

aside

Fall 2014

Drama Department Alumni Newsletter

Dear Alumni and Friends,

I am happy to announce some exciting new developments. First, we have renovated the Hartke Theatre! The roof was repaired, the auditorium was repainted, its seats were refurbished, and the lower lobby and box office have new carpets. I encourage you to visit the building. You can schedule a tour through our main office or witness the changes while attending one of our performances during the 2014–2015 season!

Along with a renovated building, the department has established new programs, including an accelerated degree option for undergraduates hoping to complete the M.A. in Theatre Education and certificate programs in Digital Art and Design and Performing Arts Management. We have reestablished a traveling company of actors who perform scenes and conduct workshops at local schools. We will also bring back the High School Drama Institute in the summer of 2015. With the renovations and new programs, the future of the department looks bright.

However, new buildings and strong programs do not make a vibrant theatre program on their own. You need imaginative artists, dedicated scholars, and courageous students to make a truly great drama department, and if our largest theatre is the house that Hartke built, then it is our faculty, staff, students, and alumni who continue to make it a home for aspiring theatre artists.

In this regard, staying connected with alumni is very important. You can determine whether or not a department is strong by taking into account the achievements of its alumni. By that I mean all of our alumni. Whether they are employed as theatre artists or work in other professions, the question is how different alumni have used the skills they gained in the department to succeed beyond the campus.

For example, I have been fortunate to work with more than 25 students in the M.A. Program in Theatre History and Criticism over the last 12 years. Alumni of the program have found new ways to utilize their skills in a variety of settings, but Martine Kei Green-Rogers (M.A. 2004), Kristin Keating (M.A. 2009), and Natalie Tartiere (M.A. 2013) had an especially good year. After earning her Ph.D. at the University of Wisconsin, Martine was hired as an assistant professor in theatre at the University of Utah. She also serves as the resident dramaturg at the Court Theatre in Chicago. Kristin completed her Ph.D. in theatre history at the



Patrick B. Tuite

University of California-Irvine in the spring of 2014, while Natalie finished her first year as a Ph.D. student in the Department of Theatre at the University of Missouri. Natalie and her husband, Jean, are also busy raising their newborn daughter, Niamh.

These are but three stories from our recent alumni, and there are many more. Please share your experiences with us. We want to celebrate your success! The department will use different media to feature the achievements of other alumni. We will not know how strong we are until we hear from you.

Sincerely,

A handwritten signature in black ink that reads "Patrick B. Tuite".

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

Theatre Making a Difference

Theatre can build community by engaging people, exploring historical events, and examining ourselves. Discover how our department makes this happen:

See page 9 — CUAdrama Takes Shakespeare on the Road

See page 10 — Professors to Premiere One-Woman Show Based on Civil Rights Martyr (photo of rehearsal below)

You will notice that we now use a new phrase in our marketing materials, *Training Theatre Artists to Make a Difference*. This line captures the essence of our programs and our aspirations.



THE CATHOLIC UNIVERSITY OF AMERICA



Spotlight on CUAdrama Students

CUAdrama students are having remarkable success while they're still in school, winning major awards and having their work produced by theatres around the country. Their notable achievements have brought national attention to the drama program, as well as increased interest in their own careers. We congratulate the following students for their achievements — and for their victories in these national competitions!

Kennedy Center American College Theatre Festival

Tearrance A. Chisholm (M.F.A. Playwriting Candidate)

Second Place Award, Hip Hop Theatre Creator for *Hooded*

National Finalist of the Gary Garrison Award for Outstanding Ten-Minute Play *A'nat Dittni*

Julia O'Connor (B.A. 2014)

Top Director, Region 2

National Festival Finalist, Stage Directors and Choreographers Society Student Directing Fellowship. Awarded an SDC Associate Membership and place at The Kennedy Center's Directing Intensive this summer

WomenWorks Competition, sponsored by the University of Tulsa

Lauren Mitchell (M.F.A. Playwriting Candidate) — **National Winner**

Lauren's one-act play will receive a weeklong workshop in November 2014, ending in a public performance, plus a \$1,000 prize

Wichita State University Playwriting Contest

Amanda Zeitler (M.F.A. Playwriting Candidate) — **National Winner**

Amanda will receive a full production of her play *Los Llorona* in November 2014

Tearrance A. Chisholm (M.F.A. Playwriting Candidate) is also getting a full production of his play *Sweet Remembrance*, commissioned and produced at Sweet Briar College in Virginia.



Tearrance A. Chisholm and Julia O'Connor receive awards at The Kennedy Center American College Theatre Festival.

Comings and Goings

We would like to thank **Megan Reichelt** for her service and dedication to the department. Megan graduated from CUA with a B.A. in drama in 2006 and then returned to serve as the department's administrative assistant in 2008. While working in the main office and performing in professional productions, Megan completed a master's degree in library science at CUA. After studying and working in the department for more than 10 years, Megan has become the head librarian at Cardoza High School in Washington, D.C. Congratulations to Megan; we wish you the best with your new job!

