Celebrating 75:20
Reflecting on 75 years of University Theatre & 20 years of University Dance Theatre
by David Bernstein

The academic year 2005-06 marks the 75th anniversary of University Theatre and the 20th anniversary of theatre and dance joined in a single department. Seventy-five years is not much time in the span of human history, perhaps, but a special age for a theater. After all, the Gertrude, at 47, is only middle aged. Pwemuma, founded by faculty member Louis Bellamy in 1948, is half our age—though it is one of a very few surviving theaters of the Black Arts and Theater Movements of the early 1970s. The oldest professional theatre in the area—the Old Log Theatre and the Minnesota— is currently celebrating its 95th birthday.

In 1931, when “A. Dale Riley took over theatre activities at the University, [he] introduced the name University Theatre, and with it came a feeling of experimentation” (Hawes and Clawson, A History of University Theatre, 1973). So from its birth, University Theatre has been a site for both innovation and in-depth exploration—a site we are continuing to expand and develop by participating in the collaborative, boundary-crossing ideas, plans and projects of the West Bank Arts Quarter.

University Theatre has not always done experimental work, of course. But it began with, and continues to have, an adventuresome bent. Even our more traditional work often has an added wrinkle—as on the Minnesota Centennial Showboat, where, since 1931, we have been doing very traditional period theatre and crowd pleasing roles in a most unusual venue: an intimate Victorian “jewel-box” floating theatre aboard a recreation of a 19th-Century showboat. On the more experimental side, we have in our history produced August Strindberg’s, directed by alumnus Raye Birk. On the other hand, of course. But it began with, and continues to have, an adventuresome bent. Even our more traditional work often has an added wrinkle—as on the Minnesota Centennial Showboat, where, since 1931, we have been doing very traditional period theatre and crowd pleasing roles in a most unusual venue: an intimate Victorian “jewel-box” floating theatre aboard a recreation of a 19th-Century showboat. On the more experimental side, we have in our history produced August Strindberg’s, directed by alumnus Raye Birk. Next up is Shakespeare’s A Midsummer Night’s Dream, directed by emeritus faculty member and alumnus Stephen Kane, followed by the annual University Dance Theatre (UDT) concert, “Dance Revolutions,” which will feature selections from the best of the past 20 years of work by UM faculty members and Cowles Guest Artists. In the Spring Semester, alumnus Tasch Jones will direct Lio Memoirs by Lynn Nottage, and we will cap off the season with the musical Cabaret, directed by alumnus (and Joene Lane artists director) Barbara Berlinski.

The major 75:20 celebratory events will be geared toward welcoming returning alumni, who we hope will share their experiences with each other and with current students and faculty to create a sense of our common history as current or former members of the Department of Theatre Arts and Dance. The celebration will take place on April 28-30, the closing weekend of Cabaret. If you, or if you are an alum of this department, please set aside these dates now, as you are hereby unilaterally invited to join us in Minneapolis August 20th. A Dinner Play Plats three times—in 1948, in 1973, and a multi-media version in 2001 —each time employing the most cutting-edge technologies of the time to create the dream world Strindberg intended to explore when he wrote the play in 1911. In the 1970s, faculty member Arthur Ballet’s Office of Advanced Drama Research produced and published—in the multi-volume Plays for Tomorrow series—one of America’s most adventurous new plays: works by such then-emerging playwrights as Maria Irene Fornes, Terence McNally and Megan Terry. All of which brings us to the current Diamond Anniversary celebration, which we have named “75:20,” to emphasize both University Theatre’s long and colorful history as a producing theatre, and the shorter but very fruitful period during which dance and theatre have been housed in the same department. To begin with, every show on the Mainstage Season will be directed by either an alum of the department or a current faculty member. We opened on October 14 with the BFA production of Jean Giraudoux’s The Madwoman of Chaillot directed by alum...
PROGRAMS HIGHLIGHTS

2004/05 Undergrad Theatre Programs Highlights

The Department of Theatre Arts and Dance is organized into five 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 addition to the outstanding quality of our performance faculty, to which we welcome Laverse Safyan as the new director of the program, one of our real advantages is being located in the Twin Cities, and thus having access to aУ large range and number of very accomplished theatre companies and performing artists—many with national reputations—who have served, and continue to serve, as resources for our students.

First and foremost are the Twin Cities-based artists who teach as affiliate faculty members. For 2005 on this list includes two of the Artistic Directors of the 2005 Tony award-winning Theatre de la Jeune Lune—Robert Warren, who will lead an advanced Physical Approaches class, and Barbra Berkovic, who will lead a workshop with former Guthrie vocal coach Maire Kiefer in Shakespeare Voice and Performance. In addition, Meg Emery Salas and her company will be leading a campus performance class and puppet artist Michael Sommer—this past year’s recipient of a McKnight fellowship—will again teach puppetry. The list of other affiliates includes many well known names in Twin Cities theatre: John Gamoke, Brian Grennston, Matt Goudy, Galggen Kayem (from Skewed Visions), Barbara Kingsley, Lynn Longlo, T. Mychal Rambo, Benjamin Schock (former Artist/ Director of Thrill Legged Raze) and Shirley Vermaid—all professional actors, directors or designers with local and national reputations.

On the curricular front, we will continue to focus on courses that encourage students to create a performance, one of the cornerpieces of which is the course, Creative Collaboration, which will continue to serve as a laboratory for possible future mainstage productions and collaborations with professional acting companies. This fall the course will develop a piece based on the novel, The Master and Margarita, for a possible 2005 collaboration with Theatre de la Jeune Lune. And next spring students in the course will develop a puppet show with Open Eye Figure Theatre that will be performed on the Showboat as part of a puppetry mainstage series.

