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Fall 2013

Drama Department Alumni Newsletter

Dear Alumni and Friends,

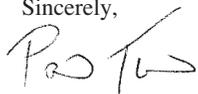
I recently attended a gala held at the Olney Theatre Center to celebrate the 65th anniversary of the National Players. It was a joyous night, and the presence of Bill Graham, Gail Beach, and CUA alumni made the event truly special. It was especially nice to be under the same tent as Bill Graham and his family. Bill was the second chair of the department, following Father Hartke as another great teacher, leader, and artist. I was honored to be mentioned as the next chair at the event and humbled that so many of the department's distinguished faculty and alumni have welcomed me into their family.

I am proud to say that our alumni, faculty, staff, and students belong to a powerful family. In the months following the gala, I have attended many shows, one wedding, and two funerals. Unfortunately, the last funeral marked the passing of Bill Graham. As the latest chair, I felt his loss deeply. Bill Graham's family reminded me that, like the gala, the most important rituals and ceremonies help us to define our relationships and remind us of the values that bring us together.

How does our department foster similar bonds? We train theatre artists to inspire, comfort, and challenge the people around them. We are members of a distinct group, and the nature of our work brings us together in ways that few other professions can duplicate. We collaborate with a variety of artists and often have to sacrifice our interests for the needs of the larger group. We express ideas and emotions through poetry, performance, design, and direction, and the creative process makes us vulnerable to criticism. Yet our work is essentially communal; we establish strong bonds with each production and invite audiences to be a part of a community during every performance. The Department of Drama makes these goals central to its mission. Through the department's classes and productions, its students develop professional skills, recognize the spiritual aspects of performance, and come together to form a larger family.

As a relatively new member of the department, I want to strengthen our bonds, celebrate our achievements, and welcome new artists among us. I want learn more about the department's past through your stories, but I also want you to help it flourish in the present. Please contact me, share your ideas, visit the campus, attend a performance, offer a workshop, become a mentor, or recruit prospective students in your region. Your participation is essential to the success of the department. Thank you for making me a part of your family.

Sincerely,



Patrick B. Tuite, Ph.D.
Chair, Department of Drama



Patrick B. Tuite



Gail Stewart Beach

This past year flew by, featuring 75th anniversary celebratory events throughout. From the reading of *Are You Now or Have You Ever Been...* with the accompanying interviews with Eric Bentley, to a Homecoming gathering in the Hartke, and culminating in a weekend of panels, performances, and partying throughout the Hartke complex. We had a fabulous time connecting alums from the full spectrum of years with each other to share in the festivities.

This summer I've passed the reins of the department to Patrick Tuite, our able and talented historian. May his tenure as chair be productive and exciting as we go forward. Thank you for the support you have given me the past six years. I'm looking forward to spending more time in both the classroom and the costume shop.

Sincerely,



Gail Stewart Beach

THE CATHOLIC UNIVERSITY OF AMERICA



Susan Cohen: My Encore Semester

When I turned 65, I thought I would retire, but I enjoyed teaching at CUA so much that I decided to delay retiring for a while. Then, when I turned 70, I thought I would want more time to travel and do workshops, so I only taught in the fall semester. Now that I'm 72, I've decided to fulfill my long-term aspiration to fully retire from academic teaching. As a result, I decided that fall 2012 will be my last semester at CUA. I have truly enjoyed my 20 years at CUA. It's said that Alexander Technique Teachers never retire, they only get better. If this is so, I can attribute any improvement in my teaching methodology to you — the students and faculty of this esteemed department. I will miss my colleagues and students at CUA but hope to remain connected as well as attend their performances. Indeed, this is a bittersweet farewell for me. Many of you have already met Mary Naden who will be taking over my classes. She is well qualified and very talented, and I wish her much success and every happiness.



Susan Cohen and Gary Sloan



Hedda Gabler



Shakespeare in Hollywood

Congratulations Graduates

Spring 2011

- Sasha Bratt
- Erin Lorenz

Fall 2011

- Daniel Corey
- Elizabeth Ferrante
- Ray Stoddard
- Michele Vicino
- Erin Lynch
- Julie Cray

Spring 2012

- Kelly Armstrong
- Rachel Barclay
- Sasha Bratt
- Heather Liz Copps
- Lauren Davis
- Phil Dickerson
- Frank DiSalvo
- Megan Dominy
- Chris Dwyer
- Mimsi Janis
- Theodore (Griffin) Jones
- Chris Mannino
- Rebekkah Nettakoven Tello
- Chris Williams
- Mary Eileen Young

- Rachel Burkhardt
- Helen Davis
- Theo Dewez
- Thomas DiSalvo
- Claire Dunlay
- Dan Essig
- Anna Lathrop
- Andrew Majors
- Olivia Pavlick
- Angela Shaefer

Fall 2012

- Cara Duggan
- Sara Joy Lebowitz

Spring 2013

- Robin Bingham
- Natalie McCabe
- Amal Saade
- Kristin O'Malley
- Mallory Shear-Heyman
- Laura Aspen
- Caleb Caudill
- Chris Daileader
- Patrick Flannery
- Amy Horan
- Virginia Houley
- Courtney LePere
- Nina Marti
- Jess Schladebeck

Comings and Goings

In November 2012 the department said goodbye to **Sally Montgomery**, who retired after working for 17 years as the assistant to the chair. Not one to sit back, she is working at her daughter's pastry shop, Bakers & Co. in Annapolis. We welcome **Lisa Hershey Zurer**, Sally's replacement, who has experience in arts administration. **Susan Cohen** also retired in the fall of 2012 after many years of teaching the Alexander Technique. We welcome **Mary Naden** our new Alexander Technique instructor.

Faculty News

Karin Abromaitis (Movement) directed Katie Mitchell's adaptation of Dr. Suess's *The Cat in the Hat* at Adventure Theatre MTC.

Gail S. Beach (Associate Chair) served as the costume designer for Longacre Lea's production of *Goldfish Thinking*. In addition to being the drama department chair through August 2013, she was part of the creative team for *Alien Invaders* and *#crazypants*, both Hartke productions. She was a key organizer for Intersections, *nextUS* – DCUTC, which performed at Atlas Theatre in D.C.

Tom Donahue (Professor) designed the sets for *Dr. Dolittle*, *Seussical the Musical*, *The Learned Ladies*, *The Secret Garden* and lighting for *Suor Angelica*, *La Voix Humaine*, and *Anything Goes*. Last spring he taught Shakespeare on Film and Washington 101 while designing the sets for the departmental productions of *Alien Invader* and *The Mystery Plays* and the lighting for *The Crucible*.