Goodbye from Megan Reichelt

Home is where the Hartke is. That phrase sums up my 10 years at CUA. I came here as a freshman, wobbly legged and wide-eyed. Every show, every class, every interaction molded me into who I am today. CUAdrama became my family. When the administrative assistant position opened up two years after I had graduated, I jumped at the chance to come back. I was able to make my mark on the department in a new way: develop the Luce, start new initiatives, and have a chance to help every single person who came into the department. That is what I will miss most: the community at CUAdrama coming in to my office for help or just to chat. I am glad we were able to be there for each other. I know the new person will be wonderful, and Dr. Tuite will take the department in exciting new directions. I hope to come back soon to see the great work that you are doing. I will miss you all. Thanks — Megan

Congratulations Graduates

B.A. Drama

- Max Applewhite
- Brian Bradley
- Mary Cecere
- Tara Costello
- Brendan McMahon
- Claire Miller
- Julia O'Connor
- Robert Pike
- Lauren Schene
- Rob Schumacher
- Bridget Grace Sheaff
- Samantha Smedley
- Lauren Snyder

M.F.A. Playwriting

- Theresa Gillmor
- Robert Montenegro

M.A. Theatre History and Criticism

- Jessica Pearson

M.A. Theatre Education

- Mark Crimans
- Chelsea Padro
- Angela Ramacci

Stay Connected

Like CUAdrama on Facebook and check out department and alumni updates. Share your news with us and we will post it. Read our blog (cuadrama.wordpress.com), which chronicles life in the department. Follow us on twitter @CUAdrama.



The Merchant of Venice Panel Discussions

In conjunction with the main stage production of *The Merchant of Venice*, CUAdrama held two panel discussions in April 2014 with CUA faculty, who discussed the play through the lens of their disciplines.

- *Shakespeare's Shylock and Usury in Renaissance Europe* included special guests Todd Lidh, assistant dean of undergraduate studies and clinical assistant professor of English; Nelson Minnich, professor of Church history; and Andrew Abela, dean, School of Business and Economics.
- *History, Poetry, and Law: Examining the Merchant of Venice* included panelists Jerry Muller, chair, Department of History; Tobias Gregory, associate professor of English; and A.G. Harmon, clinical associate professor of law.



Kairos Italy Theatre Comes to the Callan

In partnership with the Program of Italian Studies at CUA, the Italian Cultural Institute, and the Italian Embassy, CUAdrama hosted a special presentation in April by Kairos Italy Theatre. The troupe gave a workshop and brief performance of the 7th novella in Boccaccio's *Decameron*.



Italian Ambassador Claudio Bisogniero gives welcoming remarks.



Workshop with Kairos Italy Theatre troupe.



Social Work Students Meet the Playwright

Students from the National Catholic School of Social Service were invited to a private talkback with Professor Assistant Eileen Dombo and M.F.A. playwriting student Teri Gillmor, whose thesis project, *Etiology*, explored themes such as trauma, healing, and abuse — topics relevant to social work studies.

Alumni News

Kathleen Akerley (M.F.A. 1998) appeared as Dotty in 1st Stage's production of *Noises Off*. Her play *Tyrant* was recently produced by Sideshow Theatre Company in Chicago and was co-directed by her and Megan Smith. She also wrote and directed *Pol Pot & Associates, LLP* for her company, Longacre Lea.

Ian Armstrong (M.F.A. 1990) appeared as King John in WSC Avant Bard's production of *King John* and in Taffety Punk Theatre Company's production of *Bloody Poetry*.

Roger Ault (M.A. 1974) organizes play readings for the Ad Hoc Touring Company, an affiliate organization of Possum Point Players, Georgetown, Del. He also plays roles in old-time radio public shows at senior centers and libraries.

Bob Bartlett (M.F.A. 2011) co-founded *The Welders*, a playwright's collective that produces the work of all its members in a three-year period and then is taken over by a new group of playwrights.

Andrew Berry (B.A. 2007) designed the set for Flying V's production of *Unplugged*.

Jay D. Brock (M.F.A. 2009) directed *Normal* for Molotov Theatre Group and *The Tempest* at Annapolis Shakespeare Theatre, as well as *Souvenir: A Fantasia on the Life of Florence Foster Jenkins* at 1st Stage.

Rachel Burkhardt (B.A. 2012) appeared in Synetic Theatre's *The Picture of Dorian Gray*.

Michael John Casey (M.F.A. 1998) appeared as Duck in The Welder's production of *Carolina Layaway Grail* and also appeared in Longacre Lea's production of *Pol Pot & Associates, LLP*.

Hamilton "Joe" Clancy (B.A. 1984) appeared as C.O. Kowalski in the second season of *Orange is the New Black* and as Father Daniel in the series *Crossbones*. He was also in *The Norwegians*, which enjoyed its 100th performance Off-Broadway. He serves as the producing artistic director for the Drilling Company, which celebrated its 16th year and gained national attention for its newest installment of Shakespeare in the Parking Lot with *Richard III*.

Daniel Corey (M.A. 2011) appeared as Richard's Shadow and Richmond in NextStop Theatre Company's *Richard III*. He also appeared in Constellation's *The Love of the Nightingale* as well as Longacre Lea's production of *Pol Pot & Associates, LLP*.

Ben Cunis (B.A. 2006) staged the fight choreography in Synetic Theater's *The Picture of*

Dorian Gray and received a Helen Hayes Award for Outstanding Movement for his work on *The Three Musketeers* (which he also co-wrote and starred in) at Synetic Theater.

Michael D'Addario (B.A. 1994) serves as the theatre director at Stafford High School in Fredericksburg, Va. Under his direction Stafford High School produced *On The Verge*, and went on to win Best Play, Best Actor, Best Actress, and Outstanding Technical Merit, Costumes, Acting Ensemble & Stage Management at the 2013 Virginia Theatre Association Conference. For the second time in three years, Stafford HS will go on to represent Virginia at the Southeastern Theatre Conference.

Matt Dewberry (M.F.A. 2009) appeared as Robert Lyon in 1st Stage's production of *Pitmen Painters* and received a Helen Hayes Award Nomination for Outstanding Supporting Actor in a Resident Musical for his work in Keegan Theatre's production of *The Full Monty*.

Chris Dinolfo (B.A. 2006) appeared as Crick in No Rules Theatre Company's production of Sarah Ruhl's *Late: A Cowboy Song*.

