The Department of Theater
Year In Review 2016-2017

Department of
Theater
College of Humanities & Fine Arts
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**Appendix:**
- Audience Survey — an analysis of demographic, advertising, and art consumer questions asked of audience members via program insert during the 2016-2017 season

Enclosed with this Year in Review — Fall 2016 issue of *UMass Magazine* featuring David Korins on the cover, and Spring 2017 issue of *UMass Magazine* with coverage of the Ed Golden Acting Scholarship celebration

*Cover photos by Jon Crispin.*
2016-2017 Season

Box Office

The Department of Theater's box office rebounded this year with a number of shows having strong box office numbers. Every show but one came in over box office projections for a gain of about $6000 over last year, and we played to 1000 more people. Factors in that improvement include the shift to a Friday night opening, a sharp decrease in comps, and the eliminating of broad discounts in favor of more targeted ones.

This speaks to our reputation in the community. The department favors new or lesser-known works, and prefers to take an off-beat approach even when tackling the classics (see our show-within-a-show Misanthrope and our devised take on Hedda Gabler), which means our box office doesn't rely on big theater names but on word of mouth, as people speak to their friends about our professionalism and creativity.

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Audience Survey

This year’s audience survey showed that as always, our audiences are an appreciative bunch. Survey respondents, most of whom identify themselves as enthusiastic arts consumers of everything from music to readings, come to us to have a good time, to feel inspired, and to find new and interesting things to think about. We love them and they love us back. Survey respondents overwhelmingly said they would recommend our shows to others, and indeed, word of mouth is the primary means for bringing people in the door.

When we made a word cloud out of the main words people used to describe the work they’d seen, words like professional, thought-provoking, and relevant come up — not too shabby!

Full survey results are in the appendix.
At our final faculty and staff meeting of the season, Production Manager read a production overview that offered an amusing and enlightened glimpse at the many, many things the department accomplished this year. A lightly-edited version is below.

Production Overview – 2016-2017 Season

- 1 welcome reception
- 6 mainstage productions
- 4 cabaret shows
- 1 student-produced musical
- 7 Collaborapalooza projects
- 3 projects in New Africa House
- 12 class presentations
- 2 rand lectures with one wonderful **Collidescope 2.0** reunion
- 1 musical theater workshop
- countless design development meetings
- 15 design presentations
- 61 production meetings
- 5 load-in meetings
- 1 campus center plinth
- 2 trucking meetings
- 5 bottles of sunblock

9 events – including **Nellie Bly, Dysfunctioning Just Fine**, and hosting the university gallery
- 5 guest visits with presentations
- 6 ½ + ½ on campus candidate interviews – snow day reschedule!
- countless student projects in every nook and cran
- 1 amazing trompe l’oeil cityscape
- 1 hand-ventilated beard with seemingly infinite hairs and a few flowers
- 1 electric guitar, 4 acoustic guitars, 1 cuatro, 1 flute, 1 trumpet, 1 snare drum and **tim erikson’s collection of wonderful and interesting instruments**
- 2 “working” TV studio cameras
- 54 black binders of new work
- 16 music stands
- 18 pounds of dates and 400 cups of tea
- 6 languages: French, Spanish, Serbian, ASL, Farsi, Portuguese
- miles of electric, sound and aircraft cable, and 1 ½ feet of plastic tubing for a water breaking special effect!
- 1 very large frame, beautifully illuminated with hundreds of feet of LED tape boxes of sharpies and yards of Tyvek transformed into costumes
- 8 rolls of Visqueen
- 2 tuned pianos, 1 keyboard and one very out of tune piano prop
- 7,700 TH110 student hours of applied learning
- 22 stage managers
- feathers, lots of feathers!
- 7 Heddas
- one finicky Skype connection to Serbia—“and the most important thing is”....fuzzz....”and that’s the most important thing”. aargh!
- 14 production guests – collectively working with us for 71 weeks
- 1 hand painted portrait by double major Athena Parella
- sand
- 105 public performances
Notes about our productions

The Misanthrope
Written by Molière, adapted by Constance Congdon ‘82G
Directed by Mary Corinne Miller
Rand Theater
Oct. 19, Half-Price Preview at 7:30 pm
Oct. 21, 22, 26, 27, 28, 29 at 7:30 pm
Oct. 29 at 2 pm
Why put on a comedy written 350 years ago? Because these characters are still funny today — we see them on our TV screens in many contemporary comedies. Alceste is the neurotic introvert who simultaneously craves isolation and connection. His object of desire is Célimène, a social butterfly who carefully curates her image in a way any Instagram star would envy. She's got Alceste and the painfully hip Oronte on the hook, along with countless others, while her best frenemy, Arsinöe, attempts to manipulate the situation so she can win Alceste for herself. Come enjoy a backstage pass to a live studio taping of the comedy “The Misanthrope” and see how pointedly Molière's snarky observations about love and friendship translate to relationships played out in the context of our screen-obsessed modern-day world.

For our production of The Misanthrope, we chose the script adapted by Connie Congdon ‘82G, and then devised a bit more around it to flesh out the show-within-a-show concept Mary Corinne Miller had pitched. The actual play became a television series about hipsters, and the devised frame-work introduced us to the actors, whose concerns dovetailed with those of their characters. The concept, indeed the play as a whole, was a hit with the 100 members of the Northeast American Society for 18th Century Studies who attended the show as part of their conference and stayed after for a discussion. Deans Julie Hayes and Joe Bartolomeo were involved with the conference, and Dean Hayes participated in one of the Q&As after the show. “The director set the play in a ‘Friends’-like apartment, in a ‘Friends’-like sitcom. The conceit worked remarkably well,” reads a report on the event form the conference website. For this show, we welcomed high school students to our theaters — 150 of them, from 6 different schools — who enjoyed the performance and stuck around for a Q&A; several groups also participated in a workshop with our students.

The Misanthrope kicked off a second year in which we challenged our graduate students to work with student photographers and designers to craft arresting poster images for each production. Misanthrope's poster image was photographed and designed by Kyle Hartmann.
Refugee
Written by Milan Dragicevich
With music by Tim Eriksen
Directed by Nikita Milivojević
Curtain Theater
Nov. 30, Half-Price Preview at 7:30 pm
Dec. 2, 3, 7, 8, 9, 10 at 7:30 pm
December 10 at 2 pm
Two sisters gaze across an endless stretch of barren desert at the El Shatt refugee camp, while a war rages across Europe. In the hollows of southern Appalachia, an idealistic guitar-strumming activist fights to preserve a way of life. On the streets of embattled Belgrade, a hustler struggles to survive in the underground markets of a desperate people. What binds them together? Where is home? When we cross borders, what do we become? This new play with music jumps across time and place, with a multigenerational story of displacement, capricious destiny, and the search for identity.

Refugee was the brainchild of Milan Dragicevich who pulled in renowned musician and ethnomusicologist Tim Eriksen as his composer, and Serbian theater maker Nikita Milivojević as director. Milivojević also delivered the Rand Lecture, talking about his approach to theater and layering in stories of his time surviving as an artist during the repressive regime in Serbia in the 1990s. The work received print and radio coverage, and audiences at or near capacity for all performances. Many stuck around for the post-show Q&As we arranged as well.
Hedda
Written by Henrik Ibsen, translated by Eva Le Gallienne
Directed by Christina Pellegrini
Rand Theater
Feb. 22, 2017, Half-Price Preview at 7:30 pm
Feb. 24, 25, March 1, 2, 3, 4 at 7:30 pm
March 4 at 2 pm
Groundbreaking at the time of its premiere, yet condemned for its portrayal of a “vicious, heartless, cowardly, unmoral, mischief-making vixen,” Ibsen’s Hedda Gabler has since come to be regarded as one of the most dimensional character portraits in theatrical history. Set within the 24 hours after Hedda and her husband return from their honeymoon, the play’s desperate, thrilling momentum puts us face-to-face with Hedda the woman: in all her biting wit, ironic humor, violent desperation and simmering rage.

Christina Pellegrini examined Ibsen’s famous heroine through a feminist lens, casting only women and having the ensemble switch up roles so that everyone took turns at playing Hedda, and several women played male characters. The result highlighted some of the power dynamics and gendered behavior in the piece, and the solidarity among the ‘Heddas’ at the play’s ending changed its tone. Dramaturg Finn Lefevre organized a number of events around the piece, including a ‘stag party’ featuring traditional bachelor party games.

The production’s marketing campaign featured mysterious posters (designed by grad student Gaven Trinidad) asking “Who is Hedda?” or showing photos of the Heddas with gendered labels. Archival photo below by Jon Crispin.
UMass New Play Lab

New works are the lifeblood of the American theatre. As a part of UMass’ long tradition of fostering and presenting new works to central Massachusetts, the Department of Theater sponsors a Play Lab every year. Play Lab’s mission is to help develop plays with bold and fresh forms that give voice to underrepresented communities and stories. Through an intensive selection process, we pick two new scripts that speak to our campus community. Then, we offer the playwrights the thing they need most: a roomful of talented artists who dedicate a fortnight to helping them polish their rough gem into a diamond. Audience members are vital to this endeavor; their feedback helps shape the future of these new plays. Come be part of a community that fosters new work.

**Life Defying Acts**
By Pam Dickler
Directed by Ifa Bayeza
March 30, April 1, 6 at 7:30 pm, April 8 at 2 pm
A tale of two sisters caught in the throes of America’s epidemic wave of juvenile depression and young adult suicide, the toll and atonement, recrimination, recovery.