Melissa Flaim (Voice and Speech) served as the vocal coach on *The Gaming Table* this past year and has also worked with clients in the private sector. Through Acting for Lawyers she traveled to California in the spring, coaching the partners at the Paul Hastings law firm on how to improve their speaking voices. Last summer she created and taught a voice class for the Everyman Theatre's high school students summer camp. She is teaching a voice class and an acting class for attorneys to enrich and enliven the spoken work that lawyers do. As part of this year's ACTF playwright's festival Flaim appeared in a one-person play directed by CUA M.F.A. graduate Lee Mikeska Gardner.

Rosalind Flynn (Head of the M.A. Theatre Education Program) has taught theatre education courses at CUA since 1990. In the fall 2012 semester, she became a full-time faculty member and continued in her role as the head of the Master of Arts in Theatre Education degree program. She looks forward to being an even more active member of the department.

Marietta Hedges (Head of M.F.A. Acting Program) performed in *Still Life*, *The USS St. Louis*, *We Live in Financial Times*, and *The Passion of Noor*. She directed *Are You Now or Have You Ever Been* for the Hartke Reading and Discussion Series organized in partnership with Theatre J. She presented at the Association of Theater in Higher Education and Pedagogy of the Theater of the Oppressed.

Eleanor Holdridge (Head of the M.F.A. Directing Program, Producer) directed *Body Awareness* and *After the Revolution* at Theatre

J, *Hedda Gabler* at CUA, *Zorro* (which she co-wrote) at Constellation Theater, and *God of Carnage* at the Everyman Theater. She received the award for Significant Achievement in the Expressive Arts from Catholic University in 2013. She directed Webster's *The White Devil* at ACA over the summer and in the upcoming season she will direct *Merchant of Venice* at CUA and *I and You* at Olney Theatre.

Robb Hunter (Lecturer) was nominated for the Helen Hayes Award for Outstanding Choreography for The Walworth Force at Studio Theatre.

Jon Klein (Head of the M.F.A. Playwriting Program) received the premiere production of his new play *Young Robin Hood* at Roundhouse Theatre in Bethesda, in November and December of 2012. A production of his play *T Bone N Weasel* at Theatre Pro Rata was named one of the top 10 productions in the Minneapolis/St. Paul area in 2012. He also received a Grant-in-Aid from CUA for the development of *Halfway Home*, a new musical theatre piece, at Victory Theatre in Los Angeles. A full workshop was staged for an audience at the theatre in January 2012. Finally, two recent graduates of the M.F.A. program were among five finalists in the national Kendeda Graduate Play Competition: Bob Bartlett for his play *Swimming With Whales* and Tim Guillot for his play *We Fight, We Die*. He attended readings of the honored plays in 2012 at the Lark Play Development Center in New York City, and at the Alliance Theatre in Atlanta. Find more information on the Kendeda finalists at publicaffairs.cua.edu/releases/2011/KendedaWinners.cfm. Look for highlights of the accomplishments of his playwriting students: www.jon-klein.com/catholic-university-mfa.html.

Gary Sloan (Professor) led a workshop for DC Actors Center titled "Actors Center Presents a Night with Gary Sloan." He was a featured speaker at professional actors workshop at Arena Stage in D.C. regarding his book *In Rehearsal*. He performed and directed two Shakespeare scenes at the Metropolitan Club library with CUA students. He adjudicated a performance of *The Wild Party* at Montclair State University in New Jersey on behalf of The Kennedy Center's American College Theatre Festival (ACTF). He performed a scene from Samuel Beckett's *Waiting for Godot* at Wheaton College, Wheaton, Ill. in August 2012 in memoriam to his mentor, Professor James Young.

Paata Tsikurishvili (Movement) was nominated for the Helen Hayes Award for Outstanding Director of *King Lear* with Synetic Theater. He

also recently directed Synetic's ninth installment of their silent Shakespeare series, *The Tempest*, Synetic's adaptation of *The Three Musketeers*, and a remounting of Synetic's *A Midsummer Night's Dream*.

Patrick Tuite (Chair) now in his third year as a Helen Hayes judge, has enjoyed watching Washington, D.C.'s theatre scene grow with the help of many talented CUA alumni. Over the last two years, he has participated in post-show discussions at Synetic Theatre, led students in dramaturgical exercises at the Folger Theatre, and helped emerging dramaturgs at The Kennedy Center's ACTF. In the fall of 2011, he completed an essay titled "From Antimasque to Execution: Revising History through Performance," which will appear in *Fictional Histories/Historical Fictions* (Ashgate Publishing, eds. Daniel Brayton and Elizabeth Ketner). He spent the spring of 2012 on sabbatical conducting research for his next book, *Dramaturgy in the Age of Monarchy: New Play Development in Ireland, 1662–1667*. In June 2012, he presented a paper at the 20th annual conference of the Society for the History of Authorship, Reading, and Publishing (SHARP) at Trinity College, Dublin. In August, he participated in a roundtable discussion with professional dramaturgs at the Association for Theatre in Higher Education's conference in Washington, D.C. In September, Tuite was invited by the Keough-Naughton Institute for Irish Studies at the University of Notre Dame to be a keynote speaker at a conference concerning Irish drama. Through a Fellowship at the Folger Shakespeare Library, he continued to work on his second book during the fall of 2012. In October, he presented a paper at the Folger describing how playwrights and their patrons transported manuscripts to and from Dublin. Traveling to Ireland in 2012 and conducting research for his second book also helped him prepare for a class that he taught in Dublin in June 2013. The Center for Global Education at CUA has adopted the course as a summer session offering titled DR 305/505—From Shakespeare to Sheridan: The Irish in the Theatre, 1600–1775. The course allowed six CUA students to study in Dublin's Temple Bar and tour the city with him.

Mark Wujick (Technical Director) served as the technical director for Longacre Lea's production of *Goldfish Thinking*. He designed the set and lights for the Charles E. Smith Jewish Day School's production of *Curtains* and was the head lighting technician for the 1st Baltimore Seventh Day Adventist Church Tele-a-thon week produced by Flip T.V.

Alumni News

Kathleen Akerley (M.F.A. 1998) founder and artistic director of Longacre Lea, wrote and directed *Goldfish Thinking* and held the world premiere through Longacre Lea at CUA's own Callan Theatre. She also directed Sam Shepard's *The Tooth of Crime* for the Washington Shakespeare Company.

Kathleen Amshoff (B.A. 2000) adapted and directed *Swell* at Women Center Stage Festival based on the graphic novel by Juliaks.

Kelly Armstrong (M.F.A. 2012) appeared in *The Elder Statesman* at Washington Stage Guild.

Wyckham Avery (M.F.A. 1996) played the role of astronomer Karen Oppenheim in Dog & Pony DC's *Beertown* and *A Killing Game*, co-writing and arranging the music and lyrics as well.