Frank DiSalvo (B.A. 2009, M.F.A. 2012) sound designed *Inventing Van Gogh* and *Elling* at Washington Stage Guild. He also directed and appeared in his company's — Parlor Room Theatre — production of *The Nerd*.

Thomas DiSalvo (B.A. 2012) serves as the technical director for Bishop McNamara's Fine Arts Department. He appeared as Willum in Parlor Room Theatre's production of *The Nerd*.

Megan Dominy (M.F.A. 2012) appeared as Hyacinth and Philomele in Constellation Theatre Company's productions of *Scapin* and *The Love of the Nightingale*, respectively, as well as Tatiana in Shakespeare in the Parks' production of *A Midsummer Night's Dream*.

Jenny Donovan (B.A. 2010) appeared as Jenny in the Washington Rogues' production of Stephen Spotswood's *In the Forest, She Grew Fangs* and as Miranda in Annapolis Shakespeare's production of *The Tempest*.

Jessica Frances Dukes (M.F.A. 2005) appeared as Bernice in Olney Theatre Center's production of *The Piano Lesson*.

Chris Dwyer (M.F.A. 2012) recently directed *A Midsummer Night's Dream* at Shakespeare in the Parks for Prince George's County.

Lee Mikeska Gardner (M.F.A. 2011) appeared as Claire in *The Two-Character Play* at Spooky Action Theater and she appeared in *Souvenir:*

A Fantasia on the Life of Florence Foster Jenkins at 1st Stage.

Laura Giannarelli (B.F.A. 1978) directed *The Old Masters* at Washington Stage Guild

Mary Cat Gill (B.A. 2009) assistant directed the Washington Rogues' production of Stephen Spotswood's *In the Forest, She Grew Fangs*.

MaryLou Contini Gordon (B.A. 1964) published *TIQ SLO'W: The Making of a Modern Day Chief*.

Stephen J. Graff (B.A. 1970; M.A. 1971) recently retired from a modestly successful career as a designer and stage manager, and a far more successful (and much longer) career in university administration.

Andrew Griffin (B.A. 2006) designed the lighting for *A Chorus Line* at Olney Theatre Center, *The Tempest* at Synetic Theater (for which he received a Helen Hayes Award Nomination), and *Henry V* at Folger Shakespeare Theatre for which he won a Helen Hayes Award for Outstanding Lighting Design.

Barbara Morris Hunt (B.A. 1974) worked as a sign language interpreter for the March on Washington's 50th Anniversary and The Washington Revels, as well as productions of *Show Boat* and *The Lion King* at The Kennedy Center.

C. Robert Jones (M.F.A. 1961) received a playwriting residency at the Helene Wurlitzer Foundation and is the author of the new book *I Like It Here! Adventures in the Wild and Wonderful World of Theatre*.

Alan Katz (M.A. 2011) is currently serving as the circulating librarian at The Folger Shakespeare Library and has dramaturged *Nero/Pseudo* for WSC Avant Bard and *The Duchess of Malfi* for We Happy Few.

Verna Kerans (M.F.A. 1973) developed *Intermission Magazine*, which reviews theatre in D.C., New York, and St. Louis. Find it at intermissionmag.com.

James Kronzer (B.A. 1985) designed the set for Round House Theatre's production of *Seminar*, Metro Stage's production of *Underneath the Lintel* and Folger Shakespeare Theatre & Fiasco Theater's production of *Two Gentleman of Verona*, and received a Helen Hayes Award Nomination for his set design of Round House Theatre's production of *Glengarry Glen Ross*.

Bill Largess (B.A. 1976) appeared in Washington Stage Guild's production of *Elling*.

Alumni News, cont.

Anna Lathrop (B.A. 2012) appeared as a chorus member in the Washington Rogues' production of Stephen Spotswood's *In the Forest, She Grew Fangs*.

John Lescault (B.A. 1980) appeared in the Shakespeare Theatre Company's *Measure for Measure* and as Ben Lyons in Roundhouse Theatre Company's production of *The Lyons*.

Brian Keith MacDonald (M.F.A. 2009) performed as a CBS news editor for the PBS series *Secrets of the Dead* in the episode "JFK: One PM Central Standard Time," which aired in November 2013 as part of the 50th anniversary of JFK's assassination. He also appeared as Prospero in Annapolis Shakespeare's production of *The Tempest* and in *Souvenir: A Fantasia on the Life of Florence Foster Jenkins* at 1st Stage.

Cam Magee (B.A. 1978) dramaturged and appeared as Queen Elinor in WSC Avant Bard's production of *King John*.

Chris Mannino (M.A.T.E. 2012) recently released his first novel, *The School of Deaths*, in May 2014.

Brandon McCoy (M.F.A. 2006) appeared in Round House Theatre's production of *The Lyons*.

Bernie McInerney (M.F.A. 1963) recently appeared as a priest in three shows, the CBS pilot *The Ordained*, NBC's *30 Rock*, and the film *The Word*.

Claire Miller (B.A. 2014) appeared as Evil Gabbi in Rorschach Theatre Company's *She Kills Monsters*.

Paul Morella (M.F.A. 1980) appeared in Alexandria MetroStage's *Underneath the Lintel*, as Trevor in Olney Theatre Center's *Rancho Mirage*, and as Edward V in Folger Shakespeare Theatre's production of *Richard III*.

David Paterson (B.A. 1989) recently wrote and produced *The Great Gilly Hopkins* starring Sophie Nelisse, Glenn Close, Danny Glover, and Octavia Spencer. He was also a guest lecturer at last year's Savannah and Rio De Janeiro International Film Festivals.