To enrich the formal curriculum during the past year, we offered workshops led by artists with international reputations. This series included the following: The Wildly Wild and Way Out Workshop Week, a workshop led by the Seattle-based dance/theatre performing arts company 15 Painting Spells (in collaboration with the Dance Program), a workshop led by renowned New York-based puppeteer Theordora Skiptanis, and a full one-week workshop in mask performance using Lateral Masks, led by Swiss mask performer Natasha Witt.

In the coming year, we will continue these curricular enrichments with some very unusual workshops. With the help of a continuing grant from Global Studies, we will bring in Phillip Zarrilli, a U of M alumna who teaches at the University of Essex in Wales, to lead a one-week workshop entitled Making the Body All Eyes. In addition, Rick Sharmo, Artist/ Director of the Twin Cities-based Asian American theatre company Theatre Mu, will lead a workshop in Taiko drumming and his approach to directing.

U of Mc Guthrie Theater

BA Actor Training Program

In 2005 our second graduating class moved into the “real” world of theatre, and members of this class have already been busy. Megan Bartle performed at the Nebraska Shakespeare Festival, while Elliott Sugar and Eric Holm founded a Shakespeare theater company in Provo, Utah and directed several of their BA colleagues. Reviewers of this new venture have raved about their work. Jonas Goolsby performed in His Cru Fride at the Guthrie Theater, and Betsy Reisz played Lady Bracknell in The Importance of Being Earnest on the Minnesota Centennial Showboat.

And members of the Class of 2004—our first graduates—continue to be successful in their careers. In their first year, 8 of the 15 graduates worked in at least one show on the Guthrie season. This trend seems to be continuing and expanding. In fact Santos Fontana will be directing the Guthrie tour this year. Beyond the Guthrie, Aya Cash returned to the Great River Shakespeare Festival in Winona for its second season and Leah Caney has been cast as a company member at American Players Theatre in Spring Green, Wisconsin. Not all of our graduates ended up performing; however, Jeremy Catterton will attend graduate school for a directing degree in London. England this fall and Carrena Cowell will go to law school in Madison, Wisconsin.

We would also like to welcome two visiting faculty members to the program: retired U of M Directing professor Stephen Kanter and Tisch Jones, a professional director and professor of theatre at the University of Iowa. They will fall in for Long Bellamy while Lou is on sabbatical. Professor Kanter will direct teaching in the fall, while professor Jones will teach a directing class in the spring and direct the University Theatre mainstage production of Los Meridos.

And for the future, we have begun conversations to develop formal internships with the Children’s Theatre Company, Theatre de la Jeune Lune, Open Eye Figure Theatre and the Margoliouth Company. The goal is to place theatre students in their second year, as art critic positions assistant directors/assistant stage managers in a production being developed by one of these professional theatre companies. The fact that such a program is even remotely possible is a tribute to the vitality of the Twin Cities performing arts community, and one of the things that we think makes our program both distinctive and attractive to aspiring performing artists.

Most of the performance work our students do involves projects that grow directly from the curriculum. Each project is cast from the Company and is very prescriptive—meaning that all the students over their four years with us will play a variety of roles to give them a wide range of experiences. The focus is on the actor, and the production elements are minimal.

Highlights of the 2004–05 performance season included a production of Our Country’s Good directed by BA coordinator of acting and teacher Kenneth Mitchell, fully-danced as part of University Theatre’s Mainstage season, and featuring our Senior Company with some roles played by BA students. The Junior Company’s projects included Othello, directed by BA voice teacher and Guthrie vocal coach, Elissa Carlson and New Plays/Shakespeare, produced by the Guthrie Theater and performed at the Guthrie Lab.

As a culminating project for the graduating seniors, playwrights Courtney Baron and Guillermo Reyes were commissioned by the Guthrie Literary Department to write plays specifically for the Senior Company. These two plays, which were directed by Daisy Walker and Larissa Kokernot, were performed in repertory with a Shakespeare project, Will You, Won’t You or What You Will?, directed by Sari Ketter. The project was developed and adapted by Kenneth Mitchell and Sari Ketter, who worked with Michael Iacso of the Guthrie Theater as the Dramaturgy Consultant. It proved to be an ambitious, amazing finale for the Class of 2005.

The coming year will be a very busy one for the program, as our partner, the Guthrie Theater, prepares to open its new facility on the Mississippi riverfront. The Guthrie’s new home promises to be an exciting place for performers and audiences alike.
Twenty-three-year-old Santino Fontana, a 2004 gradu-ate of the University of Minnesota/Guthrie Theater BA/BFA Actor Training Program, will play the title role in the Guthrie Theater’s upcoming production of Hamlet.

“It is without question one of the pinnacle roles for an actor,” Guthrie Theater Artists Director Joe Dowling said. “I was determined to cast a young actor—someone who could bring all the insecurities of youth to the role. At 23 years old, Santino will bring us a Hamlet for his generation.”

Fontana, a 23-year-old native of Richland, Washington, was the winning candidate for the role from over 150 men who auditioned during a national search led by Dowling. Hamlet was the Guthrie Theater’s first production when it opened in 1868, and will return 145 years later as the final production to be presented on the original thrust stage at 773 Vineland Place, March 4 – May 7, 2011, before the com-pany moves permanently to its new location in Downtown Minneapolis.

