UNIVERSITY OF MINNESOTA
DANCE TAKES ITS SHOW ON THE ROAD TO WASHINGTON, DC
The Shape of Things to Come
A Message from the Chair of the Department of Theatre Arts & Dance
by Professor Michal Kobialka, chair, Theatre Arts & Dance

Last year we celebrated 75:20, the 75th anniversary of University Theatre and the 20th year that we have been the Department of Theatre Arts and Dance. Anniversaries are times to reflect and to imagine, so as I welcome you to the new academic year, I would like to share with you some of my thoughts about our past, and what I imagine for our future.

Merging dance and theatre into a single department is emblematic of our continued focus on collaboration and interdisciplinarity as ways to expand both knowledge and practice. Last year we joined with the departments of Music and Art to produce a strategic plan for the West Bank Arts Quarter (WBAQ) that begins to define what we mean by collaboration, and how the arts disciplines can use the geographic proximity of our facilities to inspire creative collaborations and share organizational resources. This year we welcome the new Collaborative Arts Program faculty members: Michael Sommers, Guerino Mazzola, Ali Momeni, and the artists associated with the Center for Creative Research—Ann Carlson, David Gordon, Ain Gordon, Pat Graney, Margaret Jenkins, Ralph Lemon, Liz Lerman, Bebe Miller, Eiko Otake, Dana Reitz, Elizabeth Streb, and Jawole Willa Jo Zollar—who will visit the campus in the fall and spring to finalize the Collaborative Arts Program curriculum to be offered in fall 2007. In the end, our participation in the WBAQ and the Collaborative Arts Program will contribute to our growing reputation for innovative arts education and integrative artistic practice.

In addition to celebrating 75:20, the past year has been an occasion for us to reflect on what diversity means in our department, and to re-examine our commitment to it. We have come to an understanding that diversity is as much a process as a destination. It requires not only attracting a broader demographic mix of students and faculty, but making the department a site for multiple aesthetic and cultural perspectives, and a place that actively welcomes all of the different social and political contexts that inform theatre and dance. In short, encouraging multiple perspectives and creative difference should not be seen as afterthoughts, but rather as central to who we are and everything we do: our curriculum, our scholarship, our aesthetics, our creative practices, and our demographics.

Finally, the past year has reminded us that higher education is much more than training: it is a process of self-discovery and a way of engaging with what is going on in the world outside the academy. This requires emphasizing the dynamic relationship between the process of thinking critically about theatre and dance, and the act of creating a performance. It also means understanding the connections between what goes on inside the classroom or the theatre, and what is happening in the world. So we will continue to integrate our increasingly diverse performance and design/tech programs with our academic curriculum in theatre and dance history and theory, and continue to study how theatre and dance fit into their historical, philosophical and social contexts.

Our year of celebration has thus revealed a rich past and inspired a bold future agenda centered around excellence in artistry and scholarship, creative collaboration, intellectual and cultural diversity, and social engagement. It has also shown how much our most innovative dreams depend on energetic, creative, thoughtful students, from a wide range of backgrounds and experiences, who are not afraid to let their imaginations soar.

To attract and retain such students, we rely on gifts for scholarships and fellowships from our alumni, our friends and our community partners. This was made abun-
Focus on Diversity:
A serious commitment to change

by Associate Professor Margaret Werry, Theatre Arts & Dance

Editor’s Note: Diversity is both an overused word and an essential concept. For the past two summers, at our faculty/staff retreat, we began the process of thinking seriously about what diversity really means for the department, individually and collectively, and how we can make it a much more integral part of the way we think about, practice and teach the performing arts. We asked ourselves a number of thorny questions. Is diversity all about celebrating difference, or is it more about social justice? Is it—or rather, the lack of it—a problem to be solved, or a multivalent way of looking at the world that should inform all our work as theatre and dance artists? More cynically, is talking about a commitment to diversity simply a feel-good way of avoiding confronting some uncomfortable truths about our department, the University and our society? To begin to answer these questions—and to do something proactive about a perceived lack of diversity in the department—we formed a Diversity Committee in theatre, chaired by professor Margaret Werry (the Dance Program had already formed a similar committee). What follows are some of the visions, principles, strategies and action plans that committee developed over the course of last year: D.B.

The Diversity Committee is inspired by the idea that our differences as individuals—race, class, sexual orientation, gender, ethnicity, national origin, physical ability, and religious commitment—can be seen not as problems to be overcome, but as the basis of a radical and vital theatre practice. What is theatre, after all, but a very unique kind of community, a space to hear new voices and experience new ways of seeing and being in the world?

We see this committee as an engine of growth and change within the department. We’re interested in creating a space that’s inclusive, fair, safe, welcoming, and passionate about theatre, but that also challenges us all to expand our horizons and embrace the unfamiliar, to change our minds and ask uncomfortable questions. So far, our discussion has covered everything from visiting artists to changes in the core courses, from repertory choice and casting issues to student recruitment, from production opportunities to teaching techniques, from student-faculty communication and mentoring to activism around University policies, and much more.

Our first task was to establish what we mean by diversity. This turned out to be quite a complicated process. There was discomfort about the term diversity, with some committee members suggesting that it was frequently, and reductively, taken to mean only racial diversity, and others feeling that the term had become so overused in both public discourse and university policy as to become meaningless and constricting, and possibly disingenuous. Nonetheless, participants agreed that the following two principles needed to be factors in our understanding of diversity. First, that it should address equality of access (in the broadest sense) to education, and should not lose sight of oppressions based on identity, or on the historical, economic, social, and institutional factors that prohibit individuals from full and equal participation. Second, that diversity entails the recognition and valorization of numerous differences, both visible and non-visible, between individuals, and should encompass a sensitivity to the ways those differences inflect how one thinks, acts, and interacts.

Committee members felt that diversity is fundamental to theatre, an art form that practices ensemble and is based on the principle of “giving voice” in representing human experience. We were equally clear that we felt diversity was essential not only to a vibrant creative and intellectual process, but to institutional sustainability. Many thought that if theatre is to remain relevant as an art form, and retain its integrity, it needs to look like America in all its diversity, and commit itself to expressing not only “human experience,” but a range of human experiences. Others thought that diversity was essential to theatre’s claim to train students in the practice of active cultural citizenship, which needs to be constantly alive to difference and dissent.

In forging a vision of diversity, participants were very clear on what it should not be. The effort to create a more diverse department, we agreed, should be neither cosmetic, piecemeal, nor tokenistic (a “numbers game” that takes statistics as a measure for representation). Nor is it enough to address individual student’s needs, or work selectively on faculty’s attitudes. Instead, we need a thoroughgoing, ongoing philosophical, artistic, and institutional commitment to transform the department: in short, a “culture shift.”

To get a handle on how to initiate this transformation, we focused on five broad categories. The first of these is depart-
PROGRAMS HIGHLIGHTS

2005:06 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 our current emphasis on collaboration and interdisciplinary studies—both within the department and across the arts under the banner of the West Bank Arts Quarter—the programs work with each other to develop classes and projects that cross program boundaries in order to encourage our students to study how theory and practice resonate with each other. While this means that what we teach and the works our students produce often have to satisfy many different agendas, the net result is a product and a process of unsurpassed educational depth and high artistic quality—be it a course or a creative work.

BA in Theatre Performance

The greatest strength of our theatre performance program continues to be the diversity of styles, techniques and points of view about performance that we are able to offer because the Twin Cities has such an active theatre scene. We are fortunate that so many practicing locally-admired and nationally-known artists, with such wide-ranging artistic interests, have agreed to join our faculty and work with our students. This year we are pleased to welcome, as full-time faculty members, puppetry artist Michael Sommers, who will be working out of our department as one of the first faculty members in the new College of Liberal Arts Collaborative Arts Program, and Bob Rosen, one of the Artistic Directors of the acclaimed, Tony Award-winning Theatre de la Jeune Lune, who will both teach and serve as a guest director for Dario Fo’s *The Pope and the Witch* on our Mainstage season.

We also welcome our new affiliate faculty members: Sonja Parks, the award-winning actress and avant-garde performance artist; choreographer, dancer and collaborative artist Laurie Van Wieren; and Maren Ward, Co-Artistic Director of Bedlam Theatre Company. These are just the latest additions to a list of distinguished affiliate faculty who continue to teach for us. The sheer number and extraordinary diversity of the range of Twin Cities artists who have worked with our students is stunning and deserves special mention. This year alone, the list of returning affiliates includes: musician/accompanist Dawn Baker; Barbra Berlovitz, Co-Artistic Director, Theatre de la Jeune Lune; circus artists Meg Elias-Emory and Sean Emery; film actor John Gamoke; actor/director Brian Goranson; Matt Guidry, co-founder of Burning House Group; composer/musician Eric Jensen; directing professor emeritus Stephen Kane; Gülgün Kayim, Co-Artistic Director of Skewed Visions; vocal coach Mira Kehoe; actress Barbara Kingsley; jazz dancer Linda Talcott Lee; Kym Longhi, company member of Margolis Brown Theater; choreographer Shawn McConneloug; playwright Kira Obolensky; actress Isabell Monk O’Connor; actor/singer T. Mychael Rambo; actor/director/designer Joell Sass; director Bonnie Schock; director Maggie Scanlon; and actress Shirley Venard.

Last year marked the second annual Wickedly Wild and Way Out Workshop Week, a week of special, often wacky workshops taught by guest artists. These workshops are curricular enhancements offered prior to the beginning of the spring semester each January. Last year, Rick Shiomi, Artistic Director of Mu Performing Arts taught a workshop in Taiko Drumming and Professor Phillip Zarilli taught “Making the Body All Eyes,” an actor training workshop based on yoga and Indian martial arts. This year’s Workshop Week features a dance/theatre future collaboration with award-winning actor, rapper, playwright, and educator, Will Power, and a five-day workshop taught by Fringe Benefits Alliance, a Los Angeles-based educational theatre company dedicated to using theatre to build bridges between diverse communities and to promote social justice. The Fringe Benefits workshop is a collaboration with District 202, a Minneapolis nonprofit youth community center committed to providing social, cultural and educational opportunities by and for lesbian, gay, bisexual and transgender youth. Our students and youth from District 202 will jointly participate in the workshop, which will create a touring performance piece intended to open up safe spaces for candid dialogue about the realities of issues surrounding the LGBT and Queer community and its allies.

As part of the department’s 75:20 celebration, we instituted a new program that looks to the future as a way of honoring the past. In collaboration with the BFA Program, we offered Stage Elements: A Summer Theatre Institute to introduce rising high school sophomores and juniors to the wide-ranging performance practices we teach in order to help students find their own artistic voices and to expose them to some of the unparalleled opportunities that exist in higher education for further developing their craft. Twenty students (out of over 50 applicants) participated, from the Twin Cities metro area, greater Minnesota, Wisconsin and even Illinois. For an intense ten days, six hours each day, students trained with faculty members and professional community artists, studying voice, movement, clowning, pup-

photo: BA students Adri Mehra and Anna Safar in “A Midsummer Night’s Dream.” PHOTOGRAPH: DAVE WOYCHEK
Professional artists are allowed to let their imaginations soar.

A particular highlight of the coming year is an original production of *The Master and Margarita*. In this creative collaboration, five artists—actor and faculty member Luverne Seifert, puppetry artist and faculty member Michael Sommers, choreographer Shawn McConneloug, composer Eric Jensen and playwright Kira Obolensky—will collaborate with an interdisciplinary cast of 30 students to create an original production based on Mikhail Bulgakov’s visually-rich, ironic novel about life in the Soviet Union under Stalin. The show is being performed free of charge at several outdoor locations in the West Bank Arts Quarter as part of our Mainstage Season. This is the first time an original piece that was built in a classroom (which happened last year) has made its way to the Mainstage, a process that we intend to make a cornerstone of the program. It is also a terrific example of what the collaborative arts can produce when student and professional artists are allowed to let their imaginations soar.

**University of Minnesota/Guthrie Theater**

**BFA Actor Training Program**

The program now has its third class of graduates, many of whom are already working across the country: locally at Pillsbury House, Children’s Theatre, the Showboat, and the Guthrie Theater; regionally at American Players Theatre (in Wisconsin) and Great River Shakespeare (in Winona); and nationally at Shakespeare on the Cape (Eric Holm & Elliot Eustis’ Cape Cod-based company, now in its second year), Georgia Shakespeare Festival, Oregon Shakespeare Festival, and the Berkshire Festival. In fact the closing production of *Hamlet* at the old Guthrie on Vineland Place featured Santino Fontana (‘04) as Hamlet, Leah Curney (‘04) as Ophelia, Matt Amendt (‘04) as Guildenstern, Jonas Goslow (‘05) as Rosencrantz, John Skelley (‘07) and Brandon Weinbrenner (‘07) as understudies.

