continue to develop—give the students some very different perspectives on theatrical design.

Finally, our design classroom, 275 Rarig, has undergone a complete renovation. A development long overdue, this has improved the space as a teaching tool and will now better accommodate the ever increasing numbers of students in our undergraduate tech courses. ■

MA/PhD in Theatre History and Theory

As the research and theory base of the department, we provide the students with a strong background in theatre history and in current theoretical thinking in the field of performance. This is embodied in our annual lecture series, which last year was titled “Performance as Transformation/ Transformations of Performance,” and featured guest lectures delivered by scholars from all over the country: Alice Rayner (Stanford), Stacy Wolf (Texas at Austin), Rebecca Schneider (Brown), and Mita Choudhury (Georgia Tech). Other program highlights follow.

We have started the process of rethinking the notion of graduate education. Our goal is to create a comprehensive graduate program that will intersect with the individual idiosyncratic elements of dance, directing, design/tech, and

MFA in Theatre Directing

With the program being in flux for the past year, we decided to suspend admissions through 2004-05 to rethink the directions in which we want to move. With Stephen Kanee’s retirement, the program’s faculty consists primarily of Lou Bellamy and Aleksandra Wolska, who have decided to restructure programmatic offerings so they are based on a vision of performance as a multi-cultural, multi-disciplinary event, where innovation meets convention, abstract “postmodern” forms of theatre stand side by side with theatre of social responsibility, and artistic inspiration is informed by critical thinking. This has led to interesting conversations with the other programs about the possibilities of intersection.

The newly structured Directing Program will focus on the advancement of intellectual and artistic skills and the development of the leadership talent needed to make a significant contribution to contemporary theatre. The program’s emphasis will be on performance and hands-on directing experience. Students will be given opportunities to direct for University Theatre’s mainstage season and to work with the BFA acting company. The revised curriculum will now include coursework in performance theory, adapting mythic themes to theatrical reality, the pedagogy of directing and acting, dramatic literature, stage and theatre management, director/designer collaboration, mask and mime, actor/director collaboration, comedy, and combat. ■

theatre historiography. With this in mind, we instituted a new initiative, “A Space to Think,” an informal forum designed to provide space and time for faculty and students to share their scholarship in order to explore a discourse about and on theatre and its practices.

In addition, we continue to participate in planning the future of the arts at the University. We helped plan the Arts Quarter conference to be held in December, 2004, and our faculty members belong to several committees of the new President’s Initiative on Arts and Humanities. Our faculty also continues to engage in ongoing research, both scholarly and performance-based, some of which is highlighted in the “Spotlight on the Faculty” section of this issue. ■

Making a Difference



David Bernstein
Director of Development
Theatre Arts and Dance

There is no doubt about how much of an impact scholarship donations continue to have on the lives of our students. Indeed, several of them have written about this quite eloquently elsewhere in this issue of *Applause*. What is perhaps not so clearly understood is how much the department's changing vision and expanding programs depend on the generosity of our friends and alumni to provide educational opportunities—beyond scholarships—that are so essential to the integrated approach to the performing arts we have chosen to take with us into the 21st Century.

Every year since 1987, the Dance Program's Cowles Guest Artist residencies are made possible through the generosity of Sage and John Cowles. Last year's clowning workshop, led by international master clown Pierre Byland, was supported in large part by discretionary funds donated to the department. And in two of its first four years, the Minnesota Centennial Showboat Season has received generous grants from the Cultural STAR Program of the City of St. Paul.

Last year's Hip Hop Dance Conference, "Trans/lations/ferrals: Vernacular/pop Culture on the Concert Stage," is an excellent case in point. The conference explored the influence of popular culture on theatrical dance forms. It featured a lecture demonstration by well-known hip hop artist Rennie Harris; talks by some top dance scholars: Jane Desmond, Constance Vallis Hill, Halifu Osumare and Gaynell Sherrod; and performances by our students and community hip hop artists. It thus merged theory and scholarship with performance and artistry in unusual ways, reflecting our current focus on both. And it showed, through discussion, demonstration and performance, how the very definitions of dance and theatre are being stretched—as movement, text, spoken word and music become more integrated parts of something called "performance."

Trans/lations/ferrals was certainly educational—in fact, it was particularly eye-opening to someone like me from the theatre side of the aisle. One good measure of its educational quality was the originality and professionalism of the papers delivered by some of our dance undergraduates—something several of the guest scholars commented about. Another was the great experience the 27 students from St. Paul's inner-city Central High School had taking a rigorous hip-hop class taught by choreographer Doug Elkins as part of the conference—at least according to their teacher. Despite its educational worth, however, the conference was not part of our formal curriculum. So we had to pay for it with a potpourri of donated funds, including grants from the National College Choreographic Initiative and the U of M College of Liberal Arts Scholarly Events Fund, discretionary department funds from donors, and money from the Cowles Guest Artist Fund.

Thus the conundrum: some essential educational opportunities happen outside the standard classroom curriculum, and thus outside the department's regular budget. This is not to belittle how very important—and comprehensive—our curriculum is. Rather, it is meant to focus on how much we rely on outside donors for program development and educational enrichment. Because whether it's bringing in guest artists or scholars with international reputations, or paying an entire student company to spend a summer performing on the Showboat, these curricular enhancements make us unique and attractive as an undergraduate theatre and dance program. And they are entirely supported by the generosity of our alumni and friends in the community.

So please consider contributing to scholarships, of course, but also to the University Century Council Fund for Theatre and Dance, our departmental discretionary fund. Your generosity really does make a huge difference: just ask our students, or, better yet, come to one of our many public events made possible by your donated dollars. ■

Wounded City

Theatre Students Make Art From an Experience of a Lifetime

by Morgon Mae Schultz, journalism major and former marketing associate for University Theatre, Class of 2005

Since September 11, 2001 the country has been wounded. We have responded to the trauma of that day with prejudice and neighborly compassion, with acts of force and cries for peace, with censorship and healthy discourse. It is a discourse that Alfredo Jaar hopes can foster healing. The artist and New York City resident has been creating discussion from the ashes of wounds all his life. Through his artwork Jaar has created public dialogue about such wounds as the Tutsi massacre and Montreal's homeless epidemic.

In an effort to understand September 11 by placing it in a global perspective, the University of Minnesota was able to bring Jaar's inspiration home to a fortunate group of students—including Theatre Arts graduate Nikki Schultz (no relation to the author) and Inter-college student Cheryl Wilgren-Clyne—in the form of a unique honors course titled Wounded City. The class's stated goal was to "examine the effects of traumatic experience on current artistic practices [by looking] at cultural production in other places that have suffered different traumas." It sounded like an analytical approach, and students certainly did a lot of tough research in the class. But the journey they took, which included a six-day class trip to New York City, turned out to be an emotional and psychological challenge as well.

The students' first Wounded City assignment was to find personal connections to traumatic experiences in other cultures. In small groups they explored wounded cities, or cities that had suffered large-scale traumas. Cheryl Wilgren-Clyne's group looked at Sao Paulo, Brazil. That city's wound is an epidemic of street children who are being used as cheap labor by drug lords. These kids are not subject to prosecution, but they sometimes simply disappear. "We focused on the children, because that's a really easy way to see how well a society is working," Clyne said.

The course culminated in the trip to New York City, during which all the groups made presentations on their first assignment projects. But the main focus of the trip was to see art and meet artists. Jaar led the class on a comprehensive tour, including art exhibits and visits to professional artists, architects and arts administrators. According to Clyne: "There wasn't any relaxing once we got there. Alfredo dragged us from one borough to the other and to every nook and cranny of New York. He introduced us to a lot of really important people who are doing art in a different way."

The group met Hans Haake, a socially conscious artist who spoke about his site installations that blend text and earth, and they toured the avant-garde architec-



left: 2004 BA Theatre grad Nikki Schultz leads Wounded City group down to the subway. **right:** Nikki and BA Theatre senior Elliott Durko Lynch pose just before entering the Pantages Theatre in Minneapolis to present their Wounded City films.

tural firm of Diller and Scofidio. They visited the Whitney Biennial, where Palestinian-American artist Emily Jacir shared "The Deft Politician," her collection of snapshots that show her carrying out requests from exiled Palestinians. Taking advantage of the relatively easy border crossing that her American passport afforded her, she asked "If I could do anything for you, anywhere in Palestine, what would it be?" She got requests ranging from paying a phone bill in a restricted part of the post office to visiting a mother's grave.

For Nikki Schultz, the most moving part of the trip was going to the Studio Museum in Harlem and seeing "Harlemworld," an exhibit of works by local architects about the gentrification of Harlem. Schultz is from Milwaukee, Wisconsin, and she related the "co-modification" of inner-city culture in Harlem to disturbing trends that she's seen in her hometown. Finding these intersections made this exhibit "the most hard-hitting—and immediate—of the things we saw," said Schultz.