The Guthrie Theater’s casting of Fontana is one of a number of student successes stemming from the University of Minnesota/Guthrie Theater BA/BFA Actor Training Program. Operated in partnership with the University’s College of Liberal Arts and the Guthrie Theater, program faculty guide small companies of actors, selected by national auditions, through a four-year core of intensive theatre courses taught within a liberal arts cur-riculum. Several alumni of the program have gone on to act in professional theaters across the country and have even collaborated to start their own theater companies. Eric Holm and Elliot Evans (class of 2005) launched a professional theater company last summer in Provincetown, Massachusetts, and hired many other Guthrie students as actors. Leah Curney (class of 2010) is cur-rently on a season contract with American Players Theatre in Spring Green, Wisconsin.

Santo was the Guthrie Theater’s first production when it opened in 1868, and will return 145 years later as the final production to be presented on the original thrust stage at 773 Vineland Place, March 4 – May 7, 2011, before the com-pany moves permanently to its new location in Downtown Minneapolis.

Santo will bring us a Hamlet for his generation. ”

“The College of Liberal Arts congratulates Santino on his career achievement,” said Steven J. Rosenstone, dean of the College of Liberal Arts. “Santino and the other stu-dents who have benefited from the University/Guthrie Theater partnership em-body the educational and artistic importance of this extraordinary program. Our students develop as artists under the auspices of our world’s great theaters and gain a powerful career advantage in a profession legendary for its competitiveness. In turn, the Guthrie is offered a rich source of new talent and a steady infusion of innovative thinking and artistic adventur-ousness. Our collaboration sparks creative energy on both sides.”
MA/PhD in Theatre History and Theory

The graduate program had a highly successful year in 2004-05. Our annual lecture series included visits from Masha Lamplough, Kathy Budick, John D’Nceal, and a stunning research seminar with Peggy Phelan. John D’Nceal also performed his one man January show, Don’t Start Me To Talking or I’ll Tell You Everything, at Penumbra, and generously shared his insights with several classes—including Dramatic Literature and Performance and Social Change—and with a group of the department’s 2005-2006 students of color. The upcoming year’s lecture series will feature talks by Amitava Kumar, Fred Moten, Dominique Kondo, and Phil Zarrillo, on the theme of Performing Across the Disciplines, and will be co-sponsored by a number of other Departments and Institutes across CLA.

The achievements of our students were particularly worthy of note this past year. They were highly successful in winning University and external funding for their research. MA/PhD graduate student Jeanne Denhall was awarded a Foreign Language and Area Studies (FLAS) scholarship for language acquisition, and Maya Brown received funding from the Korea Foundation and the Coca Cola Foundation. Also, graduate students Renous O’Gorman and Oju Okyani shared a Graduate Research Partnership Program Grant (GRPP), and Oju and Jeanne Wilson won competitive University-wide Doctoral Dissertation Fellowships. In addition, our student Rachel Cates is being supported through a University of Views and Experiences (DINEF) fellowship, and has already been participating in a research program this summer. In addition, several of our recent graduates have been appointed to jobs at prestigious institutions. Alan Sykes at Hunter College, John Fletcher at Louisiana State University, Jeffrey Kean at the Cloud State, and Nadia Byrd at Appalachian State. Past graduate students have held positions at John Hopkins, Columbia, Stanford, and University of Pennsylvania.

The faculty of the graduate program have continued their involvement in interdisciplinary research and development initiatives across CLA and in the Department, particularly with their work on the Victorian Quest committee. They were instrumental in coordinating the highly successful Arts Quarterly symposium “Art and Commitment” in December, 2004, and are currently involved in planning a second symposium with other faculty in the Art-Art-Quarter Collective. They proposed, and have been funded for a year-long research project on the planned symposium theme, “Art as Knowing.” As a program we have also contributed to the work of the Humanities Institute, the interdisciplinary curriculum for the new Arts-Arts program, and the new Institute for Advanced Study (IAS). In addition, we have maintained a high profile for the Department in our work for the organizing committees of the Asian/Asian American identities in Performance and the Space and Place research groups, the European Studies Consortium on Migrations, and the IAS’s forthcoming theme, the Politics of Populations.

Last year, we contributed to the production season through interactive discussions and guest lectures in our various classes, and we will continue to show more connections between intellectual and creative content in the Mainstage season.
Mathew LeFebvre
MFA ’96, faculty member, and professional designer

“John I like the play, but the shoes! The shoes are fantastic!” was one audience member’s delighted comment to director John Miller-Stephany after this past summer’s opening-night performance of The Constant Wife at the Guthrie Theater. I was pleased of course, since I had designed the costumes for that Somerset Maugham play—the 15th costume design I’ve done for the Guthrie Theater since 1999.

I grew up on the Guthrie Theater so it has been an absolute thrill to work there so often. It’s been especially satisfying to have had the opportunity to design costumes for such a wide range of productions—from large cast period costume plays including The School for Scandal and Pride and Prejudice to contemporary plays such as Blue/Orange and Mr. Peter’s Connections and musicals such as Sweeney Todd and She Loves Me, to name just three.

As much as I am drawn to the Guthrie, I have also worked for some extraordinary smaller regional theatres. I’ve designed costumes for several productions at Penumbra Theatre, including Grandchildren of the Buffalo Soldiers, directed by my colleague here at the University, Lou Bellamy, Penumbra’s founder and artistic director. Co-produced by Penumbra and Trinity Repertory Company, Buffalo Soldiers is a beautiful, semi-autobiographical play by William S. Yellow Robe, Jr. that tells the story of the search for cultural identity by the grandson of a Native American woman and an African American buffalo soldier—two marginalized peoples often tragically at odds during our country’s westward expansion.