The Class of 2006 culminated their 4 years in the BFA Program with 3 new plays commissioned for them by the Guthrie and performed at the Minneapolis Theater Garage. The new plays, *Proverbs* by Kirsten Greenidge, *Calling All* by Melanie Marnich and *Split* by Allison Moore ran in repertory with *Classic Moments: Chips off the Dramatic Canon*. A member of this class, recent graduate Mark Foster, received a highly competitive Kathleen E. Sullivan scholarship, given to graduating seniors for a fifth year of study abroad. Mark graduated cum laude with a second major in Anthropology and a minor in Political Science. He will study Swahili and other subjects at the University of Dar es Salaam, Tanzania during the Fall semester, and will conduct independent research at the Jane Goodall Institute in Tanzania’s Gombe National Park during the Spring. Mark, whose *summa cum laude* honors thesis explores connections between actor training, primatology, and evolutionary theory, will study male chimpanzee social strategies, especially rates of dominance displays, at the Jane Goodall Institute.

The program continues to thrive and grow and gain more national recognition, even while competing with well known actor training programs at schools such as Juilliard, NYU and Carnegie Mellon. This is reflected in the incoming class of Freshmen—the class of 2010—which is very diverse geographically. Home states of Freshmen include California, Georgia, Texas, Michigan, Illinois, Wisconsin, New York, Oklahoma, Florida, Maryland, South Carolina, Canada, as well as Minnesota. We will continue to focus on fundraising for scholarships to make us even more competitive with other training programs in the nation.

Last year we added Steve Cardamone and Deborah Pearson to the faculty. Steve taught acting and play analysis, in addition to directing the Sophomore Shakespeare project, *Much Ado About Nothing*. He will direct the Seniors in *A Doll’s House* on the Mainstage this fall. Deb is teaching Career Preparation as well as putting the pieces together for our Juniors’ Study Abroad experience, which last year featured workshops with John Barton and Michael Langham. This year our fourth class of students is in London for the fall studying at the Globe Theater with hand-selected professional theatre artists.

The Guthrie partnership continues to thrive. Guthrie staff members Kenneth Washington; Marcela Lorca and Jennifer LeGrand Reiter were very involved as members of our BFA Program Committee. And the new Guthrie will add to our already strong partnership as they open their new building and strengthen their commitment to education in the arts. Look for our students to present projects in the Guthrie studio space as well as on the Mainstages, as the practice of casting our students in roles on Guthrie stages continues.

For this year, and for the future, we are taking very seriously the department initiative to integrate more diversity into our teaching and our work in general. We are trying to think about diversity in the broadest sense of the word and continue to keep this initiative in the forefront of our curriculum and recruitment initiatives.
2005:06 Dance Program Highlights

BA/BFA in Dance

The year 2005-06 saw major changes in the Dance Program. Maria Cheng, Zoe Sealy and Linda Shapiro, all longtime members of the program, retired, and former program director Marge Maddux entered phased retirement. Carl Flink began his tenure as Director of Dance with great energy and vision, guiding the program through what turned out to be a very productive, event-filled year.

During the fall semester 2005, the University of Minnesota, at our request, bestowed an honorary degree on world-renowned dance innovator Merce Cunningham. This was the first time that Cunningham had accepted such a degree and his acceptance was due in part to his lifelong relationship with dance program benefactor Sage Cowles. The West Bank Arts Quarter, in partnership with the Walker Arts Center, used the degree ceremony to create a series of events honoring Cunningham, beginning with an exhibition of his drawings at the Nash Gallery and ending with a performance by the Cunningham Company at Northrop Auditorium.

Dance provided the 20 in 75:20, as the program celebrated the 20th anniversary of its joining with the Department of Theatre Arts and Dance. We commemorated this historic event with Dance Revolutions, a weekend of sold out Mainstage performances by our students, featuring retrospectives of past University Dance Theatre (UDT) classics by Charlie Moulton, Marge Maddux, Joe Chvala, Shapiro & Smith, and Carl Flink. This anniversary concert revealed the incredible strides the dance program has taken over the past 20 years since Sage Cowles established the Cowles Land Grant Guest Artist Chair that has given the program the opportunity to expose its students and faculty to nationally and internationally regarded dance artists.

In April 2006, the modern dance technique program was taken over by the Doug Varone & Dancers modern dance company based in New York City. The Varone dancers taught every level of modern dance technique for an entire week, which allowed all of our dance majors to be in the same movement vocabulary, a truly unique opportunity at any dance program. And in May 2006, UDT performed Carl Flink’s dance This Bleeding Heart… at the Kennedy Center, which had been selected for the prestigious American College Dance Festival Association National Gala. This marked the first time that a dance created by a permanent dance program faculty member and performed by UDT was selected for the National Gala. The dance program was also represented at the National Gala by Professor Joanie Smith and Affiliate Faculty member Mathew Janczewski who had pieces in the concert performed by University of Florida-Gainesville and Carleton College, respectively.

Professor Ananya Chatterjea was selected by the Minnesota Women’s Press as a Changemaker in 2005 for her incredible scholarship and the impact of her professional dance company, Ananya Dance Theatre, which addresses head-on issues of feminism and race. And during the academic year 2005-06, Professor Joanie Smith and her husband Danny Shapiro premiered and toured Anytown, the evening-length work they choreographed, set to the music of Bruce Springsteen, Patti Scialfa and Soozie Tyrell. The work performed to rave reviews in Florida, North Carolina, New Jersey, Indiana, and Pennsylvania, capped by a highly successful run at the Joyce Theater in New York City. Smith and Shapiro also performed in Anytown, alongside Carl Flink and numerous dance program alumni, including Maggie Bergeron, Kari Mosel, Jamie Ryan, and Laura Selle.

Director of Dance Carl Flink founded his own professional dance company in spring 2005 called Black Label Movement (BLM), which performed its inaugural season at the Southern Theater in August 2006. The Dance Program now has four professional dance companies associated with its permanent faculty, not to mention numerous dance companies headed by affili-
Alumna Profile: The Multifaceted Theatre of Gülgün Kayim
Based on an interview with Gülgün Kayim, conducted by David Bernstein on June 23, 2006
(all quotations are from that interview and follow-up e-mails)

She is an alumna and affiliate faculty member of the Department of Theatre Arts and Dance. She was the first coordinator of Public Art on Campus for the Weisman Art Museum right out of graduate school. She is a founder and Co-Artistic/Managing Director of Skewed Visions, www.skewedvisions.org, a Minneapolis based site-specific performance company voted 2004 artists of year by the City Pages. Recently, she and her company were invited to be keynote speakers representing the future of site-specific performance at a symposium on site-specific performance past, present and future presented by the CUNY graduate center in NYC, along with Meredith Monk & Stephen Koplowitz. In short, Gülgün Kayim has been an award-winning artist, an arts administrator, a critical theorist and a teacher who has looked at theatre from many angles, most of them inscribed in a circle linking her past with the future of performance.

In 1989, Gülgün entered the theatre MFA program at the University of Minnesota. One year later, the department allowed her to take a year’s leave to study intercultural performance with Phillip Zarilli at the University of Wisconsin-Madison’s Center for Asian Experimental Performance. She ended up with an MA in Theatre Theory and Criticism from UW-M, and, in 1993, an MFA in Theatre Directing from the U of M. Her four-year journey was emblematic of the importance she placed on “looking at how the theory and practice of theatre intersected … especially in terms of culture,” a theme that continues to run through her work and her ways of thinking about performance.

Place, time and memory are central themes in Gülgün’s art. Indeed, her work has been described as site-specific performance merging elements of space with art installation and movement. “When I talk about site specific performance, I really am talking about theatre as an event rather than a place.” Using the conceptual framework of theatre-as-event, she takes powerful visual images and allows them to interact with spoken text, live performers and the audience to create compelling narratives.

“I always think about how text influences my work. The way I utilize the designed environment is very much the same as the way a visual artist works to communicate with the plastic elements of space and object. Every aspect of the physical and plastic in my installations has meaning. They are extremely detailed and composed and often the environments can speak for themselves. (Although for me, the event isn’t complete without the performer) … The designed environment isn’t a setting or facade for the performance (or set). It really is a whole environment in itself.”

Context matters to Gülgün as much as text and setting. “When I approach a piece, [it’s] not just about the architecture and the topography of wherever it is I choose to place the work, but also the resonances of history and use of the place … One of the things I am very interested in is the context in which theatre occurs, both historically and in terms of the audience.” In a word, Gülgün’s work is “smart;” it makes audiences reflect in complicated ways. And at a time when “smart” gadgets seduce us with promises that they can do our thinking for us, it is refreshing to know that there are still artists like Gülgün whose work at the intersection of theory and practice, of space, place and ideas, challenges us to think critically for ourselves.

As a Turkish Cypriot who grew up in London, Gülgün has also been interested in creating work that reflects on and represents her own history, which by its nature is a cultural and political history as much as it is a personal story. So she has created a body of work dealing with war, dislocation, migration, identity, cultural alienation and memory. This trilogy, which includes Untitled #1 (1998), The Orange Grove (2003), and Self Portrait (in progress), all marry theory with practice. They use the specificity of time, place, memory and strong visual elements to talk about both personal and cultural history. They are full of both content and context. They are thus superb examples of how Gülgün’s ideas about performance inform how she creates a piece, what’s in the piece, and what the piece says to an audience.

In Untitled #1—for which our department chair, Professor Michal Kobialka, served as dramaturg—Gülgün took a “collage of texts that dealt with war … or catastrophe, … placed that entire collage into … the old Drake Marble Factory [in St. Paul] and then created installations … [making] a sort of environmental theatre in which the audience walked from installation to installation.” By thus moving from event to event, an audience member had what she calls a “forensic experience” in which “you were placed into this chaotic event … [and given] scraps of information … a clue as to what had happened in that space prior to your arrival, and … having experienced that event, you then had to put the pieces together.” At once a personal and a
MA/PhD in Theatre History and Theory

Last year the MA/PhD program featured a number of guest lectures as part of our series on Performing Across the Disciplines, exploring the limits and boundaries of performance. Our three invited speakers hailed from disciplines as diverse as Music, African American Studies, English, Film, Folklore and South Asian Studies. They have all been influential in broadening these disciplines’ appreciation of performance, and in keeping with last year’s 75:20 anniversary celebration, several were University of Minnesota alumni.

Professor, filmmaker, and University of Minnesota alumnus Amitava Kumar kicked off the series with a showing of his film Dirty Laundry, focusing on the South Asian diaspora in South Africa. Professor Kumar also offered a lecture on the politics and poetics of diaspora. The series continued with poet and African American Studies Professor Fred Moten, who spoke on how jazz informs his aesthetic theory and film criticism. Finally, we collaborated with the BA Theatre Performance Program to conclude our series with departmental alumnus Phillip Zarilli. Professor Zarilli led a workshop and presented a lecture that explored the psychophysical dimensions of intercultural performance based on using yoga and Asian martial arts as actor-training techniques.

Faculty members and graduate students presented at numerous national and international conferences including Performance Studies International, the International Federation of Theatre Research, the American Society of Theatre Research, the Mid-Atlantic Theatre Conference, the Association of Theatre in Higher Education, and the Pedagogy and Theatre of the Oppressed Conference. Professor Lou Bellamy won critical accolades for his directing work while on sabbatical last year touring the nation with his production of Grandchildren of the Buffalo Soldiers, a play exploring relationships between Native and African Americans. Professor Bellamy received the 2006 McKnight Distinguished Artist award.

Our graduate students had an exemplary year of accomplishments. Ogu Okany and Jeanne Willcoxon both received highly competitive dissertation fellowships. Dr. Willcoxon recently defended her dissertation and will be teaching as an affiliate for the department this year. Several students won prestigious grants for international travel, including second year student Joanne Zerdy for the study of Gaelic in Scotland, PhD candidate Maija Brown for the study of Korean performance, and Lisa Peschel for the study of theatre in Terazin concentration camp in the Czech Republic. Several of our recent alumni (or soon to be alumni) have found employment throughout the nation. Wade Hollingshaus will join Megan Sanborn-Jones at Brigham Young University; Rob Shimko will begin a position in Texas; Natalya Baldyga moves to Florida State University; and John Fletcher will continue at Louisiana State University as a tenure-track faculty member.

We wish two departing faculty members, Branislav Jakovljevic and Aleksandra Wolska the best as they both depart for Stanford, California. We welcome alumna Megan Lewis who will be teaching Drama and the Media and Theatre History for us. We also welcome Ananya Chatterjea as the incoming Director of Graduate Studies. We are excited about the opportunities for future collaborations with the Dance Program as they build their own graduate program. Departures and changes within the University have also given us an opportunity to conduct several searches that will expand on diversity initiatives in both programs. We are interested in creating a pedagogy of performance in which creative differences are not only studied but literally embodied.