Pam Dickler’s bio:
Originally from Bucks County, PA, Pam has been a part of Chicago’s thriving theater community for many years. Her plays include the drama *Life Defying Acts*; the comedies *Fugue in a Cold State* and *Looking Into It*; and the children’s musical, *The Little Turtle*, a parable on homelessness. Her one-act *Promising* premiered in the East Village Festival at New York’s Metropolitan Playhouse, and her 10-minute comedy shorts *Philbert Eats a Nut* and *Someone Has to Die Tonight, Indeed He Does* were selected for Stage Left Theatre’s DrekFest at ComedySporz.

Pam received her BFA in theater from Syracuse University, where she later served on the College of Visual and Performing Arts’ inaugural Advisory Board. She is a proud member of the Dramatists Guild.

**I LOVE SEAN**
By Sarah Einspanier
Directed by Ifa Bayeza
April 8 at 5:30 pm
Who am I outside of a relationship? How do we connect, communicate when words are underwater? An absurdist modern Karaoke satire on the pursuit of love.

Sarah Einspanier’s bio:
Sarah Einspanier is a playwright from Dallas, TX, currently living in Brooklyn. Select credits include Cherry Lane Mentor Project with Sheila Callaghan, Clubbed Thumb’s Early Career Writer’s Group, Horton Foote Scholar at Sewanee Writers’ Conference with Naomi Iizuka, resident at SPACE on Ryder Farm, and two-time honorable mention on the 2016 Kilroys List. She is a member of Ars Nova’s Play Group, the New Georges Jam, and RADY&BLOOM collective playmaking. Currently working on *NATURE WHATEVER*, as part of a New Georges Special *Water* Residency (upcoming showings at 3LD, June 2017). BA: Northwestern University.
The Happiest Song Plays Last
Written by Quiara Alegría Hudes
Directed by Jennifer Onopa
Rand Theater
April 5, 7, 8, 12, 13, 14, 15 at 7:30 pm
April 15 at 2 pm

There's power in traditions, in the songs sung and the food served at gatherings and the way they can bind families and communities together across time and distance. Iraq war veteran Elliott is in Jordan to film a war movie and finds himself connecting with his costar Shar, against the backdrop of the Arab Spring. When he calls home, he speaks to his cousin Yaz, a music professor, who has opened her new home in Philadelphia to feed neighbors in need and struggles against a system that neglects the poor and the sick. Hudes's play is a complex mixture, balancing epic historical events with intimate life moments, all of them connected through the wonders of modern technology and the richness of Puerto Rican cuatro music.

Our version of The Happiest Song Plays Last was groundbreaking on a few levels. First, playwright Quiara Alegría Hudes was excited to hear we were producing her play and sent us a new script with rewrites that reflect the changing political landscape. Because the actors were all students of color, the production reflected the department's commitment to diversity on stage. Although we did not have a school matinee, local interest was high and one school group from Springfield attended an evening show, while a number of students from local high schools took us up on the opportunity to get matinee pricing for themselves.

Undergrad Jerry Ng worked with dramaturg Gaven Trinidad to create the poster. Archival photo by Jon Crispin.
**Ta’zieh — Between Two Rivers**

Conceived by Nikoo Mamdoohi, Ifa Bayeza, and Q-Mars Haeri
Adapted and written by Ifa Bayeza
Directed by Nikoo Mamdoohi
Procession from the main entrance to the Fine Arts Center; performance at the Campus Center Plinth
April 27, 28 at 5:30 p.m.
April 29, 30 at 2 p.m.

Using poetic text, music and spectacle, this Iranian traditional drama has evolved into a worldwide event that brings people together to work through social and community struggles. *Ta’zieh*’s core elements resonate as we wrestle with our own complicated geopolitical landscape. This ancient mythic practice addresses tragedy and conflict in our own time. In an unprecedented outdoor performance, Ta’zieh will begin as a procession through the UMass campus with trumpets and drums.

Iranian director Nikoo Mamdoohi had big plans for her thesis: to mount a version of a traditional Iranian festival/theater project that serves as a communal catharsis and healing point for conflict in communities. She succeeded, in the process mounting the first outdoor mainstage show in recent memory. The project drew praise from those who saw it and connected with the international Muslim community on campus; many had emotional reactions to seeing this part of their homeland in the USA. The project also turned into an impressive project for writer/adapter Ifa Bayeza, who took on the challenge of translating the text into a form that resonated with audiences here, all the while sticking to formatting that included rhyming couplets and sung sections.

*Poster art was designed by Meysam Khavari from photos by Jediah Zuraw-Friedland. Archival photos by Meysam Khavari.*
Preview: 2017-2018 season

Over the past half-decade, we have actively worked to build a reputation for ourselves as a place where everyone's stories matter.

We are committed to producing new work and radical adaptations of classics that represent a diverse look at theater. By that, we mean both the diversity of the people whose stories are told and the storytelling approaches of the artistic team. Our upcoming season includes a musical; a devised, immersive piece performed offsite; and new work from established and student playwrights. Both the creators and their characters span the gender spectrum and come from diverse ethnic and racial backgrounds.

Please read on for an early look at our upcoming season.

(Rights are pending and final slate may change. Final dates and descriptions to come.)

Runaways
Music, lyrics and book by Elizabeth Swados
Directed by Lou Moreno (guest director; artistic director of New York City's INTAR, which has been producing Latino Theater in English since 1966 )
Rand Theater

Runaways is a collection of songs, dances, and spoken word pieces telling the stories of young addicts, con artists, prostitutes...all homeless runaway kids. Initially created from interviews with homeless children and those in orphanages, Swados weaves songs about personal struggle and the world at large through the eyes of youth in New York City in the 70s. The show blends different musical styles from pop to hip-hop, jazz to reggae, while asking why children can't remain children. Runaways premiered at The Public Theater in New York City in February 1978 under Swados’ direction. “The state inhabited by the title characters of Runaways is one of unbounded energy and a matching capacity to reach the outer limits of emotions. People feel irredeemably lost at that age to begin with; just imagine what it's like if they're also homeless.” — The New York Times.

UMass New Play Lab
Playwrights to be decided
Dramaturged by Gaven Trinidad
Directed by Gabriel Harrell
Curtain Theater

Conceived by graduate students as a crucible for new works, PlayLab evolves each season, as new teams take on the directing, dramaturgical and producing roles. As in years past, however, we present playwrights with the opportunity to focus on a new work through a process of rehearsals and performances. The residency process offers an opportunity to edit and rewrite based on what is revealed by hearing and seeing the play take shape on stage and hearing the words as spoken by the actors as well as taking in the audience reaction.

A Dream Play
An immersive experience based on the classic play by August Strindberg
Directed by Mary Corinne Miller
Off-site location to be decided

In one of Strindberg's best known expressionist dramas, we follow Agnes, the daughter of the God Indra, as she journeys to Earth. She encounters dozens of characters, including the figurative symbols of power,
government, marriage, and poetry. Each encounter brings forward new questions about the human experience. In this site-specific, immersive project, actors will devise music and movement alongside the text, weaving together what Miller describes as “a contemporary performance that reflects our modern world as we see it today: beautiful, dirty, raw, political, wild, messy, full of technology, dancing, rage, joy, despair, passion, hope, and people of all colors, shapes, and sizes, all struggling in the common pursuit of the illusory American Dream, a happiness that we may never achieve.”

**Infants of The Spring**
by Ifa Bayeza adapted from Wallace Thurman's 1932 novel
Directed by Ifa Bayeza
Rand Theater

Imagine living in a boarding house during the Harlem Renaissance, living elbow to elbow with a vibrant collective of thinkers, writers, artists, musicians, and poets — and all of that creative energy birthing brilliant work on race, gender, sex, class, and gentrification. Set in 1929, *Infants of the Spring* looks at Thurman's contemporaries—Langston Hughes, Zora Neal Hurston, Alain Locke and others, while simultaneously putting “the entire New Negro Movement under indictment, challenging the power of art to create true social change and exposing the peril to the individual artist seeking to meet that expectation,” explained Bayeza. This original adaptation by our own Ifa Bayeza draws sharp connections between 1929 and our own time as we wrestle with some of the same questions.

**The Lily’s Revenge**
by Taylor Mac
Directed by Jen Onopa
Curtain Theater and other locations to be decided

Get ready for a five-hour extravaganza! Award-winning playwright and performer Taylor Mac’s epic, *The Lily’s Revenge*, is a stunning, epic glitter-fight of a play, pitched by Onopa as “part Noh play, part musical, part verse play, part dance-theater, part silent film, part party, and a one-of-a-kind extravaganza of theater, love, and community.” When an uprooted Lily flower falls in love with a bride, it is tasked with leaving planthood behind and becoming a real human in order to marry her. We follow The Lily on an epic journey to self-hood, crossing conventions of marriage, narrative structure, theatrical norms, gender, and more along the way.
Our Programs

The Undergraduate Program

We have a new Undergraduate Program Director this year: Gilbert McCauley. Taking inspiration from now-chair Gina Kaufmann’s tenure in the position, Gil continued her “every student counts” approach to recruitment efforts. Because of a large graduating senior class, we will end the year with 142 students, down from 152, but we are still well over the 111 we had two years ago.

We are looking into how many BDIC students are pursuing theater-adjacent studies such as theater management, theater education, and musical theater, because we are proud to consider them as part of our larger theater family. Not coincidentally, we are currently working with the Department of Music and Dance to create a Musical Theater certificate, which will draw some BDIC students back into the fold, as well as serving as a valuable recruiting tool. On a related note, we are absolutely over the moon about the announcement of the Stephen P. Driscoll Musical Theater Endowment. Stephen’s bequest to the department will fund musical theater production costs, which will vastly expand our ability to mount musical theater. More about the bequest can be found in the development section.