Not only has it been fulfilling to design for such a prestigious theatre, but I’ve been fortunate to work with some amazing artists. I have collaborated with noted playwrights Arthur Miller and Jeffrey Hatcher, among them, with accomplished directors such as Guthrie Artistic Director Joe Dowling, and Associate Artistic Director, John Miller-Stephany, and with brilliant designers, including John Lee Beatty, John Arnone, Donald Hilder and Kenneth Posner. And of course, I have worked with hundreds of talented actors: Barbara Byrne, Helen Carey and Milo O’Shea, to name just three.

As much as I am drawn to the Guthrie, I have also worked for some extraordinary smaller regional theatres. I’ve designed costumes for several productions at Penumbra Theatre, including Grandchildren of the Buffalo Soldiers, directed by my colleague here at the University, Lou Bellamy, Penumbra’s founder and artistic director. Co-produced by Penumbra and Trinity Repertory Company, Buffalo Soldiers is a beautiful, semi-autobiographical play by William S. Yellow Robe, Jr. that tells the story of the search for cultural identity by the grandson of a Native American woman and an African American buffalo soldier—two marginalized peoples often tragically at odds during our country’s westward expansion.

Not only has it been fulfilling to design for such a prestigious theatre, but I’ve been fortunate to work with some amazing artists. I have collaborated with noted playwrights Arthur Miller and Jeffrey Hatcher, among them, with accomplished directors such as Guthrie Artistic Director Joe Dowling, and Associate Artistic Director, John Miller-Stephany, and with brilliant designers, including John Lee Beatty, John Arnone, Donald Hilder and Kenneth Posner. And of course, I have worked with hundreds of talented actors: Barbara Byrne, Helen Carey and Milo O’Shea, to name just three.

As much as I am drawn to the Guthrie, I have also worked for some extraordinary smaller regional theatres. I’ve designed costumes for several productions at Penumbra Theatre, including Grandchildren of the Buffalo Soldiers, directed by my colleague here at the University, Lou Bellamy, Penumbra’s founder and artistic director. Co-produced by Penumbra and Trinity Repertory Company, Buffalo Soldiers is a beautiful, semi-autobiographical play by William S. Yellow Robe, Jr. that tells the story of the search for cultural identity by the grandson of a Native American woman and an African American buffalo soldier—two marginalized peoples often tragically at odds during our country’s westward expansion.

Not only has it been fulfilling to design for such a prestigious theatre, but I’ve been fortunate to work with some amazing artists. I have collaborated with noted playwrights Arthur Miller and Jeffrey Hatcher, among them, with accomplished directors such as Guthrie Artistic Director Joe Dowling, and Associate Artistic Director, John Miller-Stephany, and with brilliant designers, including John Lee Beatty, John Arnone, Donald Hilder and Kenneth Posner. And of course, I have worked with hundreds of talented actors: Barbara Byrne, Helen Carey and Milo O’Shea, to name just three.

As much as I am drawn to the Guthrie, I have also worked for some extraordinary smaller regional theatres. I’ve designed costumes for several productions at Penumbra Theatre, including Grandchildren of the Buffalo Soldiers, directed by my colleague here at the University, Lou Bellamy, Penumbra’s founder and artistic director. Co-produced by Penumbra and Trinity Repertory Company, Buffalo Soldiers is a beautiful, semi-autobiographical play by William S. Yellow Robe, Jr. that tells the story of the search for cultural identity by the grandson of a Native American woman and an African American buffalo soldier—two marginalized peoples often tragically at odds during our country’s westward expansion.

Not only has it been fulfilling to design for such a prestigious theatre, but I’ve been fortunate to work with some amazing artists. I have collaborated with noted playwrights Arthur Miller and Jeffrey Hatcher, among them, with accomplished directors such as Guthrie Artistic Director Joe Dowling, and Associate Artistic Director, John Miller-Stephany, and with brilliant designers, including John Lee Beatty, John Arnone, Donald Hilder and Kenneth Posner. And of course, I have worked with hundreds of talented actors: Barbara Byrne, Helen Carey and Milo O’Shea, to name just three.

As much as I am drawn to the Guthrie, I have also worked for some extraordinary smaller regional theatres. I’ve designed costumes for several productions at Penumbra Theatre, including Grandchildren of the Buffalo Soldiers, directed by my colleague here at the University, Lou Bellamy, Penumbra’s founder and artistic director. Co-produced by Penumbra and Trinity Repertory Company, Buffalo Soldiers is a beautiful, semi-autobiographical play by William S. Yellow Robe, Jr. that tells the story of the search for cultural identity by the grandson of a Native American woman and an African American buffalo soldier—two marginalized peoples often tragically at odds during our country’s westward expansion.