With this in mind, the department has invited a group of faculty from departments across campus to affiliate themselves with our program. We will feature one of these affiliates, Critical Studies of Discourse in Society Professor Keya Ganguly, as part of our lecture series this year, which will also be hosting Dance Professor Susan Foster in the spring and co-hosting Chinese performance scholar Claire Conceison in the fall.

The fall will also feature a graduate student conference, Articulations: A Festival of Ideas, with guest Professor Carrie Sandahl from Florida State University. Professor Sandahl’s co-authored anthology on disability studies and performance recently won the Association for Theatre in Higher Education’s 2006 book award.

We look forward to a year of continuing collaborations with programs within and outside of the department, and to expanding how we think about theatre and performance historiography with our faculty, graduate students, and invited guests.
**BA/MFA in Theatre Design and Technology**

Last season, in honor of the 75:20 anniversary, our program contributed to an exciting series of performances in which student designers and technicians collaborated with alumni. This created a wonderful opportunity for our current students to work with former students of the program who are now well established members of the arts community. In addition, two alumni who are currently faculty members designed for University Theatre shows: Jean Montgomery, lights for *Forty-Five Minutes From Broadway*, and Mathew LeFebvre, costumes for *Cabaret*. It was also a delight to see so many former Design/Tech students represented at the 75:20 celebration. This season we will keep a good thing going by inviting a guest costume designer, alumna Kathy Kohl, to design costumes for the BFA Ibsen plays in the fall. Kathy is a highly acclaimed locally-based costume designer who has designed for most of the theatres in the area, including countless productions for Frank Theatre and Park Square Theatre.

We are continually amazed by the raw talent of our design and technology students. More importantly we are encouraged by their growth. This past Spring we sponsored what we anticipate will be an annual event: the MFA Design/Tech Showcase. Graduate students from our program presented their work to a wide variety of designers, directors, artistic directors, and technicians from the professional theatre community. The culmination of the work was quite impressive. We had a strong and enthusiastic turn-out from the community and a number of our students got work as a result. Keep an eye out for the second annual installment this spring.

A highlight for our program last season, and for the entire department, was our first visiting Fulbright Scholar, Miodrag Tabacki, an internationally-known, award winning artist and scenographer. In tandem with departing professor Branislav Jakovljevic, Miodrag taught Design Collaboration, which greatly broadened the student’s understanding of the vast possibilities in theatrical design, and challenged them to push the boundaries of their thinking as well as the level of their output. For the students involved in the class, it was an exhausting, yet highly enriching experience. Miodrag developed a bit of a following among the students, many of whom traveled to the annual United States Institute for Theatre Technology Conference (USITT) in Louisville, where the retrospective book of his design career was honored with a Golden Pen Award.

The numbers of our students attending USITT continues to increase, which greatly benefits them individually, but it also gives the department a greater national presence. In addition to the USITT conference, our students will participate in two other major conferences this coming season. First is the Lighting Dimensions International Conference (LDI) in October, the largest US tradeshow and conference focused on technologies for the live entertainment industry. We are thrilled that Design/Tech MFA student Jason Underferth received a grant for an all-expenses-paid trip to the conference. Second is the highly anticipated 2007 Prague Quadrennial (PQ), which is the pre- eminent scenicographic exhibition in the world, and one of the theatre design community’s most important international events. The PQ has served as a meeting point for artists from every continent, bringing together designers, directors, students and the general public for seminars and workshops. It has created an unprecedented opportunity for cross-cultural exchanges, thus helping shape the direction of world theatre for the past thirty years.

Academically we continued to build upon our strong core curriculum. A new year-long sequence of theatrical drafting classes proved to be very popular with students. In the fall, we offered traditional hand drafting taught by Lance Brockman with the assistance of Mickey Henry, and Mathew LeFebvre. In the spring, following the success of that course, we invited Adrienne Heflin, an Assistant Technical Director at the Guthrie, to teach a class in theatrical CAD drafting using the tools and software she uses daily in her work.

We also offered two additional costume crafts classes featuring guest instructors. Last fall we invited Doreen Johnson, the painter/dyer at the Guthrie to teach a class in dyeing, painting, and manipulating fabric. In the spring semester, DJ Gramann taught a costume crafts class which covered a broad spectrum of applications that fall outside traditional costume construction. DJ is a nationally-known designer and technician who has worked in costume shops in New York and at many regional theatres including the Guthrie. This crafts class was a precursor to the Millenary class he is teaching this fall.

We have been inspired by the success of these craft classes to begin, this fall, what we hope will be a series of design master classes taught by guest professional designers. Our first master class will feature lighting designer Marcus Dilliard, a recipient of a 2006 McKnight Theatre Artist Fellowship. While he is best known in the Twin Cities for his countless designs for Theatre de la Jeune Lune and the Guthrie, his credits include designs for theatre and opera across North America and in Europe, among them the Seattle Repertory Theatre and the Spoleto Festival in Italy.

In the spring we will feature a master class in costume design taught by Sonya Berlovitz, who has designed costumes extensively for Jeune Lune, as well as productions at several other major national theatres, including the Guthrie and Berkeley Repertory. Critics have called her costume designs “wildly imaginative” and “lusciously absurd,” suggesting that this is an exciting opportunity to teach design from a perspective that contrasts with, and yet compliments, our traditional approach.
Applause: Both of you have performance concepts and styles that are off-beat—even a bit wacky (in the good sense of letting your imaginations go)—you, Luverne with your emphasis on physicality and on the visual, and you, Michael with your unique way of animating objects to create the performance. How did each of you come to these aesthetic sensibilities and styles? What has influenced your work, and how has it developed and changed over time?

Luverne: I would say that the biggest influence for me was my work with Jeune Lune. I was introduced to theater for the first time as a discipline. My previous training had all been in the world of psychological realism and that process was about trying to be in touch with your emotions and then being able to present those emotions on stage. In that style of theater the subject matter was generally small and personal. What Jeune did was, using the LeCoq methodology, they trained people to communicate emotion with their bodies—their entire bodies—and it no longer became just a psychological venture but rather a psycho-physical venture. Once I made those discoveries, it became for me an exciting way to do theater and it produced the most electrifying theater to watch.

Michael: I studied as a painter, and theater grew out of my work as a freelance artist in different scales and sizes, which motivated me to become involved in many different aspects of theater, from design to direction and performance. And, coming from a visual arts background, I always had the desire to create my own work. I came to … image theater, puppetry or figure theater and object theater because these allowed me to make work in all the ways that interested me—as a designer, as a creator, as a technician, as a performer. And part of my choice to work in these forms was dictated by the realities of space: at the beginning, I made an entire show in my basement, and as my spaces grew—I got a studio and now I have a theater—the work kept expanding in scale. That's it: I just like to make stuff. And I love the spectacle of something happening in front of an audience.

Applause: As Marx famously wrote, “Hitherto the philosophers have only interpreted the world. The point is to change it.” I see in much of your work the idea of interpreting the world imaginatively and insightfully in order to change it. Can you talk a bit about this? In other words, can you talk more about how you see the relationship of art to living in the real world, and perhaps even to changing it?
Luverne: I think it’s really about finding different ways to tell stories … not telling stories in the traditional way, [in which] a play communicates one singular idea created by one singular director. But rather to think collaboratively, so that everybody has a voice in the production … in how the piece goes forward. And then being able to present the work in nontraditional ways using these types of explorations.

Michael: Personally, I don’t make political work. I’m not interested in that; I’m interested in making theater, using the vocabulary of theater. Now of course, politics comes into it. I feel being an artist in this time is really, really important. And I think being an artist is a political act in itself. I think it is crucial, especially in these times, to bring quality work to an audience—and the work has to be quality somehow (granted my shows are a little stinky sometimes)—because people are just moved by this kind of thing: the theatrical event.

Luverne: The challenge of doing new work is that you never know what it’s going to be like. It’s not safe, it’s not … you don’t have a script … a known entity [in] which the words will carry the story. [Theater is] profoundly boring to me unless a great risk is taken … and, yeah, you’re going to produce some stinky work. But, you are also going to find those places that are going to go far beyond anything you could possibly do with just a simple script.

Michael: I know that with the all-ages, intergenerational work I do, I infect kids to say: this is a possibility; this is a possible way to look at the world, other than the internet or television or film or having bugs in your ears or something on your little camera. This is something that really is powerful and really has a long history that I think is emotionally embedded in people and people need it now.

Applause. In addition to being practicing artists, both of you are teachers—you, Michael beginning this fall as a member of the new Collaborative Arts Program, and you, Luverne, as head of our own department’s BA in Performance Program for the past two years. Both of you seem committed to helping students unleash their creative energies as much as you are to teaching a specific discipline or technique. Can you talk more about your educational philosophies and some of the highlights of your experiences with students?

Michael: Well, the educational philosophy I’ve developed in my, what, four years, is to do—to make and do. Just to get up and … get your hands dirty and as Luverne was saying, [even if you] fail … maybe there’s a moment or two where there’s some kind of understanding. That’s my philosophy.

Luverne: The University should be, and has to be, a laboratory. We have so much power here because … we can experiment, we can take risks, we can create new work. It’s absurd to me to think of just reproducing scripted works. Because if you look at the sciences … I mean the agricultural departments don’t stop trying to create new honey crisp apples, nor do their students learn about how to do something in one particular way. So we, too, have to explore, we have to experiment and this has to be integral in all the work we do. The exciting thing is that we can go further.

Michael: I agree, and I believe, too, that the students have to know that this work is coming from somewhere. I mean it’s not [enough] to learn technique, though they do have to learn the craft. But also [artists] must find a personal voice … and … a niche in which that voice is most functional. But I also believe the University should be a place of … ah … rebellion and revolution, and it should be a place that allows for failure. I mean it’s the last place for failure because when you … when you take [art] out into society, it becomes a commercial product. So [the University is] a place where you can just be absolutely insane.

Luverne: My relationship with the students has really been kind of fascinating for me because I have found that I feel strongest and most inspired as a teacher in the classroom when I’m working on something in my own life. At such times, I feel that reciprocal relationship of being an artist in the community and being able to teach, of being fed and feeding students. There is this relationship between the two … [and] this relationship is an essential part of living as an artist in this world.

Michael. The best advice … this drawing instructor gave me was, “all right, your drawings are beautiful, now unlearn everything I’ve taught you and go F***g draw.” You know, that’s the best thing I’ve ever heard. But I had the craft and technique; they forced it down my throat.

Luverne: The Zen master’s greatest gift from students is that they go beyond the work that they’re being taught, and that, I think, is … is as essential to the process.

Sommers and Seifert continued on page 23
Educating Future Audiences Aboard the Showboat

By Kelly Hrenko, Education Director, Minnesota Centennial Showboat

As part of the U of M’s ongoing education and outreach agendas, the Department of Theatre Arts and Dance offered a second season of Showboat educational workshops. The Minnesota Centennial Showboat played host to two workshop series this past summer: “Classroom on the River” and “Adventures in Puppetry.”

“Classroom On the River” was first launched during the 2005 summer season and offered workshops in theatre education for upper elementary, middle, and high school students aboard the Showboat. The workshops connect participants with the cast of the Mainstage Showboat show, organized around various theatre production themes. The 2006 “Classroom on the River” workshops featured coordinated activities around four themes, all based on the Mainstage production of George M. Cohan’s Forty-Five Minutes From Broadway. One of the educational aims of these workshops was to provide and inform participants about theatrical and performance history. For this first theme, participants learned about the history of showboating and other forms of traveling theatre. By making travel accessories that could have been used on showboats past, participants explored the historical timelines of American theatre and storytelling in a whimsical way.

A second theme explored theatre process and production. For this, the cast educated workshop participants about costume design, costume care and maintenance and period clothing styles. The workshop participants then researched and designed a period piece of clothing to take home.

The third workshop featured visual arts activities that took advantage of the Mississippi river landscape as seen from the Showboat decks. Workshop participants learned basic watercolor painting techniques and also had the chance to talk to the cast about Mississippi river stewardship.

The fourth workshop theme invited participants to interact with the Showboat players while practicing dramatic scripts and viewing pieces of Forty-Five Minutes From Broadway. The projects generated by these interactions proved to be one of the workshop favorites. Workshop participants learned warm-up acting exercises, then improvised using scenery and props. In the end, they created scenes using all the acting techniques they had learned.

“Adventures in Puppetry” workshops were newly introduced to the Showboat this past summer in conjunction with the new puppetry matinee series. The matinees featured performances of Old Four Eyes: A Mississippi Panorama, an adaptation of a play written by Kevin Kling and directed by Michael Sommers, which was developed and presented by Open Eye Figure Theatre and University of Minnesota students. After seeing a performance of the show, the workshop offered participants a chance to learn about figure theatre and puppetry under the guidance of the Old Four Eyes cast. Workshop participants began with a talk-back with the cast, then created a puppet, and, finally, learned a scene from the production which culminated in a chance for participants to use their puppets on stage. The workshops encouraged conversation about Old Four Eyes, particularly the many overarching themes included in the story and, in addition, gave participants the opportunity to create puppets and express some of these themes visually.