We were thrilled this year with the inauguration of a new scholarship, established by Jeff Donovan, Rob Corddry, and Bill and Tamara Pullman in honor of legendary acting professor Ed Golden. The Ed Golden Acting Scholarship is given to students who show particular promise as actors, and thus becomes the first performance-based scholarship for the department. We celebrated in the fall with a gathering where we also awarded the first two scholarships, to Lily Filippatos and Jordan Reed, two multitalented theater makers who have distinguished themselves in numerous productions — frequently as cast-mates — over their time at UMass. In the spring, we awarded a third scholarship to Abuzar Farrukh. Going forward, we will give out scholarships each spring as part of the year-end ceremony. Particulars about the scholarship, as well as others awarded to students this year, can be found in the development section.

Gil and/or members of the Undergraduate Advisory Council attended multiple on-campus events for prospective and transfer students and offered many department tours. Meanwhile, graduate student Jen Onopa has continued her outreach to local schools, especially those working with underserved populations, and connected us with Upward Bound.

Undergraduate students got their wish for a career prep course this year, as Professors Julie Nelson and Chris Baker
taught TH493U “Career Preparation for Theater” for the first time to glowing reviews. They invited many speakers to visit or Skype into the class to talk to students about various aspects of a professional career in theater and related fields. We also invited Walton Wilson from the Yale School of Drama to offer an audition workshop and speak about graduate school, while Denise Wallace-Spriggs, Costume Crafts Artisan/Dyer from the Huntington Theater offered a workshop as part of Fridays at Four.

We also held a community meeting to hear students ideas about ways we can serve them even more effectively. That meeting resulted in a number of changes in the way we approach Theater 110, led to the formation of a new seminar course that will serve as the department’s undergraduate marketing team, and has prompted us to schedule regular community meetings as a part of the department next year.

Student Brendan Lynch assembled a portfolio of photos of his fellow undergraduates working in class and backstage; photos on this page are part of that collection.
The Multicultural Theater Certificate continues to grow. As of spring 2017, we have 18 students in the certificate. Eleven are majors, and 7 are non-majors (and two of those are Five College students).

All MTC students complete internships. Internships have included serving as dramaturgy assistant to Talvin Wilks, Ping Chong and Company; being a teaching artist at multicultural organization in Germany; grant writing for Magdalena Gomez, Teatro Vida; interning at Double Edge Theater; working as writer/co-ordinator for Cape Verdean Showcase; and working with the Not Ready for Bedtime Players.

This year, three students completed the requirements for the certificate: Jordan Elizabeth Reed, Miguel Angel Paredes, and Anderson Lara. Certificate coordinator Priscilla Page was appointed permanently as a lecturer, signaling the University’s commitment to maintain this important program!

Beyond continuing to increase the numbers in the current program, future plans include the development of a certificate for graduate students. The plan is to craft a proposal for submission in the coming school year. After it is submitted, the graduate certificate must of course proceed through several layers of approval before it can be officially instated, but we are hopeful that soon, the Multicultural Theater Certificate can be offered at the graduate level. Just as it already serves as a powerful draw to attract students at the undergraduate level, we see a grad-level certificate as a way to make clear to prospective students where our priorities lie.

Anderson Lara, Jordan Reed, and Miguel Angel Paredes met the requirements to receive the Multicultural Theater Certificate this year. Photo by Anna-Maria Goossens.
The Graduate Program

Our graduate program operates on a cycle: 2 years of recruitment, then one without. Because last year was our off year, no new graduate students joined us in the fall. Instead, we mentored a strong cohort of second and third year students who made a powerful creative and academic impact on the department. Nikoo Mamdoohi enriched the community with her version of an Iranian traditional work, *Ta’zieh*, performed at the Campus Center Plinth, while fellow director Christina Pellegrini directed a feminist, all-women version of *Hedda Gabler*. Finn Lefevre’s scholarship, outreach, and production work as a dramaturg enriched production and community engagement during their time with us. C. Webster Marsh’s lighting design work was so strong he is already working in the field, and Bethany Eddy crafted costumes that added depth to the stories characters told in *Hedda* and other works.

In addition to their class work and production assignments, graduate students assist in classes, lead teach classes, and work in the shops. Seven graduate students were able to travel to do research and other work thanks to travel grants. Christina Pellegrini traveled to Norway to research her production of *Hedda*, and Jen Onopa took a team to South Africa to remount her production of *We Are Proud To Present a Presentation About the Herero of Namibia, Formerly Known as Southwest Africa, From the German Sudwestafrika, Between the Years 1884 - 1915* by Jackie Sibblies Drury. Ifa Bayeza and Nikoo Mamdoohi went to Philadelphia to present about their work on *Ta’zieh*.

We did recruit a new cohort of grad students this year, and we are looking forward to the new class which is entering in the fall, which includes, thus far, two directors, one dramaturg, two costume designers, one lighting/scenic designer and one scenic designer. The hire of new costume and scenic design faculty, as well as the return from sabbatical of lighting designer Penny Remsen, energized the recruiting efforts of the design departments. We make diversity a goal in our graduate school class and this class includes students from England, China, Iran, and India. We have been awarded REAL Fellowships for three students, over and above our assistantships, to help make graduate school more affordable.

Also on the docket next year is the continuation of our efforts to establish a graduate-level Multicultural Theater Certificate. We hope to submit a plan for approval in the 2017-2018 school year.

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Finn Lefevre, Bethany Eddy, Nikoo Mamdoohi, and Christina Pellegrini were recognized at the year-end celebration by their mentors. In this photo, Gil McCauley, Christina Pellegrini’s advisor, honors her work over her three years here. C. Webster Marsh was working and could not attend, so Michael Dubin created a “wheel of blame” to represent him — in his absence, everything that went wrong was jokingly blamed on Webster. Photo by Anna-Maria Goossens.
Grahamstown Festival Course

Last summer, Professor Megan Lewis took the third cohort of students on the Arts and Culture in South Africa study aboard course.

“I get to engage students in the power of South Africa theatre-making, and to the concept of ubuntu, and watch their minds open, their hearts swell, and their bodies register life in a different space. It’s teaching at its most beautiful and rewarding,” she said, describing the rewards of the work.

Along with co-pilot Glenn Proud (MFA ’15), she was joined by guest faculty Daniel Sack (UMass English) and Ginny Anderson (Connecticut College), as well as UMass alumnus Paul Adolphsen (MFA ’15, who co-piloted the course last year). The 23 student-cohort included 3 graduate MFAs, 19 UMass undergraduates (including 3 students participating in the course for a second time), and 1 student from Holyoke Community College. While the majority of students were Theater majors, there were also Afro-Am, Biology, Communications, Economics, History, Linguistics, and WGSS majors represented.

In addition to taking the course, a number of the participants came to perform. In fall 2015, graduate student Jen Onopa and a crew of undergrads mounted a well-received run of *We Are Proud To Present a Presentation About the Herero of Namibia, Formerly Known as Southwest Africa, From the German Sudwestafrika, Between the Years 1884 - 1915* by Jackie Sibblies Drury. Faculty members Megan Lewis and Judyie Al-Bilali encouraged the production team to apply to the National Arts Festival Fringe to be part of the festival.

Onopa described the experience as valuable on an artistic and personal level:

“Transporting our production across cultural boundaries brought other unexpected challenges, surprises, and audience responses. We only brought a fraction of our props in our luggage and decided to buy the rest in-country. However, some items were simply not to be found in Grahamstown, such as the kind of rope we needed. We came up with an alternative solution (an extension cord) that actually worked more consistently with the metatheatrical conceit of the play. We also found that South African audience responses differed significantly from audience responses in the U.S. One of our audiences in particular found the play’s humor about the actors’ processes to be so outrageously funny, they nearly gave Sabine a standing ovation for her “dying cat” monologue...

“I know I speak for the entire creative team on this production when I say we are deeply grateful and honored to have had the opportunity to travel and present *We Are Proud*... at the National Arts Festival. Personally, I was deeply proud of our team for their incredible commitment to this project and for their bravery and passion during each performance. We all grew tremendously as individuals and as an ensemble through this extraordinary experience.”

Tamara Harris, Jen Onopa, and Anderson Lara traveled to South Africa to learn and perform last summer. Photo courtesy of Megan Lewis.
People

Personnel Notes

This was a busy year for our faculty and staff, as they worked hard to fill not one, but two tenure-track positions to bring our design program back up to full strength. We are also pleased to note promotions and extended appointments for several faculty members who were already on staff.

New faculty members

Yao Chen, Assistant Professor of Costume Design


Her costume design for Ti Jean and His Brothers has been selected as a final exhibitor in World Stage Design 2017 hosted by OISTAT and will be presented in Tai Pei, Taiwan at July, 2017. Additionally, her designs for both Ti Jean and The Merry Wives of Windsor were selected by the Design Expo at the United States Institute of Theatre Design and Technology national conference and were published in the TD&T 2014 spring issue and the 2016 summer issue. Her renderings and designs were also selected for publication in the new design book The Art of Costume Design by Focal Press. Other awards include: outstanding costume design award from the Austin Critics Table Awards for her costume design of Dr. Jekyll and Mr. Hyde (2012), and a nomination for outstanding costume design of Austin Broadway Awards for her work on The Scarlet Letter (2013).

Chen was a visiting lecturer at the school of fashion design at the Shanghai Institute of Visual Art in Shanghai, China and a special researcher for the senior fashion center there. In the summer of 2015, she was invited to be a guest lecturer at Zhe Jiang Sci -Tech University, HangZhou, China and Dong Hua University, Shanghai, China for a series of speeches about theatre and fashion design. Other guest teaching experience includes series of lectures about Kunqu and Peking opera at theatre department of SUNY New Paltz.