Not only has it been fulfilling to design for such a prestigious theatre, but I’ve been fortunate to work with some amazing artists. I have collaborated with noted playwrights Arthur Miller and Jeffrey Hatcher, among them, with accomplished directors such as Guthrie Artistic Director Joe Dowling, and Associate Artistic Director, John Miller-Stephany, and with brilliant designers, including John Lee Beatty, John Arnone, Donald Hilder and Kenneth Posner. And of course, I have worked with hundreds of talented actors: Barbara Byrne, Helen Carey and Milo O’Shea, to name just three.
Shakespeare Behind Bars

MFA ’96,

By Keith Pandolfi

As producing artistic director of the Shakespeare Behind Bars theater program, Curt Tofteland is used to dealing with the darker side of life. He acts for his imprisoned proy-ducts on the grounds that Shakespeare is a convicted killer—many of them. He hopes they’ll see the error of their ways, and he is often surprised by how easily people are put for the general public. Occasionally, Tofteland tales his productions to other Kentucky prisons.

When I was making this film, and watching these guys, I was blown away by what they were doing with them,” Rogerson says. “More than anything, I was happy and excited that the film affected other people in the same way it touches on some unusual ideas of transformation, redemption, and forgiveness.”

This is not just a prison film,” Tofteland adds. “The documentary, though it exposes the prisoners to the public and to the world, is about how they’ve taken the story and made it their own.”

Tofteland says that he never expected to look at the issue of incarceration and rehabilitation in a different way, but the film has changed his perspective on the issue. He believes that it’s important to give these guys a chance to tell their stories, and that the film serves as a tool to help them do that.

Tofteland is hoping that the documentary, which is currently in production, will be available for viewing online later this year.

The documentary, titled Shakespeare Behind Bars, explores the lives of the actors as they navigate the challenges of living and working inside a prison. The film follows Tofteland and his team as they work to provide these inmates with a safe and supportive environment in which they can continue to pursue their passion for the arts.

The documentary focuses on the actors’ experiences and the impact that their work has on their individual lives and on the broader community. Tofteland and his team work closely with the actors to help them explore their own stories and to connect with others in their community.

Tofteland is also dedicated to ensuring that the documentary is accessible to as many people as possible. He is working to secure funding to make the documentary available to prisoners, their families, and the general public.

Tofteland says that he hopes the documentary will serve as a powerful tool to help raise awareness about the issues facing prisoners and to promote a more compassionate and understanding approach to rehabilitation.

Shakespeare Behind Bars is not without its critics. “A lot of people” Tofteland says, “are against taking the story and sharing it with the world.”

But Tofteland believes that it is important to give these inmates a voice, and that the film serves as a tool to help them do that.

The documentary, which includes interviews with the actors, is currently in production and is scheduled for release later this year.
McKnight Photography 2004/2005

Benjamin Britten’s The Turn of the Screw

A Midsummer Night’s Dream by William Shakespeare

American-Unc: A Workshop in Experimental National Identity

A Lie of the Mind & Hot L Baltimore

Informal Showing: Cowles Artist Charles Moulton

Urban (Scapa)

Benjamin Britten’s The Turn of the Screw

A Midsummer Night’s Dream

McKnight Photography 2004/2005

A Midsummer Night’s Dream by William Shakespeare

American-Unc: A Workshop in Experimental National Identity

A Lie of the Mind & Hot L Baltimore

Informal Showing: Cowles Artist Charles Moulton

Urban (Scapa)

Benjamin Britten’s The Turn of the Screw

A Midsummer Night’s Dream

McKnight Photography 2004/2005

A Midsummer Night’s Dream by William Shakespeare

American-Unc: A Workshop in Experimental National Identity

A Lie of the Mind & Hot L Baltimore

Informal Showing: Cowles Artist Charles Moulton

Urban (Scapa)

Benjamin Britten’s The Turn of the Screw

A Midsummer Night’s Dream

McKnight Photography 2004/2005

A Midsummer Night’s Dream by William Shakespeare

American-Unc: A Workshop in Experimental National Identity

A Lie of the Mind & Hot L Baltimore

Informal Showing: Cowles Artist Charles Moulton

Urban (Scapa)

Benjamin Britten’s The Turn of the Screw

A Midsummer Night’s Dream

McKnight Photography 2004/2005

A Midsummer Night’s Dream by William Shakespeare

American-Unc: A Workshop in Experimental National Identity

A Lie of the Mind & Hot L Baltimore

Informal Showing: Cowles Artist Charles Moulton

Urban (Scapa)

Benjamin Britten’s The Turn of the Screw

A Midsummer Night’s Dream

McKnight Photography 2004/2005

A Midsummer Night’s Dream by William Shakespeare

American-Unc: A Workshop in Experimental National Identity

A Lie of the Mind & Hot L Baltimore

Informal Showing: Cowles Artist Charles Moulton

Urban (Scapa)

Benjamin Britten’s The Turn of the Screw

A Midsummer Night’s Dream

McKnight Photography 2004/2005

A Midsummer Night’s Dream by William Shakespeare

American-Unc: A Workshop in Experimental National Identity

A Lie of the Mind & Hot L Baltimore

Informal Showing: Cowles Artist Charles Moulton

Urban (Scapa)

Benjamin Britten’s The Turn of the Screw

A Midsummer Night’s Dream

McKnight Photography 2004/2005

A Midsummer Night’s Dream by William Shakespeare

American-Unc: A Workshop in Experimental National Identity

A Lie of the Mind & Hot L Baltimore

Informal Showing: Cowles Artist Charles Moulton

Urban (Scapa)

Benjamin Britten’s The Turn of the Screw

A Midsummer Night’s Dream

McKnight Photography 2004/2005

A Midsummer Night’s Dream by William Shakespeare

American-Unc: A Workshop in Experimental National Identity

A Lie of the Mind & Hot L Baltimore

Informal Showing: Cowles Artist Charles Moulton

Urban (Scapa)

Benjamin Britten’s The Turn of the Screw

A Midsummer Night’s Dream

McKnight Photography 2004/2005

A Midsummer Night’s Dream by William Shakespeare

American-Unc: A Workshop in Experimental National Identity

A Lie of the Mind & Hot L Baltimore

Informal Showing: Cowles Artist Charles Moulton

Urban (Scapa)
TELL US A BIT ABOUT YOUR REAL WORLD

Please tell us a bit about your employment, current address, e-mail, and anything you'd like to mention (or show with photos) about your life in the real world.