Both educational workshops were intended to foster and encourage theatre appreciation and interest, as well as to provide a forum for creative growth and exploration in the arts. Thus the workshop activities provided the means and opportunity for success at multiple levels, and catered to a variety of abilities and talents. The lessons involved pre-planned projects and activities, but also allowed much flexibility for the cast members to bring personal and professional strengths and interests to the workshops.

In the end a large part of the workshops’ success stemmed from the casts acting as teachers. Because the casts were able to directly interact with workshop participants, immediate connections often occurred. Cast members received uncensored feedback about their craft as actors and artists, and workshop participants were able to witness first-hand—and learn from—the enthusiasm and talent of the Showboat players.

And the cast members have also gotten something out of the experience. As one of the members of the 2006 Showboat cast explained: “After the show, a girl ran up to me and hugged me because she had just seen the show and recognized me … the workshop then gave us the time to talk and work together … it was very rewarding!”

Connections that produce such mutually beneficial experiences add fuel to the conviction that we need more theatre education for young people, accessible to a broader community. Two years of experience shows that the continuing development of a Minnesota Centennial Showboat workshop program can play a major role in making this happen.
Armed with festival badges, backstage security passes, and a trusted emergency kit of first aid and foot tape, I gathered a group of twelve University of Minnesota dance students and faculty in an early morning Washington, DC hotel lobby. The first day of the National American College Dance Festival 2006 required a very tight schedule, including a spacing rehearsal and maintenance technique class at George Washington University, a short, but intense, thirty minute technical rehearsal, and a long evening performance at the John F. Kennedy Center for the Performing Arts. This past May the three-day biennial festival assembled emerging dancers from thirty college and university dance programs across the country, including the University Dance Theatre cast of Carl Flink’s *This Bleeding Heart*.

Each year ten American College Dance Festival Association regional conferences bring together dancers to take classes and workshops; see performances and lecture demonstrations; network and meet peers; and perform for nationally recognized adjudicating dance artists. Regional adjudicators select a program of work for a concluding gala performance from among dozens of pieces by undergraduate and graduate students, faculty and guest artists. A small number of pieces from each region’s gala performance are recommended for the national festival in the nation’s capital. Through the ACDFA organization, student creativity is celebrated, faculty work is recognized, and new artists emerge. In addition to the excitement of performing at the Kennedy Center, student dancers are exposed to work from around the country, as well as to their future competition and community. Being selected for the national festival is truly an honor for the performers, the artists, and the institutions; however, much of the recognition comes from the respect of peers. The national festival provides both a meter and a pulse for college dance training and artistic visions around the country.

Since first participating in the early 1990s, the University of Minnesota Dance Program has a history of representing the region with dynamic work and strong performances, including pieces by Cowles Visiting Artists and student choreographers. This year Associate Professor and Director of Dance, Carl Flink’s vibrant work *This Bleeding Heart*… continued the trend. Even more so than at previous festivals, students displayed the strengths of their diverse training through Flink’s physically demanding piece. *Bleeding Heart* evokes a visceral reaction from the audience, as dancers hurl through space and display both physical and emotional connections with partnered lifts and flight patterns across the stage. On the Kennedy Center stage, the Minnesota dancers were striking in the bravery and intelligence of their performing abilities, reflecting Flink’s desire to create work that allows—indeed demands—his dancers take risks.

The most meaningful response to the performance came from counterparts who praised not only the strong technical training of the University of Minnesota dancers, but also the daring energy and performance commitment that separates them from many of their peers. For the U of M Dance Program, risk-taking shows in the quality of students’ performances, and also in the choreographic work created by students, the creative research of faculty, and the diverse dance work by guest artists on the University stage. Recent BFA Dance graduate, Heather Parker, emphasized this in her response to the national festival:

“During the ACDFA performances at the Kennedy Center in DC, I was expecting the choreographic quality to be on par with the piece we had brought as well as with other work I had seen come out of our university in the past four years. After all, these were chosen as the best of the best from universities around the nation. While there were many amazing dancers that humbled me, so many of the pieces lacked the creativity and risk that I have come to expect. As an aspiring choreographer, this experience made me realize the quality and strength of choreography that the UMN Dance Program and the Twin Cities is producing.”

The rigor and holistic nature of training in both the BA and BFA dance programs, that include technical and performance skills as well as creative and scholarly studies, set University of Minnesota dance students apart from their peers. Students’ vast experience with professional teaching faculty, who double as working artists, a vibrant Twin Cities performing arts community, and exposure to new artistic vision and masterwork through the Sage Cowles Land Grant Chair, give Minnesota students an advantage that many university programs cannot match. University of Minnesota dancers study diverse forms and aesthetics, making them versatile artists. Both regional conferences and national festivals have proven to be eye-opening experiences for the dancers. Our students often return from these events having a much greater appreciation for the level of resources, faculty expertise, and artistic integrity available to them in their creative and academic studies.
The 75:20 Celebration: A Reunion to Remember

by Lance Brockman, Professor, Theatre Arts & Dance

The impetus for the 75:20 Celebration held April 28-30, 2006 came from our 50th Anniversary Celebration in 1980 led by Bob Moulton, then artistic director of University Theatre. In my mind’s eye, I can still see the kickoff event. Students, faculty, and audience members were assembled throughout the lobby after the opening of that landmark season. The staircase in Rarig was festooned with student ushers in brightly colored smocks that Bob had designed, and after the obligatory blowing out the candles on the cake, we sang happy birthday to the department.

One important result of that celebration was the establishment of Scholarship 50 renamed for Bob after his passing. This scholarship has grown significantly and now supports students in both dance and theatre. Realize that this was five years before we became a combined department of theatre and dance, the energy for which clearly came from Bob under Wendell Josal’s influential leadership as department chair. Joining theatre and dance has proven to be as prophetic a stroke as any we have negotiated during the past twenty years, and has kept us right in tune with how performance is changing.

When the 75:20 committee first met a year ago last January, we decided that there were three goals for our celebration. First, we wanted to reconnect with our alumni—many had drifted away as they pursued busy careers and family endeavors. Second, we wanted to acknowledge the achievements of select alumni as a model for today’s students proving that “there is life after the University and that a degree in dance and theatre does not necessitate a career as a waiter!” Third, since we were away as they pursued busy careers and family endeavors. But this changed on April 29, when, after the performance of Cabaret, we unveiled a new updated “Notable Wall.” Let me issue a caveat about this wall. The committee not only learned that our alumni are very busy but they are also very “notable.” So many are achieving incredible success as artists, scholars, film makers, lawyers, in businesses, etc. that the sheer number came as a pleasant surprise. So, please understand that the wall is a work in progress. If you know of people who should be considered for future installations, please let someone on the committee know your thoughts. We hope to be able to expand this initiative periodically as time and energy permit.

Third, we did have fun!!! Each planning meeting became a reunion of sorts and the conversation quickly led to statements such as “You will never guess who I ran into or heard from?” or “So and so just connected with me and they are opening in …!” Our most memorable meetings were of course at Charles Nolte’s palatial estate surrounding that heavenly heated pool.

In retrospect we wish more had been able to join us. But those alumni who could come—and those who joined us electronically via the 75:20 website—had a wonderful opportunity to connect with peers from their own time at Minnesota and also to find out about graduates of the department from across generations. The highlight of the weekend’s events was on the new Minnesota Centennial Showboat. Here, Charles Nolte regaled a packed house with readings from his rich journals. His stories about his distinguished life as a playwright, actor, director, and especially as a teacher just reconfirmed for many of us the obvious—he is a remarkable and vibrant individual who has touched the lives of many.

The committee truly enjoyed planning and celebrating the department’s past, and now we look forward to an equally challenging and promising future. So, mark your calendars for 2031 when we will reconvene for the 100:45 Celebration. However, if you are in the Twin Cities before then and would like to come by the department to reconnect and to reflect on your time here, our doors are always open.

The 75:20 Committee: Judy Bartl, David Bernstein, Lance Brockman, Tessie Bundick, Justin Christy, Carl Flink, Kathleen Hansen, Mickey Henry, Julie Ann James, Wendell Josal, Stephen Kanee, Michal Kobiakla, Jean Montgomery, Charles Nolte, Courtney Peterson, Rick Poleneck, Barbara Reid, Erin Roberts, Sherry Wagner-Henry.
Reunion Photo Gallery

Additional photos and more now available at http://theatre.umn.edu (click on “alumni”)  

PHOTOGRAPHS: Terry Faust

LtoR: Sherry Farnsworth Rosen and Patsy Monson

LtoR: Kristen Frantzich, Lance Brockman, Stephen Peabody, and Dan Huizenga

LtoR: David Michael Monasch, Barbra Berlovitz, and Gary Parker

LtoR: Aaron Milgrom, Tessie Bundick, and Dawn Baker

LtoR: Charles Nolte, Debra Mooney, and Michal Kobialka

LtoR: Jason Underferth, Jean Montgomery, and Karen Spahn

Rarig Center was abuzz during the 75:20 Reunion Gala

David Feldshuh poses for a photo in front of his portrait

LtoR: Matt LeFebvre and Emily Tepe

LtoR: Chris Meadows and Barbara Reid

Barbra Berlovitz and her Cabaret cast celebrate a successful run

LtoR: Courtney Peterson and Joe Meichsner
What's Past is Prologue
An excerpt from the journal of Professor Emeritus Charles Nolte

Editor’s Note: As Lance Brockman says in his 75:20 celebration article elsewhere in this issue of Applause, “the highlight of the weekend’s events was on the new Minnesota Centennial Showboat, [where] Charles Nolte regaled a packed house with readings from his rich journals.” Charles’ incomparable readings from his remarkable journal reminded us all of his enormous contribution to the Department of Theatre Arts and Dance—as a playwright, actor, director and, above all, a teacher. Hearing him read, I was struck by how much his work for the department exemplifies what Antonio famously observed in The Tempest, ‘what’s past is prologue.’ Indeed, what he accomplished as a long-time faculty member set the stage for many current departmental programs and practices. So we asked Charles if he would permit us to feature one of the journal entries he read for the celebration as a way of paying homage to our past and to give those who missed the weekend a flavor of the content and spirit of 75:20. He graciously agreed to allow us to reprint the entry he wrote the first time he met Tyrone Guthrie. Thank you, Charles. D.B.

Olivia Coan's party for Tyrone Guthrie

May 26, 1963

All the grandes dames of Minneapolis are here this afternoon. Helen Winton. Bernice Dalrymple. Mrs. Heffelfinger. Mrs. Pillsbury. And a sprinkling of gents. We’re here to take tea and nibble finger food with Sir Tyrone Guthrie and his frau. Beautiful early summer day.

Mrs. Coan is a most extraordinary hostess. Her dining room is circular in shape and entirely lined with bookshelves. I catch a glimpse of some of the titles: Sara Teasdale. Mrs. Orne Jewett. Willa Cather. And of course Edith Wharton. I spy the complete works of Sinclair Lewis in soft leather. Isn’t he a bit dodgy for the great lady? On the coffee table the latest glossy issue of Theatre Arts.

I can understand why Ethridge Moore is invited. A distinguished professor of English, he is right at home in this pisseur-elegant gathering of moneyed women. A room redolent with the aroma of gilt-edged government bonds. But why am I here? Perhaps as counterweight, to bring a whiff of barnyard damage, but Sir Tyrone brushed her aside and sailed on, oblivious. “That’s where the theatre should stand. By the river. Ideal site for a new theatre, with its sweeping vistas of the legendary river in the gorge below. Yes! That would be ideal.”

And just at that moment, in an excess of enthusiasm, as a tray passed under his elbow, he swept up a glass of red wine and somehow managed to empty it all over the front of his off-white linen suit. In a baggy unpressed pale-white linen summer suit, a champagne pink shirt unbuttoned at the neck. A tiny bowtie is quivering at his adam’s apple. And that must be his wife in a pagne pink shirt unbuttoned at the neck. A tiny bow tie is quivering at his adam's apple. And that must be his wife in a baggy unpressed pale-white linen summer suit, white linen suit and that champagne pink shirt.

Lady Guthrie made a few gestures to sop up the worst damage, but Sir Tyrone brushed her aside and sailed on, oblivious. “That’s where the theatre should stand. By the river. Ideal site for a new theatre, with its sweeping vistas of the legendary river in the gorge below. Yes! That would be ideal.”

And just at that moment, in an excess of enthusiasm, as a tray passed under his elbow, he swept up a glass of red wine and somehow managed to empty it all over the front of his off-white linen suit and that champagne pink shirt.