Warren Perry (M.F.A. 2006) received a research prize from the Secretary of the Smithsonian Institution for the 2012 publication of symposium proceedings titled *Echoes of Elvis: The Cultural Legacy of Elvis Presley*.

Dennis J. Picard (M.F.A. 1982) retired in 2012 after 35 years of teaching theatre, communications, and English at Suffield High School.

These years also included 15 years of directing a drama program, 12 years managing an in-school TV studio, serving as producer for 12 years of "Suffield High Today!" on WSHS-TV, and two tenures as chair of the English Department. He also received a Kennedy Center Teaching Fellowship in 1984.

Robert Pike (B.A. 2014) appeared as Chuck in Rorschach Theatre Company's *She Kills Monsters* and participated in the Capital Fringe Festival by sound designing We Happy Few's production of *The Duchess of Malfi*.

Matt Ripa (M.F.A. 2008) currently serves as the producing artistic director of Doorway Arts Ensemble where he directed *Morning, Miranda* by Stephen Spotswood. He also serves as the Artist Director of the DC Queer Theatre Festival.

Amal Saade (M.A. 2013) appeared in Gala Hispanic Theatre's production of *Living Out*.

Robert Schumacher (B.A. 2014) participated in the Capital Fringe Festival, appearing as Titus Aufidius/Sicinius in *Coriolanus*.

Bridget Grace Sheaff (B.A. 2014) is currently the directing and dramaturgy intern at Cape May Stage, assisting on productions of *The Mountaintop*, *Moon Over Buffalo*, and *Blithe Spirit*. She recently directed *Savage in Limbo* and will be directing the Christmas show in November.

Stephen Shetler (M.F.A. 1997) designed the lighting for Ambassador Theatre's production of *Happily Ever After*.

Daniel Vito Siefring appeared in Longacre Lea's production of *Pol Pot & Associates, LLP*.

John Slattery (B.F.A. 1984) is finishing up his final season as Rodger Sterling on AMC's Emmy Award-winning *Mad Men* and is enjoying his directorial debut with the film *God's Pocket*, which stars the late Phillip Seymour Hoffman.

Megan Smith (B.A. 2006) is the executive director and founding ensemble member of Sideshow Theatre Company in Chicago where she recently co-directed *Tyrant* with Kathleen Akerley.

Molly Smith (B.A. 1974) currently serves as artistic director of Arena Stage where she directed *Camp David* and recently moved *The Velocity of Autumn*, which she directed at Arena, to Broadway. She will direct a new work called *The Originalist* in Arena Stage's upcoming season.

Stephen Spotswood (M.F.A. 2009) wrote and premiered his play *In the Forest, She Grew Fangs* with Washington Rogues and reworked and produced his play *Morning Miranda* with Doorway Arts Ensemble. He was also one of six playwrights selected for the 11th annual National Showcase of New Plays.

Lynn Steinmetz (B.A. 1976) designed the costumes for *Inventing Van Gogh* at Washington Stage Guild.

Alison Talvacchio (B.A. 2011) appeared in Shakespeare in the Parks' production of *A Midsummer Night's Dream*.

Erica Tennyson (B.A. 2007) currently serves as the director of the Big Bear Film Festival in California, which held its Annual Festival on Sept. 19–21, 2014. For more information check out www.bigbearfilmfestival.com.

Michael Tolaydo (M.F.A. 1994) appeared in Theatre J's production of *The Admission*, as Christopher in Studio Theatre's production of *Tribes* and also performed as one of the series of actors reading *White Rabbit, Red Rabbit* for Theatre Alliance.

Guillaume Tourniaire (M.A. 2009) directed his own translation of *Offenbach's Orpheus in the Underworld* for Bel Cantanti Opera, Moliere's *The Miser* at Rockville Little Theatre, and will be directing *Cendrillon* by Massenet for Bel Cantanti Opera as well.

Kelly Tuohy (B.A. 2002) appeared as Kaya in the short film *In The Dark*, which was entered into many festivals, including the Cannes Film Festival.

Jimmy Whalen (M.F.A. 2009) appeared as Phillip in Theatre J's production of *The Argument*.

Chris Williams (M.F.A. 2012) appeared in Shakespeare in the Parks' production of *A Midsummer Night's Dream*.

Peggy Yates (M.F.A. 1993) appeared in Signature Theatre's production of the new musical *Crossing*.

Dan Zittel (M.F.A. 1994) recently stage managed his fourth National Tour of *White Christmas*. This past summer he managed his 50th production with The Cape Playhouse. Dan is one of the featured stage managers in Actor's Equity Association's history book, *Performance of the Century*.

Faculty/Staff News

Gail S. Beach (Associate Chair) designed costumes for *A Dream Play* and *The Merchant of Venice*, which were part of the Hartke Season; participated in Intersections, nextUS — DCUTC, Atlas Theatre, D.C.; and designed costumes for UMBC Dept. of Dance for Doug Hamby's *Construction #2*. The piece was part of celebrations for the opening of their new performing arts center. Costume designer for The Welder's production of *The Carolina Layaway Grail* by Ally Currin.

Julie Cray (Assistant Costumer) designed costumes for *The Duchess of Malfi* and *The Winter's Tale*, both for the Shakespeare Theatre's Academy for Classical Acting, and designed costumes for *Fifi and Hunter Forever* (Hartke production). She served as a style consultant for the Folger Shakespeare Theatre's photo shoot for upcoming productions.

Tom Donahue (Professor) designed set for *A Dream Play* for the Hartke Season. For Bishop McNamara High School: scenic and light design for *Shakespeare in Hollywood*, scenic designer for *The Pajama Game*, as well as supervisor/instructor for construction, painting, and lighting for those productions, plus scenic designer for Sankofa African Dance. Technology advisor for Bishop Carroll High School. Developing design of portable stage for Traveling Players. Creating text for DR 101 Introduction to Design.