EMAIL INFO TO: justin@umn.edu
OR MAIL TO: Justin Hicks, Dept. of Theatre Arts and Dance, University of Minnesota, 580 Rarig Center, 330 21st Ave S, Minneapolis, MN 55455

Dear theatre and dance alumni and friends,

I hope that you will join me in congratulating the Department of Theatre Arts and Dance on its landmark 75:20 anniversary. Both together and separately, the programs have become national leaders in theatre and dance education, garnering national recognition for their innovation, rigor and quality. This anniversary year promises an even brighter future.

Over the years, the stages of Scott Hall, the Minnesota Centennial Showboat, Rarig Center, and the Barbara Becker Center for Dance have showcased the talents of our remarkable students and their faculty mentors in productions that are thought provoking, moving, hilarious, edgy, and always memorable. And audiences, dazzled by the quality of the performances, have responded with dazzle of their own – buying tickets, spreading the word to their friends, and providing generous financial support.

Some of us remember the days of less-than-dazzling performance and study spaces for our talented performing artists. But today, the department boasts more than forty square feet of state-of-the-art teaching, learning, and performance space (including the Minnesota Centennial Showboat in St. Paul). In a very real sense, this space was created brick by brick, scene by scene, through the tireless advocacy and support of our community partners, donors, and friends, working hand in glove with our faculty and students.

But the support hasn’t been limited to physical spaces. Thanks to the loyalty and generosity of alumni and friends, the Department of Theatre Arts and Dance awards more scholarships and fellowships each year than any department in the College of Liberal Arts. There is no greater testimony to the power of teaching and learning than the gratitude of alumni.

That’s very good news. But it’s only a beginning. As educational costs increase, the need for student support is greater than ever. Undergraduate and graduate students alike confront real challenges to paying for their education. As many of you will no doubt remember, it’s pretty tough to have a job after classes when that’s your designated rehearsal time. As one scholarship recipient put it, “I was working two jobs to pay for college on my own as a part-time employee.”

You are especially concerned about ensuring a strong future for the B.F.A. acting program, one of the country’s leading undergraduate actor training programs. Our goal is to continue recruiting the nation’s most talented acting students to the U of M. Our peer programs often have huge endowments and can offer students full rides. To compete, we must be in a position to offer students $5,000 each year they are in school. We need your help in this effort.

If you want to give a leg up to a student in theatre or dance, the time is right. We’ve got two wonderful opportunities for donors to double the impact of their support through the Presidential Scholarship Match for undergraduate students and the 100:1 Match for graduate fellowships. Here’s how the programs work: with a new qualifying endowment of $5,500, the “payout” is about $3,850. With the match doubling that amount, the endowment can fund a $7,500 scholarship/fellowship every year in perpetuity.

I hope that you will consider helping to make this year’s 75:20 celebration even more exciting by supporting our wonderful students. To see for yourself what your support can accomplish, I invite you to come to campus and see those students perform both on stage and behind the scenes. I think you’ll be amazed.

To find out more, please contact me at 612-625-5031 or hicks002@umn.edu. To make a gift online, go to www.giving.umn.edu.
**Introductions Please**

We Welcome New Faculty and Staff of the Department of Theatre Arts & Dance

---

**Steve Cardamone** is a new faculty member who will be teaching acting in the BFA Actor Training Program. He has extensive training and experience in classical acting and new approaches, having received his MFA from the University of Delaware–Professional Theater Training Program in 1992. Recently he has been the Education Artist of the American Shakespeare Center in Virginia, Associate Director of the Nashville Shakespeare Festival, and a faculty member at Belmont University in Nashville. Prior to that, he worked as a professional actor and director in the New York area, as well as serving as Outreach Coordinator for Blake in Chicago Theater Company. Steve has directed and performed in a wide range of works ranging from Shakespeare, the classics, to television and film. He was a two-time Fulbright Scholar, and a visiting professor at the University of Belgrade, Serbia, 1997. English scenographer and director Pam Howard had this to say about his work:

"Tabacki sees the stage as an enormous sculptural canvas onto which to portray evocative images that give the spectator a greater insight into the mysterious and hidden world of the play. He uses scale and proportion to stretch the audience's imaginations, and leads their eyes to the furthest corners of the magnetic stage space he creates, enhanced by his unique sense of color and style."

---

**Miodrag Tabacki**—Scherry Wagner-Henry

---

**Deborah J. Pearson** will be working with the BFA Acting Program as a seasoned artist and professor in in-international and special projects. A native Missourian and graduate of Augustana College, Del is coming to the BFA program after 36 years with The Children's Theatre Company there—served in many capacities—company manager, production and education advocate, stage manager, tour coordinator, wardrobe mistress, and performer. She has been in front of the CT board as well as in the front row to stretch the imagination and theory and practice. Del's wide range of experience has taken her from production assistant and later development associate at the Guthrie Theatre to co-founder/costumer/performer at Cygnyx Theatre Company. Del is the group's current leader of BFA faculty and staff!