Anya Klepikov, Assistant Professor of Scenic Design

Anya Klepikov is a set and costume designer. Born on the Crimean Peninsula, Anya immigrated to Boston as a teenager. After earning her MFA in Design from the Yale School of Drama, Anya moved to NYC and formed a collaboration with director/playwright Preston Lane, designing The Glass Menagerie, Kingdom of Earth, Dial M for Murder, A Doll's House, and Radiunt Abundunt at Triad Stage, NC. Fifteen collaborations with director Mike Donahue, which began in grad school, include Moscow, Cheryomushki! (Chicago Opera Theater), Uncle Vanya (Weston Playhouse), The Who's Tommy (Yale Cabaret), and their winning production proposal for Ainadamar, selected for Opera America's Director-Designer Showcase. As a guest artist at
Princeton University’s Lewis Center for the Arts 2009-2017, Anya’s designs include *Troy: After and Before, Alice: A New Play, Der Bourgeois Bigwig, Eugene Onegin, Eyes Up High in the Redwood Tree, and Great Expectations* with director Tim Vasen.

A background in classical piano brought Anya to opera design including *An American Tragedy* (Glimmerglass) and *Mourning Becomes Elektra* (Florida Grand Opera), as well as productions in non-traditional spaces and configurations: *Hydrogen Jukebox* (Fort Worth Opera), *Empty The House* (Curtis), and *Orpheus & Euridice* (Vermont Marble Museum, National Gallery of Art).

Anya has collaborated on devised work with Tea Alagic, Anna Jones, Steven Bogart, and Amanda Palmer, also production-designing Amanda’s live statue *TRUTH & CONSEQUENCES* at the NY Public Library.

Anya’s exploration of a creative and interactive teaching pedagogy started when she was a teaching artist with the Roundabout Theater Company and was exposed to their philosophy that a good class is like a good show, a dynamic event rooted in energetic exchange.

She developed a curriculum for teaching scenic design through collaboration with Jane Cox at Princeton, as a CAJ Fellow at Colgate and as a Visiting Lecturer at Brown University. Through annual lectures at the Yale School of Drama and a seminar at Princeton, Anya has also developed an approach to teaching color to theater practitioners from different disciplines. Color is currently at the heart of her research.

Promotions and Appointments

**Megan Lewis** has been awarded tenure and is now Associate Professor of Dramaturgy.

**Priscilla Page** has been given a permanent position as Senior Lecturer and Director of the Multicultural Theater Certificate.

**Lena Cuomo** has been appointed to a full-time lecturer position to teach and work on inter-departmental collaborations such as an acting class for nursing students.

Lighting designer **Penny Remsen** will return from her sabbatical, marking the return to full strength of our faculty design team.

Dramaturgy professor **Harley Erdman** will take over from Megan Lewis as our Graduate Program Director.

**Milan Dragicevich** will be the Undergraduate Program Director next year while **Gilbert McCauley** is on sabbatical.
Faculty and Staff Achievements

We revisited Professor of Performance Judyie Al-Bilali’s multi-year Arts, Legacy, and Community project with Return to the Mothership, a conversation with Collidescope 2.0 creators Ping Chong and Talvin Wilks, moderated by Priscilla Page.

Senior Lecturer in Sound Design Amy Altadonna provided sound for Shakespeare & Co.’s summer production of Amy Herzog’s 4000 Miles, which features a UMass contingent including alumnus Greg Boover in a lead role, John McDermott as scenic designer, and alumna Devon Drohan as props master. The Ticket Seller, a short film for which Altadonna was the production recordist and sound designer, was named an Official Selection at the 2016 North Bay Art and Film Festival. Last summer, she designed Liz Duffy Adams’ Or, The Taming, and Ugly Lies the Bone at Shakespeare & Co, Dear Elizabeth at Dorset Theatre Festival, Peter and the Starcatcher at Perseverance Theatre in Juneau, AL, and the critically acclaimed Cal in Camo in NYC with her Colt Coeur collaborators, starring David Harbour (Stranger Things, Newsroom). The New York Times critic Ben Brantley wrote in his review that Cal was “staged with scrupulous attention to detail by the director Adrienne Campbell-Holt — and an expert design team that includes John McDermott, Grant Yeager, and Amy Altadonna.”

Assistant Professor of Dramaturgy Chris Baker was the dramaturg for the Off-Broadway production of The Roads to Home, by Horton Foote, at Primary Stages. Performed at the historic Cherry Lane Theater, the cast included Rebecca Brooksher, Hallie Foote and Harriet Harris. This winter he dramaturged the revival of Tennessee Williams’ The Night of the Iguana at the American Repertory Theater. Directed by Michael Wilson, the cast included James Earl Jones, Dana Delany, Amanda Plummer, and Elizabeth Ashley. His article on the play appears in Samuel French’s Breaking Character Magazine.

Associate Professor of Acting Milan Dragicevich will be a panelist at this summer’s ATHE conference. His play, Refugee, which premiered in the Curtain Theater this past fall, will enjoy a remount at the Shea Theater in Turners Falls in October.

Department Master Electrician Michael Dubin’s connection with the Spoleto Festival in South Carolina continues to yield summer gigs for his students. This year, Zach Molin, Mike Smith, Gustavo Torres, Erin MacDevitt, Miranda Tremblay, and Daryl Laurenza are all employed at the festival.

Associate Professor of Dramaturgy Harley Erdman and Nieves Romero-Diaz published Women Playwrights of Early Modern Spain (ACMRS Publications) featuring Harley new translations of plays by Feliciana Enríquez de Guzmán, Ana Caro Mallén, and Sor Marcela de San Félix. Erdman was among the writers of The Northampton Playwright’s Lab’s Play by Play, a new play festival.

Chair Gina Kaufmann is directing a reading of playwright Eric Sanders’ Where’s Annie? as part of the New Century Theatre 2017 season. She and Harley Erdman are continuing to collaborate on their musi-
cal, Donny Johns, with composer Aaron Jones. Associate Professor of Dramaturgy Megan Lewis has 2 books out and another in the works. Already out is Performing Whitely in the Postcolony, which “offers a timely parable for global whiteness as we enter the Trump era. This study examines how white privilege and power are maintained, and contested, through performance.” Also available is Magnet Theatre: Three Decades of Making Space, a chronicle of Magnet Theatre, the amazing South African company which visited us several years ago. And this spring break, Megan travelled to South Africa and Botswana to work on her book Staging Wild Africa: Safari and/as Performance, which is, Lewis explained, “3-part analysis, {that} will look at the practice of safari through the lens of performance.” She also participated in a panel about teaching controversial topics at UMass.

Gilbert McCauley directed Jar the Floor at Arkansas Repertory; this marked his eighth time directing a show at Arkansas Rep.

Multicultural Theater Certificate Program Director Priscilla Page ’00G performed in Latinas con Pluma, a Holyoke event celebrating Latina writers and Latina women’s experiences. Early in the spring, she was a guest on-air speaker during a showing of the Hamilton’s America documentary shown on PBS. Additionally, as part of her dissertation research on Latinx Theater in Chicago, she interviewed dramaturg Liza Ann Acosta about Puerto Rican theater and her work with Urban Theater Company. The piece ran in Howlround.
Guest Artists and Instructors

The Department of Theater’s faculty and staff members are talented artists and scholars in their own right, but another asset many of them bring to the table is industry connections. Throughout the year, they use those connections to bring guest artists, scholars, and other professionals to the department to interact with students on a variety of levels. In some cases, they offer workshops on a subject that supplements students’ curriculum. In other cases, they spend weeks working side-by-side with students, mentoring them in their area of expertise. The guests who joined us this past year are listed below.

Rachel Alderman, Artistic Associate at Hartford Stage — Casting session and hiring discussion in Career Prep course

Amalia Bennett, director — Guest director, Refugee, and Rand Lecturer

Kyle Boatwright, actor — Cast member, Donny Johns staged reading

Oana Botez, costume designer — Advised costume design students in the fall semester

Allyn Burrows, Artistic Director, Shakespeare & Co, — Monologue workshop for Career Prep Course

Margo Caddell ’06G, lighting designer and instructor — Taught lighting design and advised student lighting designers on mainstage projects

Darcie Champagne, actor — Cast member, Donny Johns staged reading

Ping Chong, founder, Ping Chong + Co. — Speaker, Return of the Mothership lecture

Roz Coleman, Red Wall Productions — “Putting an Audition on Tape” workshop for Career Prep Course

Rob Corddry ’93, actor, writer, director — Guest speaker, post-show Q&A and career talk, presenter of Ed Golden Acting Scholarship

John Demler, actor — Cast member, Donny Johns staged reading

Pam Dickler, playwright — Play Lab playwright in resident and writer of Life Defying Acts

Jeff Donovan ’91, actor — Guest speaker, post-show Q&A and career talk, presenter of Ed Golden Acting Scholarship

Stephen Driscoll ’73, actor, BADA Alumnus and Scholarship — presenter, BADA Scholarship

Sarah Einspanier, playwright — Play Lab playwright in resident and writer of I LOVE SEAN for Play Lab

Tim Eriksen, musician and ethnomusicologist — Com-

Play Lab playwrights Pam Dickler and Sarah Einspanier. Photos courtesy of Pam Dickler and Sarah Einspanier.
poser and musician for *Refugee*

**Kim Euell**, playwright, new play development professional, multi-cultural theater scholar — Playwright-in-Residence; taught and advised playwriting, development and multi-cultural theater classes at graduate and undergraduate levels, advised the New Play Lab.