Horrors. Nobody dared pay any attention whatsoever. Certainly not Sir Tyrone. It was as if this was the sort of thing he regularly did, rinsed his lingerie with Beaujolais, whether here at 510 with Mrs. Coan or over there at Buckingham Palace with the Queen of England.

Lady Guthrie made a few gestures to sop up the worst damage, but Sir Tyrone brushed her aside and sailed on, oblivious. “That’s where the theatre should stand. By the river. Just as a theatre should stand on the banks of the Thames, or the Seine in Paris, or the Limpopo for all know.”

Good heavens! What delicious savoir faire. A major social gaffe, and you carry on chatting, with a gross red stain all over your off-white linen summer suit. You have to love a man like that.

Low murmur of talk, all about the new theatre just across Hennepin on property bestowed by the Walker family. Mrs. Coan could easily amble over, but I suspect she will take her limousine when the occasion arises, driven by her legendary chauffeur Kegley.

Low a murmur of anticipation. We hush. Faces turn toward the doorway. There he is. Guthrie himself. I see a big man filling the entry, so tall he has to stoop to enter. Dressed in a baggy unpressed pale-white linen summer suit, a champagne pink shirt unbuttoned at the neck. A tiny bow tie is quivering at his adam's apple. And that must be his wife in tow, coming up to his belt line, half a torso smaller than her husband. Into our little assembly this unlikely apparition... what? Lumbers? Barges? Saunters?

Pleasant chatter. He’s not only a big man, but has a commanding personality, without a shred of pretension. His small mustache twitches as he talks. Is it threatened by his major features? His strong jawline? That Renaissance Medici nose?

We’re swirling around him now. Pleasant chatter as the silver trays pass in and out. There’s wine as well as little sandwiches. He takes a plate.

This was the moment I chose to barge in with my question. “Why are they parking the new theatre over here on Lowry Hill?” I ask. “Ideally, it should be on the other side of town, shouldn’t it, overlooking the Mississippi?”

“Ahh yes,” the great man responds. His eyes light up. I’ve apparently hit a nerve. Now here’s a topic worth discussing. “The city fathers,” he explains, “the movers and shakers couldn’t quite bring themselves to demolish their ancient flour mills, those talismans of your glory: Pillsbury’s Best. Gold Medal. That sort of thing. Ideally, of course,” he wanted us to know, “you’re absolutely on target. The river bank is the perfect site for a new theatre, with its sweeping vistas of the legendary river in the gorge below. Yes! That would be ideal.”

And just at that moment, in an excess of enthusiasm, as a tray passed under his elbow, he swept up a glass of red wine and somehow managed to empty it all over the front of his off-white linen suit and that champagne pink shirt.

Low murmur of talk, all about the new theatre just across Hennepin on property bestowed by the Walker family. Mrs. Coan could easily amble over, but I suspect she will take her limousine when the occasion arises, driven by her legendary chauffeur Kegley.
Congratulations to all of our 75:20 honorees. Also honored, but not pictured above were: David Ball, Gary Gisselman, Richard Hoover, Ron Perlman, and Nayna Ramey.
Benjamin and Helen Cheng Liu are dedicated supporters of the University of Minnesota. Three years ago, the couple created a theatre scholarship to benefit students in the University of Minnesota/Guthrie Theater BFA Actor Training Program. We recently had the opportunity to visit with Ben and Helen to learn more about the story behind their scholarship.

**You have quite a history with the University of Minnesota. Tell us about it.**

**Ben:** Helen was already at the University of Minnesota getting her master’s (English and library science), so I followed her here to complete my PhD. We liked the quality of life in Minnesota and felt we could make an impact at the U, so we stayed. I retired as Regents’ Professor of Mechanical Engineering in May 2002 after 42 years on the faculty.

**Helen:** After finishing my master’s I began working in the University Libraries. I worked for 19 years and held various positions, including head of cataloging and interim director of Central Technical Services.

**You are avid supporters of the University of Minnesota’s theatre department. What is it that makes you so passionate about theatre?**

**Ben:** I’ve grown to love theatre, but it was Helen who introduced me to it. Her love of theatre goes back to her student days. She took several drama classes while a graduate student here at the U.

**Helen:** Yes, theatre has always been my favorite art form. I love the exchange between the artists and the audience. I appreciate the beauty of a really skilled performance. And I value learning about others’ experience.

**Why has it been important to you to give your support to theatre arts?**

**Ben:** Theatre plays an important role in our culture, in our intellectual development. We are firm believers in education of the whole person.

**Helen:** And it enriches our life experiences.

**Your scholarship award is for the University of Minnesota/Guthrie Theater BFA Actor Training Program. Tell us about your interest in supporting this particular program.**

**Helen:** It represents the intersection of our two passions—the University of Minnesota, our alma mater and workplace; and the Guthrie Theater, where we have seen shows since the theatre opened in 1963. I’m now serving my third six-year term on the Guthrie Board of Directors.

**Ben:** Linking the Guthrie and the U provides a historic opportunity to enhance the vitality and the cultural landscape of the Twin Cities.

**Have you had an opportunity to attend any of the B.F.A. productions?**

**Helen:** We’ve seen many of them right from the very beginning! We were in the audience to see Santino Fontana make his first appearance in a BFA production. I leaned over to Ben and whispered in his ear, “That young man is going places.” It was so gratifying to see him play the title role in the Guthrie’s final production of *Hamlet* at the old Guthrie Theater last spring.

**Have you met any of your scholarship recipients?**

**Helen:** Yes, we have enjoyed getting to know them. Last year’s recipient wrote us a very warm letter in which she described what receiving the scholarship meant to her. We saved the letter; it was touching. Then we got to meet her in person at a dinner the University hosted for donors and recipients.

**So why do you think it’s important to make these scholarships available to students?**

**Ben:** Without scholarship support, many students could not afford to pursue their aspiration of a career in theatre. We like helping students fulfill their dreams.

Please consider making a gift to nurture the talents of emerging theatre artists. To discuss scholarships or other gift opportunities, please contact development officer, Ann Ulring, at 612.624.8573 or aulring@umn.edu.

**ANN ULRING**
Development Officer
College of Liberal Arts
New Showboat Turns 5
by Sherry Wagner-Henry, Managing Director, University Theatre and the Minnesota Centennial Showboat

History/Hysteria in the Making

The Minnesota Centennial Showboat has always been known as a great summer venue for training students and entertaining audiences. For almost 50 years, folks have come to expect time-honored period plays, musicals and melodramas, infused with our signature olio performances, all performed during the traditional summer months of June, July and August. But starting this fall, the Showboat is beginning a new tradition to share with its students and audiences: holiday performances in November and December.

The new Showboat was designed and constructed with a heating system, in addition to the air conditioning needed in the summer, so the boat could host organizations that wanted to use it during the winter months, and to give the Department of Theatre Arts and Dance an opportunity to consider winter programming in the future. Thanks to a grant from the Saint Paul Cultural STAR program and seed money from the College of Liberal Arts, the future is now.

In November of 2006, the Minnesota Centennial Showboat will premiere its first winter program with Dan Sullivan’s Inspecting Carol, a holiday favorite about the zany ups and downs faced by a small community theatre in the midst of producing its annual version of A Christmas Carol. The company is anxiously waiting for the inspector from the National Endowment for the Arts to show up for a site visit to determine whether they will receive a grant they need to keep the theatre afloat. Mistaken identities and impossible situations ensue, in a physical comedy style reminiscent of Noises Off and the cult classic Waiting for Guffman.

We are optimistic that this could be just the beginning for new University Theatre programming on the Showboat, adding to the already substantial use the boat gets during the academic year as a venue for Twin Cities arts organizations and community activities. And as the Showboat becomes more and more visible within the University community, we envision partnerships and collaborations with folks from music, art, film and a whole host of players we haven't yet imagined.

Performances of Inspecting Carol will begin the Friday after Thanksgiving and run through December 17. Tickets are already on sale through the Padelford Riverboat company, our Showboat partners (http://Showboat.umn.edu, 651.227.1100). Gary Brigg, a local director and master of physical comedy, will lead student actors, designers and managers in this first-ever University Theatre holiday production on the Minnesota Centennial Showboat. Please join us for what is sure to be both history and hysteria in the making!

Donor Generosity Propels Three New Awards

Just two short years ago, we announced the establishment of the C. Lance Brockman Showboat Scholarship, now a $2,000 scholarship presented to an outstanding company member of the Showboat and paid directly to the University for tuition expenses. This award is part of the Padelford Education Fund, an endowment established at the St. Paul Foundation, that awards the Brockman Scholarship and the Fallon Bowell Scholarship, which goes to a college-age Padelford Crew member.

Audiences and passengers of the Showboat and the Padelford Riverboats have generously donated every summer season. Their generosity has been so great, we announced this year an additional two awards, given to the Showboat company and Padelford crews, in the amount of $500.

The two new Showboat awards were named for theatre faculty member Jean Montgomery and emeritus music faculty member Vern Sutton. Each of them has been involved with the Showboat for over 30 years, from their student days on. Professor Montgomery has served many seasons as a designer and Professor Sutton has directed on the Showboat regularly.

This year’s winners of the three scholarships are: Diane Rusk, BA in stage management (Brockman Scholarship); John Skelly, BFA in acting (Montgomery Award); and Kristen Kenning, MFA in vocal performance (Sutton Award). A ceremony and banquet honoring all our winners was held on Saturday, August 26. Recipients and their families, as well as donors, committee members and representatives from the partner organizations were on hand to celebrate the achievements of these extraordinary students.
Life in the Real World
Alumni Blurs and Updates—direct from the source

G’day from Martin Horrigan, Class of 1969
G’day from down under! Martin Horrigan, B.Sc. 1969, Major: Theatre, Speech Communication Education. M.A. Univ. South Dakota Theatre 1972, including 3 seasons at Black Hills Playhouse. Have taught high school English in Victorian Education Dept, until December 03, Live in Warrnambool, Victoria on the coast 3 hrs. west of Melbourne. In the era I was at the U of M we hung out at Scott Hall and the drama library in Wesbrook Hall. Instructors back then were Lee Adey, Frank Whiting, etc. Scenes of U of M campus stir fond memories 40 yrs on! It’s nice to revisit the campus on line.
Regards,
Martin Horrigan
martinhf@bigpond.net.au

Hi from Sheldon Simon
I am SHELDON SIMON (B.A. ’58, Ph.D. ’64) and, although a Political Science professor at Arizona State where I’ve been on the faculty for the past 31 years, I was active in both the Theater and Music Departments at the “U” where I was in the maiden company of the Showboat (’58) and performed on board a second summer while working on my doctorate (’61). My wife and I also were members of the first company of the Stage Coach Players in Shakopee (’62) led by Bob Moulton and Wendell Josal. I have remained active in theater wherever we’ve lived. Most recently in Phoenix, I completed a run in an original musical revue at the Herberger Theater Center—Phoenix’s most prestigious theater location—and have also been a member of a musical theater troupe called “The Senior Class”–six of us all over 55, which performs cabaret-style Broadway songs. My memories of the Theater Department at the ”U” are among the most cherished. I particularly treasure being directed by Doc Whiting and Bob Moulton. I have followed your continued growth and eminence as a Department. By the way, it was the first year on the Showboat that Sir Tyrone Guthrie came to town looking for a location for his new rep company. He visited us on the Showboat, and Doc Whiting asked the cast whether he should try to convince Mayor Naftalin to make a bid. We all urged him to do so, and the rest is history.
You have my address and E-Mail address. Keep up the fine work. I hope that my wife and I can get back to the Twin Cities some summer to see the Showboat in its current incarnation.
I am a former U of M Theatre graduate of 1961 and worked as a secretary part time for Dr Frank Whiting. My class years are 1958-61 and I am anxious for news of anyone of that vintage. I hope you can send me something.

June Robertson Publishes
My maiden name is June Robertson and I have published a book of poems recently under the name June Beisch, entitled Fatherless Woman. I was a classmate of Joannie Eastman and Liz Earl and appeared in showboat productions. (played the lead in Billy the Kid) and many other University shows. I was there at the beginning of the Guthrie and worked with “Doc” on contacting Sir Guthrie.
I have been teaching American Literature at Emerson College in Boston and at Mass Bay college in Wellesley and work as Poet in the Schools in the Boston area. I publish poetry, short stories and nonfiction and my latest essay is “The Wolf.”