Bob Bartlett (M.F.A. 2011) was a winner in the Maryland State Arts Council 2012 Grant Competition for his playwriting. His play *Whales* was featured as a part of the Alliance/Keneda National Graduate Playwright Competition, hosted by Center Theatre Group in Los Angeles. He also directed *The B Team* with Landless Theatre Company. He is a founding member of the newly created D.C. playwrights' collective, The Welders.

Sasha Bratt (M.F.A. 2012) was assistant director of *Booty Candy* at Woolly Mammoth Theatre.

Anna Brungardt (B.A. 2009) appeared in Euripides' *The Bacchae* with the Washington Shakespeare Company.

Rachel Burkhardt (B.A. 2012) won the drama department award for Outstanding Scholastic Achievement.

Frank Canino (B.A. 1962) wrote *A Fine Week in Goa*, which won first place in WildSound Canada's international competition last year, *16671* (a revised version of his play *A Morning Vigil*), which was a finalist in the Eugene O'Neil Playwrights Conference, and *Passing Through Forbidden Places*, which was a semi-finalist at the Eugene O'Neil Playwrights Conference and the Phoenix Theatre New Works Festival, and a finalist in the Pandora Productions of Louisville, Ky., New Play Series. His play *The Angelina Project* was produced by three high schools in Texas for competition, two of them competing against one another, and his film *Looking for Angelina* has been shown on PBS multiple times.

Tom Carman (B.A. 2010) appeared in WSC Avant Bard's *The Tooth of Crime* to rave reviews

from *The Washington Post*.

Michael John Casey (M.F.A. 1998) appeared in an assortment of roles in Imagination Stage's *Rapunzel* and as The Professor in Imagination Stage's *The Lion, The Witch, and The Wardrobe*.

Jim Christy (B.A. 1963) was awarded a Barrymore Lifetime Achievement Award for his work in the Philadelphia theatre world. He taught and directed at Villanova University for 32 years and directed in many professional theatres. He had 33 nominations for the Barrymore and 10 wins.

Vincent Clark (M.A. 1976) appeared in Washington Stage Guild's Helen Hayes-recommended production of *Pygmalion* as Col. Pickering.

Brigid Cleary (B.A. 1979) has been playing the role of Mrs. Shubert in *Shear Madness* at The Kennedy Center for the last 10 years, with some breaks to appear in other shows. She has been nominated for Helen Hayes Awards four times.

Daniel Corey (M.A. 2011) appeared in *Marathon '33* with American Century Theatre, *A Man, His Wife and His Hat* at Hub Theatre, and will next be appearing as Richard Mayhew in Rorschach Theatre's *Neverwhere*.

Ben Cunis (B.A. 2006) won the Helen Hayes Award for Outstanding Choreography in a Resident Production for *King Lear* at Synetic Theater, and was also nominated for the James MacArthur Award for Outstanding Supporting Actor in the same production. He also co-wrote and starred in Synetic's adaptation of *The Three Musketeers* and choreographed the fights in the revival of *A Midsummer Night's Dream*.

Michael D'Addario (B.A. 1994) is currently the theatre arts teacher at Stafford High School in Fredericksburg, Va. Under his direction, their 2011–2012 festival competition play, *A Fable* by Jean-Claude van Itallie, won first place at the 2012 Southeastern Theatre Conference. This was the first time that a Virginia school won the title of Best Play at SETC in 20 years. *A Fable* was also the Virginia High School League Commonwealth District and Northwest Regional winner, and runner-up for Best Play at both the Virginia Theatre Association Conference and the VHSL State Conference. The play won a total of 22 awards for D'Addario's students over the course of the season, including Outstanding Acting Ensemble, Outstanding Music Ensemble, and Best Actress at the VTA Conference.

Dale Deletis (B.A. 1963) was inducted into the Hall of Fame of the National Speech and Debate Association, an organization of high school teachers. He taught English and speech at Milton Academy, near Boston, for 30 years. His students and teams were ranked in state, regional, and national competitions every year.

Ashley DeMain (B.A. 2007) appeared in Kathleen Akerley's *Something Past In Front of the Light* with Akerley's company, Longacre Lea.

Matt Dewberry (M.F.A. 2009) was seen as Milt in Neil Simon's *Laughter on the 23rd Floor* at Keegan Theatre. He also appeared in Hub Theatre's *Birds of a Feather* by Mark Acito, which won the Charles MacArthur Award for Outstanding New Play or Musical, and Studio Theatre's *Bloody Bloody Andrew Jackson*.

Phil Dickerson (M.F.A. 2012) appeared in Roundhouse's *Bengal Tiger at the Baghdad Zoo*, Washington Stage Guild's Helen Hayes-recommended production of *Pygmalion* as Freddie, and in Shakespeare Theatre's *Coriolanus* and *Wallenstein*.

Chris Dinolfo (B.A. 2006) was nominated for the James MacArthur Award for Outstanding Supporting Actor for his role in *King Lear* with Synetic Theater. He also appeared in *The Normal Heart* at Arena Stage and *Romeo and Juliet* with We Happy Few Productions.

Frank DiSalvo (B.A. 2009, M.F.A. 2012) was sound designer for *Dante's Inferno* and *The Elder Statesman* at Washington Stage Guild and directed *The Mousetrap* with Parlor Room Theater.

Thomas DiSalvo (B.A. 2012) won the drama department award for Outstanding Artistic Achievement and appeared in Parlor Room Theater's *The Mousetrap*.

Megan Dominy (M.F.A. 2012) was seen in Constellation Theatre Company's *Metamorphoses* set in and around a pool of water, First Stage's *Almost, Maine* by John Cariani, Rorschach Theatre's *A Maze*, and WSC Avant Bard's *Caesar and Dada*.

Rev. Peter M. Donohue, O.S.A. (M.A. 1983) recently returned to directing with *The Drowsy Chaperone* at Villanova University where he also serves as the 32nd president of the school.

Jenny Donovan (B.A. 2010) appeared in Rorschach Theatre's production of *A Maze* and Quotidian Theatre's *The Birds*.

Jessica Frances Dukes (M.F.A. 2005) played

Alumni News, cont.

the title role in *The Amazing Adventures of Dr. Wonderful and Her Dog* at The Kennedy Center's Family Theater. She appeared as Beneatha in Geva's mainstage production of *A Raisin in the Sun* and in *Beneatha's Place* at Center Stage. She also appeared in *Spoiler Alert: Everybody Dies* with Chicago's Second City as well as *Booty Candy* at Woolly Mammoth Theatre.

Chris Dwyer (M.F.A. 2012) appeared as the title character in *The Continuing Adventures of John Blade, Super Spy* with the new Georgetown Theatre Company.