**Jessica Ford**, costume designer — Advised costume design students

**Ed Golden**, Professor Emeritus, director — Honoree and speaker, Ed Golden Acting Scholarship

**Lemuel Gurtowsky**, pianist — Musician for *Donny Johns*

**Matt Haas**, actor — Cast member in *Refugee*

**Q-Mars Haeri**, theater artist — part of the team that conceived *Ta’zieh — Between Two Rivers*

**Aaron Jones**, composer — Composer of *Donny Johns*, collaborated with faculty members Harley Erdman and Gina Kaufmann and student cast members on an invited reading

**Eric Love**, actor and musician — Cast member in *Refugee*

**Marissa Matrone ’95**, actor, writer, director — Guest speaker, career talk

**Nikita Milivojević**, director — Guest director, *Refugee*, and Rand Lecturer

**Barbara Neulinger**, artist — Props master and scenic charge for mainstage productions

**Glenn Proud ’15G**, director and educator — Guest lecturer and associate producer, *Collidescope 2.0*

**Tamara Hurwitz Pullman**, actor, dancer — Guest speaker, presenter of Ed Golden Acting Scholarship

**Uriah Rodriguez**, community actor — Cast member in *The Happiest Song Plays Last* and *Donny Johns*

**Sam Rush ’97G**, artistic director, New Century Theatre — Speaker, led auditions in career preparation class

**Christian Santiago**, musician — Cast member in *The Happiest Song Plays Last*

**Josiah Signor**, filmmaker — Offered a workshop on “presenting designs to film director” to costume designers

*Photo by Kyle Hartmann.*
Brianna Sloane ‘15G, director, theater instructor — Led a workshop on Commedia Dell’Arte

Kris Stone, scenic designer — Mentored scenic design students working on season productions, designed *Refugee*

Biano Daniel Thiombiano, actor — Cast member in *Life Defying Acts*

Denise Wagner, retired Department of Theater secretary — Gave out the Denise Lessard Wagner Community Spirit Award

Denise Wallace-Spriggs, Costume Crafts Artisan/Dyer from the Huntington Theater — Led a Fridays at Four workshop on costume techniques

Ciera Wells-Jones, costume designer — Advised costume design students, spring semester

Talvin Wilks, director, playmaker and theater educator — Co-creator and director of *Collidescopes 2.0; Return of the Mothership*

Walton Wilson, Chair of Acting at the Yale School of Drama — Speaker, career preparation class

Mary Kay Yezerski-Bondoc, wig stylist - New York City ventilation Workshop for costume design students
Student Achievements

The College of Humanities and Fine Arts, as well as the Department of Theater, honored a number of students on their achievements at the end of the year.

Miguel Angel Paredes was recognized at commencement as one of only 10 seniors university-wide to receive the 21st Century Leader award.

Frank Prentice Rand Scholarship in Drama is given to undergraduate theater majors of exceptional scholarship and outstanding achievement in the areas of: Directing, Producing, Playwriting, Dramaturgy. The 2017 Frank Prentice Rand Scholarship in Drama recipients were:

Alison Kerr
Billy Luce
Tatiana Rodriguez
Garrett Sager

The Ed Golden Acting Scholarship Endowment recognizes students with exceptional acting talent through scholarship awards. Ed Golden Acting Scholarships were given in the fall to Lily Filipatos and Jordan Elizabeth Reed. In the spring, the recipient was Abuzar Farrukh.

The Susan M. and Larry G. Benedict Scholarship Endowment was created to recognize students who are studying theater design, production, and management. The 2017 Susan M. and Larry G. Benedict Scholarship recipients were:

Zach Molin
Afrikah Smith
Gustavo Torres

The Denise Lessard Wagner Community Spirit Award is given to individuals who, through their beyond-the-call-of-duty dedication and commitment, have made an outstanding contribution to the community spirit of the Department of Theater. The 2017 Community Spirit awardees were:

Crystal Johnson
Matt Morin
Miguel Paredes
Jordan Reed
Mike Smith

The College of Humanities and Fine Arts awarded scholarships to:

Jessica Dimmock
Jerry Ng
Garrett Sager
Helen Woods
Additionally, student Allison Kerr was 2016’s recipient of the Stephen Driscoll BADA Scholarship, and she was joined at the program by two other UMass Theater students, Mallory Kassoy and Sevan Dulgarian. In summer 2017, Tanya Avedaño Stockler received the award. She will be joined in Oxford by Jerry Ng.

Four UMass Theater seniors — Miranda Tremblay, James Busker, Evyn Newton, and Mike Smith — road-tripped to the USITT conference together to learn about the latest innovations in the industry and connect with industry professionals.

Costume design MFA student Christina Beam will be at the University of Connecticut as a stitcher for a chunk of the summer before heading back north to work for PaintBox Theatre in Northampton.

Incoming first-year student Luke Bosco played Tiger Lily/the lost boy in Peter Pan at Paint Box Theatre this summer — which had the helpful side-effect of reminding us that the UMass Theater connection ran strong in that production. Alumnus Troy David Mercier played Peter, alumna Linda Tardif had a cameo, and graduate student Christina Beam did the costumes.

Undergrad Cassandra Clark is the literary intern for the San Francisco Shakespeare Festival. She’ll be working on Hamlet this summer through their Free Shakespeare in the Park.

Students Rachel Hall and Callum LaFrance will be working with Real Live Theatre this summer on a show called She Kills Monsters. Callum will be in a show with PaintBox Theatre as well.

MFA lighting design student Tamara Harris and undergraduate Sarah Etkin are both doing internships at the Williamstown Theatre Festival this summer.

Brendan Lynch accompanied Amy Altadonna to the Bristol Riverside Theater in Pittsburgh to assist as she designed sound for the company’s production of Driving Miss Daisy.

Evyn Newton, Miranda Tremblay, James Busker, and Michael Smith traveled to the USITT conference in St. Louis together. Photo courtesy of James Busker
In addition to his work at Spoleto, **Zach Molin** has been appointed a Lighting Design Fellow at ART this summer.

**Jennifer Onopa** and a cast and production team traveled to South Africa to perform of *We Are Proud To Present a Presentation About the Herero of Namibia, Formerly Known as Southwest Africa, From the German Sudwestafrika, Between the Years 1884 - 1915* by Jackie Sibblies Drury. In the cast were undergraduates **Nick Baker, Sarah Etkin, Kyle Hartmann, Sabine Jacques, Anderson Lara, and Miguel Paredes**, with production work from MTC student/dramaturg **Janet Wangoe**, MFA lighting designer **Tamara Harris**, stage manager **Jordan Hass**, and assistant director **Isaiah Grace**.

*Students traveled to South Africa to take Megan Lewis’ Grahamstown Festival course and to perform in the festival there. Photo courtesy of Megan Lewis.*
Alumni Achievements

Alumnus Joe Salvatore’s recent project, *Her Opponent*, became one of the biggest viral stories at the intersection of art and politics.

*Excerpted from the May 2017 issue of the Stages newsletter*

During the 2016 election season, there were plenty of conversations about the respective genders of the candidates and how they influenced people’s perceptions — would Donald Trump get away with what he was saying if he were a woman? Would Hillary Clinton get more respect if she were a man? A trans-Atlantic pair of professors decided to put those theories to the test, and the project that resulted — a short theater piece and talkback called *Her Opponent* — got attention beyond their wildest dreams, said Joe Salvatore ’97G, one of the faculty members involved.

The final tally: a sold-out initial run leading to an Off-Broadway stint, tens of thousands of Facebook hits and YouTube views, articles everywhere from *The Guardian* to the *New York Times*, and dozens of blogger rants.

“It’s been kind of a fascinating journey with this thing, and largely unexpected,” Salvatore said. At one point, he said, “we were being interviewed by a writer for Fox news on the phone, and my brother’s texting me, telling me that Rush Limbaugh is talking about me on his radio show!”

The genesis of the project was in France. Maria Guadalupe, an economist at Insead, a graduate business school in France, was watching the debates in disbelief. She had become friends with Salvatore and his partner, also an economist, in 2010 when she was teaching at Columbia University, and she reached out to him with an idea. “She described how in business schools, they use case studies to look at what happens in different sort of managerial settings ... when you flip the gender of a protagonist in an interaction.... She said, ‘I want an actor to learn Hillary Clinton and I want an actress to learn Donald Trump and then I want to film it shot for shot, as it was done in the debates,’“ Salvatore recounted. “And I said, ‘this is great!’ I mean, how often does a theater person get asked by an economist to collaborate?”

**A dream come to fruition: Melanie Armer ‘90’s company, Nerve Tank, takes on Prof. Knauf's Woyzeck assignment**

*Excerpted from the May 2017 issue of the Stages newsletter*

Alumna Melanie Armer had a UMass Theater project that had stayed in her memory long after graduation: a challenge to “complete” Georg Büchner’s *Woyzeck*. Recently, Nerve Tank, the company headed by Melanie and Chance Muehleck, her husband, mounted *Project Woyzeck*, a take on that long-ago assignment.

It’s described thusly on the company’s website: “The Nerve Tank returns to The Performance Project with Project Woyzeck, a three-part performance piece using streamed video and original music to interrogate concepts of personality, personhood, and programmed behavior. Inspired by the plays Woyzeck by Georg Büchner and Kaspar by Peter Handke, the show spotlights the human desire to succeed even under the most impossible and contradictory circumstances. It also creates mirrored entry points for audiences to engage with questions of emotional truth and mediation, as our “project person” (Woyzeck) tests his autonomy against the demands of the established social order.”

