CELEBRATING 100 YEARS ON
Dear Friends,

Celebrations ahead!

The School of Drama will turn 100 during the 2013/14 academic year. The nation's oldest conservatory in a university setting, the School of Drama has produced some of the country’s most influential theatrical practitioners, who in turn, have had a defining impact on the arts-entertainment industries locally, nationally and internationally.

Given that the School has educated creative artists across the United States in specializations such as theatre, music theatre, film, television and events, the 2013/14 season will be an all-American one, in homage to our country’s great creative practitioners.

In celebrating the 100th anniversary, the School not only acknowledges the achievement of those who were part of the first century of the school’s evolution, but also will highlight those representing the next generation of talent from across all disciplines.

The Centenary year will see a number of celebratory events staged by the School, with the musical THE WILD PARTY by Andrew Lippa being the centerpiece of the yearlong celebrations in the Philip Chosky Theater in spring.

The season will also include classic American theatrical voices such as Arthur Miller, Tennessee Williams and Thornton Wilder, and new voices such as David Ives and Tarell Alvin McCraney. The season will also include some of our most valued writing from the coming generation of theatrical imagineers through our New Works Series, and on our Studio Theater stages.

Embarking on the next hundred years, the School wishes to say to the world that it is not only a first class conservatory that holds dear the building blocks of theatrical practice, but also it is a forward thinking and progressive arts educational icon that looks to the future with great confidence, excitement, awe and wonder.

To all those who have passed through the School in the last 100 years, we salute and admire you, and hope you will come and celebrate with us. We also anticipate those who will come ahead of you to this remarkable School, which for 100 years has changed lives, invigorated the arts world, and indelibly added to America’s cultural heritage.

Happy Centennial to you all!

Peter Cooke OAM Ph.D
Professor and Head

Peter Cooke

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### SPRING 2013 GUESTS

- Phylicia Rashad
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- Clark Perry
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**GUEST NEWS:**

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MODERN SHAKESPEARE CONNECTS WITH TEENS

by Dennis Schebetta

On May 3, Carnegie Mellon’s School of Drama continued its tradition of offering a free matinee performance to High School students with a special performance of Shakespeare’s ROMEO & JULIET, directed by Don Wadsworth, professor of voice and speech.

Eight local high schools attended the performance with over 300 students. A talkback led by dramaturgy student Isabel Smith Bernstein (BFA ’13) followed, generating a lively discussion.

This production was geared toward today’s youth audience, addressing issues of violence and love within the backdrop of a digital age. Music and video production helped lend a hip vibe to the show.

“The play was breathtaking!”

The responses from the audience indicated how well the story still connects and remains relevant today.

“Amazing”, “wonderful” and “phenomenal” were other words of description by these students, some of whom were seeing the play for the first time. Others were familiar with a more traditional staging and were excited by the use of iPads, iPhones and other modern technology.

Kayla, another student of Somerset called it “the best show I’ve ever seen,” while others, like Rachel, felt like they could understand the play better; “I’d never seen a modern version before...I feel the play helped me better understand Shakespeare’s words and expressions.”

In 2014, the School of Drama will celebrate its Centenary production with the musical THE WILD PARTY by Andrew Lippa in the Philip Chosky Theatre.

Following the performance on Saturday, February 22, there will be a Dance Party in the Purnell Center for the Arts Lobby.

On March 10, there will be a Cocktail Party and Cabaret in New York City.

On May 8, there will be a Cocktail Party and Cabaret in Los Angeles!

Details about the location and timing of the events in New York and Los Angeles will be announced on our website soon!

Invitations will be posted on our website December 1st. Simply click the Party that you would like to attend and fill out the RSVP!

Questions or concerns?
Contact the Centennial Project Manager:
Taylor Speegle: tspeegle@andrew.cmu.edu
412.268.2399

Above: Students filled the Chosky Theater to watch ROMEO & JULIET
BREAKUP AT A WEDDING, a new independent film by Carnegie Mellon University School of Drama alumni, Zachary Quinto (BFA ’99), Neal Dodson (BFA ’00), Corey Moosa (BFA ’00), and Victor Quinaz (BFA ’00), enjoyed a special screening on April 16 in the University Center’s McConomy Auditorium.