Julie-Ann Elliot (B.A. 1992) performed in Olney Theatre Center's production of *Angel Street*.

Maggie Erwin appeared as First Mate Hugh/ Duchess Cesaleia in *The Pirate Laureate of Port Town* with Flying V Theatre Company.

Patrick Flannery (B.A. 2013) recently performed in *A Few Good Men* at Keegan Theatre.

Lee Mikeska Gardner (M.F.A. 2011) directed *The How and Why and Blithe Spirit* for 1st Stage Theatre and *Caesar and Dada* for WSC Avant Bard. She also appeared in their production of Warren Leight's *Side Man* as jazz trumpeter Gene Glimmer's alcoholic wife, Terry.

John Geoffrion (M.F.A. 2006) appeared as Oscar Wilde in Moises Kaufman's *Gross Indecency: The Three Trials of Oscar Wilde* at Bad Habits Theatre Company in Boston. He was awarded an IRNE (Independent Reviews of New England) award for Best Actor in a Play (Small Theatre category for his portrayal).

Laura Giannarelli (B.F.A. 1978) directed *Village Wooing* by George Bernard Shaw as a part of Washington Stage Guild's *Wives & Wits*, which brought together two of George Bernard Shaw's love-related one-acts. Also at Washington Stage Guild, she appeared in their Helen Hayes-recommended production of *Pygmalion* and directed Dante's *Inferno*. She also performed in Olney Theatre Center's production of *Angel Street*.

Rebecca Gingrich-Jones (M.F.A. 2011) won \$6,000 in the Maryland State Arts Council grant competition for 2012.

John Going (B.A. 1958) directed Olney Theatre Center's production of *Angel Street*.

Andrew Griffin (B.A. 2006) won the Helen Hayes Award for Outstanding Lighting Design

for a Resident Production for *King Lear* with Synetic Theater, with another nomination in the same category for his work on *Othello* with the Folger Theatre. He also designed the lights for Natsu Onoda's *Astro Boy and the God of Comics* at Studio Theatre, *Big: The Musical* at Adventure Theatre, *A Trip to the Moon* and *The Tempest* at Synetic Theatre, *A Commedia Christmas Carol* at Faction of Fools, *Race* at Theatre J, *Henry V* at the Folger Theatre, and *The Last Five Years* at Signature Theatre.

Deb Gottesman (M.F.A. 1992) opened the Theatre Lab School of Dramatic Arts, the 2010 recipient of the Mayor's Arts Award for Innovation in the Arts as well as national recognition as one of the top 50 arts-and-humanities-based programs in the country serving youth outside of school hours by the President's Commission on the Arts and Humanities.

Molly Cahill Govern (M.F.A. 2006) appeared as Lola in *Double Indemnity*, directed by CUA professor Eleanor Holdridge at Roundhouse Theatre, and in *Boeing Boeing* at Rep Stage.

Tim Guillot (M.F.A. 2011) saw his play *We Fight We Die* featured as a part of the Alliance/Kendeda National Graduate Playwright Competition, hosted by Center Theatre Group in Los Angeles. The play also was featured in an M.F.A. Playwriting Alumni NY Reading. He also was sound designer for Imagination Stage's production of *James and the Giant Peach*.

Lara Haberberger (M.F.A. 2004) was nominated for the Artie Award, celebrating excellence in Buffalo Theater, for Outstanding Direction of a Play for her production of *Comedy of Queerers*.

Nick Hagy appeared in Landless Theatre Company's production of *The B Team*, American Century Theatre's *Voodoo Macbeth*, and Flying V's *The Best of Craigslist*.

Michael Haney (B.A. 1972) directed *Freud's Last Session* for Ensemble Theatre of Cincinnati and Repertory Theatre of St. Louis, *Double Indemnity* for Repertory Theatre of St. Louis and Cincinnati Playhouse in the Park this spring, the three-actor *Hound of the Baskervilles* at Cincinnati Shakespeare Company, *The Nerd* for Lyceum Theatre in Arrow Rock, Mo., *Oliver Twist* adapted by Neil Bartlett for Cincinnati Shakespeare, and *A Christmas Carol* for Cincinnati Playhouse in the Park, where he is an associate artist, after having served as the associate artistic director for the past 11 years.

Helen Hedman (B.A. 1973) appeared as Vivian in Metro Stage's production of *Ghost-Writer*.

Mari Lyn Henry (M.A. 1968) was recently elected vice president of programs for the League of Professional Theatre Women, which celebrated its 30th anniversary in 2012. She also teaches at the Michael Howard Conservatory.

Slice Hicks (M.F.A. 2009) appeared in David Mamet's *Bobby Gould in Hell* with the American Ensemble Theater at Capitol Hill Arts Workshop and in Kathleen Akerley's *Goldfish Thinking* with Longacre Lea.

Melissa Hmelnick (B.A. 2007) appeared as Abby in Stephen Spotswood's *Sisters of Ellery Hollow* and also appeared in Stephen Spotswood's *We Tiresias*. She also starred in Pinky Swear Productions' *Smudge*.

Siobhan Fallon Hogan (M.F.A. 1985) was honored a 2012 the Alumni Achievement Award.

Rachel Holt (M.F.A. 2009) appeared as Elsie in Stephen Spotswood's *Sisters of Ellery Hollow*.

Mimsi Janis (M.F.A. 2012) appeared in Washington Stage Guild's Helen Hayes-recommended production of *Pygmalion*.

Elizabeth Jernigan (B.A. 2002) appeared in Amy Herzog's *After the Revolution* at Theatre J directed by CUA faculty member Eleanor Holdridge.

Jennifer John (M.F.A. 2007) directed Stephen Spotswood's *Sisters of Ellery Hollow*.

T. Griffin Jones (M.F.A. 2012) appeared in Mamet's *The Water Engine* at Spooky Action Theater.

Alan Katz (M.A. 2011) was assistant curator of *Here is a Play Fitted*, an exhibit at the Folger Shakespeare Library.

Joseph Kline (M.F.A. 1988) completed a Ph.D. in fine arts from Texas Tech in 1993. He spent three years as the playwright-in-residence at Barter Theater, the State Theatre of Virginia. He served as the department chair at DeSales University and also at the Savannah College of Arts and Design. Since 2009 he has been dean of the college of fine arts at Eastern New Mexico University. He has a daughter, Maybelline, and remains an active member of AEA, SAG/AFTRA, and the Dramatists Guild.

Michael Kramer (M.F.A. 1984) appeared as Frank in Annie Baker's *Body Awareness* at Theatre J and in *Zorro* at Constellation Theatre.