Melissa Flaim (Lecturer), in addition to work at CUA and as the vocal coach for Eleanor Holdridge's production of *The Merchant of Venice* at CUA this past spring, continues to work with professional actors and clients in the private sector on their, vocal, speaking, and presentation skills. Works with the D.C. company Acting For Lawyers, traveling for the company for work sessions in New York and Palm Beach this past winter. In July she was in the cast of *In the Belly of the Whale* for NPN/KCACTF New Play Festival and will begin rehearsals for *Not Enuf Lifetimes* in September for The Welders.

Rosalind Flynn (Head of the M.A. Theatre Education Program) researched and developed a proposal for an accelerated B.A./M.A.T.E. degree in the Department of Drama (approved by the Academic Council and the Undergraduate Board); it is now a new option for students. She is currently working to bring back the CUA High School Drama Institute and make the program available for students nationwide in July 2015. Flynn continues to present professional development workshops for

teachers nationwide as a consultant for The Kennedy Center's CETA (Changing Education through the Arts) program. She was recently invited to be the expert writer on Plays and Drama for About.com. In March 2014, Americans for the Arts invited her to contribute to the Blog Salon on Teaching Artists. Her published piece is entitled "Teaching Artists: The Need to Reach Wider Audiences." She continues to add to her blog DramaticApproachesToTeaching.com and post on Twitter @Dramatic_Teach to generate interest in the CUA M.A.T.E. program.

Marietta Hedges (Head of M.F.A. Acting Program) participated in five developmental readings of the play *Selma '65*, which will be fully produced in September 2014. Developing a book on monologue preparation and a play, *The Basement*. Participated in developmental workshop performance of a new work in progress by Elevator Repair Service; in the La Mama Experimental Theater Club; in the Movement Theater production with Mary Overlie. Became certified to teach chair yoga for use in actor training. Attended professional acting and writing workshop with award winning actress and writer, Ann K. Randolph, in Boston, Mass.; attended professional actor training with Joanna Beckson in N.Y. Developed original performance material, developed audition material, and worked with the Sanford Meisner technique in order to utilize that pedagogy in future classes.

Eleanor Holdridge (Head of the M.F.A. Directing Program, Producer) directed the following: *God of Carnage*, by Yasmina Reza, Everyman Theatre, Baltimore, Md.; *The White Devil*, by John Webster, Academy of Classical Acting, (one-year M.F.A. out of the George Washington University), Washington D.C.; *Love, Loss and What I Wore*, by Nora Ephron, Theatre J, Washington, D.C.; *I and You*, by Lauren Gunderson, Playfest, Orlando Shakespeare Festival, Orlando, Fla.; *Standby*, a collaborative project with the Benjamin T. Rome School of Music and New York Music Festival, Catholic University, Washington, D.C.; *The Joint*, by The Welders Playwright collective, Atlas Theatre, Washington, D.C.; *Selma '65*, by Catherine Filloux, LA Mama Theatre, New York, N.Y.; *The Merchant of Venice*, Hartke Production. Featured speaker: Director's Forum, Theatre J, Washington, D.C. Guest teaching, Shakespeare Workshop for SDC Student Directing Fellows, Kennedy Center, American College Theater Festival, Washington, D.C.; Regional Association

Committee — spearheading relationships with area theatres. Member, Society of Stage Directors and Choreographers, (SDC) New York, N.Y.; Advisory Board, Kef Theatrical Productions, New York, N.Y.; associate artist, Red Bull Theatre, New York, N.Y.

Jon Klein (Head of the M.F.A. Playwriting Program) His play *Bunnacula* was produced at Columbus Children's Theatre, Columbus, Ohio; Texas Woman's University, Denton, Texas; Hangar Theatre, Ithaca, N.Y.; Primary Stages, Reading, Pa.; and Millbrook Playhouse, Mill Hall, Pa.; *T Bone N Weasel* was performed at iTheatre Collaborative, Phoenix, Ariz.; Quixotic Theatre, Charlotte, N.C.; *Betty The Yeti* was performed at Eldred Theatre, Case Western Reserve University, Cleveland, Ohio. New works in progress: *Chance and Necessity* (a play), *Butchertown* (a play), and *A Playwright Survives* (a book). Reader for Source Theatre Competition Washington, D.C. Contributed two works to the 2014 One Minute Play Festival, Roundhouse Theatre, Bethesda, Md. Reading of *Wishing Well* took place at Blackfriars Theatre, Rochester, N.Y.

Dean Leong (Assistant Technical Director) designed the set for *The Duchess of Malfi* at the 2014 Capital Fringe Festival. Technical director for Orlando and Nero/Pseudo with WSC Avant Bard.

Mary Naden (Lecturer) guest teacher at the Sunderman Conservatory of Music teaching the Alexander Technique for vocal and instrumental musicians. Taught at Arena Stage as part of the Actor's Arena series. Participated in the Freedom to Act conference in New York, which is dedicated to utilizing the Alexander Technique in performance. In addition to teaching at CUA, now a staff member at the George Washington University's Center for Integrative Medicine, improving the physical performance of people living with pain.

Megan Reichelt (Administrative Assistant) played Only in *Glassheart* and dramaturged *She Kills Monsters* for Rorschach Theatre, where she is now the literary manager. She also dramaturged *Flying V Fights: Love is a Battlefield* with Flying V where she is a company member. She has recently completed her Master of Library and Information Science degree and is the school librarian at Cardozo Education Campus.