**Stages: Can you talk a little about the class assignment that inspired this project? What about it has made the assignment stick in your head over all these years?**

Armer: Professor Knauf gave us the pages from an original translation of Buchner’s notes. These are
the notes used by modern dramaturgs to construct the scripts now commonly known as **Woyzeck**, but Büchner died before finishing the play. The assignment was to organize the fragments into a play and write a paper defending the choices we made. He told us it was graduate-level work but that he thought we could handle it. It stuck with me for several reasons. It was hard and equally rewarding. I felt my mind stretch out in search of the original voice of the piece and how it connected to mine. I knew then that I wasn’t quite ready to make a great piece of theater from the exercise and for that reason I think it stayed with me as a kind of unfinished work of my own.

**Stages: Do you still have the original paper or remember the choices you made?**
Armer: Oh yes! They are yellowed and dog-eared but seven household moves and many purges later, they are sealed in a plastic envelope in my files along with the original Buchner sheaf of notes. For this project I made the papers into a PDF and eventually hand typed into a computer the final script for distribution. It was a walk through history (personal and otherwise) to literally transpose paper to digital. My original paper was not very good and Prof. Knauf was pretty harsh and utterly correct in his critique. One kernel of an idea made it through though; that the play is Woyzeck’s fever dream, expressed in shards of memory.

**Dawn Monique Williams receives a Princess Grace Award**

*Excerpted from the May 2017 issue of the Stages newsletter*

When the Princess Grace Foundation announced its awards for “emerging theater, dance and film artists” this summer, the rest of the world probably noticed Hamilton star Leslie Odom Jr. getting top billing among the honorees, but we at UMass Theater were even more thrilled to see another name on the list: Dawn Monique Williams, who graduated with an MFA in directing in 2011. Williams is the recipient of the Princess Grace Theater Fellowship, which will fund her work directing Merry Wives of Windsor for the Oregon Shakespeare Festival in June 2017. She’ll be celebrated for her award at a gala this month in New York. Williams couldn’t resist the *Hamilton* wordplay: “I hope (Odom will) be there so then I can be in the room where it happens!”

More seriously, she said that the award is intended to support a “significant step forward in my career.” Williams is a passionate advocate for “radical inclusion,” the idea that there is room for what might broadly be termed “non-traditional” casting of classical works as well as plays from underrepresented voices in theater. Accordingly, her production’s cast features actors of color, one deaf and signing actor, and cross-gender casting of some roles.

“A huge part of me being at OSF in the first place has a lot to do with my particular mission towards radical inclusion; Bill Rauch, the artistic director, and I are very simpatico on that particular issue,” Williams said. The production and the fellowship that’s funding it are two steps that seem natural for Williams to take at OSF. Although she’s a West Coaster, when she graduated from UMass in 2011, Williams stayed in the area for a year to work on a Drama League Directing Fellowship; after that ended, however, she was at loose ends. Eventually, she learned about OSF’s FAIR program, which supports interns, apprentices and fellows learning the craft of theater; the program is intended to support people who have an interest in large-scale classical theater. OSF offers one directing fellowship per season to an early-career director, and 2013, Williams became the Killian Directing Fellow. She assisted on two shows, one of them a production of *Cymbeline* with Rauch.

“I knew right away when I got to OSF that it was where I wanted to be; it felt like the right theater home for me,” she said.

OSF, she said, is the largest rotating repertory theater in the US, and one of the largest regional theaters in the US overall. The company produces a four-Shakespeare season, and then it also has the American Revolutions commissioning program (out of which have come plays like Lynn Nottage’s *Sweat*).

“For me that models best practices, where you’re putting these classical plays in conversation with contemporary plays, and living writers,” said Williams, “and an artistic director who so fundamentally believes
inclusion and a diverse spectrum of voices and artists working on pieces together. So for me it was just like hitting the lotto. It was all the things that are aesthetically appealing to me, all the things that I value ... happening in southern rural Oregon.”

Other alumni updates

**Naomi Bennett ‘01** left New England in 2011 to get her M.F.A. in Television, Film and Theatre production (graduated June 2015) at CSULA. While in L.A., she had the chance to study with alumna Tanya Kane-Parry (who is a professor at CSULA), directed for the Hollywood Fringe Festival (nominated two years in a row for Best in Dance and Physical Theatre), and dabbled in projection design. In 2015 she drove cross-county to move to Baton Rouge, to study at LSU for her PhD in Communication Studies with a focus in Performance Studies.

MFA alumna **Toby Bercovici** co-adapted and directed *The Life and Death of Queen Margaret* featuring the work of UMASS undergraduate alumni **Linda Tardif**, **Kate Hare**, and **Annelise Nielsen**. In the fall, the production toured to Colby College, where Bercovici was a Visiting Assistant Professor of Theater.

After a few years at Hartford Stage Company as their production electrician and moonlighting with local 84 as a light board programmer, **Emily Courville ’99** moved on to work for an analysis/software company supporting non profits. 12 years later, she works directly for a nonprofit, The Humane Society of the United States, as a Senior Director of Analytics and Research.

**Katy Geraghty ’15** made her Broadway debut as a member of the *Groundhog Day* cast.

Congratulations on the Design Arts Utah 2016 Juror’s Award, the accompanying gallery show, and the complimentary press coverage to MFA lighting alumna **Jess Greenberg**.

**Mike Haley ’65** was Ebenezer in *The Christmas Carol* mounted by Silverthorne, the company run by **Lucinda Kidder ’03G**.

California-based alumnus **Greg Hoyt** appeared in the world premiere of a play called *The Engine of Our Ruin* by Jason Wells and at the Victory Theatre Center in Burbank.

**David Korins ’99** is nominated for a Tony Award for *War Paint*. **Jane Cox** got a nomination for her lighting design work on *Jitney*. **Justin Townsend** is up for a Drama Desk Award for his lighting design for *The Little Foxes*.

**Katrina Frances Lewonczyk ’10** let us know that over the summer, she was promoted to Operations Manager at Long Wharf Theatre in New Haven.

**Leslie Miller ’04** is working as an actress and audiobook narrator since graduating UMass. A book she voiced, *Veronica’s Grave* by Barbara Bracht Donsky is a WINNER OF SILVER AWARD FOR BEST MEMOIR 2016 READERS’ FAVORITE and 2016 BEVERLY HILLS BOOK AWARDS FINALIST FOR MEMOIR.
Mark O’Malley ’07 was the lighting designer for the band Magnetic Fields’ 50 Song Memoir tour, which starts at Union Transfer in Philly this March. The piece was created during residencies at ArtsEmerson, and Mass MoCA, where it premiered this past November.

Athena Parella ’17 was accepted into the 3-year United Scenic Artists Local USA 829 Scenic Artist Apprenticeship. She will be learning by painting alongside some of the most gifted scenic artists and world-class scene designers in the business.

Fay Richards ’11 let us know she recently left Parsons-Meares, LTD to join the costume shop at The Juilliard School as a first hand.

Linda Tardif ’11 has been appointed the managing director of Turners Falls’ newly-renovated Shea Theater. She also continues to act in various western Massachusetts companies including PaintBox Theatre, Silverthorn Theatre, Real Live Theatre, and others.

Ilana Ransom Toeplitz ’09 was named the Drama League Directing Fellows’ Leo Shull New Musicals Fellow for the year. As part of the program she was mentored in her field and received an opportunity to mount a musical work.

Professor Emeritus Dick Trousdell had two new articles published this year, one in the spring issue of Jung Journal, Culture and Psyche, on tragic recognition as healing in therapy and contemporary drama and fiction; and another in the Journal of Analytical Psychology in November on the American Artist and Jungian Scholar, Mary Foote.

Drama League Directing Fellow Ilana Ransom Toeplitz ’09. Photo by Lidia Arriagada-Garcia
Community Engagement

The Department of Theater has always made community engagement an important part of its mission by virtue of its desire to serve an audience that includes the Pioneer Valley community. However, we don’t stop there. Lately, we have been especially focused on extending our work to recruit a more diverse student body and audience into the department in several ways.

We offered a student matinee of *The Misanthrope* this fall. We welcomed 150 students from five different schools. Several groups stayed for the post-show Q&A and expressed their appreciation of our work.

We didn’t offer a matinee for *The Happiest Song Plays Last*, but a number of schools expressed interest in having students attend. Accordingly, we offered student matinee pricing to both groups and individuals for regular shows, which several dozen took us up on. We also reached out to the community with a “secret” code that entitled people to a discount.

We took advantage of the matinee as an opportunity to interact even more closely with these students as well, and three of the five groups — Whitebrook Middle School, Burncoat High School, and Springfield Renaissance High School — participated in workshops either at their schools beforehand, or on the day of the show. These workshops were led by graduate student Jen Onopa, whose mandate, for the past year, had been to reach out to local schools, especially those with diverse populations which are currently underrepresented in the department.

In addition to the workshops with schools attending *The Misanthrope*, department representatives, including Jen, lecturer Lena Cuomo, and students Miguel Paredes and Chris Gonzalez, visited the Pioneer Valley Performing Arts Charter School, Northampton High School, and Amherst Regional High School.

In some cases, the outreach had a secondary goal, which was to build awareness of our department’s desire to offer a summer intensive focused on acting and devised theater. We hoped to run the intensive this year but fell just shy of our enrollment goals. That said, we know that such programs sometimes take a few years to build and plan to use the connections we’ve made this year to try again in the future.

Finally, we are in the midst of an effort to build an acting class for the School of Nursing that will teach students there about acting tools that can be helpful to them during patient care.
Grants, Professional Development and Scholarship Awards

Generous as UMass and the College of Humanities and Fine Arts are in their budgeting toward our department, students and faculty regularly take on projects that require extra funds to execute properly. Luckily, our people are motivated and work hard to find extra sources of cash to help them fund their passion projects, which include new musicals and plays as well as travel that will form the foundation of a new book. Below is a list of grants secured by faculty, followed by the grants awarded to our students.