---

Steve Cardamone is a new faculty member who will be teaching acting in the BFA Actor Training Program. He has extensive training and experience in classical acting and new approaches, having received his MFA from the University of Delaware–Professional Theater Training Program in 1992. Recently he has been the Education Artist of the American Shakespeare Center in Virginia, Associate Director of the Nashville Shakespeare Festival, and a faculty member at Belmont University in Nashville. Prior to that, he worked as a professional actor and director in the New York area, as well as serving as Outreach Coordinator for Blake in Chicago Theater Company. Steve has directed and performed in a wide range of works ranging from Shakespeare, the classics, to television and film. He was a two-time Fulbright Scholar, and a visiting professor at the University of Belgrade, Serbia, 1997. English scenographer and director Pam Howard had this to say about his work:

"Tabacki sees the stage as an enormous sculptural canvas onto which to portray evocative images that give the spectator a greater insight into the mysterious and hidden world of the play. He uses scale and proportion to stretch the audience's imaginations, and leads their eyes to the furthest corners of the magnetic stage space he creates, enhanced by his unique sense of color and style."

---

**Liz Worzweski**—Sherry Wagner-Henry

---

**Homage to Scenography as an Art:**

"A set design could ensure a good performance but at the same time it functions as an autonomous art with its own values and solutions, the performances I made for the traditional stage could also be played on the outdoor stages of festival towns."

---

**And heartfelt goodbyes to …**

Tami Brown, administrative support person for the BA and BFA program, has transferred to a new area of the University. She is currently working on the HR/Benefits team of Public Affiliates Inc. as a principal accounts specialist. We want to thank Tami for her expertise and wish her well with her new responsibilities.

Kathleen Hanson is a new position and puts on yet another great sense of pride that we say farewell and thanks to Kathleen, as she leaves the department with a master's degree in one hand, and few years of arts management experience in the other. As many of you know Kathleen started working for the Arts in the Fall of 2010. She is the second graduate student to graduate from the Master of Liberal Studies program at the University pursuing her emphasis in arts management, and was assistant director in the Arts in the Fall of 2010. She is currently working on the BA and BFA program, many faculty and students naturally assumed that she was an arts administration student, and indeed, for as many of us were concerned, she was. In fact, we were so reliant on Kathleen and trusting in her abilities, that the department appointed her intern managing director in the fall of 2010, taking a professional development leave. While Kathleen may be leaving the management/box office area with a new degree and further experience in hand, it is to be hoped that she will always be grateful for the immense contributions she has made to the people and programs of the department. Her tireless energy, her quick wit, her good-naturedness, has done more than just a few of the incredible marks she has made on our students, on my colleagues and on me.

So again we say thanks—but we won't say good-bye entirely. We have managed to persuade Kathleen to continue part-time teaching in the department as a mentor of arts management classes. Here's wishing you all the best, Kathleen. And continued success!—Robby Roper-Gray

Luke Olson, the stage lab manager for the past two years, left us for the master electrician position at the University of New Mexico in Albuquerque. His passion for organization, mechanics, and safety will be sorely missed by his successor. He brought us—sometimes knocking and screaming—into the 21st century in terms of lighting. His grant-writing skills enabled us to bring in lighting equipment, and he purchased and updated lighting equipment in all the arts spaces. How lucky for New Mexico to have him—how sad for us to lose him. Gone will return to the light lab as a student next year, with a new group of students as part of graduating Professor's work—she will now try her hand at discovering where Luke, preying by Pearl, had everything!
Spotlight on the Faculty

Lou Bellamy (Directing) directed Reflections of Black Nature and In the Company of Women at the Ordway, and he directed the Proscenium Theatre production of Othello at Northwest Minnesota State University. He is currently on leave at the Huntington Theatre Company in Boston.

Brent “Mickey” Henry (Technical Director) served as TD for the centre University Theatre Masquerade Season. In addition, he coordinated the Provost’s Theatre Performance Project, TD for The Hilbert Company’s Rent, and scenic for The Secret Life of Bees, and managed several scenic and technical improvements, including new seating floors and the Arena Theatre stage.

Lucinda Holstine (BFA, Voice). In addition to her teaching and coaching responsibilities for the WBA Program, she coached The Secret Life of Bees and several additional productions at the Guthrie, including Pride and Prejudice, for which she was given a “Talent Tour” by the Star Tribune.

David Bernstein (Development and Community Relations) wrote successful grants for the showboat season, the Luverne Pork Fly, the Playwrights Forum, and the John D. O’Neill residency, for which he also served as lead organizer.

Lance Brockman (Design/Technical Director) designed scenery and properties for Rob’s Reunion, a production at Park Square Theatre for the community. He also served as Assistant Director for the department in 2004-05, and was elected as a board member of USITT.

Elisa Carlson (BFA, Voice). Directed the junior BPA performance project Orson Welles’ production of Macbeth at Northwestern University, an experience that was a highlight of her academic career.

Michael Kobiakla (BFA, Design Department) has had articles published in several journals, including Modern Drama, the Journal of Drama, Fiction, and Criticism, and Literary Research, and he began as associate editor of Theatre Journal. In addition, he received the 10th Annual Harold Schonberg Memorial Award for Excellence in Arts Writing.

Sonja Arsham Kufnitsen (BFA, Design Department) was featured in an article in Stage Directions on her design work for the BFA Program. In 2004-05, she directed the Minnesota Centennial Showboat and Our Country’s Good for University Theatre’s Masquerade Season.