Update on Scott Stroot
Scott Stroot (MFA Directing, 1986) After completing his graduate work at the U of M, Scott headed east to New England, where for the next 15 years he served variously as Theatre Program Director, Creative Arts Division Chair and Associate Academic Dean of Bradford College in Bradford, Massachusetts, teaching Acting, Directing, Theatre History, Aesthetics and Taiji. His professional gigs out east included stints as a founding member and performer with the performance art collaborative InCollusion, a dancer in Mary Lee Karlin’s modern dance company Dancers at the Edge of Time, a columnist for the arts journals ArtNEW England and P-Form, and free-lance director in the Boston area. In 2001, following the closure of Bradford College, Scott accepted an appointment as department head of the Western Kentucky University Department of Theatre and Dance. He continues to direct and perform professionally when he can, most recently as Serge in Yasmina Reza’s Art at the Public Theatre of Kentucky, in Bowling Green, and director of the The Importance of Being Earnest and The Merry Wives of Windsor at the Kentucky Repertory Theatre in Horse Cave, Kentucky.

TELL US SOMETHING ABOUT YOUR REAL WORLD
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.

EMAIL INFO TO: justin@umn.edu
OR MAIL TO: Dept. of Theatre Arts and Dance University of Minnesota 580 Rarig Center; 330 21st Ave S Minneapolis, MN 55455
Alumna Profile continued from page 7

historical piece, it “dealt with the experience of catastrophe and war that … my family had experienced in Cyprus,” where from Gülgün’s birth in 1963, until she and her family migrated to London in 1967, they moved from one site of catastrophe to another (as the audience is forced to do in Untitled #1), caught up in the civil war between Turkish and Greek Cypriots—a war in which her father was a soldier.

The Orange Grove, a collection of family stories that reflect back on the Cypriot Civil War and the migration, used narrative fragmentation to get at different perspectives of time, place and point of view. “For example the character of my father was played by three people: one who was doing the events in the period … they happened; one that was telling a story at the end of his life; and another that was migrating along with the family to a new culture … in England.” The site was carefully chosen to communicate something beyond the text: “Orange Grove was performed in a WWII-era bomb factory in North Minneapolis [chosen] to connect the manufacturing of weapons to a distant island in the Mediterranean on which these weapons probably landed at some point”—in other words, to raise with the audience the complex issue of shared responsibility for hometown-made bombs dropped on faraway “exotic” lands.

Gülgün is still working on Self Portrait, which grew out of the experience of going back to a still-separated Cyprus last year for the first time in 26 years. The border has now been opened so that communities on both sides can cross it to revisit places abandoned during the civil war. But each side has created competing narratives of what happened between 1963 and 1972, and why. The piece, based on interviews with current residents and returning visitors on both sides of the conflict, will be “as much about return as about the events before.” Self Portrait, which is funded by the Creative Capital Foundation, will be developed and first performed “here, in Minnesota … because I live here. But then it will go to London, because there’s an enormous community [of Cypriots] in London. And then it will go to Cyprus and perform in the demilitarized zone. That to me is symbolic of what site-specific performance is intended to do. It’s to place art in zones of contention and use art as a tool to make sense of our environment.”

It is clear that the dynamic interplay between theory and practice is central to Gülgün’s work as an artist. In a similar way, her dialectical way of seeing performance as “modes of exploration … modes of thinking” has quite naturally informed her methodology as a teacher. She recently became an affiliate faculty member of the department, and the theatre practices she teaches are often specific to a particular genre, history or theory. This perspective on theatre education is not only a direct extension of her focus on site specificity as an artist, but also revises her own experience as a student to better suit her current thinking and practice. “We would use the same measure to do Brecht as we did Expressionism as we did Surrealist texts. Why use Naturalism as the basis for every single text when those texts come out of a history and an approach that isn’t naturalistic?”

Given Gülgün’s background and experience creating, performing and studying intercultural performance, we were quite excited when she offered to teach a new course for us this fall. The idea for this course, Race and Culture in Performance, grew out of our own attempts this past year to place diversity in all its manifestations at the top of the department’s agenda. Gülgün’s observation was that “diversity was being seen as something to add onto what was already being taught rather than as a paradigm … And unless one calls attention to it and says…race and culture is a paradigm [in] performance, just like topography and history and context…it becomes an afterthought.” So she developed a course that is looking at the ways several prominent practitioners and theoreticians—Tadashi Suzuki (The Way of Action), Augusto Boal (Theatre of the Oppressed) and Eugenio Barba (Odin Teatret)—have thought about culture in relation to performance, and how artists such as Guillermo Gomez-Peña, Anna Deavere Smith, and the rappers Eminem and Ice T have used the issues of race and ethnicity in performance.

In the first half of the course, students will study the work of these artists and thinkers; in the second, hands-on workshops will allow students to create and present work that takes into account the issues and paradigms studied earlier. One goal is to have students “construct their own paradigms of performance using race and culture as a reference point.” A second is to “think of theatre from a world cultural perspective.” Rather than conceptualizing performance as a way to construct a single cultural identity, Gülgün is taking an intercultural approach that urges students to recognize how traditional theatre history places Western theatre center stage, a point of view that limits what theatre means, and what constitutes performance. “When we are discussing theatre practice and history, …we assume that this is the canon, instead of saying this has been the canon from this perspective … there are other canons and other modes of approach coming from a diversity of experience, and that’s the important message [of] this class.”

There is no doubt that Gülgün’s art depends on a vision skewed at many different angles, which in turn produces a multifaceted picture of the world that is necessarily provocative, even inherently iconoclastic. Her work always asks vexing questions, and she demands that her audiences provide their own answers. She thinks that art needs to shake people out of their complacency. Indeed, that is why she does theatre. “Art in our society is allowed only in sanctioned places that culturally we deem the place for art. But when art begins to move out of those spaces into spaces that are not zoned or coded for art, art then begins … to say things that people may not like. Art is a dangerous thing in hands or in places that it’s not meant to be. That to me is why theatre exists.” ✤
Introductions Please ...

We welcome new faculty and staff of the Department of Theatre Arts & Dance

Jessica Crary brings seven years of social justice non-profit administrative experience to her new position as the Executive Office and Administrative Specialist in the Dance Program. She holds a bachelor’s degree in political science and urban studies from Minnesota State University, Mankato (1999) and is a returned Peace Corps Volunteer (Zimbabwe, 2001). Jessica plays violin in two bands and is married to Paul Schmitt.

Megan Lewis is a Theatre Arts alumna who is returning to the department as a member of the MA/PhD faculty after a hiatus from the academy to work in the public sector, in the corporate world, and to become a mother. She will be teaching the undergraduate Theatre History sequence this year, as well as a course on Drama and the Media. Megan’s current research interests include advertising and culture jamming, performing motherhood, and African performance and film. When not teaching at the U of M, Megan runs her own video production company.

Toni Pierce-Sands is a Minnesota native who, prior to co-founding the Twin Cities-based TU Dance in 2005, performed with Minnesota Dance Theatre, Alvin Ailey American Dance Theatre, where she was a featured soloist in such signature pieces as Revelations and Cry; Tanz Forum (Germany) and Company Rick Odums (Paris). She has also appeared in the Twin Cities as a guest performer with Ragamala Music and Dance Theatre, Shapiro & Smith Dance, Stuart Pimsler Dance Theatre and Robin Stiehm’s Dancing People Company. Her command of the Horton technique has led her to teaching posts throughout the United States and Europe. She returned to Minnesota seven years ago and has recently become a permanent faculty member of the Dance Program at the U of M. Toni was awarded a 2004 McKnight Artist Fellowship in Dance.

Robert Rosen, a native of Minneapolis, received his training at the Dell’Arte School of Physical Theatre in Blue Lake, California, with noted commedia teacher Carlo Mezzone-Clemente, and at the Ecole Jacques Lecoq in Paris. From 1974-1975, he directed the Theatre Program at the Science Museum of Minnesota where he wrote and performed shows about Paleontology, Biology, Astronomy, Native American crafts and Minnesota mammals, hawks and reptiles. He has performed as a clown with the Circus Toni Boltini in Holland and the Cirque de Paris, and he toured France with a street theatre show that he created with Dutch, Swiss, and American performers. In 1979 he co-founded the Theatre de la Jeune Lune where he served as co-Artistic Director. He is credited as an actor, writer, director or lighting designer in more than 75 productions. Bob has conceived and directed several original works including: The Golem, The Description Of The World and Circus Of Tales for Theatre de la Jeune Lune where he served as co-Artistic Director. He is credited as an actor, writer, director or lighting designer in more than 75 productions. Bob has conceived and directed several original works including: The Golem, The Description Of The World and Circus Of Tales for Theatre de la Jeune Lune where he served as co-Artistic Director. He is credited as an actor, writer, director or lighting designer in more than 75 productions. Bob has conceived and directed several original works including: The Golem, The Description Of The World and Circus Of Tales for Theatre de la Jeune Lune where he served as co-Artistic Director. He is credited as an actor, writer, director or lighting designer in more than 75 productions. Bob has conceived and directed several original works including: The Golem, The Description Of The World and Circus Of Tales for Theatre de la Jeune Lune where he served as co-Artistic Director. He is credited as an actor, writer, director or lighting designer in more than 75 productions.

Michael Sommers is a theatre artist who has worked professionally as a director, designer, composer and performer nationally and internationally. In the Twin Cities his work has been seen at the Guthrie, Children’s Theatre, Theatre de la Jeune Lune, The Minnesota Opera, and The Jungle. Nationally he has designed at Children’s Theatre and the Intiman in Seattle, and at the Court Theater in Chicago. He is the cofounder of Twin Cities-based Open Eye Figure Theatre, which has created original work that has been presented in Minneapolis, New York, Chicago, Washington DC, Mexico and Winnipeg, Canada. He is the recipient of numerous grant and awards including the Bush Fellowship, The McKnight Theatre Fellowship, and the Jerome Interdisciplinary Grant and Travel Grants. He was recently appointed Associate Professor in the New College of Liberal Arts Collaborative Arts Program.

Maria Talamantes joins the Dance Program as a scholar and dance practitioner whose research incorporates the fields of dance, anthropology, and gender in the region of Bali, Indonesia. She earned a doctoral degree in Dance History and Theory from the University of California, Riverside. She has recently published her research on dance drama from Bali in the Asian Theatre Journal (Fall 2006), and she is presently preparing a paper based on the experiences of three women dancers from Bali. Her research includes video documentation of Balinese religious-based dance rituals of possession as well as tourist-based dance performances. She performed extensively with the Balinese and Javanese music and dance-drama ensembles from CAL ARTS, and has been a guest performer with the Gamelan Sekar Jaya from northern California and the Gamelan Tunas Mekar from Colorado. She has taught at Scripps College in Claremont, CA, the University of Texas in El Paso, and California State University Long Beach.

And a heartfelt good-bye to …

Branislav Jakovljevic, who has accepted a position as Assistant Professor in the theatre department at Stanford University. During his tenure at the University of Minnesota, Professor Jakovljevic helped us envision new formats for our introductory courses in theatre, theatre history, and theatre collaborations (design/tech and dramaturgy). His unique teaching skills as well as his exceptional intellectual commitment to education provided our students with non-traditional knowledge about theatre practice. We wish him all the best in his academic and scholarly pursuits.

—Michal Kobialka

Aleksandra Wolska, an exceptional teacher and director, who has decided to pursue a career as an independent artist/producer. Professor Wolska belongs to a small and unique category of scholar/directors. She focuses on the intersection between theory and practice—that is, she is engaged in an in-depth exploration of how theatre arises out of its constitutive elements and how theatrical forms come into being in the live encounter with performers and spectators. As internationally renowned theoretician and practitioner Herbert Blau once observed, Wolska has “a capacity to project her scholarship into performance, not as a residual academicism, but in the grain of performance, poetically, phenomenologically, and in what aspires to be—as she has explored it now in her book, The Poisoned Pearl and Other Enchanted Objects—a merging of the theatrical and the alchemical.” This capacity to project her scholarship into performance is what sets Wolska apart from most directors in university theatre. It manifested itself in the choices of plays she has directed: from Strindberg’s A Dream Play, to Brecht’s The Resistible Ascension of Arturo Ui, to her most recent production, all wear bowlers.

—Michal Kobialka
Standing Ovations

Directing professor Lou Bellamy was named as the 2006 McKnight Distinguished Artist by the McKnight Foundation, one of the Twin Cities most prestigious awards to artists, and he also received the Ivey Lifetime Achievement in Theater award.

Dance professor Ananya Chatterjea was named a “Changemaker” by the Minnesota Women’s Press and received the Minnesota Women’s Political Caucus Founding Feminist Award for work with women and performance. She also received the Black Indian Hispanic Asian Women in Action (BIHA) Award for work with community-building and performance, and her original work, Bandh, received a Sage People’s Choice Award. In addition, she appeared on the cover of India Today.

Dance professor and program director Carl Flink was one of five arts faculty members featured in the CLA Today cover story, “Crossing the Line: CLA Artists Push Boundaries.”

Dance instructor Heidi Geier received a University of Minnesota Bush grant to improve teaching in large courses, which she is using to redesign Introduction to Dance.

MA/PhD professor and department chair Michal Kobialka was awarded a CLA Research Grant and two Travel Grants by the U of M.