James Kronzer (B.A. 1985) designed the

Alumni News, cont.

sets for David Mamet's *Glengarry Glenross* at Roundhouse Theatre and *R+J* at Signature Theatre.

Janice Landry (B.A. 2008) will be a part of the new Off-Broadway musical *National Pastime* at the Peter Jay Sharp Theatre.

Bill Largess (B.A. 1976) directed Thornton Wilder's *Wilder Sins*, George Bernard Shaw's *Pygmalion* (Helen Hayes recommended), and *The Elder Statesman*, and acted in his one-man production of Dante's *Inferno* for Washington Stage Guild. He was also guest director of Arthur Miller's *The Crucible* here at CUA.

Valerie Lash (B.A. 1974) appeared in Dylan Brody's *Mother May I* at the Strand Theater in Baltimore.

Anna Lathrop (B.A. 2012) designed the costumes for Kathleen Ackerley's *Something Past In Front of the Light* with Ackerley's company, Longacre Lea.

John Lefkrow (M.F.A. 1985) appeared in Dog and Pony's production of *The Killing Game*.

John Lescault (B.A. 1980) appeared in Thornton Wilder's *Our Town* at Ford's Theatre.

Brianna Letourneau (B.A. 2008) has performed at Keegan Theatre as Carol in Neil Simon's *Laughter on the 23rd Floor*, Ann in Arthur Miller's *All My Sons*, and recently Lt. Cmdr. Joanne Galloway in *A Few Good Men*.

Laley Lippard (B.A. 2002) directed *The Glass Menagerie* in Steppenwolf's Next Up Series.

Cam Magee (B.A. 1978) appeared as Sister Mary in Christopher Durang's *Sister Mary Ignatius Explains it All For You* with American Century Theatre.

Michael Magenta (B.A. 1982) performed his one-man show, *Fat Selfish Bastard*, with Odyssey Theatre in L.A.

Alice Manning (B.A. 1983) performed her one-woman show, *Stronger than the Wind*, with Odyssey Theatre in L.A.

Gerard Marconi (M.A. 1968) earned a second master's degree from Johns Hopkins University and has studied fiction writing in seminars with Lee K. Abbott, Roxana Robinson, Jennifer Haigh and T. Greenwood. His short stories have appeared in *The Chattahoochee Review*, *The Summerset Review*, and an upcoming edition of *Mayday*, an online literary journal published by New American Press. His recently published novel, *Gods and Heroes* is available online as an e-book or in paperback and his website is www.baltimorewriter.com.

Buzz Mauro (M.F.A. 1992) opened the Theatre Lab School of Dramatic Arts, the 2010 recipient of the Mayor's Arts Award for Innovation in the Arts as well as national recognition as one of the top 50 arts- and humanities-based programs in the country serving youth outside of school hours by the President's Commission on the Arts and Humanities.

Natalie M. McCabe (M.A. 2013) was accepted into five Ph.D. programs in theatre, four of which were fully funded, before accepting the offer for the program at Mizzou (The University of Missouri in Columbia, Mo.).

Brandon McCoy (M.F.A. 2006) appeared in Theatre J's *New Jerusalem: The Interrogation of Baruch de Spinoza* and their production of *Apples From the Desert*. He has also recently performed in *A Few Good Men* at Keegan Theatre.

Katie Molinaro (B.A. 2009) appeared in Taffety Punk's all-female version of *Much Ado About Nothing*.

Paul Morella (M.F.A. 1980) adapted and performed a one-man production of Charles Dickens' *A Christmas Carol* at Olney Theatre Center. He also appeared as Franklin in Metro Stage's production of *Ghost-Writer*.

Anne Nottage (M.F.A. 2007) appeared in *Re: Joyce* with Scena Theatre.

Lee Ordeman (M.F.A. 2006) played the role

of George Tesman in Ibsen's *Hedda Gabler* and appeared in *Re: Joyce* with Scena Theatre.

Maureen O'Rourke (B.A. 2011) appeared in *Blithe Spirit* at 1st Stage Theater.

Megan Reichelt (B.A. 2006) appeared in *The Gallerist* by Fengar Gael with Rorschach Theatre, *The Pirate Laureate of Port Town* with Flying V, and *The Continuing Adventures of John Blade* at Live Action Theatre. She also was dramaturg for *Neverwhere* with Rorschach Theatre. She was recently named a company member of Flying V and Rorschach Theatre.

Matt Ripa (M.F.A. 2008) directed Stephen Spotswood's *We Tiresias* at Forum Theatre and *Benched and Bleed* with Pinky Swear Productions.

Amal Saade (M.A. 2013) appeared in *Tell-Tale* which won the award for Best Drama at the Capital Fringe Festival.

Ann Marie Shea (M.A. 1964) followed her education at Catholic University with a doctorate in theatre education from New York University and a summer studying pedagogy and theater education at Bretton Hall College in Yorkshire. She has taught at Worcester State University for nearly 40 years. She was seen as Vanya's mother, Maria, in the Apollinaire Theatre's *Uncle Vanya*. She also wrote and performed in her own *Madame Secretary Frances Perkins*, the story of the first woman to serve in a U.S. President's cabinet.

Daniel Vito Siefring appeared in the role of an actor in Kathleen Ackerley's *Something Past In Front of the Light*, as well as the role of Fagin in *Oliver!* with Compass Rose Studio Theater.

James Slaughter (M.F.A. 1990) appeared in Amy Herzog's *After the Revolution* at Theatre J directed by CUA faculty member Eleanor Holdridge

Megan Smith (B.A. 2006) has served as executive director for Side Show Theatre company

CUAdrama and Social Media

Starting this past fall, our department has embraced social media! We now have a Facebook page, a blog, and a Twitter account. Each of these platforms focuses on a different aspect of life in the department. On our **Facebook page** (www.facebook.com/CUAdrama), you will find out about our upcoming shows, marvel at stunning production photos, and see the amazing work our alumni, students, and faculty have been doing in theaters all around the country. On our **blog** (cuadrama.wordpress.com), our students

give you in-depth behind-the-scenes glimpses of our shows, tell stories of their adventures abroad, and comment on important topics affecting the theatre community today. On our **Twitter page** (@CUAdrama), you will get ticket discounts and specials, teasers for our shows, and candid photos from the rehearsal process and special events at CUAdrama. We hope you join our group on Facebook, subscribe to our blog, and follow us on Twitter to get the whole CUAdrama experience!

Alumni News, cont.

in Chicago and recently produced *The Gacy Play*, a theatrical take on the infamous John Wayne Gacy.

Molly Smith (B.A. 1974) who currently serves as artistic director of Area Stage, shared a bit about her life, career, and love of American theater in an interview published in *Women in the Arts Magazine*. She directed *The Velocity of Autumn* by Eric Coble.