On the last night in New York, Jaar gave his students a final challenge: a film assignment. Each student, indi-



vidually, had three weeks to make a three-minute video about a wound on a continent other than North America. Jaar said research was key, and that he expected high-quality films. He announced that each student was allotted up to a thousand dollars in production costs. Cheryl Wilgren-Clyne chose Abuja, Nigeria, a city that had become the capital in 1991, and had built a modern, new downtown for a population expected to be a quarter million. But a million people live in Abuja now, so in this shiny city thousands go without clean water. According to Clyne: "There are pipes in a lot of places but there's no water coming from them [so] they have to buy water from these hawkers on the street or whatever." This may seem like a far-away problem in the Land of 10,000 Lakes, but lack of access to clean water is a wound millions of people suffer from worldwide—and one not unknown to the homeless and other poor people, even in America.

The class didn't just study things to grieve about, but also learned about mending as a community. In Nikki Schultz's words: "People can be responsible for other people's wounds, but people can also be responsible for other people's healing . . . If you can use art as a vehicle for social change, it's a start in the right direction. You can't ever begin healing wounds until you know what the wounds are and where they're coming from." In *Wounded City*, the students focused on artwork that identified the wounds in order to think about how to heal them.

The journey that was *Wounded City* gave students a chance to gain a greater understanding of our country's injuries through the process of artwork. In the process they learned a bit about how to use art to reach their own goals, both through research and directly from working artists. Schultz summarized the project this way: "It was really powerful . . . *Wounded City* made me realize that whether art takes place in front of a computer in an office, or whether it takes place in the streets with other artists, or whether it takes place in the form of volunteering and being a good citizen, it is possible to always be an artist." ■



Here We Are in DC

Four students in the Department of Theatre Arts and Dance were winners of the American College Dance Festival Association's southwest region competition held March 10-13, 2004, in Scottsdale, Arizona.

Dance Program students Rob Leadley, Mariah Meyer, Eva Mohn, and Ben Rasmussen were selected to perform at the American College Dance Festival Association's National College Dance Festival, which was hosted in June at the John F. Kennedy Center for the Performing Arts in Washington, DC. The group was selected by a panel after performing *Here We Are*, a piece choreographed by Cowles guest artist Scott Rink. This is the seventh time in eight years that University dance program students have received this prestigious honor.

"Performing at the Kennedy Center was an incredible experience that has significantly impacted my undergraduate education and has become one of the memorable moments of my experience here at the University of Minnesota Dance Program," said BFA Dance senior Ben Rasmussen.

Here We Are is inspired by the Dorothy Parker short story of the same title. In Rink's production, a newlywed couple on their way to their honeymoon dance a duet while another couple, seated on stage with their backs to the audience, read from the Parker story. The performance is expressive, humorous, light and dark—and performed entirely without musical accompaniment. Scott Rink created *Here We Are* on the student dancers who performed it in Scottsdale while he was a Cowles guest artist at the University of Minnesota in fall 2003. *Here We Are* had its fully staged premiere in December 2003 at the annual University Dance Theatre performance at Rarig Center.

In 2004, the annual University Dance Theatre concert is December 10-12, and will premiere with a new name, *Dance Revolutions*. The concert will feature the choreography of Tere O'Connor, Hannah Stilwell, Carl Flink and Merce Cunningham.

Pioneer of BFA Acting

Recent BFA Actor Training Program Grad Recaps “the First” Four Years

by Matt Amendt, BFA Theatre Class of 2004, written in May 2004

In about 7 weeks our company is going to graduate, a fact I'm still marveling at, and today is an opportunity for us to think about what we've been a part of—and accomplished—as much as it is a chance to thank all of you on the Guthrie Theater Board of Directors for being partners with the University of Minnesota Department of Theatre Arts and Dance in this unique training program. Like many of us, I'm not from around here, and I didn't know anything about the Guthrie Theater four years ago. Coal mining towns in Pennsylvania don't pay much attention to the workings of American theatre. Most of my free time was spent in parking lots “carousing,” as my mother liked to call it. But when I looked into this new program and asked teachers, friends, and professionals about the Guthrie, something happened. Eyes opened a little wider, the pace of speech increased, and everyone, across the board, said: “If you've got a shot at being a part of the Guthrie, you take it.” And I did,



because I needed to find out what kind of a theatre could make people's hearts beat faster 900 miles away.

Four years later, we are about to go into the world, having studied with some of the great American theatre artists, having tackled some of the most challenging works in the English language, and having explored forms ranging from Balinese mask, to Jacobean Drama, to the works of Arthur Miller, Tennessee Williams, and Sam Shepherd. We've trained in Europe, at the Royal National Theatre. I've seen Molière performed at the Comédie Française. And I attended a strange family reunion of sorts at the Gaiety School of Acting with some Irish cousins I didn't know I had, related through our mutual debt of gratitude to the great patriarch, Mr. Joe Dowling. Of course, we can't say it has all been pretty, or that every experience has been a good one. It's been difficult, and there were times I would have sold my right hand for a way out. But I didn't—none of us did—and we've all

learned from those decisions. There were days I thought four years would last an eternity, but looking back, it seems like a week in Bermuda ... well, maybe the Bermuda Triangle. I realized it was the tough days that taught me the most, and it was during the times my right hand was up for auction that I found out why I need to be an actor.

It's funny: the things I didn't look for, or expect in a university, have turned out to be the most valuable experiences. We know not all of us are going to be successful in this field; not all of us are even interested in a career in acting. And we know that acting isn't physics. Actually, it's more difficult in a lot of ways, because there is never a right answer, never an absolutely clear solution to a problem. And struggling with that, trying to be comfortable with the fact that a lot of people aren't going to like my work, no matter what I do, has been hard. But in the theatre, as a teacher once told me, there's no such thing as good and bad. There's what you tried to do, and what you didn't. There's trying to be a success, and trying not to be a failure. That's good advice for a career in any field, and more than that, for becoming a stronger human being.

Matt moves on stage at the Illusion Theatre in a performance of Shakespeare's *Lovers*, October 2003.

photo left © 2003 George Byron Griffiths

And so I thank the Guthrie Board, on behalf of all of us in the first BFA graduating class, for a training program that has made such a difference in our lives. I also thank the College of Liberal Arts (CLA) and the Guthrie program staff for working incredibly hard every day to make this dream a reality. I thank CLA Dean Steven Rosenstone for being such a strong advocate for our program. By welcoming us to the University of Minnesota, he really made us believe there was a place for us, that we belonged. I thank Ken Washington, Guthrie Director of Company Development, who has guided us, encouraged us to think, and always pushed us to become better by working harder. I thank Mr. Joe Dowling, the Guthrie's Artistic Director, who has given us unprecedented opportunities, and has always been an inspiring example of what theatre is all about. And I thank everybody who has contributed financial support and scholarships to the program, without which a lot of us wouldn't be here today. We can only hope that support continues so the program remains alive and well.

I don't know what I'd be doing today if, four years ago, I hadn't made a decision to figure out what this Guthrie place was all about. But thank God I made that decision. Because not only have I grown more as an actor than I thought possible, but I've learned even more about what it takes to be alive. Thank you for that, too. ■

Thanks for the Opportunities!

Taking Full Advantage of Winning the Joncas Scholarship

by David Jennings, BA Theatre senior

The semester is winding down, and I have finally found the time to write a “thank you” to the department for awarding me one of the Joncas Scholarships, which allowed me to attend the United States Institute for Theatre Technology (USITT) conference in Long Beach, California this Spring. The department has been so incredibly helpful to me over the past two years—I truly feel as though all my hard work has been repaid by the generosity of the Department of Theatre Arts and Dance. Through scholarships, employment, leadership positions, and design opportunities—all in addition to the classroom education I have received—I feel in debt to the department. The continued support of the department to the entire student community is so strong that I feel incredibly lucky to be in such a terrific program.

The USITT Conference was a wonderful experience in this, the second year I attended. Even though the warm weather outside of the conference center was a welcome escape from the fog on the conference floor, I still managed to attend a great number of sessions, to study the designs in the young designers’ forum, to learn about new products, and to make professional connections among the participating organizations.

One of the highlights for me at this year’s conference was the session “Scenic Art at the Paris Opera House in the 19th Century.” This session included a comprehensive discussion of the techniques of painting at the Opera House, a virtual tour of their archives, and a presentation of the artful renderings for several productions done in the 19th century. I could not help but make parallels to the Twin City Scenic Collection housed here at the University of Minnesota.

I was also really interested in several of the Architectural Commission sessions. Last year I felt I got bogged down attending sessions only related to scenery and lighting. But this time, I was able to broaden the scope and content of the sessions I attended. As a result, some sessions forced me to contemplate the connections between scenery, design, and the overall theatrical space. Others had me thinking about “greener theatre” construction and renovation—a topic in which I have a great interest. I was even asked by the Architecture Commission to be involved in a “Design Charrette” next year centering on scenery designed to “break the proscenium,” a continuation of a one of this year’s sessions.