Jean Montgomery (Design/Technical Director) designed scenery and properties for several productions, including Pride and Prejudice, for which she was given a “Talent Shout” by the Minneapolis Star Tribune. She also served as lead designer for the “House of Huron” forum featuring Judy Shepard held in conjunction with the University Theatre production of The Laramie Project.

Elizabeth Nash (BA, Speech and Singing). Her new book, A Guide to Bachelor’s Degrees in Theatre, is scheduled for publication in February 2006. She has also been invited to submit a biography for inclusion in Who’s Who in America.

Margaret Werry (BFA, Design Department) directed the Junior BFA performance project at the 2005 USITT conference, using as a model the relationship between the Showboat and the Guthrie, to design and stage a community theater production as part of the showboat team's presentation.

Alexandra Wolksa (BFA, Design Department) directed the Junior BFA performance project at the 2005 USITT conference, using as a model the relationship between the Showboat and the Guthrie, to design and stage a community theater production as part of the showboat team's presentation.
now with two graduating classes working in the world of theatre, welcomes Steve Cardamone, a new acting instructor with extensive experience in classical acting techniques and text analysis. We also welcome Lavonne Selfert as the new director of the B.A. Performance Program, under whose leadership we expect to continue expanding the curriculum of that program to make it one of the most adventurous and varied, yet rigorous, in the nation. Special opportunities in store for our students in the coming year include a residency by our first Fulbright Scholar, the noted Serbian designer Miodrag Talabik, who is teaching Scene Design jointly with professor Lance Breckman and Design Composition and Collaboration in tandem with professor Beatrice Jakovljevic. As in the past, the Dance Program will offer students short residencies with internationally recognized dancers and choreographers through the Cowles Guest Artist Program. This year, to celebrate 20 years of theatre and dance housed in the same department, we will restore some of the all-time favorite works of years past for December’s “Dance Revolutions” concert.

As always, our students will be able to choose from a very wide range of production, performance and design opportunities, and our audiences will have a chance to experience and reflect upon an unusually varied mixture of theatre and dance performances—from classical to contemporary, from traditional text-based performance to physically based and interdisciplinary ensemble work. We will also continue to sponsor intellectual programs that supplement our curriculum and our production season to help link ideas about culture and performance to the performances themselves. The centerpiece of this is the 2006-07 Guest Lecture Series, which will feature four lectures by eminent interdisciplinary scholars and practitioners, organized around the theme Performing Across the Disciplines. Our 75th year promises both reflection and bold vision, bounded, as always, only by the imagination of our students and faculty. If you are intrigued, I urge you to visit our web site at http://theatre.umn.edu, where you can find out more about 75 to 20 events, view text and images from the 1920s, the 1930s and the 1940s through the present, and add your memories and comments interactively in the “blog” section. We would love to hear stories from all eras and incarnations of University Theatre, even though the website is organized to focus more on our years in Rarig Center, 1973-present, as a way to supplement and update the departmental history, Hires and Clowns, which documents—in a more traditional printed format—the pre-Rarig Scott Hall days. Finally, we want to commemorate the first 75 years by creating more opportunities for students as we look to the next 75 years and beyond. And to do this, we need your help. Please consider deepening the impact of the 75 to 20 celebration on our current and future students by making a donation to student scholarships. For details, contact CTA Director of External Relations Mary Hicks at 612-626-9310 or hicksmn@umn.edu. Since we celebrate our past not only to recognize our place in theatre and dance history, but also to recognize how we can contribute to the performing arts of the future, it is clear that a crucial goal of 75 to 20 must be to support the next generation of performing artists.

As we observed earlier, University Theatre has always emphasized exploration and stretching boundaries. Now, with the West Bank Arts Quarter offering possibilities for some very interdisciplinary—even discipline bending—creative work and scholarship, it is a most auspicious time to celebrate 75 years of history, both for its own sake and for what it can tell us about where we are going. Please join us!
The Reunion
Developed by U of M Theatre and Dance alumni
April 28–30, 2006
University of Minnesota

Return to Minneapolis and:
Recapture your time in Rarig Center or perhaps visit it, the Barker Center, and the recently opened West Bank Arts Quarter for the first time.

Attend University Theatre’s production of Cabaret, directed by alumnae and Theatre de la Jeune Lune artistic director Barbra Berlovitz.

Enjoy a reception on the new Minnesota Centennial Showboat featuring professor emeritus Charles Nolte reading from his memoirs.

Dine at the new Campus Club in the recently re-opened Coffman Memorial Union.

Take part in a post-show reception following the Saturday evening performance of Cabaret at which former members of the department can meet current faculty and students to share with them personal stories that put a human face on the department’s history.

On Sunday, get a sneak preview of the new Guthrie Theater on the Mississippi riverfront in Minneapolis led by the University of Minnesota/Guthrie Theater BFA Actor Training Program, preceded by a late-morning alumnai/i brunch.

Look for your personal invitation in late November.

Sincerely,
75:20 committee members and confirmed attendees Charles Nolte, Wendel Josal, Barbara Reid, Lance Brockman, Jean Montgomery, Julie Ann James, Tesse Bundick, and Courtney Peterson

http://7520.umn.edu
An online exploration of University Theatre and Dance during the 70s, 80s, 90s & beyond

The 75:20 celebration possible by the University of Minnesota McKnight Arts and Humanities Endowment and the College of Liberal Arts Scholarly Events Fund.