Stephen Spotswood (M.F.A. 2008) wrote *Sisters of Ellery Hollow* and won the award for Best Drama at Capital Fringe last summer for *We Tiresias*, which will also be produced at Forum Theatre.

Lynn Steinmetz (B.A. 1976) designed the costumes for Washington Stage Guild's *Wives and Wits*, a production of two love-related George Bernard Shaw one-acts, *Overruled and Village Wooing*. She also designed their production of Thornton Wilder's *Wilder Sins* and appeared in their Helen Hayes-recommended production of *Pygmalion*.

Jesse Stratton (B.A. 1999) co-wrote a film, *37*, produced by Aarimax Films and shot in L.A.

Michael Tolaydo (M.F.A. 1994) appeared in

Theatre J's *New Jerusalem: The Interrogation of Baruch de Spinoza*.

Guillaume Tourniaire (M.A. 2009) directed *The Last Days of Judas Iscariot* at Silver Spring Stage.

Alan Wade (M.A. 1972) directed *Overruled* by George Bernard Shaw as a part of Washington Stage Guild's *Wives and Wits*, which brought together two of George Bernard Shaw's love-related one-acts. He also performed in Olney Theater Center's production of *Angel Street*.

Jimmy Whalen (M.F.A. 2009) appeared in David Mamet's *Race* at Theatre J and in *Boeing Boeing* at Rep Stage.

Abby Wood (B.A. 2004) appeared as Ruth in Tom Stoppard's *Night and Day* with the Washington Shakespeare Company.

MaryBeth Wise (M.F.A. 1991) appeared as Joyce in Annie Baker's *Body Awareness* with Theater J and as Mary in *How to Write a New Book for the Bible* at Round House Theatre.

We sadly announce the passing of **Harold Bennett Bernstein**, a CUAdrama alum and a National Player from 1961 to 1964.

Friends and Visiting Artists News

Chris Baine (Sound Designer for *Language of Infinity* and *Mystery Plays*) won the Helen Hayes Award for Outstanding Sound Design for *A Bright New Boise* with Woolly Mammoth Theatre Company.

Joe Banno (Guest Director) directed Christopher Durang's *Sister Mary Ignatius Explains it All For You* with American Century Theatre.

Kasi Campbell (Guest Director) directed Tom Stoppard's *Night and Day* with the Washington Shakespeare Company.

Tom Prewitt (Guest Director) directed David Mamet's *Bobby Gould in Hell* with the American Ensemble Theater at Capitol Hill Arts Workshop.

Kendra Rai (Costume Designer for *Tartuffe*) won the Helen Hayes Award for Outstanding Costume Design for *The Green Bird* with *Constellation* Theatre Company.

Cardinal Connection

This past year, the CUA Office of Career Services revamped a wonderful tool for students and alumni alike: Cardinal Connection (accessible through careers.cua.edu). Cardinal Connection is a portal to job listings and mentorship in your field of study. It is a useful way not only to search for jobs, but also to maintain connections with your alma mater and establish connections with the new students and alumni every year.

First, Cardinal Connection maintains an up-to-date, searchable jobs listing page of approved companies. Alumni are highly encouraged to list their company on the database for CUA students and alumni so that they can find stable jobs and internships no matter how difficult the economy. If you are searching for a job yourself, you can create an account, save several different versions of your résumé, cover letter, and extraneous documents to the website. You can then search for jobs and internships in your field of study and submit your materials directly through Cardinal Connection.

Second, you can also network with other alumni either by applying to be a mentor, or seeking a mentor yourself. The mentee contacts you through the system, and you are able to pass on your wisdom and experience either virtually or in person. Using Cardinal Connection, you can help strengthen the relationship between past and present and foster the next generation of CUAdrama.

Scholarship Winner

We are pleased to announce Julia O'Connor is the recipient of the Dean's Scholarship Fund. This scholarship funds tuition for one rising senior. It is awarded to Catholic University undergraduates who have demonstrated outstanding achievement during their college years.

Congratulations, Julia!



Julia O'Connor and Dean L.R. Poos, School of Arts of Sciences

Celebrating 75 dramatic years

CUAdrama



This past year has been one of rekindling past connections and creating new ones. We started celebrations of 75 years of theatre training at Catholic University during the summer of 2012 by eliciting memories from as many people as we could reach. The responses were fantastic, funny, poignant, and in some cases life changing. We followed up with a reception in the Hartke Upper Lobby during Homecoming last fall, which brought together alums from a range of years. This annual event has become a wonderful way to connect people with similar interests and to let them share the impact of the depart-

ment on their lives. In conjunction with Theater J we produced a reading of selections from *Are You Now or Have You Ever Been...* by Eric Bentley (see the accompanying article for more details pg 11). With video interviews of Professor Bentley by Professor Marietta Hedges and David Paglin, followed by lively discussions led by historians, each evening's event provided ample proof that theatre's value to society remains strong.

Much of the year was spent preparing for the main event — our Gala celebrations at the Hartke complex on April 26 and 27, 2013. A

committee of faculty, staff, and alums brainstormed fun ways to celebrate all this department has meant over the 75 years. Assisted by the University Archives, drama staff and students created a display at the John K. Mullen of Denver Library celebrating "Fr. Hartke — the Showbiz Priest," which was on view from the beginning of April through the end of June and celebrated the connections, both artistic and political, that Father Hartke developed. The department had selected Ken Ludwig's *Shakespeare in Hollywood* for our final production, in part because it honored the legacy of classical work along with the strength of a new play — and a good dose of comedy to boot! Preceded by a champagne reception and cake-cutting ceremony, the final performance of the show highlighted the evening of the 26th, complete with Ken and his family in attendance. He very generously complimented all, cast and crew alike, on their hard work and successful show.

Friday afternoon a large group of recent alums joined current students and guests to talk about transitioning to the professional world. Their advice was invaluable and their enthusiasm contagious. Saturday afternoon we held a playwright's discussion, featuring John Pielmeier, DW Gregory, and Bob Bartlett, moderated by Jon Klein. Students also offered tours of the building; each person was given Post-It notes so when they wanted to share a memory of a specific place they could do so. Saturday night was filled with food, drink, and stories, both on-stage and off. It was a magical weekend, attended by more than 300 people. A special thanks to Honorary Chair Michael Cristofer and Honorary Co-Chairs Halo Wines and the late Bill Graham Sr. and to all of those who worked so hard to make it a memorable time. While this note can only skim over highlights, please visit our Facebook page and the alumni section of our website to enjoy photos of the festivities.