One of the hardest things I have dealt with since I first came to the University of Minnesota is that because I love so many aspects of theatre, I am having a very hard time deciding where I would like to focus. I love the limelight, as well as many technical aspects of the theatre. The opportunities afforded me this year, together with the experiences I had at the USITT conference, have caused



BA senior Dave Jennings pauses for a photo—just for a second—right after presenting on his college experience to a large group of high school students and parents at a recent West Bank Arts Quarter open house.

me to slim down my interests, limiting them to scene design and construction, acting, and directing. While I imagine that this does not sound like a “slimming down” of interests, I assure you that it is. Previously my interests had no bounds, but I have realized that in order to have real experience and knowledge in some aspect of theatre I must start to focus my studies. Since I believe that there are very evident connections between design and acting or directing, I intend over the next couple of years at the University to continue to study these diverse aspects of theatre, and so sharpen my skills.

Again, I cannot thank the department enough for everything I have received over the past two years of study. The opportunities in and out of the classroom have been astronomical. I feel exceedingly fortunate to be a student here. ■

Dramatic Change in Afghanistan

Researching Theatre and Social Change in a Torn Territory

by Professor Sonja Kuftinec, Department of Theatre Arts and Dance

Weda received her scar from a sharp slap on the palm with a splintered ruler while protecting a cowed school friend in Kabul. Under the Taliban, she had secretly continued her studies and could have easily transmitted the rote answer required by her newly employed teacher. But Weda's still smarting scar speaks as powerfully as her story about the legacy of brutality in Afghanistan: while the Taliban has been overthrown, a culture of violence remains, grounded in an obedience that both recognizes and constitutes authority. Under similar conditions in 1950s Brazil, radical theater impresario Augusto Boal developed his Theater of the Oppressed model based in liberatory pedagogy. In Boal's theatrical practice, learning emanates from the student's reflection on her situation and desire to act towards change rather than from static obeisance to authority. Boal's theater thus works as a space to imagine possible futures and rehearse for revolutionary change.

I had studied with Boal and taught his methods to Minnesota students, while also facilitating dialogue for Seeds of Peace, a U.S. program that brings together youth from selected conflict regions. During a research leave from the Department of Theatre Arts this year, my partner Andy and I merged the two practices in a series of "wandering minstrel" workshops. From February through July 2004 I traveled to India, Pakistan, Afghanistan, the former Yugoslavia, Israel, and the Occupied Palestinian Territories conducting Image Theater workshops with youth aged fifteen to twenty-two. In a yogic retreat center outside of Bombay, Indian teens analyzed the caste system alongside systemic apathy. A group of fifteen Seeds from Lahore, Pakistan discovered ways to "dismantle mental barriers" while exploring the spiritual and physical aspects of power. In Ohrid, Macedonia, image theater became a forum for Kosovar Serbs and Albanians to begin difficult conversations about recent violence in the region while exposing entrenched nationalist beliefs on both sides. In Jerusalem, Israelis and Palestinians experienced insight into each others' communities after almost a year of conversational impasse.

At each site, the workshops emphasized experiential, transitive knowledge rather than lectures or presentations. Some workshops, as in Ohrid, illuminated the limitations of what was currently thinkable about group identity. But in Kabul, eleven participating Seeds extended the limits of the facilitators' knowledge, underlining the internal complexity of their society, culture, and history alongside an impassioned, and often risky, commitment towards change. Seeds of Peace had provided them with a vision of a future less determined by capricious authority and violence; they felt a duty to enable that

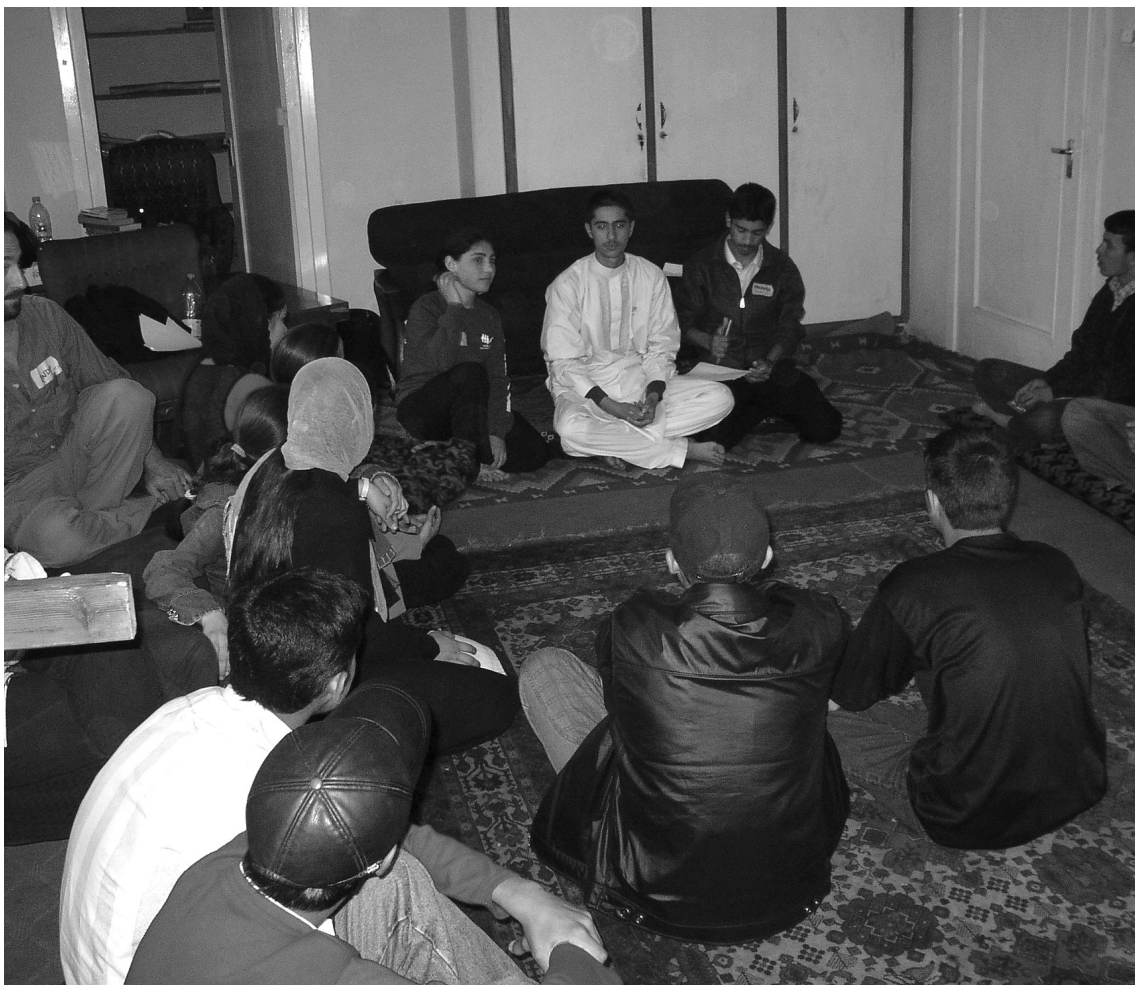
future, and enacted their vision through four extremely powerful and dynamic images.

Boal proposes that embodied images uncover essential truths about society and culture without resorting to spoken language. Our bodies become mechanized by labor and culture, he asserts, and physical theater can de-mechanize the body to help individuals to think more creatively. This process short-circuits cerebral censorship, silencing the "cops in the head" put into place by experience or social education. While images can be concrete, metaphoric, or allegorical, Boal encourages participants to search for poetic rather than literal truths, emphasizing that images contain a multiplicity of meanings. They do not function as charades with a one-to-one correspondence between an idea and its "correct" interpretation as determined by performers. Instead, images offer a screen onto which a participating group can project a variety of ideas and interpretations. Image Theater thus engages social rather than individual problem-solving. The process works particularly well with a group marked by varying levels of verbal articulation, leveling the playing field so that active participation does not require verbal skill. Boal's proposals became manifest in Kabul via interactions with and dynamic discussions prompted by a series of images the youth entitled "Education Killer," a linguistic title that still embraces a multiplicity of interpretations.

Given the explicitly non-linguistic character of images, it is difficult to capture in words their expressive nuance absent of interpretation. Indeed, Boal advises that the facilitator ask for physical observations prior to subjective interpretations, encouraging the "spect-actors" (his preferred term for a participating audience) to really see what they are looking at. That said, I will attempt to conjure a semblance of the images presented in Kabul: (1) a girl stands looking at a book while a male

Andy standing next to one of the many abandoned Russian tanks that litter Kabul.





Weda, Mir and Khabir leading a discussion about Seeds of Peace camp in a facilitators-in-training exercise.

youth points what appears to be a weapon at her; (2) a third party pushes away the weapon; (3) a seated boy studies a sheet of paper beside the still standing girl, while a turbaned youth reaches to strike the girl and kicks his leg towards the boy; (4) all three figures sit together with books, the girl reaching over to point towards a passage in the boy's book.