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<thead>
<tr>
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<tr>
<td>Alison Kerr</td>
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<td><em>The Body Project 2.0</em></td>
</tr>
</tbody>
</table>
Development

Every year, we express our gratitude for the gifts our alumni and friends share with us — their time, their expertise, and their financial support.

This year we were able to celebrate the generosity of several people in particular, and we cannot say enough about the way they have galvanized us here in the department.

First, we must recognize UMass Theater alumni Jeff Donovan, Rob Corddry, and Bill and Tamara Hurwitz Pullman. All past students of Ed Golden, their desire to honor their mentor and director coalesced into the Ed Golden Acting Scholarship. In October, we came together with other alumni and students to celebrate the scholarship and give out the first awards. And this spring, dozens of other alumni and friends turned out online to makes this year’s #UMassGives fundraiser the most successful in department history.

This spring, our friend Stephen Driscoll, who has already been astoundingly generous toward the department, announced the Stephen P. Driscoll Musical Theater Endowment, which will go to fund musical theater collaborations with other departments, at our year-end celebration.

We also continued to profile some of the generous people who help us support the work we do here. This year we learned about what motivates Michael and Joan Haley, and talked to members of the Kadish family about why they give.

The Department of Theater celebrates the new Ed Golden Scholarship

The actor who delivered one of the most iconic speeches in scifi moviedom, and his wife, a renowned dancer and performer; the charismatic driving force behind one of the most successful shows ever to run on the USA channel; and the man currently sharing a screen with The Rock on his new hit HBO series — what do they have in common? A mentor from UMass Theater.

Bill Pullman ’80G (Independence Day, Sleepless in Seattle, Spaceballs) and his wife Tamara Hurwitz Pullman ’81 (Healing Wars), Jeffrey Donovan ’91 (Burn Notice, Fargo, Sicario), and Rob Corddry ’93 (The Daily Show, Childrens Hospital, Ballers) all fondly remember Professor Emeritus Ed Golden as critically important to their development as actors. So grateful are they that they have created a scholarship in Golden’s honor.

The brand-new Ed Golden Scholarship offers a $1000 award to gifted undergraduate acting students enrolled in the University of Massachusetts Department of Theater. This scholarship is the first and only given out by the department specifically to support performers.

From the beginning, the four donors who created this fund had expressed the hope that other alumni, especially those who had been similarly inspired by Ed Golden, would contribute to the fund as well to help grow it. To that end, the department made the Ed Golden Acting Scholarship the focus of its efforts during the 36-hour UMassGives fundraising drive that coincides with Founder’s Day celebrations. Dozens of alumni and friends stepped up spectacularly, adding over $3000 to the fund.

Below, read the letters from two of the award winners.

Ed Golden Acting Scholarship recipient Jordan Reed’s thank you note

Dear Rob, Jeffrey, Bill, and Tamara,

I just want to take the time to thank you again for the Ed Golden Scholarship. As a little kid, school was
always the most important thing in my life. I was taught from a young age that with an education, more doors in life open. From such a young age, I therefore had a gratitude for knowledge and a love for learning. When I grew older, my life at home wasn't always easy. Food wasn't always on the table and bills weren't always paid. I became scared that college — my lifelong dream up to that point — was never going to become reality. I have been able to have access to higher education because of people like you — those who invest in the future.

When I was in middle school, I found theater. By high school, I knew that theater was what I want to do for the rest of my life. Theater has given me the dedication and will to go through each day. To be praised and validated for following my passion is such a blessing and I appreciate that from the bottom of my heart. My childhood love for learning has never faded because in theater — and with any craft really — there is always more to learn. I want to thank you, the founders of this scholarship, for giving students the opportunity to learn and grow.

In my Brown Paper Studio class (a class about performance and facilitation) at UMass, my professor, Judyie Al-Bilali talks a lot about legacy. As performers, we carry the legacy of those who have cared for us, taught us, collaborated with us, fought for us, died for us. By founding this scholarship, you have carried on the legacy of your beloved mentor Ed Golden. You carry on his legacy in your careers. Now, you have passed on that torch to me. I am honored and humbled to carry on your legacy.

With gratitude,
Jordan Reed

Ed Golden Acting Scholarship recipient Jordan Reed talks to Tamara Hurwitz Pullman while Rob Corddry and fellow recipient Lily Filippatos listen in. Photo by Kyle Hartmann
Dear Mr. Jeffrey Donovan,

I would like to introduce myself as the recipient of the Ed Golden Acting Scholarship and to thank you for making it possible for me to receive this amazing award. I never thought in my wildest dream that I will be receiving such an award and now that I have, I feel extremely honored and grateful.

I am a Theater Major here at UMass and I transferred from Holyoke Community College this fall semester. I moved to the United States three years ago from Pakistan where I did some theater, though once I moved here, I did not do anything related to theater for two years. It was a tough time for me. I was settling in with my family and something in me told me that just because I did theater back home does not mean I can do it here. This is a different country, with a completely different culture, people and environment. I am so very different from everyone here. I speak a different language, I look different, I think different and because of all these doubts I stayed away from doing theater.

All that changed when I transferred to UMass and selected Theater as my major. I was still filled with doubt and my initial few months were very challenging. But gradually it started to feel more like home. I regret not doing any theater for those 2 years, but at the same time those 2 years made me realize that this is exactly what I need to do and therefore I decided to take the risk and pursue acting. I hope to make the most of my time here in Umass. This year has been an amazing experience for me. I have met some amazing people here, have had the chance to work with incredible directors and learn from great professors, who are always there to help and advice. This all would not have been possible without all their support and love.

Being awarded this scholarship has given me the encouragement and hope that I can do something here in the United States. Not only has it lightened the financial burden but it has also provided enormous encouragement for me and my family. My parents’ main reason to move to the United States was to ensure that I get the best education and that I become whatever I want to become. Not many Pakistanis decide to pursue this career. But luckily I have always had the love and support of my family and they have always wanted me to follow my passion. Therefore this award means so much to them and I cannot explain the happiness they felt upon knowing that I received this award. Therefore, thank you for giving us this moment of joy and happiness.

I am extremely thankful for your generosity and support. This award has motivated me to keep doing what I am doing and to be even more ferocious about it! It has reminded me that I made the right choice by pursuing theater and that this is where I belong. Thank you for providing this award and for supporting performers like myself.

Sincerely,
Abuzar Farrukh
Musical Theater Endowment announced at Theater Department awards ceremony

Raucous applause, lots of laughter, and a few tears were the order of the day at the Department of Theater’s year-end celebration. Honoring seniors and graduating MFA students is the longtime cornerstone of this annual affair, as is handing out awards and scholarships. This year, the department also found plenty to applaud in the announcement that alumnus Stephen Driscoll ’73 has made a generous bequest to fund the production of musical theater at UMass.

Department Chair Gina Kaufmann announced the Stephen P. Driscoll Musical Theater Endowment, created to fund “musical theater or incorporation of music and/or dance into theater produced by the Department of Theater.” The endowment prioritizes collaborative productions with the Department of Music and Dance (chair Roberta Marvin was on hand for the announcement) or the Department of Art.

The news was greeted with a standing ovation from students, faculty and staff.

When Driscoll addressed the crowd, he explained that this came out of his own experiences at UMass.

“I hardly ever went to class; I went to rehearsal!” he said. Driscoll preferred plays when he joined the department but became enamored of musical theater. He remembered music, dance, and theater students coming together to put on shows, and recalled art students sitting in the audience, sketching the performers. The endowment, he hoped, would enable such cross-disciplinary work.

Donor Profile: Mike ‘65 and Joan Haley remember adventures in film

Affiliation: Mike Haley, speech therapy, class of 1965 and Joan Haley

A favorite UMass Theater memory: Mike joked that his favorite memory was building the high-rise dorms after he graduated, but quickly pointed out that he also loved his theater experience — it was his only extra-curricular activity, in fact. He recalled acting in All The King's Men, a production directed by the late Harry Mahnken. “Harry Mahnken was such an incredible guy, he really was!” said Mike.

Why do you donate to the Department of Theater? The Haleys praised the professionalism of the productions they’ve seen since returning to western Massachusetts. They donate, says Joan, “Because it’s fabulous!” Mike agrees: “Because it’s great quality... these kids are getting a quality education!”

***

Mike Haley was the first person in his family to go to college. “It was my dime,” he said, and initially, his approach was “what can I major in to get a job?”
Accordingly, he started out in engineering at Berkshire Community College. “But after my 15th electrical shock... I said, ‘This doesn’t seem to be working for me’.” His advisor at BCC urged him to consider the liberal arts, and he wound up at the University of Massachusetts in the Speech Department, then home to UMass’s theater classes. He majored in speech therapy and acted in his free time.

It was the beginning of a life-long engagement with the arts, as Haley followed his muse to Spain, to New York City — where he met his wife Joan, a similarly adventurous person — and into the film and television industry, where he worked for years as a first assistant director, often with director Mike Nichols, and as a producer, while Joan held positions with various productions as well. Now both retired and living in western Massachusetts, the Haleys remain passionate supporters of the arts, both as patrons and as participants, notably in the Greenfield Double Take Fringe and in projects with fellow UMass Theater alumna Linda McInerney ’98G. “We love the theater department, we love the way it’s run,” said Joan Haley. “It’s a good department.”

**Donor Profile: The Kadish family has a tradition of supporting the arts**

UMass affiliation: Daniel graduated as a theater major in 2014; his father, Jeff, graduated from the Hotel/Restaurant management program at UMass in ’84, and his mom, Francine, went to the Hart School for Drawing/Painting

Favorite UMass Theater memory? There are too many to choose from, but if I had to, it would probably be acting in/co-directing/co-producing *The Complete Works of William Shakespeare (Abridged)* in the Curtain Theater. A dream of mine for over a decade came true with that production.