From Our Blog: Reflections on the 75th Anniversary Gala

by Teresa McClernon, M.F.A. Acting Student, Class of 2015

As a first-year M.F.A. candidate, I have spent part of the year learning the ins and outs of this department. After volunteering for the 75th Gala, it is clear to me just how lucky I am to be a part of the Hartke CUA family.

I was surprised and excited when I was asked to be a student volunteer coordinator. Uncertain of the job, but eager to do my part, I said I'd love to do it. Little did I know how much work, or how eye opening, the job would be (and, of course, worth every minute). In the days leading up to the festivities, my role was fairly simple — contact my fellow students, letting them know about the volunteer opportunities the weekend would bring. When the day came for everyone to sign up for a job, it was amazing to see the love and dedication my classmates have for the department. Many people signed up for more than one role, and promised to be around to fill in as needed. Everyone was eager and excited for the weekend to be a fun and successful celebration of 75 years.

In the weeks before the Gala I was graced with another opportunity, to be in a scene that would be a part of the Saturday night performance. I, of course, was thrilled to have the chance to work on John Pielmeier's *Agnes of God* with my fellow M.F.A., Tasha Gallop, under the direction of Eleanor Holdridge. Through rehearsal I got to learn the Hartke stage, a space I had not played in yet, as well as work with Eleanor.

Finally, the weekend came. I kicked off my volunteer duties with a panel of new alumni (recent grads of both the undergraduate and graduate programs). This was my first opportunity to meet alumni of the program, and I found they had as much love and fire for the department as my classmates. The panelists shared valuable wisdom about their recent entry into the world of professional theatre.

Next up for me was set-up for the tent pre-show reception for the special performance of *Shakespeare in Hollywood*. I had the chance to meet more alumni at the champagne reception, where everyone was happy to share fond memories of their time at Catholic U.

Saturday brought a morning tech rehearsal, with everyone guzzling caffeine and looking forward to the long, eventful day ahead. From tech, some of us hurried over to assist with the second panel, this time of previous playwrights sharing their personal craft and thoughts on the profession. Again, it was wonderful to hear the thoughts and opinions of graduates. I remember thinking how knowledgeable everyone was, and how glad I was to be in this program.

After a quick dinner break I was back on campus for pre-show set up (mostly admiring the people who were in costume to mingle before the gala performance) before signing in for my call. Performing the scene from *Agnes of God* with Tasha was very special, as it was my first time performing before an audience at Catholic University. It was very exciting, and as always, I can only hope I did the words justice.

We all got the chance to let loose after the performance with a reception that included Club Callan, plenty of food, and swag galore. I was assigned to oversee Club Callan (I know, I got the best assignment!) and it was the perfect end to the weekend, dancing and having fun with alums and current students alike.

If there was any doubt in my mind about my choice of Catholic, it vanished after the Gala weekend. Seeing so many in the alumni family come home to celebrate the department was heartwarming, and hearing the wisdom they were eager to share brought me further into the fold. While I certainly have no intention of rushing through my remaining two years, I have a wonderful group that I look forward to joining upon my graduation.



Father Hartke and James Cagney

Memories Draw Us Together

In the spirit of the 75th anniversary, Joan Kendall donated items to our time capsule and shared her memories of CUAdrama with Gail Beach. Below is an excerpt from their correspondence:

In 1946 at a Communion Breakfast held in the old beautiful little theatre, Father Hartke's director's chair, someone from Hollywood gave him, broke and he fell to the floor. Everyone ran to help Father up but Beverly Schaefer and I who were in the Drama Dept.'s high school lab rehearsing "That's Where The Money Goes" ran and grabbed the chair seat and fought over who would get the bigger half. I won. Bev sent her half last year I believe after talking with someone in the Drama Dept. office. I have now brought my half back and hope it gets in the time capsule before the paper from my scrap book disintegrates. Father was fine and we have treasured our chair seats all these years.

When I was 15, in my high school lab days, I bought this sweater which Father got a big kick out of. Right now I don't think I could get my right arm in it! The symbols heart and key are obvious but the red and black are CU colors, the green is for the Irish in Father Hartke and the ? stood for what would my career as an actor be. Of course, we said "actress" then.

The N.Y. chapter of Apple Aside CU Drama Dept. members that Ambrose Walsh (the precious husband I met at C.U.) had printed for our members in 1983 (is that right?) I thought you also might add to the capsule. It was a great group and Father Hartke came up to our meetings when he could.

Thanks so much for your help. Money for deserving and talented students was so important to Father Hartke and I could do no less.

Thanks, Joan

We have since united the two halves of the chair seat, and, along with the sweater and the Apple Aside directory, have stored them in an archival box as part of a departmental time capsule.

William H. Graham (1926-2013)

In Loving Memory



It's with sadness that I notify you of the death of a remarkable man; one who was larger than life. William H. Graham Sr., former chair of the Department of Speech and Drama, associate professor of acting, died on Oct. 15, 2013. He is survived by his wife, Mary, seven children, and 22 grandchildren.

Bill Graham received his M.A. from CUA in 1954 and taught drama at the University for 41 years, serving as department chair from 1977 to 1993.

He founded CUA's Master of Fine Arts acting program in 1970, directing it until his 1993 retirement. Bill Graham toured with the National Players and was responsible for the program's success at the Olney Theatre Center.

After retiring from CUA Graham continued to be involved in the life of the department as well as the local theatre community, particularly the Olney Theatre Center, where he served as the chairman of the board of trustees for many years. In honor of his distinguished and meritorious service to Catholic University, Graham received the James Cardinal Gibbons Medal from the Alumni Association in 2000. In 2001, he was honorary chair of the gala celebration of Hartke Theatre's 30th anniversary, at which he received a Gilby Award from the department — CUA's version of the Tony Award. Proceeds from the gala benefited the William H. Graham Young Artists Fund, which continues to serve as a reserve fund for individual drama department students to use for travel to competitions and conferences, as well as for unforeseen emergency expenses.

Graham is fondly remembered by drama graduates. In a 2005 article in *CUA Magazine*, author **Daniela Gioseffi, M.F.A. 1973**, cited him as her favorite professor, writing, "He was a dedicated teacher, kindly and hospitable in demeanor — the sort of person one would want to emulate. He was the most inspiring teacher I had at CUA. He taught by the principle that respect for the student garners respect for the teacher, and there's no better way to teach." In 2012, drama alumni Deb Gottesman and Buzz Mauro recalled why they felt fortunate to

have been at CUA when Graham headed the drama department, saying his belief that acting was a teachable and learnable craft and that acting training could benefit people in real life as well as on the stage inspired them to create the Theatre Lab School of the Dramatic Arts, a community arts school for professionals and amateurs.