The first image provoked a number of physical observations and questions, many based on absence, such as the lack of the girl's burqa and the invisible forces ("foreign influence") that allow the weapon to be present. Some participants perceived a visible and imminent threat, while others pointed towards the book-reading as an act of resistance. A lively debate ensued about the reality of the image, and whether it existed primarily in Kabul, the only city where rule of law trumps rule of arms in Afghanistan.

While the first image provided a forum for verbal analysis, the second prompted physical dynamization and physical interventions. The spect-actors added to or shifted the image to indicate their ideas for change. Theater of the Oppressed has impact, Boal insists, only if it becomes a rehearsal for transformation, where participants struggle to enact change while also acknowledging the real forces of oppression. Thus, Mir stood up to assist the anti-gunman while Ahmed leapt up behind the gunman, rendering visible the external support that he believed still existed outside the frame. An energetic crowd of spect-actors gathered behind each of the interventions, asserting belief in either the power of collective resistance or of external force. Still, Parnian stood alone

holding her book until Weda, attentively observing the chaos from a distance, gathered a handful of pens and folders lying about the floor and bounded up behind Parnian. Finally, Mustafa, cautiously watching from another corner of the room, arose and offered a book to the gunman, while Noor proffered tools for a job insisting, "stop violence first—then jobs, then education." Parnian nodded sagely at the weary but engaged spect-actors. "This shows," she offered, "that it takes a lot of people and effort and time to change a gun to a book"

The third image provoked fewer physical interventions and more debate about why the seated boy didn't resist the threats of the turbaned youth. "He is weak, the Talib are powerful." "He doesn't care." "He thinks about only his own future." "During Talib rule, when you saw someone being beaten, no one helped out of fear for themselves." "Because the people were not united!" "Is the population more powerful or is the Taliban?" "People can't oppose the army, even when united—unity plus arms equals power." "But a person needs equipment and books and security to really learn; in the picture the boy has none. He is only studying a sheet of paper, not a real book. His studying was only for the Talib, not for himself." They all agreed, under the Taliban there was "study but no education."

A Well Deserved Honor

Professor C. Lance Brockman Honored with Showboat Scholarship

by Sherry Wagner-Henry, managing director, University Theatre and Minnesota Centennial Showboat

Department of Theatre Arts and Dance Professor C. Lance Brockman was honored August 28, 2004, at an awards ceremony by having a scholarship named after him.

The C. Lance Brockman Showboat Scholarship was created and named for Prof. Brockman in tribute to his ongoing commitment to teaching and his leadership of the Minnesota Centennial Showboat project.

The Showboat is the summer theatre venue for the University of Minnesota's Department of Theatre Arts and Dance. Opened in 1958 in celebration of the state's Centennial, the Showboat became both a nationally-recognized theatre space on the Mississippi River and an integral training program for hundreds of U of M student actors, designers, technicians, and stage and business managers. For many, it was (and is again today) a first taste of paid, professional-like theatre, presenting 80 to 100 shows each summer season.

Many of these productions were melodramas or melodramatic interpretations of period plays and always featured *olios*—Victorian *entre'acts*—that quickly became the signature piece of every Minnesota Centennial Showboat production.

In 1993, the Showboat's original structure was nearing 100 years old. It was closed for repairs and ADA compliance measures. Over the course of six years, the Showboat went through a flurry of design drawings, fundraising campaigns, and contract bids until October 1999, when the money needed was raised and a contractor was selected. Tragically, during the early months of renovation in 2000, the Showboat was totally destroyed by a construction fire.

During all this time, Prof. Brockman worked diligently through the real-life melodrama of this project, and his tenacity did not stop with the destruction of the old Showboat. Scores of alumni called or sent notes and e-mails during those first days of shock and disbelief, and they all said the same thing: "Save our Showboat." And he did.

With the help of theatre department faculty and staff, alumni, the University, the City of Saint Paul, and a private riverboat company, Padelford Riverboats, a new dream and a new Showboat was designed and built.

With this ideal in mind (the collaboration of many organizations working together to achieve a common goal), the Padelford Education Endowment Fund was established and two scholarships created: one to be awarded to a college staff member of the Padelford Riverboat company and another for a U of M Showboat company member. With everything Professor Brockman had done to save the Showboat project from certain extinction, he was the Scholarship Committee's unanimous choice as honoree.

To add to the element of surprise and overall celebration, the naming of the scholarship was kept from Prof.



First C. Lance Brockman Showboat scholarship winner Nicholas Harazin poses with Lance just before entering the theatre for his final appearance as Christopher Wren in Agatha Christie's *The Mousetrap*.

Brockman until the awards ceremony. Invited to the dinner as a supporter of the Showboat, he was astonished to find friend and fellow USITT member Larry Hill, as well as his brother, Bruce Brockman, part of the audience. Along with family and friends from all over the country, fellow University of Minnesota colleagues and USITT members Jean Montgomery and Kathy Stewart were also a big part of the celebration.

Professor Brockman was rendered somewhat speechless (not an easy task, as many who know him would fondly confess), convincing everyone assembled that they had truly pulled off a surprise.

"What a wonderful honor," Prof. Brockman said during his acceptance, "and what a truly perfect way to be honored. As a teacher, for me, it has always been about the students. Creating a scholarship is the best tribute I could imagine."

Because of the surprise, the announcement of the fund could not be revealed previously in publications. While the campaign has raised almost \$20,000 in individual support for the fund endowment, the goal is \$100,000.

Anyone interested in contributing to the Brockman Showboat Scholarship can do so by sending a check made payable to the Padelford Education Fund, c/o Sherry Wagner-Henry, 580 Rarig Center, 330 21st Avenue South, Minneapolis, MN 55455 or write swh@umn.edu for additional information. ■

Students are **Truly** Remarkable.



Lauren Taaffe
Arts Development Officer
College of Liberal Arts

Students in the Department of Theatre Arts and Dance are truly remarkable. And, no matter how different their stories are, they all have some things in common. First, they have all chosen to harvest the College of Liberal Arts' and the University of Minnesota's vast wealth of intellectual resources to achieve their dreams. Second, many of them are here only because of privately funded scholarship and fellowship support.

And they need more support. To put it simply, if you care about the future of theatre and dance—about all types of theatrical performers and technicians, choreographers, playwrights, scholars and audiences—then you should be supporting our students. Many of the performers, designers and scholars the world will get to know in the next century are studying at the University right now. Scholarship support is especially important for them, since their rehearsal schedules can make part-time work difficult, if not impossible. And there are no guarantees of a steady income stream after graduation to pay off debts.

You can make a gift for scholarship purposes in many ways—cash, pledge, stock, or property are but a few. Gifts of \$25,000 or more can qualify for matching funds through the Promise of Tomorrow or 21st Century Graduate Fellowship incentive programs. These programs can double the value of your gift!

Every new scholarship fund makes a powerful difference. You can read more in this publication about the difference that scholarships have made for our students. In fact, philanthropy can also be a wonderful way to make a positive difference in your own life, and to celebrate your own passion for theatre and dance. Please consider making a significant gift for our students. If you would like to discuss scholarships or other gift opportunities, please contact me at 612-624-8573 or taaff003@umn.edu. ■

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Life in the Real World

A remarkable number of Department of Theatre Arts and Dance alumnae/i work with Penumbra Theatre Company—either as permanent staff members or on individual productions. Among the permanent staff members are: **May Mahala**, the current August Wilson Fellow; **Barbe Marshall** (MFA, Directing), Penumbra Development Director; and **Julie McGarvie** (MFA, Directing), Director of Marketing for Penumbra. Current and former students who worked on Penumbra's Spring 2004 production of *On the Open Road* by Steve Tesich include: assistant director **Kamesha Jackson** (MFA, Directing); wardrobe assistant **Sheryl Paulson-Price** (MFA, Design), who also frequently designs costumes for Penumbra; and **Namir Smallwood** (senior BFA student) in the role of Jesus. A major reason for this, of course, is that department faculty member **Lou Bellamy**, the director of *On the Open Road*, is the founder and Artistic Director of Penumbra.

The BFA Class of 2004 was the first BFA graduating class, and already members of this class are being cast in 2004-05 Guthrie Theater Season shows. BFA graduates cast include: **Matt Amendt** (*Death of a Salesman*); **Tony Clarno** (*Pygmalion*); **Carena Crowell** (*Death of a Salesman* and *As You Like It*); **Leah Curney** (*A Christmas Carol* and *Pericles*); **Santino Fontana** (*Death of a Salesman*, *A Christmas Carol* and *As You Like It*); **Melissa Friedmann** (*The Sex Habits of American Women*); and **Ryan West** (*Pygmalion*).