MA/PhD professor Sonja Kuftinec received grants from the U of M and the American Society for Theatre Research for research and travel, as a faculty writing consultant, and for developing a critical arts literacy project. She also received grants from Seeds of Peace and Building Bridges International for facilitating workshops with Middle Eastern and Balkan youth. In addition, she was nominated for the Morse Alumni Undergraduate Award.

Dance instructor Toni Pierce-Sands and her husband and artistic collaborator, Uri Sands, were named 2005 Artists of the Year by the Star Tribune and their company, TU Dance, received a Sage Award in Dance.

Dance professor Joanie Smith was awarded a Bush Sabbatical Supplement by the U of M and her company, Shapiro and Smith Dance, received grants from the Target Foundation, the Minnesota State Arts Board and the McKnight Foundation, as well as commissions and tour support for the company’s major work, Anytown, from the National Dance Project, Dance Affiliates/Strauss Foundation, Purdue University and the University of Florida, Gainesville.

Graduate students Ogu Okany and Jeanne Willcoxon both received highly competitive U of M Dissertation fellowships. Several graduate students won grants for international travel, including Joanne Zerdy for the study of Gaelic in Scotland, Maija Brown for the study of Korean performance, and Lisa Peschel for the study of theater in Terazin concentration camp in the Czech Republic.

Recent BFA graduate Mark Foster received a highly competitive Kathleen E. Sullivan scholarship, given to graduating seniors for a fifth year of study abroad.

Alumnus John Troyer (BA in Theatre, 1996), a recent PhD graduate of the U of M Department of Cultural Studies and Comparative Literature, was awarded the Best Dissertation Award in the Arts and Humanities in 2006 by the University of Minnesota Graduate School.

Sommers and Seifert continued from page 11

Applause. The two of you will be collaborating this fall with 3 community artists from different disciplines, and an interdisciplinary group of 30 students, to create a performance piece from scratch based on Mikhail Bulgakov’s novel, *The Master and Margarita*, a social satire of Soviet society under Stalin. Can you talk about the project, particularly about its possibilities and challenges? How have the things you talked about in answer to the previous questions inspired and influenced your ideas for guiding the students in creating this work? What can audiences expect to experience from the performance of *The Master and Margarita*?

Michael: The show’s bigger this year, but when the show was first created [last fall], it really was a creation coming from the students. We had half a semester where the students, with us as the guides, chose the theme and distilled the idea. We proposed the outdoor space and guided them, but it really came from the students. The difference this fall is in the amount of time we have. So we—the artistic team of Shawn [McConneloug], … Luverne: … and Kira [Obolensky] and Eric [Jensen] …

Michael: … we’ll be moving it and shaping it more than the students will. I'll be more in the directorial position. But the seeds that were laid by the first production—the first draft—I think were really strong, so we're going to keep that as the armature and build on it.

Luverne: It's really exciting for me because it came out of a class that we had set up for this specific reason—to create new work and to bring it to the Mainstage … [So] the framework is built but we have no idea how it's going to be decorated. But we can promise that it will be exciting, innovative; that we will work hard and that we will push to try to present something that is not typically seen.

Michael: Right. And it's going to be large … it's going to be a very large show in scale and scope, like the novel. And it's outdoors, it's site specific, and it allows us different vistas, so the audience will have completely different experiences as they move through the space. In the new performance space behind Ted Mann (last year’s venue has since been turned into a parking lot), we'll have nature, we'll have the sky, we'll have fall trees, we'll have the river. There's going to be fire. We cast as many people as we could to make it big and sprawly … and if it's a huge, sprawly mess, that will be great. Because the book is very tight and organized and really precise, but what happens inside of the book, what happens to the world, becomes a big, sprawly mess. I mean we cast an orchestra—a little band—so we'll have live music through the entire thing. Shawn is choreographing movements and gestures for big outdoor scenes. You know, it's really going to be exciting.
Spotlight on the Faculty

Judy Barti (BFA, Program Director) was a panelist at the National Foundation for Advancement in the Arts (NFAA) ARTS Week discussion in Miami, taught national workshops on choosing a college for high school students, spoke at the Dean’s lunches with alumni and continues to serve on the board of NETWORK (the National Association for Arts Educators).

Lou Bellamy (Directing, on sabbatical 2005-06) directed Grandchildren of the Buffalo Soldiers for Penumbra; Trinity Repertory and a national tour; Zooman and the Sign and Reflections of Black Nativity for Penumbra; and A Raisin in the Sun at the Kansas City Repertory. He also served on the Board of Governors for the African Grove Institute For the Arts.

David Bernstein (Development and Community Relations) wrote successful grants totaling almost $60,000 for the 75/20 celebration, the BA/BFA Summer Theatre Institute, the Showboat Puppetry Matinee Series, and the West Bank Arts Quarter Exploring Collaboration forums. He was elected to the Executive Committee of CAPA, the governance body for P&A employees.

Lance Brockman (Design/Tech) designed scenery and properties for New Destinies, choreographed by Marge Maddux as part of Dance Revolutions at the U of M. He was a member of the Publications Committee for the United States Institute for Theatre Technology, and was chair of USITT’s Golden Pen Award Committee.

Steve Cardamone (BFA, Acting) continued to serve as a company member of Shaw Chicago Theater Company. He taught Shakespeare workshops at the Tennessee Theater Conference, and was a guest instructor for the Oregon Shakespeare Festival’s Summer Seminar for High School Juniors, for which he also directed a performance project.

Elisa Carlson (BFA, Voice) did voice and language coaching for Intimate Apparel and A Christmas Carol at the Guthrie, Anon(y)mous at the Children’s Theatre Company, The Cherry Orchard at Georgia Shakespeare and for the film, Sweet Land, winner of six “best feature” film festival awards. She also acted in the Guthrie Construction Zone production of Shadow Language, and directed Shaw’s Overruled for the BFA Senior class.

Ananya Chatterjea (Dance, on sabbatical 2005-06) published articles in Dance Research Journal and Channels, and gave talks at Augsburg College (including the Convocation Speech), at the Asian Arts Initiative Festival in Philadelphia and for the State of the Arts series on Minnesota Public Radio. She created Shadows in collaboration with Sardono Kusumo in Jakarta, Indonesia, and performed at Hamilton College (NY), Ramapo College (NJ) and in Philadelphia. She is the department’s new Director of Graduate Studies.

Carl Flink (Dance, Program Director) performed at the Joyce Theater in NYC and on tour as a guest artist in Smith & Shapiro Dance Company’s Anytown, with music by Bruce Springsteen. He launched a new performance group, Black Label Movement, as a creative laboratory to develop and present his own work. His original work, This Bleeding Heart . . . was performed as part of Dance Revolutions at the U of M, and was entered in the American College Dance Festival Association regional, where it was selected for performance at the biennial National College Dance Festival Gala in the Kennedy Center, Washington, DC.

Heidi Geier (Dance) created a new modern jazz work, Shine, for the Minnesota Dance Ensemble, performed excerpts from SongCycles for the same company, and continued serving as Rehearsal Director for choreographer Deborah Jinza Thayer’s projects.

Andrew Gordon (Dance, Musician in Residence) co-produced, composed for and performed in Personal Safety Rules 2 at Bryant Lake Bowl and performed in Meditations on Anon at the Illusion Theater. He also served as rehearsal pianist/co-teacher for the Chanson Voice Studio.

Karla Grotting (Dance) continued as a principal dancer and choreographer for Joe Chvala and the Flying Foot Forum. She performed in the company’s productions of Fire Ball at the Great American History Theater and Between the Fire and Ice. She also performed in Jazzdance: A Life in Dance, a 25-year retrospective of the choreography of Danny Buraczeski.

Martin Gwinup (Design/Tech) served as Multimedia Designer, Sound Designer and/or Videographer for the Penumbra, Trinity Repertory and touring productions of Grandchildren of the Buffalo Soldiers and for Penumbra’s Reflections of Block Nativity. He was Videographer and Sound Designer for the U of M production of The Laramie Project. He also finished an 8-year term as Co-Commissioner for the USITT Sound Commission.

Brent “Mickey” Henry (Design/Tech, Technical Director) served as TD for the entire University Theatre Mainstage Season. In addition, he was manager of several crucial facilities improvements, including re-rigging and winch repair in the Stoll Thrust Theatre, a 2nd egress for Barker Studio 100, and stage one of the dust collection project for the scenery and props shops.

Lucinda Holshue (BFA, Voice). In addition to her teaching and vocal coaching work for the BFA Program, she served as vocal and/or dialect coach for How the Other Half Loves, Betrayal and Entertaining Mr. Sloane at the Jungle, The Constant Wife and The People’s Temple at the Guthrie, and The Importance of Being Earnest on the Showboat.

Nora Jenneman (Dance, Program Coordinator) served on the Board of Paula Mann’s Time Track productions, and performed with the company for Choreographers’ Evening at the Walker Art Center. She also performed in Maggie Bergeron’s A is for Amy Who Fell Down the Stairs at the Red Eye Theatre.
Michal Kobialka (MA/PhD, Department Chair) had articles published in several journals, including *Performing Arts Journal* and *Theatre Survey*, and served as associate editor of both *Theatre Journal* and the *Journal of Dramatic Theory and Criticism*. In addition, he delivered papers at international conferences in Havana, Cuba and Aberystwyth, Wales, and guest lectures at CUNY, New York City and in São Paulo, Brazil.

Sonja Arsham Kuftinec (MA/PhD, Director of Undergraduate Studies) had articles published or forthcoming in the collections *Opening Acts: Performance in/as Communication* and *Re-staging the Sixties: Radical Theatres and Their Legacies*, and in the journal *Assaph*. She delivered papers at the Pedagogy and Theatre of the Oppressed Conference, Los Angeles and the Considering Calamity Conference, Northwestern University, among others. She was also a guest lecturer at the University of California, Santa Barbara, and served as a consultant to *The Falls*, a community-based theater collaboration between Cornerstone Theater Company and the Guthrie.

Mathew Lefebvre (DesignTech, Program Director) designed scenery for Smith and Shapiro Dance Company’s *Anytown*, which was performed at the Joyce Theatre in NYC and on tour nationally. He also designed costumes for *She Loves Me* and *The Constant Wife* at the Guthrie, *A Flea in Her Ear* at the Milwaukee Repertory, *Grandchildren of the Buffalo Soldiers* at Penumbra and Trinity Repertory, *Bach at Leipzig* at New York Theatre Workshop, and *Raisin in the Sun* at Kansas City Repertory. His sketches and design concepts for *On the Open Road* and *Wintertime* were shown at the World Stage Design exhibition, Toronto, and also published in the exhibition catalogue.

Marge Maddux (Dance) reconstructed *New Destinies* for the 20th anniversary Dance Revolutions concert at the U of M, and served as Rehearsal Director for the Ethnic Dance Theatre’s *Nutcracker*. She also served on the Board of Directors of the National Association of Schools of Dance, and was a workshop presenter and site visitor for that organization.

Paula Mann (Dance) choreographed and performed at the Southern Theater in *The Train Wreck is Proceeding Nicely* for Time Track Productions, for which she serves as Co-Artistic Director and Board President. She is choreographing *The Uncanny Valley of Simulated Humanity* for her company, which is scheduled to premier in June 2007.

Kenneth Mitchell (BFA, Acting). In addition to being the coordinator of acting for the BFA Program, he directed *Hot L. Baltimore* for the BFA Sophomore Company project and he adapted and directed *Medea* for the Junior Company Greek project. He also led Shakespeare workshops for high school students during campus visit day and at the Summer Theatre Institute.

Jean Montgomery (DesignTech) continued to serve as the department’s in-house facilities manager and curriculum coordinator. She designed lighting for *The Importance of Being Earnest* and *Forty-Five Minutes From Broadway* on the Showboat, and, for the 75:20 celebration, wrote an overview of the department’s history since 1970 for the 75:20 website (http://7520.umn.edu). She also continued to serve on the Board of USITT.

Elizabeth Nash (BA, Speech and Singing) has a book in press with Vanderbilt University Press entitled *I’m Gonna Sing! I’m Gonna Shout!* She also participated in an oral history project for the Longyear Museum in Boston. She served as coordinator for the Musical Theatre Joint Planning Committee, set up to plan a musical theatre program with the School of Music.

Susan Pettigrew (DesignTech, Costume Shop Manager) served as head draper for *The Importance of Being Earnest* on the Showboat, and for all the shows on the University Theatre Mainstage Season. She is also overseeing the reconstruction of the costume shop’s dye shop and laundry room.

Toni Pierce-Sands (Dance) co-founded TU Dance with her partner, Uri Sands. She serves as Artistic Director and Rehearsal Director for the new company, and also served as Rehearsal Director for University Dance Theatre at the U of M. She was a guest teacher with Alvin Alley American Dance and the North Carolina Dance Theater.