Gary Sloan (Professor) created a school visit program through which the M.F.A. acting

Faculty/Staff News, cont.

company in the Department of Drama presented monologues and scenes, conducted workshops and a one-hour version of *Hamlet* at area high schools and middle schools. The outreach program served 850 students in the metro-Washington area. Volunteer facilitator for Rehabilitation through the Arts (RTA): directed a Scene Showcase with 14 prisoners at Woodbourne Correctional Facility in Woodbourne, N.Y., fall 2013, and a full production of *Macbeth* in June 2014. Attended first-annual Shakespeare in Prisons Conference at University of Notre Dame, November 2013, Notre Dame, Ind. Organized and directed graduate acting performance at Metropolitan Club, Washington, D.C.

Paata Tsikurishvili (Lecturer) directed *Hamlet and Twelfth Night* at his company, Synetic Theater, which continues to receive accolades, especially for its silent Shakespeare series. *The Three Musketeers* won a 2014 Helen Hayes Award for Outstanding Movement,

Resident Play, and *The Tempest* received a Helen Hayes nomination for Outstanding Lighting Design.

Patrick Tuite (Chair; Executive Producer; Head of the M.A. Program) returned to Dublin in the summer of 2014 and taught another section of his course From Shakespeare to Sheridan, the Irish in the Theatre. While in Dublin he also presented a paper at a conference celebrating the 350th anniversary of the first performance of Katherine Philip's *Pompey* at the Smock Alley Theatre. His paper will be published as part of the conference's proceedings. His book, *Theatre of Crisis: The Performance of Power in the Kingdom of Ireland, 1662–1692*, received an excellent review in the March 2014 issue of *Theatre Journal*. He continues to work on his next book, *Dramaturgy in the Age of Monarchy: New Play Development in the Kingdom of Ireland, 1662–1667*. He served as a Helen Hayes Judge (fourth year and approximately

200 productions), and served as an adjudicator for The Kennedy Center's American College Theatre Festival (KCACTF) dramaturgy program. Presentations include the following: Performing Our Faith: The Gift of Catholic Theatre, Notre Dame Retreat House; AsidesLIVE: Symposium for the Shakespeare Theatre Company's Production of *Measure for Measure*, The Forum at Sidney Harman Hall; "Playing (at) Dramaturg(y): The Roles Dramaturgs Play," Association for Theater in Higher Education (ATHE), Annual Conference.

Mark Wujick (Technical Director) served as the technical director for Longacre Lea's production of *Pol Pot & Associates, LLP*. Scenic designer for Prince George's County Shakespeare in the Parks' *Midsummer Night's Dream*, along with several CUA alums, including Chris Dwyer (M.F.A. 2012) as the director.

In Memoriam

Former CUA Professor and Business Manager

Richard Parker (1951–2014)

On Feb. 18, 2014, alumnus and former drama department business manager Richard Parker lost his battle with lung cancer. His ties to the department began in the fall of 1969, the start of his first CUA degree (B.A. 1973). He then worked at a series of theatres around the country, culminating as business manager at the Great Lakes Shakespeare Festival in Cleveland, Ohio. He returned to Catholic University for his M.A. in theatre history (graduating in 1992), and stayed until 1998 as the department's business manager. He implemented policies and procedures that enhanced the professionalism of that office, was an adjunct faculty member, and became an invaluable member of the production team.

In 1998 Richard moved to Hood River in Oregon. There he ran the theatre program at Columbia Gorge Community College, dramaturged and directed shows for local theatres, and was involved in a variety

arts organizations. He returned to the campus last fall during Homecoming Weekend for a final visit.

Former CUA Adjunct Faculty and Theatre Producer

Karen Walter Goodwin (1948–2014)

On June 30, 2014, former Broadway producer, executive director of the Writer's Center in Bethesda, Md., and adjunct faculty in the School of Business and Economics succumbed to cancer. Karen began her career with Mutual Benefit Life Insurance and pushed the company to increase its arts funding. She later became a theatre producer in New York City. Karen helped find funding for *Les Miserables* and began a business partnership with Cameron Mackintosh. As an adjunct professor in the School of Business and Economics at CUA, Karen taught courses about the business of musical theatre and helped create a Certificate in Performing Arts Management. Karen brought her faith, generosity, and collegiality to every meeting.

William J. (Bill) Donnelly, M.F.A. 1963

Brian Hackman, B.A. 2009

Rosemary Murphy, attended CUA 1945–1946

Richard Parker, B.A. 1973, M.A. 1992

Susan Walker Salwen, attended CUA summer 1961, and 1963–1964; National Players member

Karen Goodwin, adjunct professor and School of Business and Economics Advisory Board member

Janet Waters, former CUAdrama faculty and wife of Professor Don Waters

Hartke Theatre Renovations

This past summer the Hartke Theatre received a timely and welcome renovation. In addition to roof and earthquake repairs, the theatre was updated with new carpets, a fresh coat of paint, and most importantly, new seat cushions. This latest round of upgrades will help rejuvenate the theatre and make it a more professional and comfortable space for students and the community. We invite you to come by and see the improvements. And, please, have a seat.

As excited as we are about our progress, the Hartke Theatre complex needs other improvements ranging from improved signage to better access for people with disabilities. In addition to improving the physical space in and around the Hartke Theatre, our students would benefit from increased financial support through scholarships, the creation of a residency to attract guest artists, and a comprehensive upgrade of the technology in our theatres, studios, and classrooms.

Every year we strive to improve our program and physical space; we appreciate you assisting us with our endeavors. The faculty and staff have created a wish list to better identify our needs. Each item provides an opportunity for you to support the department in ways that are both meaningful and tangible. However you support the department, we thank you.

Drama's Wish List:

1. A merit-based alumni scholarship
2. A residency for guest artists
3. Funds to support the production budget
4. A new lift system to assist persons with disabilities
5. An elevator for greater access to all of our facilities
6. A marquee with a programmable digital display
7. Portable seating for the Callan Theatre and Hartke Studio
8. New technology for the Box Office

Visit drama.cua.edu/alumni for details on how to continue the legacy.