Warren Bowles, (MA 1973) writes: "I noticed that in 'Grads in the Twin Cities' [in last year's *Applause*] you have no one from Mixed Blood Theatre. I received my M.A. in '73 and I know that **Christine Nelson** is a grad." Bowles, a veteran of Mixed Blood, was honored last year by the City of Minneapolis for being "a mainstay on Twin Cities stages since 1970 as an actor, director, and playwright." Minneapolis Mayor R. T. Rybak proclaimed January 18, 2004 as Warren Caesar Bowles Day.

Alumnus **Ivar Brogger** had a featured role on *Without a Trace* (10/14/04). He was a Bush/McKinght Fellow in the late '60s.

Sarit Cofman (PhD Theatre, 1992) lives in Jerusalem and is teaching at Kibbutzim College of Education in Tel-Aviv. She encourages fellow alumni to contact her at asimhon@huji.ac.il

James De Young (PhD Directing, 1974), Professor Emeritus of Theatre Arts at Monmouth College (Monmouth, IL), writes that: "My book titled *London Theatre Walks* is now in its 2nd edition. It is published by Applause Books and has become sort of the basic on the ground self-intro to London's theatre history for both students and tourists. Its genesis probably goes all the way back to my dissertation study of Ken Tynan under **John Hurrell**, faculty member in the English Department and long-time advisor/teacher to theatre arts students."

Joanna Goff (MFA Acting, 1984) is now the full-time Instructor of Theatre Arts and Theatre Program Director at Edmonds Community College in Edmonds, WA. Joanna is the college's first full-time theatre faculty member, and this year directed *Under Milk Wood* and *Much Ado About Nothing*. She will finish the year by playing Blanche DuBois in *A Streetcar Named Desire* for the college. Joanna has two sons (with her ex-husband and U of M undergrad alum **Duffy Epstein**). In her University of Minnesota days, she was featured in *Leonce and Lena*, *Major Barbara*, *The Pelican*, and *Richard II*.

Susanne Jul has completed her PhD in Computer Science and Engineering from the University of Michigan. Her thesis title is *From Brains to Branch Points: Cognitive Constraints in Navigational Design*. She was an undergraduate here in the late 1970s who did a lot of stage management, including the Showboat in 1979. (Submitted by Prof. Jean A. Montgomery.)

A HAIR-raising Coincidence

BA Theatre graduate **Eric Mark Olson** and MFA Acting alumnus **Sean Dooley** appeared in both the 1998 University Theatre production of *HAIR* and recently in a production done in June 2004 at the Pantages Theatre in Downtown Minneapolis. And believe it or not, both productions had the same director, Michael Brindisi, of Chanhassen Dinner Theatres.

Left picture: Sean Dooley (middle), Eric Mark Olson (right). **Right picture** (left to right): Dooley, Olson, and U of M School of Music grad Michael Hogseth, Dooley, Olson

Jared Kirby (BA, summa cum laude, Theatre Arts, 1998), who now lives and works in New York City, will publish his translation of a classic fencing treatise this spring. For more information, see: <http://www.martinez-destresa.com/capoferro.htm>. (Submitted by Kit Gordon, CLA honors advisor.)

Joseph Klimowski (MFA, 1989)—stage name, Joe Warik—is a free lance actor, director and teacher. He was a member of the Guthrie Company from 1966 to 1968. Recent credits include *Much Ado About Nothing* at the Pittsburgh Public Theatre and Dickens' *Hard Times* at the Playhouse Repertory Theatre in Pittsburgh. In June 2004 he played Mr. Webb in *Our Town* at the West Virginia Public Theatre. Joe has also taught acting at Carnegie Mellon University.

Edwin Mathieu (BA Theatre, 2000) writes: "I'm back home in Lyon, France, finishing up a supporting role in the piece *Le Bout du Monde in Rive-de-Gier*. After graduating the UMN, I expanded my knowledge thru apprenticeships and have been involved in some independent films/commercials ... I [have] lost contact with my fellow classmates—I hope they are all doing great! Being an actor is a long road of perseverance and dedication."

Courtney Peterson, (BA 1994) writes: "After graduating from the U of M...I got my MFA in Drama (acting) in 1999 from the University of California. I then moved to NYC to pursue an acting career. Since, I have performed at the North Carolina Shakespeare Festival, Seattle Repertory, Geva Theatre in Rochester, NY, and the Arizona Theatre Company, where I won the state's Zoni award for 2002 Best Supporting Actress in a Play for the role of Claire in *Proof*." Courtney is also busy with a new online magazine called *Acting Now*, an online, quarterly magazine dedicated to the culture and craft of acting. The magazine features interviews with professional actors, (including Christopher Walken, Eric Bogosian, and Viola Davis); acting, voice, and movement instructors (including Robert Cohen, Kristin Linklater and Christopher Bayes); as well as in-depth articles about regional theatres, acting legends and techniques. *Acting Now* can be found online at www.actingnow.com.

Scott Stroot (MFA Directing, 1986) is starting his fourth year as Department Head of the Department of Theatre and Dance at Western Kentucky University. For more information about Scott, see: www.wku.edu/Dept/Academic/AHSS/Theatre/Stroot.htm.

Dusty Stutsman (MFA Design, 2002) is currently the Scenic Charge Artist for the Alabama Shakespeare Festival in Montgomery, AL.

Vanessa Voskuil (BFA Dance and BA Theatre, 2000) is currently a dance and theatre professional in the Twin Cities. Since graduating, she has performed with several Minneapolis-based companies, including Catalyst, dances by Emily Johnson and Stuart Pimsler Dance & Theater, at venues such as the Southern Theater's Lobby, The Rogue Buddha Gallery, Bismarck State College, Christopher Watson's Dance Studio, and in site specific pieces throughout the downtown Minneapolis area. She has also been developing her own dance-theatre works: *Team of Excellence* (2000), *On Certainty* (2002), and *For What* (2003). In March 2004, her presentation of *Reference and Being* at the Red Eye Theater featured many current and former U of M theatre and dance students. (Submitted by Nora Jenneman, dance alum and U of M Dance Program staff member.)

Leonard Wolpe was spotted in a cameo appearance in *Crossing Jordan* on March 14, 2004, playing a smarmy funeral director. (Submitted by Prof. Jean A. Montgomery.)



TELL US ABOUT YOUR REAL WORLD

SEND INFO TO:
justin@umn.edu

OR

**Dept. of Theatre Arts and Dance
University of Minnesota
580 Rarig Center; 330 21st Ave S
Minneapolis, MN 55455**

When was the last time you came for a visit? We've made lots of changes to Rarig Center since you were here. And if you can say that the last time you were on campus the department was in Scott Hall, you're really overdue for a campus visit.

If a visit isn't in your plans, we'd still love to hear from you. Please send us something about where you are now, and what you are doing (interests, activities, affiliations and awards). We'll share the information with other current and former department members in our next newsletter. Or just send us an update of your address so we can let you know about special events.

Please include your name, year you graduated, current address, e-mail, and anything you'd like to mention (or show with photos) about your life in the real world. Send your info to Justin Christy, Outreach Coordinator, and you could be in the next issue of *Applause*.

Introducing...

First- and Second-year Faculty and Staff of the Department of Theatre Arts and Dance



Justin Christy is in his second year as the coordinator of communications and outreach efforts for our academic and production programs. His tasks include graphic and web design, media and marketing planning, database management, and event planning. This newsletter is just one of his many projects. Justin is also pursuing a Masters degree in Arts Administration from Saint Mary's University and promises to have it "by next issue." In his free time, he enjoys volunteering with local arts organizations, photography, music and the "fam."



Carl Flink is our new Nadine Jette-Sween Professor of Dance. His performance career charts a dynamic course across the modern dance landscape. He possesses a practical, expanding knowledge of the art-making of such seminal dance figures as José Limón, Paul Taylor, Daniel Nagrin, Jean Erdman, and Donald McKayle, in addition to the contemporary explorations of many of today's most vital modern dance practitioners such as Terry Creach, Steve Koester, Bill T. Jones, Danny Shapiro, Joanie Smith, Paula Mann, David Grenke, Joanna Mendl Shaw, Janis Brenner, Nina Winthrop, and Ralph Lemon. During much of the 1990s, he was a soloist and senior member of the Limón Dance Company. As a choreographer, his growing body of work includes commissions for Stanford University, Roger Williams University, the University of Minnesota, and Minnesota's Springboard Dance Company. Also, Flink is a dedicated social justice activist and joins the dance program's full time faculty in 2004 after three years as an attorney for Farmers' Legal Action Group, Inc., a nonprofit dedicated to progressive agriculture and protecting the legal interests of low-income family farmers throughout the United States. He holds a BA summa cum laude from the University of Minnesota in political science and women's studies and a J.D. from Stanford Law School.



Lucinda Holshue is entering her second year with the U of M/Guthrie BFA Actor Training Program. She is a Voice and Speech Teacher and a Vocal Coach, working both at the University and at the Guthrie. She comes to the U of M from an Associate Professor of Voice position at FSU/Asolo Conservatory. She has taught voice and acting at the College Conservatory at the University of Cincinnati, Kent State University, and San Diego State University. She received her MFA in acting from the University of California at San Diego. Holshue has trained

with Cecily Berry, Patsy Rodenberg, David Smuckler, and the Roy Hart Theatre of France. She works in the theatre as an actress, vocal coach and director.