In his final act at CUA, Graham served as honorary co-chair of the 75th Anniversary celebration of the drama department in spring 2013. Bill believed that aspiring theatre artists must learn their craft and understand the importance of working in an ensemble, to know "what 'working together' means both as artists and as human beings." These beliefs guided his efforts in the Department of Drama and his work with the Olney Theatre Center and the National Players. He was a strong leader and a generous teacher; we will miss him dearly.

Memorial contributions may be made in his memory to The Olney Theatre, 2001 Olney-Sandy Spring Road, Olney, Md., or The Catholic University of America, Washington, DC 20064 for the William H. Graham Young Artists Fund. Condolences can be sent to the drama department for forwarding to the family.

Bill Graham was loved by all, and we will miss him.



Donor Spotlight

We are all deluged daily with requests for donations via email and snail mail, each cause worthy in its own right. The Department of Drama continues to be amongst those soliciting your support. Father Hartke had a talent for convincing friends to support his "kids" in their many endeavors, especially where scholarships were involved. Over time the rules have changed, but the need is still great. However, each gift, large or small, continues to grow our endowments and let us continue the gift of a top notch training program. The Hartke Endowment incorporates the various pots of money Father Hartke gathered into a single endowment, with a significant payout that we use primarily for scholarships for graduate students.

Two of our alums have come up with creative approaches to supporting CUAdrama.

This year Dean Poos was approached by drama alumna **Joan Kendall (B.A. 1953)**, who is planning on selling her house in the near term and wanted to create an agreement with the University so that a portion of

the proceeds from the sale would benefit the Hartke Endowment. When Joan joined us for the 75th anniversary celebrations she was able to finalize those arrangements with the Office of Institutional Advancement. She found a way that fit her life and gave her the opportunity to give back to an institution with which she had been involved since her high school days.

Another approach appealed to alumnus **Wally Schwartz (M.A. 1985)**. I only recently realized that the occasional thank you note from me fell far short of acknowledging his actual contribution: Wally had set up a monthly donation. This steady, ongoing donation accumulates into a significant sum for the department and in a comfortable manner for him.

We appreciate whatever you can do to assist us. Making professional training accessible to top quality students is our goal; your participation continues the legacy. Perhaps you could consider an innovative way to support the department.

— Gail Beach

2013–2014 Hartke Season

A Dream Play

By August Strindberg
Directed by Colin Hovde

A new adaptation by Matthew Buckley Smith
November 14, 15, 16, 21, 22, and 23 at 7:30 p.m.
November 17 and 24 at 2 p.m.

How do you stage a dream? Agnes, a girl from “beyond,” possibly an angel or goddess, comes to Earth and becomes trapped by the sufferings and cruelties of mankind. Images and characters merge and separate, locations change in an instant, and a locked door recurs obsessively. *A Dream Play* is a captivating mix of Freud, Alice in Wonderland, and Strindberg’s own personal symbolism.

Etiology

By Teri Gillmor
Directed by Shirley Serotsky
Premiere!

February 13, 14, and 15 at 7:30 p.m.
February 15 and 16 at 2 p.m.

Three estranged sisters face a choice when their mother passes away — reconcile or cut their losses and move on. On the day of the funeral, a magical stranger arrives at their childhood home, promising the possibilities of a new beginning — but only if the sisters unearth the past and come face to face with their family's ghosts.

Fifi and Hunter Forever!

By Robert Montenegro
Directed by Jenny McConnell Frederick
Premiere!

February 27, 28 and March 1 at 7:30 p.m.
March 1 and 2 at 2 p.m.

“Give the people what they want... And then take their money.” Such is the maxim of Hollywood super-agent Clair Cupid, who specializes in making careers and breaking careers, all for the starry-eyed fans and their disposable incomes. A massive chain reaction is set off when Clair’s latest enterprising scheme, a faux celebrity romance between an aging starlet and an ambitious young unknown actor sends Hollywood into an uproarious tailspin of scandal and greed, beyond even the tabloids’ wildest dreams.



Brutus

The Merchant of Venice

By William Shakespeare
Directed by Eleanor Holdridge
April 24, 25, and 26 at 7:30 p.m.
April 26 and 27 at 2 p.m.

In Shakespeare’s classic tale about prejudice, revenge, justice, and redemption, one man’s efforts to win his lady’s love amid the fierce religious divide and bigotry of the Renaissance sets in motion a questionable business deal between his friend, the Merchant of Venice, and Shylock the Jew. The shocking consequences of that deal call into question the beliefs of Venice’s people, expose the tangled legal strains of mercy versus justice, and test the tenacity of young men and women in love.

Discussion Series

April 23 at 6 p.m.
April 26 at 12:30 p.m.

Even today *The Merchant of Venice* causes controversy. Join our Discussion Series this season with panelists from CUA faculty and the D.C. Metro area tackling the historical and contemporary issues implicit in Shakespeare’s classic. Topics will range from the enduring literary resonance and significance of the play itself to the view the play presents of 16th-century English religious prejudice, usury, and jurisprudence, as well as the state of these concerns in contemporary America.



Left to right: David Paglin, Michael Bertin Heinlein, Michael Kimmage

2012 Reading and Discussion Program

Last year as part of our reading series with Theater J, I directed Eric Bentley’s, *Are You Now or Have You Ever Been...*, a docudrama taken directly from the records of the HUAC hearings. The program took place in November 2012 at both the Hartke Theatre and Theatre J. Bentley, one of the foremost theater scholars in the United States crafted the play from thousands of pages of testimony. The focus of the play is on actors, directors, and writers who were targets of the committee because of their past associations with the American Communist Party and/or with members of the party. These individuals were pressured to name names and in many cases did so in order to save their own careers.

Additionally I helped co-produce a short film of Bentley where he talks about his career and the writing of *Are You Now...*. I was helped by Sally Montgomery, the drama department’s former administrative assistant, and David Paglin, an actor and director in Washington, D.C. We showed this brief film prior to the reading in order to provide context for the piece. We hope to donate this film to Columbia University, (where Bentley taught) for their oral history project. After the readings we were joined by theater and history scholars for a lively talk-back discussion of the play.

— Marietta Hedges, Head of the M.F.A. Acting Program

We Want To Hear From You!

Photo credit: Colin Hoyde



Please fill in the information below, or email cua-drama@cua.edu so we can update our alumni database/mailling list and also include your news in the next Aside!

Name: _____

Graduation Year: _____ **Degree:** _____

Name at CUA (if different from above): _____

Street Address: _____

City: _____

State: _____ **Zip:** _____

Phone (h): _____ **Phone (w):** _____

Email: _____

Professional News: (Feel free to attach and send reviews/articles/interesting info)

Mail to:

The Catholic University of America
Department of Drama
Attn: ASIDE
Washington, DC 20064