Francine Kadish’s favorite memory was *Spelling Bee* (Dan played Barfee) and Jeff’s was *The Complete Works of William Shakespeare (Abridged)*.

***

**Why do you donate to the UMass Department of Theater?**

Daniel: Two reasons. I worked for the Annual Fund for a summer, so when they call, I donate because I know the pain of working for the annual fund, but more importantly, the Department gave me SO much that even as a working actor in NYC, I can feel good about giving back what I can. Of his parents, Daniel said, “they both donate so that other students can have the opportunities I was afforded while I was there.”

**Stages: What advice would you give an incoming student about how best to take advantage of what the department has to offer?**

Kadish: Exactly that. TAKE ADVANTAGE OF WHAT THE DEPARTMENT HAS TO OFFER! Get to know your professors, they are ALWAYS there for you. Form relationships with your fellow majors, especially those in your year. Never think you can’t do something, because if you think you can’t, you won’t. Everyone in that building wants you to succeed. Trust in your instincts. Bring each and every idea you have to the table. Step WAY outside your comfort zone. Challenge yourself (and others). Create your own work. Most importantly, and it’s cheesy but true, have fun. College always has its low points (and when you’re in school for theater, there’s gonna be an extra level of drama) but it pales in comparison to the friendships you’ll form and the memories you’ll make, both onstage (or backstage) and off.
Facilities Updates and Plans

The Rand Theater Rigging System

The Rand Theater is closed for business this summer!

For about a decade now, we have been concerned about our steadily-more-outdated rigging system in the Rand.

This summer, the advocacy and hard work of past and current chairs Penny Remsen and Gina Kaufmann, technical director Michael Cottom, and general manager Willow Cohen comes to fruition as the Rand gets that much-needed overhaul to its rigging and related systems. Our gratitude goes to officials at the University and Physical Plant, as well as Environmental Health and Safety, for hearing and addressing our concerns.

The technical replacements and alterations planned for the theater will enable the technical faculty, staff, and students to teach, learn, and work safer and more effectively.

Among the items on the to-do list are:

— installation of a new counterweight rigging system
— installation of new fall arrest systems
— renovations of existing railings to meet code
— new loads and capacity signage installed on beams and structures within the facility
— replacement of rigging automation (pending)
— repair and replacement of stage floor and trap system (pending)

The Arts Bridge

Looking ahead farther, we are pleased to be part of the University-wide conversation about the Arts Bridge — the top section of the Fine Arts Center that was previously occupied by the Art Department.

We are making an excellent case for space in the Arts Bridge, and while the renovations to transform the space are still some time away, we are pleased that we will have a presence in that section of the building. Highest on our list of requests is moving the costume shop — crafts and dye rooms included — to the Arts Bridge, as well as a sound and media lab and some rehearsal and performance space. We would also like a scenic teaching space.

Conversations continue, and we will update as they continue.
Appendix:

Audience Survey — an analysis of demographic, advertising, and art consumer questions asked of audience members via program insert during the 2016-2017 season

Enclosed with this Year in Review:

Fall 2016 issue of *UMass Magazine* featuring David Korins on the cover, and Spring 2017 issue of *UMass Magazine* with coverage of the Ed Golden Acting Scholarship celebration
UMass Theater Audience Survey
Results and Analysis
2016-2017

Introduction
For four years now, the Department of Theater has included a survey in its original production programs. The survey has several goals — we want to know who is in the audience, we want to know how they got here, and we want to know how they feel about what they come to see. Over time, we hope to see patterns emerge, as well, that can help us program and promote to our audiences more effectively.

Notes on Methodology
Questionnaires are included in show programs.

This year’s returns are lower than last year’s partly because we did not encourage survey completion as aggressively as in years past, and in part because we did not include surveys with Ta’zieh — Between Two Rivers, which was an outdoor production.

In many questions the total percentage adds up to more than 100% because multiple answers were allowed. Some respondents also did not answer every question, so totals may be less than 100%.

We do not employ a survey company so our methodology may not meet scientific standards; however, we feel that the consistency in certain data and the patterns that have emerged do allow us to draw conclusions with a degree of confidence. At the very least, the survey data we have gathered give us a solid basis for further investigation and inquiry.
Survey Conclusions

- Audience age: Students and seniors
- Respondents are mostly female
- Audience is mostly white, roughly as diverse as UMass and Amherst town populations
- Main college affiliation: UMass undergrads
- Consumers of multiple arts forms, often practitioners themselves
- Word of mouth drives awareness and attendance
- Audiences seek a good time and food for thought and conversation
- They recommend our productions and consider them as good or better than other local shows
- Expense is the biggest barrier to arts attendance

Discussion
While figures fluctuate, there are certain trends emerging over the course of 4 years of survey results that were born out this year.

One trend is the ages of audience members. Few respondents indicate that they are under 18 or between the ages of 26-39. These are quite possibly linked figures — parents typically fall into the age category of 26-39 and may be deterred by the lack of children’s theater programming on offer. Last year’s audience was strongly weighted in favor of college-age patrons, and the pendulum has swung back a bit this year to a more standard division between the groups, perhaps in part due to Misanthrope’s appeal to an older-skewing crowd.

Since we began these surveys, significantly more respondents have identified as female than by any other gender designation. We have added options for those who do not identify within the binary. We might consider, in the future, further questions or focus groups to determine whether this slant toward women respondents correlates to who sets the cultural agenda in a (heterosexual) couple or family unit.

Our audience remains largely white, although here, more so than in other questions, not having data from Ta’zieh may have affected our results. Anecdotal and observational evidence suggested a more diverse audience at that show. The percentage of audience members who identified as Latinx has grown; that may align with the fact that we reached out to local Latinx communities for The Happiest Song Plays Last. This survey result also suggests that building bridges to communities that haven’t attended our shows in great numbers in the past is important work that should continue as we build an audience that reflects our increasingly multicultural society. When compared with UMass student data and Amherst Census data, our audiences are roughly as diverse (25% of respondents) as the populations of either (about 21%); however, we draw from other, more diverse communities in the Pioneer Valley whose diversity is not yet reflected in our numbers.

More respondents attended UMass than any other school in the Five-College system, and the largest chunk of those affiliated with a school identified themselves as undergraduates. The preponderance
of UMass folks is partly due to the fact that we are located on campus, as well as UMass’s sheer size compared to the other schools, but it also suggests that reaching out more to other schools could bring additional audience members in the door.

We started a program this year of inviting Music and Dance students to attend limited performances for free, a promotion partly prompted by the fact that the majority of our audience members have an interest in all forms of performed art and the fact that many are involved in theater as performers themselves, whether on a hobby or professional level. It may be in our interest to partner with other arts organizations going forward.

We saw, once again, that word of mouth is spectacularly valuable both in building awareness of our work AND in getting people in the door — people come to shows if they’re recommended to them by friends, students, professors, family. We’re figuring out how to best deploy social media to be an effective extension of word of mouth by encouraging students, staff, and faculty to share and post on the medium of their choice. It is growing as a means of bringing people to our doors. That said, printed collateral and advertisements still matter — posters, flyers, and print ads in the Daily Hampshire Gazette were cited both in the answers to “Where did you learn about this event?” AND “Where do you get your information about arts events?” (the latter a free-response question).

Expense and schedule were cited as the top barriers to attendance in the past and continue to be this year. Our experience is that half-price discount to dorms did not bring in appreciably more people and left money on the table, so we discontinued that offer this year. We offered some targeted discounts this year and may consider similar offers going forward.

Our audience members generally think our works are of high caliber. When asked to give the words they would use to describe our productions, descriptors such as: funny, moving, relevant, powerful, professional. In the free comment section at the end of our survey, we received messages from a number of audience members who expressed gratitude for our work and encouraged us to keep it up.

The department is building a reputation for its professionalism and the thought-provoking plays it chooses. Some audience members, however, continue to ask for a mix of classic or “name” works in with the new materials.
Charts

NOTE: We received 148 surveys over the course of the season. Some questions may show more than 148 results because multiple responses were permitted.

**Audience demographics**

**Audience by Age Group**

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<tr>
<td>26-39</td>
<td>25%</td>
</tr>
<tr>
<td>40-59</td>
<td>10%</td>
</tr>
<tr>
<td>60 or older</td>
<td>5%</td>
</tr>
</tbody>
</table>

**Audience by Gender**

<table>
<thead>
<tr>
<th>Gender</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>45%</td>
</tr>
<tr>
<td>Female</td>
<td>50%</td>
</tr>
<tr>
<td>Other</td>
<td>2%</td>
</tr>
<tr>
<td>Not Disclosed</td>
<td>3%</td>
</tr>
</tbody>
</table>
NOTE: Because many UMass students indicated specific dorms or off-campus residences rather than the University, UMass is not prominent in this word cloud.
Involvement in the Arts

Arts Events Attended in Past Year
Awareness and reception

**How did you learn about this event (total number)?**

- UMass Theater website
- UMass Theater emails
- UMass Event Calendar
- Print article
- Online article
- Social Media
- Table Tent
- Print ad
- WFCR
- Class assignment
- Friend involved
- Word of mouth
- Other

**Why did you attend this event?**

- Class assignment
- Supporting a friend
- Like artist's work
- Interesting description
- Relevant subject
- Curious about publicity
- Price
- Looking for cultural issues in the production
- Other
Would you recommend this production?

- yes
- no
- maybe

How does this production compare to other local shows?

- better
- same
- worse
Reactions from audience members
What do you hope for from a theater performance?

What would discourage you from attending?