CUAdrama Takes Shakespeare On The Road

By Katie Bahr, CUA Office of Public Affairs

It's rush hour on a Wednesday morning and amidst the cars full of bleary-eyed commuters lining the streets is a van filled with 10 CUA graduate students. The students — all second-year M.F.A. acting candidates — are surprisingly chipper for the morning ride. With coffee in hand, they casually recite lines from *Hamlet*, running through the script in character, with pauses as needed to make jokes and observations.

The young actors are en route to Wheaton High School in Wheaton, Md. The visit is a part of a five-week tour, in which they have been performing at a different local school every Wednesday. Presenting Shakespeare's classic works for rooms filled with middle and high school students, the young actors are challenging themselves while serving the community at the same time.

As part of their tour, the graduate students are visiting nine schools around the Washington Metro area, traveling as far as Woodbridge, Va. At each school, the actors give a short performance — either a sampling of monologues and Shakespearean scenes or a 45-minute-long condensed version of *Hamlet*. The group also leads acting workshops and short breakout sessions for the middle and high school students.

Grad student Teresa McClemon said the touring performances are meant to teach young people about Shakespeare in a fun way.

"It's a really great way of bringing Shakespeare into the schools and lifting it off of the page," she said. "Learning it as a piece of literature is not really what Shakespeare had intended. The plays are meant to be seen and heard, so giving the students this opportunity is going to deepen their understanding and maybe make it so they don't hate Shakespeare."

By providing free workshops for young students, the University is building connections in local high schools and helping area teachers, said drama professor Gary Sloan, who organized the tour. "We've got to take care of our own backyard," he said. "We need more relationships with high school teachers as a university. They're our pipeline, they're our audience, and they're really our heroes because they are training our future students."

Sloan believes participating in a touring performance is beneficial for the graduate students, forcing them to stretch their dramatic skills in new ways. Sloan can still remember how much he learned during his time touring as a young actor with the Oregon Shakespeare Festival.

"I felt like I became an actor on those tours because I gained confidence performing in libraries and gyms and small classes and evening theatres and I was just acting, acting, acting everywhere," he said.

McClemon said the touring schedule is a challenge, forcing the actors to rehearse and learn their lines with less time than they've ever had. "It teaches us how to essentialize it and develop better time management, so we're more focused," she said.

M.F.A. candidate Amie Cazel said performing in new venues with young audiences keeps the actors from getting too comfortable.

"Something else is required when you get in front of a bunch of kids," she said. "Our first show was at an elementary school in a gym and we were standing on the floor with all the kids sitting around us. In that situation, you have to really show up and get their attention."

Sloan said these kinds of challenges are a great learning experience for the students, helping them to understand what they do and to trust each other.

"They're really on the ice with having to teach and perform in a lot of different situations," he said. "Instead of being on stage protected by a distance, they're in the middle of a classroom or a library trying to transform it by their own sheer strength of characterization and language and story. That's a big challenge to transform a gym into Hamlet's castle, into Denmark."

It's a challenge he would like to see continue. He is already planning the touring schedule for the fall semester.

"We'd like to expand this and we'd love to see it evolve into something more," Sloan said.



CUAdrama students perform a 45-minute-long version of *Hamlet* at Wheaton High School in Wheaton, Md., as part of a five-week tour of local schools.



CUAdrama students take questions from high school students during their tour of local schools.

Professors to Premiere One-Woman Show Based on Civil Rights Martyr

By Katie Bahr, CUA Office of Public Affairs

At the height of the civil rights movement of the 1960s, an unsuccessful march from Selma to Montgomery in 1965 that brought attention to the exclusion of African American voters from the electoral process resulted in 600 marchers being attacked by local police with tear gas and clubs. After watching a television broadcast of the violence — now referred to as “Bloody Sunday” — Viola Liuzzo, a white housewife living in Detroit, knew she had to do something to help.

Leaving her children and husband behind, Liuzzo travelled to Alabama to offer her assistance in whatever way she could. For the next few weeks, she helped coordinate an additional march. Then, on the night of March 25, after shuttling fellow activists to the Montgomery airport with 19-year old African-American Leroy Moton, she was shot and killed by a group of Ku Klux Klan members. Included in the group of Klan members was undercover FBI agent Tommy Rowe.

Though she was one of the significant martyrs of the Civil Rights Movement, Liuzzo was viciously smeared after her death and remains, to this day, somewhat unknown. Catholic University drama professors Marietta Hedges and Eleanor Holdridge hope to change that, with a new one-woman show, *Selma '65*, which premiered this fall in New York City.

Hedges, an associate professor and head of the M.F.A. acting program, commissioned playwright Catherine Filloux to write the one-woman show based on Liuzzo’s life after visiting the Southern Poverty Law Center in Montgomery, Ala., in 2011.

“The information they gave about her (at the center) said that when Viola was killed, she was singing, ‘We shall overcome’ and she also looked directly in the face of her killers,” Hedges said. “That always stuck with me.”

For the past several years, Hedges and Filloux have been working together to perfect the script, in which Hedges portrays both Liuzzo and Rowe, the FBI informant who was later tried and acquitted for his involvement in the murder. During the play, which is directed by Holdridge, head of the M.F.A. directing program, Hedges switches back and forth between the two characters, to show their interwoven stories and the complex choices each had to make.

This summer, the three women worked together at Catholic University to put the finishing touches on their production. Hedges worked with vocal and movement coaches to nail down the different characterizations of

Liuzzo and Rowe and Holdridge collaborated with artists to come up with a design scheme for the play. A particularly challenging aspect of this show is depicting real people who are not very well documented, Hedges said.