Branislav Jakovljevic is a second-year faculty member in the MA/PhD Program. He studied Dramaturgy at the School of Drama in Skopje, Macedonia, and Belgrade, Serbia (both in the former Yugoslavia), where he graduated in 1991. He worked as a dramaturg and playwright in residence in the national theatres in Novi Sad and Subotica (Serbia). During the first two years of the wars in the former Yugoslavia, he worked as a theatre critic and critic at large, widely published in the independent press. In 1993 he relocated to the United States, where he worked at San Francisco's American Conservatory Theater as a literary associate and project director. He did his graduate studies at New York University, Department of Performance Studies, where he completed both his MA and PhD. For his MA thesis he was awarded the Leigh George Odom Memorial Award for Distinguished Master's Student, and for his doctoral dissertation he received the Michael Kirby Memorial Prize. In his dissertation "Eventuations: Daniil Kharm's 'Mise en Page,'" Jakovljevic applies the notion of the event as developed by the late twentieth century philosophy on the work of the Russian avant-garde artist Daniil Kharm's. His current interests include a variety of subjects in modernist and contemporary performance and culture.



Luke Olson came on board last year as Light Lab Manager. Olson hails from the University of Iowa and, in addition to lighting, has a background in sound studio supervision and installation, scenic carpentry, and design. He has worked at Williamstown Theatre Festival, Hancher Auditorium (the Northrop of the Iowa campus) and Blackhawk Lighting, a lighting supply company in Des Moines, Iowa.



Nikki Schultz just came on board after receiving her BA in Theatre Arts from the University of Minnesota in 2004. As an office specialist, Nikki provides office support for the Director of Undergraduate Studies, the BA performance program and the UofM/Guthrie Theater BFA Actor Training program. In her spare time, Nikki dabbles in video and puppetry. Her work has been shown at the Pantages Theatre, the Arts Quarter Collective's ARTSmosis and the Weisman Art Museum's

Our Heartfelt Goodbyes to...

Emerging Digerati series. Nikki enjoys coffee with strangers, her website (www.umn.edu/~nikki) and being the youngest member of the Theatre Arts and Dance staff.



Luverne Seifert is the new interim head of the BA Performance Program in Theatre. He received a BA in Theatre from Augsburg College and has trained in Switzerland with Pierre Byland, an internationally known clown. From 1995 to 2001, he was an

Artistic Associate with Theatre de la Jeune Lune, appearing in over twenty of their productions, including *Hamlet* (on Broadway), *Tartuffe*, *The Three Musketeers*, *Chez Pierre*, *Gulliver's Travels*, *Twelfth Night* and *The Hunchback of Notre Dame*. He has also appeared with The Children's Theater, Ten Thousand Things, Eye of the Storm, Open Eye Figure Theatre, Three-legged Race, Frank Theater, North Star Opera Company, Red Eye Collaboration, Nautilus and Shawn McConneloug and her Orchestra. He co-wrote *Description of The World* with Bob Rosen at Theatre de la Jeune Lune, co-directed *At Your Service* with Michelle Hensley for Ten Thousand Things and co-created *In Dreams Begin Responsibilities* for Three-legged Race. Seifert was the recipient of the 2003 McKnight Fellowship for Theater Artists.



Margaret Werry came to the faculty of the MA/PhD Program in the fall of 2003 from central Pennsylvania, where she had spent two years as a Woodrow Wilson Postdoctoral Fellow at Penn State University. She received her doctorate in Performance Studies from

Northwestern, where she also developed subfields in historical anthropology, gender studies, and media history. She writes about the history of tourism, particularly in the Polynesian Pacific, and about the performances engaged in by both tourists and hosts. Her work explores the intersections between tourism, theatre, and the political processes of state-making, ethnic nationalism, and globalization. Her other areas of scholarly interest are in critical pedagogy, art criticism (photography), cultural studies, and new technologies and performance. Werry is also a performance artist, dramaturg, and an actor, and has worked with the Chicago-based Lookingglass Theater Company and Naked Eye. In a previous life (the pre-academic one) she worked as an arts administrator in London, and as a promotions producer for Turner Network Television.

Stephen Kanee, who Lance Brockman writes is "one of my favorite colleagues," just completed the last year of a well-deserved phased retirement. Stephen brought to this department a deep and thoughtful direction in both his artistry and through his teaching. He has a consummate ability to discern the depth of a text and to communicate those intricate layers to audiences through his student casts and designers. In his career here, he produced some of our most distinguished and challenging productions characterized by a sophisticated professionalism that far exceeded the (in)experiences of our student artisans. Fortunately, Stephen has asked to remain connected to the students that were his passion. We are scheming to do that very thing and, if you come to visit, it is possible that you will get a chance to see his influence on our students. Stephen, we wish you well in your future retirement and also, in your future affiliation with the department.

Pearl Rea, who functioned in various capacities for four years in light lab land, including two years as Light Lab Manager and Dance Lighting Supervisor. She left us for warmer climates and the touring/freelance world. She has been a great asset to this program and department. Her assistance with the Barker, the return of Showboat, and teaching in both the theatre and dance programs will be greatly missed, as will her wacky sense of humor. She begins her new position as lighting director of the Paul Taylor Dance Company in January 2005.

Kent Stephens, a valued teacher and director who was instrumental in creating an innovative curriculum and focus for the recently revised BA Theatre program in our department. As a working professional, Kent also brought with him some outstanding and talented teachers such as Barbara Kingsley, Michael Sommers, Luverne Seifert, and, of course, Kari Margolis, to name but a few. He coalesced these working professionals into a dynamite team and the results can be seen on the Rarig stage and throughout our community. Kent and his lovely wife Patty Lynch moved to Maine. We wish them both well.

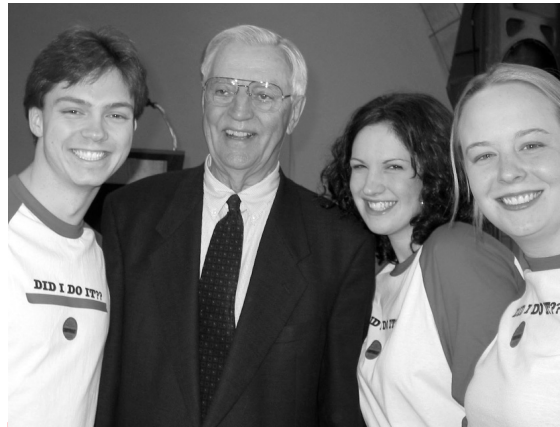
Matt Wagner, who has taught Shakespeare, theatre history and dramatic literature for the past three years, and also helped restructure the MA/PhD curriculum and exam system. Professor Wagner served as dramaturge and played Duncan in last year's production of *Macbeth*. He plans to remain in Minneapolis for awhile, serving this fall as director for Cherri Macht's one-woman show *After My Dust Has Settled* and coordinator of a staged reading of 9/11: *Operation My Big Hands* for Theatre in My Basement. He plans to spend next year researching and writing a book on Shakespeare and War.

Diamonds in Rarig

The University Theatre turns 75 next year, during its 2005-06 Mainstage Season, and we're making plans to celebrate. Stay tuned to your mail and also to our website, <http://cla.umn.edu/theatre>, for more about this landmark event.

U of M Showboat Players Participate in The Grand Excursion

The 2004 Showboat Players performed Agatha Christie's *The Mousetrap* before record crowds this past summer. But beyond that, they took part in several events related to The Grand Excursion. For example, Players appeared at the Mississippi River Fair, a Grand Excursion-related educational event for Twin Cities public school children and rode in the Grand Floatilla over the July 4th weekend.



2004 Showboat Players (left to right) Nicholas Harazin, Emily Hansen and Alison Mary Forbes pose with Vice President Walter Mondale during the May 13 Mississippi River Fair on Harriet Island in Saint Paul.

Spotlight on the Faculty

Lou Bellamy (Directing) directed 3 shows for Penumbra, including the critically-acclaimed *On the Open Road*. He also directed *Two Trains Running* at the Missouri Rep., and delivered the keynote lecture, "Black Theatre in America: Dr. DuBois' Legacy" at Hamline University.

Lance Brockman (Design/Tech) designed scenery and properties for *Dracula* on the Minnesota Centennial Showboat and for *On the Open Road* at Penumbra, among others. He is the interim department chair during the 2004-05 academic year.

Elisa Carlson (Voice and Speech, BFA Program) was vocal and dialect coach for the Guthrie's entire 2003-04 Mainstage Season. She also coached 3 shows for the Georgia Shakespeare Festival and performed in a staged reading at Atlanta's Alliance Theatre Company.