Luverne Seifert (BA, Performance Program Director) performed in *Antigone* and in *A Garden* for Ten Thousand Things Theater; and in *Theatre de la Jeune Lune’s* production of *Amerika*. He also facilitated the Washburn Theatre Project, and taught workshops in physical performance to high school students at Foley High School and at the West Bank Arts Quarter campus visit day.

Joanie Smith (Dance). Her commissioned work, *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 and Soozie Tyrell, premiered in October 2005 at the Annenberg Center, Philadelphia and was later performed at New York City’s Joyce Theater. Several of her company’s original works have been licensed to professional and university dance companies, and she continued serving as a National Board Member of the American College Dance Festival Association. She will be on sabbatical in 2006-07.

Sherry Wagner-Henry (Managing Director, University Theatre) was a coordinator of the department’s 75:20 celebration, and with graduate student Kelly Hrenko, developed the “Classroom on the River,” a series of educational workshops on the Showboat for neighborhood youth. She also served on the Board of Directors of the Arts and Cultural Partnership of Saint Paul, as a panelist and site reviewer for the Minnesota State Arts Board, and as Vice-Commissioner of Arts Administration for the United States Institute of Theatre Technology.

Margaret Werry (MA/PhD) had articles and reviews published in *Cultural Studies* and *Theatre Journal*, and an interview with Anna Deavere Smith published in *Ruminator* Magazine. She served as chair of the department’s Diversity Committee; as co-director of “Art as Knowing,” an Institute for Advanced Studies Research Collaborative; and on the Advisory Board of the U of M Humanities Institute. She is also on the Editorial Board of *Liminalities: A Journal of Performance Studies*. 
dantly clear during our 75:20 year, in which your contributions established five new scholarships: the Arthur Ballet Scholarship, the Wendell Josal Scholarship, the Marge Maddux Scholarship, the Charles Nolte Graduate Fellowship, and the Zoe Scaly Scholarship. So, as we begin to realize the future we envision, I hope you will continue to be generous in your support. Our students' dreams and aspirations, on stage and off, depend on it.

As for the year ahead, we have some extraordinary things to look forward to. The Mainstage Season opens in October with a truly creative collaborative work based on Mikhail Bulgakov's novel, The Master and Margarita, a visually rich, ironic take on life in Stalin's Soviet Union. The work was developed by an interdisciplinary cast of 30 students drawn from all the arts disciplines, and is being performed outdoors in the WBAQ free of charge. In keeping with our commitment to featuring cultural difference, we will offer a series of staged readings of nontraditional voices on a "Diverse Voices Weekend" in December. Of course we will also present more traditional fare, including the BFA Program's ambitious Mainstage production of Ibsen's Hedda Gabler and A Doll's House in repertory, and our first holiday show, Inspecting Carol, opening on the Showboat in November.

On the curricular side, we have strengthened our commitment to diversity and to integrating theory with practice with the addition of several new faculty members and some important new courses. I am pleased to welcome to the faculty artist/scholars Toni Pierce-Sands and Maria Sofia Talamantes (dance), Michael Sommers (puppetry and creative collaboration), Robert Rosen (theatre performance) and Megan Lewis (theatre history and theory). And I am excited to introduce several important new courses, among them: New Voices, a storytelling class for BA and BFA Freshmen taught by acclaimed actress Isabell Monk O'Connor, and Race and Culture in Performance taught by performance artist and alumna Gülgün Kayım.

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 an unusually varied mixture of theatre and dance performances. We will also continue to sponsor intellectual programs linked to our students' performances that encourage reflection and critical thinking, and help place theatre and dance in a context. The centerpiece of this effort is the 2006-07 Guest Lecture Series, which will feature four lectures by eminent scholars, all of whose work embodies intercultural performance and the critical study of creative difference. And our PhD graduate students have organized “Articulations,” their first annual Festival of Ideas, an unusual conference dedicated to exploring innovative interdisciplinary and performative ways of thinking and writing about performance.

Intrigued by all this? Then I urge you to visit our website at http://theatre.umn.edu/, where you can find out more about our students, our faculty, and our Season. If you are touched by nostalgia, go to our 75:20 website, http://7520.umn.edu/, and read the blog of fond memories created by alumni for 75:20. Better yet, call me directly at 612.625.0048, or e-mail me at kobia001@umn.edu. Best of all, come visit us—to see a show, or meet our faculty and students, or just to walk around campus, remembering. After you do, I think you'll agree with Artaud, as I do, that “theatre is the place where the impossible begins.”

Best wishes for a great year!

Michal Kobialka
Professor and Chair
Department of Theatre Arts and Dance

Dance Program Highlights continued from page 6

ate faculty members, among them Paula Mann's Time Track Productions, and Mathew Janczewski's Arena Dance. This is something few, if any, dance programs throughout the United States can claim.

Last year, the Dance Program worked aggressively to address the related issues of racism and diversity in the program and the larger University. We worked with the Midwest Collaborative Anti-Racism Initiative to craft a series of extremely successful workshops on racism and how to combat it that the program will continue to build on in the coming year. In addition, the dance program hopes to begin to focus on issues of sexual identity in 2006-07 which, like race, are crucial to creating an environment of tolerance and acceptance.

For the coming year, and into the future, we are proud to announce that Toni Pierce-Sands, former Ailey Dance Theater soloist and Artistic Director of Twin Cities-based TU Dance, will join the faculty as a permanent member. Pierce-Sands will teach modern dance technique and operate as the Artistic Director of UDT during 2006-07 while professor Joanie Smith is on a year-long sabbatical. The Dance Program will also continue to develop a plan for a future MFA in Dance. While we currently lack the facilities to house the students and faculty such a program needs, we firmly believe that an MFA in Dance will significantly increase our national and international profile and our impact on the Twin Cities’ vibrant dance community.
Diversity continued from page 2

ment environment: we want to create a generally hospitable space for diverse populations, and an open, welcoming, challenging, and safe environment for all students to explore and grapple with these issues. Second, recruitment: we need strategies to make the department a more attractive place for a more diverse student body, and strategies to draw these students here. Third, curriculum: we should make diversity central to all aspects of our teaching work, from class scheduling, to syllabi, to teaching methods. Fourth, programming: we must inject our vision of diversity into all those activities in and around the department that are not explicitly part of the curriculum—guest artists, workshops, links with other institutions, and, most definitely, the University Theatre Mainstage, Showboat and Xperimential Seasons. Finally, personnel: we need to make our faculty more diverse, and our faculty culture as a whole more proactive about its commitment to diversity.

We recognized that this was quite a long-term project, but we needed to begin immediately. So we instituted a number of initiatives last year, with added plans for this academic year and beyond. Last spring, we held an open Town Hall meeting to invite the entire department into the process, and we scheduled a similar meeting this fall to discuss non-traditional casting. We hope these will be the first of a series of regular events that bring the entire Department together in intellectual and artistic dialogue. We proposed a “season of diversity” for 2007-08 that would focus the Mainstage Season and other programs on questions of diversity in a unified way. We continued the discussion around diversity at the faculty retreat in August 2006 with an eye toward making diversity an integral part of the what we teach and how we teach it. One of the Wickedly Wild Workshops this January will be a 5-day workshop led by Norma Bowles’ group Fringe Benefits, dealing with LGBT issues and bringing the department into dialogue with a range of campus and off-campus organizations. And, taking a lead from the Dance Program, we will consult with the Minnesota Collaborative Anti-Racism Initiative, which leads workshops on becoming an anti-racist institution.

For the long term, the committee came up with some broader strategies the department should pursue to further the agenda of diversity. We must integrate all our programs further, and create opportunities for linkages with other University and community programs; for example, by better integrating our curriculum with our performance season and by fostering team teaching and other collaborative opportunities. We need to recruit a more diverse faculty and expand our pool of guest artists and affiliates, with attention to groups currently under-represented. We should maximize the resources currently available to us, tapping more deeply into our connections within the University (e.g., our links with the African American and African Studies Department), and with the community (e.g., the connections our affiliate faculty have as a result of their work as practicing artists).

We must move beyond the idea that the canon of Western theatre—or any canon for that matter—is what defines the discipline, and we must do this both in our curriculum and in our performances, so that most of what we do becomes a site of exploration, risk, and transformation. We need to ensure both safety and sensitivity at the basic classroom level, establishing a climate in which differences can be talked about, controversies negotiated, and a level of comfort reached where students feel that they can take risks, extend themselves, and step “out of their safe houses.” Finally, we want to become not only a tolerant environment, but a pro-actively anti-racist one, that acts as an engine of change within a University and a neighborhood that is currently creating the institutional conditions for racial exclusion.

Overall, we need to keep diversity at the forefront of our thinking about the future of the Department, inflecting every decision that is made, and uniting our philosophical, pedagogical, and programmatic principles. In short, the committee members all agreed that diversity was not so much a destination as a voyage: it could never be achieved, but needed rather to be thought of as an ongoing process and commitment. ♦

Dale Schatzlein, Drew Gordon, & Danial Shapiro … We Will Miss Them
by Linda Shapiro

The recent deaths of Dale Schatzlein on Aug. 31, Drew Gordon on Sept. 12, and Danial Shapiro on Oct. 3 have deprived the Department of Theatre Arts and Dance, the Northrop Dance Series, and the fields of dance and music of two extraordinary artists and one entrepreneur. As the Director of Concerts and Lectures since 1985, Schatzlein, 58, brought his encyclopedic knowledge of jazz and dance and his superb aesthetic discrimination to Northrop Auditorium and the Ted Mann Concert Hall. Gordon, 45, a prolific composer and pianist, a member of the band Gondwana, and Musician in Residence in the Dance Program, was a popular mentor and teacher who infused the students and faculty with his warmth and wry wit. He worked with many area choreographers and dancers, composing music for their dances and playing for their classes. Shapiro, 49, was the co-director of Shapiro & Smith Dance with his wife and artistic partner Joanie Smith, who currently holds the Barker Endowed Chair in the Dance Program. With Smith, he gained an international reputation for dance performances characterized by biting wit, vigorous physicality, and emotional heft. Shapiro, an affiliate faculty member, was a compelling performer gifted with powerful physicality, sinuous grace, and a pulsating sense of humanity.
THEATRE

HamletMachine
Written by Heiner Muller, directed by Malin Palani
Presented by the Xperimental Theatre Company
November 16–19, Rarig Center’s Nolte Xperimental Theatre
Free: 612.625.1876 for reservations.

Inspecting Carol
Written by Daniel Sullivan, directed by Gary Briggle
November 24 – December 17
Minnesota Centennial Showboat
Tickets: http://showboat.umn.edu or 651.227.1100

Mainstage Extra: Diverse Voices Weekend
A staged reading weekend—play titles to be announced
Presented by the Xperimental Theatre Company in collaboration with the University Theatre Mainstage
December 1 & 2 at 8pm Rarig Center’s Stoll Thrust Theatre
Free: http://theatre.umn.edu for more information

DANCE

Informal Showing: Cowles Artists Ananya Chatterjea and Uri Sands
November 11 at 4pm, Barbara Barker Center for Dance
Free: 612.624.5060 for more information

Jazz Faculty Concert
December 1 & 2 at 8pm, Barbara Barker Center for Dance
Free: 612.624.5060 for more information

Dance Revolutions
Presented by University Dance Theatre
Choreographers include: Ananya Chatterjea, Cowles Artist Pat Graney, Cowles Artist Uri Sands, and Anna Sokolow (reconstructed by Cowles Artist Lorry May)
February 2–4, Rarig Center’s Whiting Proscenium Theatre
Tickets: http://theatre.umn.edu or 612.624.2345

MUSIC

Mozart’s Le nozze di Figaro (The Marriage of Figaro)
Presented by University Opera Theatre
November 9–12, Ted Mann Concert Hall
Tickets: 612.624.2345
http://www.music.umn.edu for more information

Concert Choir Performs Britten’s St. Nicolas
December 1 at 7:30pm, Ted Mann Concert Hall
Free: http://www.music.umn.edu for more information

Faculty Recital: Lydia Artymiw, Piano and the Rosalyra Quartet
December 3 at 7:30pm, Ted Mann Concert Hall
Free: http://www.music.umn.edu for more information

ART

Practice/Praxis: Collaborative Exhibition with the College of Architecture, & Landscape Architecture, Department of Art and MCAD
Presented by the Nash Gallery
November 14 – December 15
Free: http://nash.umn.edu for more information

Witness the creative struggles of a ragtag community theatre as they try their best to impress a potential funder with their production of “A Christmas Carol.” It’s a grown-up comedy of errors, full of mishaps and mayhem, done in the comic stylings of “Waiting for Guffman” and “Noises Off.”

By Dan Sullivan
Directed by Gary Briggle
Note: contains adult humor and mature themes
November 24 thru December 17
Showboat.umn.edu or 651.227.1100