“It’s a real challenge because I’ve done a lot of research and there’s a lot of information, but that only helps so much,” she said. “Ultimately I have to create her and make her relatable to the audience.”

Switching back and forth between the two characters over the duration of the play will be a challenge, but it is one Hedges and Holdridge say they are looking forward to.

“I think part of the joy of watching it is to see the transformative power of theatre,” Holdridge said. “Both of these characters can make a choice to become who they want to be in these complex situations, so to watch an actress make a choice to become each of these characters becomes part of the fun.”

In the end, Hedges and Holdridge hope the play helps audiences reflect on the history of the civil rights movement and the Voting Rights Act, which was passed after the Selma marches and banned discrimination in voting.

“(The Voting Rights Act) is something people died for — people were killed in awful ways so black people could vote, which they had the right to do,” Hedges said. “Though they had that right, in the South, being a black person and registering to vote could get you killed. People need to know the history and they need to know about this woman.”

Hedges said she hopes audiences will be inspired by Liuzzo’s example to take action when they see injustice.

“One of the great things about this play is that Viola says several times throughout it, ‘It’s not enough to write a check, you have to live by your actions,’” Hedges said. “She saw Bloody Sunday on TV and she said, ‘That’s it, I’m going down there.’ She got off her couch and she went down there and it got her killed. It’s tragic, but it’s like, ‘Hey, what if more people got off their couches?’”

Selma '65 made its world premiere Sept. 26 at the La MaMa Experimental Theatre Club, 74 E. 4th St., New York, N.Y. Following that production, the show will tour four universities, including Eastern Michigan University in Ypsilanti, Mich.; Howard Community College in Columbia, Md.; SUNY Geneseo in Geneseo, N.Y.; and Southern Connecticut State University in New Haven, Conn.

NYC Alumni Event

On Saturday, Sept. 27, 2014, CUAdrama and the Office of Alumni Relations hosted a special New York City alumni event in conjunction with the performance of *Selma '65*, which featured drama faculty. Alumni were invited to a post-performance Q & A with the playwright Catherine Filloux, Marietta Hedges, head of the M.F.A. acting program, and Eleanor Holdridge, head of the M.F.A. directing program. A reception at Phebe’s Tavern followed the program. A highlight at the party was former drama student Joan Kendall presenting a generous donation to the drama department.



Eleanor Holdridge, faculty, Samantha Smedley (B.A. 2014), Brendan McMahon (B.A. 2014), Brian Bradley (B.A. 2014), and Sasha Bratt (M.F.A. 2012)



Joan Kendall (attended 1951–1952) and Patrick Tuite, department chair

2014–2015 Hartke Season

King Oedipus Zeus to Deus

By Sophocles

Adapted by William Butler Yeats

Directed by Orion D. Jones, M.F.A. Directing Candidate

Oct. 9–12, 2014

This new production of Sophocles's most famous play about the rise and fall of King Oedipus, translated by W.B. Yeats, tells the story of a man's ambition to learn a truth that may condemn his own life but save his realm. As the play progresses, it also explores the emergence of Christianity and its roots in Greek polytheism, provoking questions of reason and faith.

La Perdida

Book and Lyrics by Kathleen Cahill

Music by Deborah Wicks La Puma

Directed by Elena Velasco, M.F.A. Directing Candidate

Nov. 20–23, 2014

Set in pre-Revolutionary Mexico, where powerful dons ruled like kings, Shakespeare's passionate drama about love, jealousy, and redemption is retold in the Latino style of magical realism. A full-length musical, inspired by traditional Mexican folk music, the story enchantingly unfolds through song, words, and dance.

Conversations I've Never Had

By Kathleen Burke, M.F.A. Playwriting Candidate

Directed by TBD

Feb. 13–22, 2015

Part of CUAdrama's M.F.A. Playwriting Repertory

Ruth and Brad's seemingly happy newlywed life is disrupted by the arrival of a mysterious stranger from Ruth's past. With the help of Ruth's sister, the couple endeavor to find a way to save their marriage and each other.

The Mage Knights of Eternal Light

By Amanda Zeitler, M.F.A. Playwriting Candidate

Directed by Kate Bryer

Feb. 14–21, 2015

Part of CUAdrama's M.F.A. Playwriting Repertory

After the premature death of young Dawn's father, the power of her grief gives physical life to fantasy characters, both heroes and villains, from her dad's favorite book. Dawn's already crumbling relationship with her family and friends is tested further by emergence and ensuing conflict between these make-believe-made-real characters.

The Revolutionists

By Lauren Gunderson

Directed by Eleanor Holdridge

April 23–26, 2015

This new work by award-winning playwright Lauren Gunderson is a brutal comedic quartet about four very real women, a playwright, an assassin, a free woman of color, and a former queen, who lived very boldly in France during the French Revolution. This grand, dark comedy about violence and legacy, terrorism and feminism follows these heroines as they try not to lose their minds and their heads amid the insanity of the Reign of Terror.



M.F.A. acting candidates Latia Stokes and Amie Cazal perform in *Etiology*.



Samantha Smedley (B.A. 2014), Natasha Gallop (M.F.A. acting candidate), and Kiernan McGowan (M.F.A. acting candidate) perform in *Fifi and Hunter Forever!*



Stefan Kempfski (B.A. candidate), Anthony Papastrat (B.A. candidate), Rachel Rudegeair (B.A. candidate), Brendan McMahon (B.A. 2014), Seth Rosenke (M.F.A. acting candidate) perform in *The Merchant of Venice*.



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Department of Drama
Washington, DC 20064

We Want To Hear From You!



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!

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