Ananya Chatterjea (Dance). Her book, *Butting Out*, is scheduled for publication by Wesleyan University Press in November 2004. She was invited to represent the U.S. dance community at the Centre Internationale de Dance in Paris, and was featured in *Momentum: New Dance Works* at the Southern Theater, performing new works commissioned by the Walker Art Center.

Maria Cheng (Dance) wrote the original script and poetry for *Manton*, a dance drama work created by Susana di Palma for Zorongo Flamenco, in which she also performed as an actor and dancer. She also acted in the world premiere production of *99 Histories* at Intermedia Arts.

Martin Gwinup (Design/Tech) served as sound designer for *Dinner With Friends* produced by Eye of the Storm Theater,

and for University Theatre's productions of *Macbeth* and Richard O'Brien's *The Rocky Horror Show*.

Branislav Jakovljevic (MA/PhD) had several articles and book reviews published in the journal *TDR: A Journal for Performance Studies*, among others. He also received a 2004 McKnight Summer Fellowship and a Graduate School Summer Research Fellowship.

Michal Kobialka (MA/PhD) had articles published in several international journals, while continuing as chair of the department. He is on leave during the 2004-05 academic year, and will return as department chair in the fall of 2005.

Sonja Arsham Kuftinec (MA/PhD). Her book, *Staging America: Cornerstone and Community-Based Theatre*, was published by Southern Illinois University Press. She has just returned from a research leave, during which she conducted workshops for youth in places like the former Yugoslavia, Kabul and Jerusalem. She is the new Director of Undergraduate Studies.

Mathew Lefebvre (Design/Tech, program director) designed 2 productions at the University, and for several professional theatres including the Guthrie (3 productions), Penumbra, where he designed costumes for *On the Open Road*, and for the Missouri Rep and the Milwaukee Rep. His costume design for *Pride and Prejudice* at the Guthrie won him a Best of the Year honorable mention from Minneapolis Star Tribune critics Rohan Preston and Graydon Royce.

Marge Maddux (Dance, program director) served as performer/rehearsal director for the Ethnic Dance Theatre's 30th Anniversary show in the spring of 2004, after having

Rarig 275 Updated

Room 275 on the second floor of Rarig has just gone high-tech and high style. New computers, flooring, lighting and work tables were installed during 2004. These improvements make the space more efficient and better suited for classwork, computer lab time and the variety of workshops, meetings and speaking engagements that occur over each semester.

Awards Day 2005

Awards Day, the annual showcase and recognition event for the Department of Theatre Arts and Dance is Friday, May 6 at 3:30 p.m. at Rarig Center, and you are invited to attend. Just write to theatre@umn.edu or call 612/625.6699 and we will place you on the guest list.

remembering a dear friend

Jean Darling

The Department of Theatre Arts and Dance is sad to announce that retired staff member Jean Darling passed away on Saturday, November 13, 2004.

Jean, in her words, "was Dr. Josal's secretary" through his tenure as director of graduate studies and chair of the department. Ten-plus years into retirement, she continued to support the department and her memorial request is that donations go to the Department of Theatre Arts and Dance.

We will miss you, Jean. Your dedication and friendship to the people in this department will be cherished forever.

been the company's rehearsal director from 1994 until February 2004.

Kari Margolis (Acting, BA Program) won a Bush Fellowship. In a residency at the University of Nevada, Las Vegas, she and her students created *The Human Show*, which was performed at the Edinburgh Festival—to rave reviews—and then in the featured Saturday night slot at the Kennedy Center, for the National American College Theatre Festival. Her company, the Margolis Brown Performance Company, is currently relocating to the Catskill mountains to open an international training center in the Margolis Method and a rehearsal studio. And her Margolis Method Overview DVD will be distributed to theatre departments around the world.

Kenneth Mitchell (Acting, BFA Program) directed *Zion Science and Glory of God* for the Guthrie Experience at the Guthrie Lab, as well as a variety of projects for the BFA program, this past summer's production of *The Mousetrap* aboard the Minnesota Centennial Showboat, and *Our Country's Good* for the 2004-05 University Theatre Mainstage Season.

Jean Montgomery (Design/Tech) continues to serve as the department's Director of Graduate Studies and in-house facilities manager. She designed lighting for the past two Showboat productions, *Dracula* and *The Mousetrap*, as well as for our mainstage offering, *Macbeth*.

Elizabeth Nash (Speech and Singing, BA program) conducted an invited workshop entitled "Who's Afraid of Classical Text?" for the 2003 Educational Theatre Association annual convention. She also consulted on a video documentary about the opera and spiritual singer and famed vocal coach, Sylvia Olden Lee.

Luverne Seifert (Acting, interim director of the BA Performance Program) performed as Polonius in Theatre de la Jeune Lune's production of *Hamlet* at the New Victory Theater on Broadway, and in Open Eye Figure Theater's *Holiday Pageant* and Jeune Lune's *The Golem*. He also co-directed and performed in Ten Thousand Things Theater's *At Your Service*.

Joanie Smith (Dance) has been commissioned to create a number of works, including *Anytown*, a project that pairs the choreography of her dance company, Smith and Shapiro, with the music of Bruce Springsteen and his E-Street Band members Patti Scialfa (Springsteen's wife) and Soozie Tyrell (professor Smith's sister). The work is scheduled to be performed at the Joyce Theater in NYC (2005) and to tour nationally.

Sherry Wagner-Henry (Managing Director, University Theatre) served as National Promotions Coordinator for the USITT National Conference, held in Downtown Minneapolis in March 2003.

Margaret Werry (MA/PhD) had articles and reviews published in several journals. Her entries for "Performance and Performance Studies" and "Cultural Revivals" will appear in *Dictionary of the History of Ideas* (Scribner and Sons) in 2005. She also received a 2004 McKnight Summer Fellowship.

Aleksandra Wolska (Directing) has spent the summer in Europe doing research for her book on Shakespeare and alchemy. Last year, she directed the University Theatre production of *Macbeth*.

STANDING ovations

Congratulations to BA/Performance faculty member **Kari Margolis** (Margolis Brown Performance Company); Dance affiliate faculty members **Danial Shapiro** (Shapiro and Smith Dance) and **Danny Buraczkeski** (JAZZDANCE); MFA graduate in Directing **Gulgun Kayim** (Skewed Visions); and Dance Program graduate **Emily Johnson** (Catalyst Dance Company). These artists, all closely associated with the Department of Theatre Arts and Dance, have received prestigious Bush Fellowships for 2004-05. They represent 5 of the 6 artists to receive awards in the category "choreography/multimedia/performance art-storytelling."

Dance professor **Ananya Chatterjea** received an Emerging Choreographer Award from the Jerome Foundation and an Arts Activities Grant from the Metropolitan Regional Arts Council.

Design/Tech professor **Martin Gwinup** was awarded over \$98,000 by the U of M Info-Tech Fees committee to upgrade the computer lab in the Design Studio (275 Rarig) as part of the studio's major renovation.

Professor **Michal Kobialka** has been named the 20th Hoffman Eminent Scholar in Theater by Florida State University for 2004-05, one year after having been awarded the U of M Fesler-Lampert Professorship in the Humanities in 2003-04.

Design/Tech professor **Jean Montgomery** and Light Lab Supervisor **Luke Olson** were awarded \$33,000 by the U of M Office of Information Technology to purchase moving lighting equipment, which was immediately put to use in our spring 2004 production of Richard O'Brien's *The Rocky Horror Show*. They also received a \$35,000 grant to upgrade the Nolte Xperimental Theatre's control system.

Dance professor **Joanie Smith** has received grants for her professional dance company, Shapiro and Smith, from the National Endowment for the Arts, the McKnight Foundation, the Target Foundation, and the Minnesota State Arts Board.

Sherry Wagner-Henry, Managing Director of the Minnesota Centennial Showboat, was instrumental in winning the Showboat a "Tourism Partner of the Year" award from the Convention and Visitors' Bureau of the City of Saint Paul.

Lisa Peschel, a doctoral student in our MA/PhD Program, is one of seven students nationally to receive a 2004-05 Fulbright Scholarship to the Czech Republic. She will research the role of theatrical performance in the World War II ghetto at Terezin.

MA/PhD graduate student **Maija Brown** has been awarded a grant from the Graduate Research Partnership Program (GRPP) and a Foreign Language and Area Studies (FLAS) Fellowship for 2004-05.

Incoming MA/PhD graduate student **Kim Euell** has been awarded a McArthur Fellowship and a Diversity Of Views & Experiences (DOVE) Fellowship, and incoming graduate student **Laura Gates** has received a U of M Graduate School Fellowship for the coming academic year.

Congratulations to incoming undergraduate theatre students **Nicky Fritz** of Fargo, ND and **Natalie Remus** of Circle Pines, MN, and incoming dance student **Lucas Melsha** of St. Francis, MN. They are the first recipients of, respectively, the newly-revised Allen Scholarship, Haberle Scholarship and Gertrude Lippincott Scholarship, which are now competitive four-year scholarships awarded to incoming Theatre Arts and Dance freshmen.

The College of Continuing Education (CCE) 2004 Distinguished Teaching Award was given to **Patricia Brown**, Department of Theatre and Dance, at CCE's annual staff celebration Nov. 4. The award recognizes excellence in CCE instruction, commitment to CCE student growth and development, and accessibility to CCE students.

Give with your will

One of the easiest ways to make a gift is through your will. It is not difficult or expensive to create a will. It does require some thoughtful planning about what you really value: family, friends, and special organizations that have meant something to you during your lifetime. Such planning can even be inspiring, reminding you of what is really important.

Here is some standard language you can provide to your attorney if you wish to make a bequest to the Department of Theatre Arts and Dance: "I give, devise and

bequeath to the University of Minnesota Foundation, Minneapolis, Minnesota, 55455, [insert the percentage of residue, sum or description of property] the principal and income of which shall be distributed by the Board of Trustees to the College of Liberal Arts for the purpose of [fill in how you would like the gift to be used] in the Department of Theatre Arts and Dance."

For more information on wills and bequests, or to discuss any other gift opportunities, please contact Lauren Taaffe at 612-624-8573 or taaff003@umn.edu. ■

As most of you are aware, we re-established a part of our long-standing legacy in 2002 when the new Minnesota Centennial Showboat, named after Frank M Whiting, reopened in a wonderful new facility. We worried that the public would not fill the theatre as they had so many times in the past, but it is apparent that the combination of period family entertainment coupled with the youthful energy of our undergraduates is providing a much-needed entertainment niche in our community. This past year was no exception as a very talented cast brilliantly led by Kenny Mitchell and Vern Sutton filled the Showboat to S.R.O. capacity and the season was sold out by mid-July for a run that went to the end of August.

One remarkable outcome of the partnership with the Padelford Packet and Boat Co—the company that helped us create the new Showboat—was the establishment of two annual scholarships: one for a student who works for the Padelford Co. and one for a member of the Showboat crew. This year's Showboat company member recipient is Nick Harazin, a talented actor, who played key roles in both last summer's *Dracula* and this summer's *The Mousetrap*. The success of the past three seasons fills us with anticipation as we begin to plan for the 50th anniversary of the Minnesota Centennial Showboat, which coincides with the sesquicentennial of the state in 2008.

Speaking of celebrations, we are beginning to plan for the 75th Anniversary of University Theatre next year. Exactly what form this celebration will take has not been decided but we would like to involve the alumni of this department. We hope to find ways of acknowledging our past, present, and future in the selection of the season and with the events we are planning that will bring together a remarkable group of current and past graduates.

For several of the long-standing faculty it seems like only yesterday that we were poised in the lobby of Rarig toasting 50 years of superb productions on the University Theatre Season. To acknowledge that legacy, Bob Moulton inaugurated Scholarship '50. This important gesture provided the catalyst and financial resources for recurring scholarships to support students in both theatre and dance. The scholarship was renamed in Bob's honor after his death: a fitting tribute to a colleague who worked so hard to merge the disciplines and artistry of theatre and dance. Perhaps a way we could celebrate the upcoming season is to follow Bob's model by establishing a Scholarship '75.

Best wishes for a great year! As always, I am happy to meet with you if you are visiting in the Twin Cities. Please contact me at 612-625-3077 or brock001@umn.edu with your suggestions and thoughts. ■

While the discussions provoked by the first three images emerged from multiple interpretations and spect-actor interventions, Boal's techniques work most effectively when an image becomes dynamized, suggesting the changeable nature of society, and the possibilities for individuals to influence that change. The final image the Kabul youths created emerged as a proposed "image of the ideal." I asked the group to first note any physical distinctions from the other images: "The studying girl is finally allowed to sit down," noted Weda. "No guns are present." "They are all physically on the same level." The turban has been replaced with a baseball cap. "They are using pens and not guns." I then asked another question that Boal maintains is essential for Image Theater's effectiveness. "Is it a possible or only a 'magical' future?" I had the group physically place themselves into a spectrum of positions from "possible" to "magical" and speak from these places. An extraordinary conversation emerged about the "reality" of the Taliban. "The switch from turban to pen is real," stated Khabir, "people who were forced by the Talib to wear a turban and enforce rules have switched to the side of education—this happened in my family." Others proposed that the turban was "real" but the change "faked." "People can be judged by what they do when they are in power," insisted Parnian. Mir, resplendent in his *shalwar kameez* (long shirt and pants often worn by Muslims) then told a story about his mullah, a man who initially supported the Taliban because he wanted the good Islamic government they professed to bring. Once he witnessed their methods of enforcement and their concern for the outer manifestations of Islam rather than inner conversion and belief, however, he worked from within to undermine the state—for example, not forcing his congregation to sign the Taliban prayer log as a mark of their devotion.

The group sat in silence for a moment, absorbing all they had heard and learned, until an impassioned Weda asked them what they could now do. A number of ideas emerged—working in their schools, in their families, and, especially, continuing to learn together: a group of young men and women seated on the same level, with Weda's provocation like a finger underlining an important passage in a common book. In this environment one is not chastised for cooperative education. The socially mechanized body transforms: from a template for the visible marks of punishment, to a screen for dreaming and rehearsing dramatic change. ■

Theatre and Dance Events | Spring 2005

Visit www.cla.umn.edu/theatre for more information

1/22 24-Hour Theatre

Presented by the Xperimental Theatre, free, 612.625.1876 for reservations
Collaborative teams set out to create, tech and perform a play in 24 hours.
Rarig Center's Nolte Xperimental Theatre. Performance times TBA.

2/3-6 Faculty Concert

Presented by University Dance Theatre, free, 612.624.5060 for information
Barbara Barker Center for Dance, Studio 100. 4:30pm.

2/4 Shannon Jackson, Brown University

Part three of the MA/PhD Program's "Theatre Historiography: Animating Politics, Thought, and the Archive" lecture series, free, 612.625.4001 for information
Rarig Center's Kilburn Arena Theatre. 4:30pm.

2/11-27 Evening of Puppetry

A creative collaboration led by Michael Sommers
A University Theatre Mainstage Season production, 612.624.2345 for tickets
Join Michael Sommers and U of M fine arts students as they showcase their collaborative efforts in an imaginative evening of comedy and drama.
Rarig Center's Nolte Xperimental Theatre. Call or visit our website for times.

2/18-20 Religious Pretense

Written and Directed by Dave Jennings
Presented by the Xperimental Theatre, free, 612.625.1876 for reservations
Rarig Center's Nolte Xperimental Theatre. Performance times TBA.

3/3-6 Orestes

Written by Euripedes Directed by Elisa Carlson
Presented by the BFA Actor Training Program, free, 612.625.6699 for information
Rarig Center's Kilburn Arena Theatre. Performance times TBA.

3/4 John O'Neal, Junebug Productions

Part four of the MA/PhD Program's "Theatre Historiography: Animating Politics, Thought, and the Archive" lecture series, free. Call 612.625.0373 for information about Mr. O'Neal's lecture and a storytelling workshop on 3/3.
Rarig Center's Kilburn Arena Theatre. 4:30pm (lecture).

3/31-4/3 All's Well That Ends Well and Macbeth in rep

Both by William Shakespeare
Presented by the BFA Actor Training Program, free, 612.625.6699 for information
Rarig Center's Kilburn Arena Theatre. Performance times TBA.

4/1-3 Silence

Written and choreographed by Benjamin J. Rasmussen
Presented by the Xperimental Theatre, free, 612.625.1876 for reservations
Rarig Center's Nolte Xperimental Theatre. Performance times TBA.

4/7-8 Jazz Collaboration Performance

Presented by University Dance Theatre, 612.624.5060 for information
Ted Mann Concert Hall. Performance times TBA.

4/8-17 The Laramie Project

By Moises Kaufman, directed by Bonnie Schock
A University Theatre Mainstage Season production, 612.624.2345 for tickets
Day-to-day life in Laramie, WY changed abruptly when news broke that a local—and openly gay—college student was beaten and left to die on a rural fence post. Witness the ear-opening reactions of Laramie residents as our cast reconstructs parts of over 200 interviews done in the wake of this chilling tragedy.
Rarig Center's Stoll Thrust Theatre. Call or visit our website for times.

4/15-24 Shakespeare Project and New Plays in rep

Shakespeare Project adapted by Michael Lupu, directed by Sari Ketter
New Plays by Courtney Baron and Guillermo Reyes
Presented by the U of M/Guthrie Theater BFA Actor Training Program
Guthrie Lab. Performance times TBA.

4/21-24 Tartuffe and The Suitors in rep

Tartuffe by Moliere, **The Suitors** by Jean Racine, translations by Richard Wilbur
Presented by the BFA Actor Training Program, free, 612.625.6699 for information
Rarig Center's Kilburn Arena Theatre. Performance times TBA.

Applause

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