Following the screening, several members of the cast and production company participated in a Q&A session with the audience.

All proceeds from the tickets went to support the Senior Showcase Fund for students graduating from the School of Drama this year.

Dodson, the producer of the film, said he and the others chose to do a screening at Carnegie Mellon because of their ties to the university and their desire to raise funds for Senior Showcase, which helps graduating School of Drama students promote their skills to talent scouts, agents and other entertainment industry professionals on the West Coast and East Coast.

“With so many of us having some affiliation with Carnegie Mellon and Pittsburgh,” he said, “it seemed natural for us to do a screening on campus. We’re doing an old-fashioned college tour, and Carnegie Mellon was at the top of our list.”

Quinaz directed the film and it was produced by Quinto, Dodson and Moosa’s Before The Door Pictures, a production company that also made MARGIN CALL and ALL IS LOST.

The cast features several CMU Drama alumni, including the aforementioned Moosa and Quinaz, as well as Michael Lidondici (A ’00), Brian Shof (A ’01), Sian Heder (A ’99) and Haj Chenzira-Pinnock (A ’02).

BREAKUP was made by PERIODS.Films (http://www.PERIODSfilms.com), created by Quinaz and his wife Anna Martemucci.
Playground kicked off its tenth year on Thursday, March 28th. Students across all disciplines worked together to create innovative performances and installation pieces. Inspiration came from many sources, such as AND THE TREE WAS HAPPY, an original dance theatre piece inspired by Basho’s haiku “Come, see real flowers of this painful world” and the children’s book by Shel Silverstein, THE GIVING TREE. A writing exercise from visiting playwright Anne Washburn inspired 30 plays in 10 minutes. A vast array of talent emerges during Playground. Timothy Sutter (BFA ’14) says “Every year, I show up and am surprised at what people do.”

Another highlight were installations around the Purnell Center. In the staircase outside of the Wells Studio Theatre leading to the basement floor, Michael McGuire (BFA ’14) created an installation. In the inspiration of his installation, Organizing the Earth, painted a Dr. Seuss-inspired mural, “Oh!” Dan Daly (MFA ’15) worked hard to create media content, sound cues, lighting design and management options worked hard to create media content, sound cues, and lighting for the evening. Schmeidler doesn’t hesitate to highlight the significance of this opportunity. He says, “So we’re aiming to ask ourselves, ‘What’s the significance of this opportunity?’ It’s a major honor to have even been asked.”

Each year, CMU’s production, technical, design and management students attend the USITT Annual Conference and Stage Expo (United States Institute for Theatre Technology). Here they can see the work of their peers from around the country, network with professionals in the field, and find out what the latest advancements in theatrical technology are. Attend workshop to broaden their understanding of specialized topics in the field.

This year, CMU had the honor of designing the conference’s Opening Night Ceremony. Under the guidance of Cindy Limauro, professor of lighting design, and Tina Shackelford, assistant teaching professor of stage management and production, students from the design and management options worked hard to create media content, sound cues, and lighting for the evening. Schmeidler doesn’t hesitate to highlight the significance of this opportunity. “It’s a major honor to have even been asked,” he says, “so we’re aiming to carry it out with a special Carnegie Mellon style and professionalism.”

Costume designer Albulena Borovci (MFA ’13) received a Young Designers Award for her intricate designs that brought color and elegance to the 18th-Century comedy THE RIVALS.
SPRING 2013 PRODUCTIONS

SPRING AWAKENING
Book & Lyrics by Steven Sater, Music by Duncan Sheik
Directed by Tomé Cousin
Music Direction: Thomas Douglas

ROMEO & JULIET
William Shakespeare
Directed by Don Wadsworth
AS YOU LIKE IT OR MAKE IT HURT
Adapted from William Shakespeare
Directed by Jessie Mills

FOUR SAINTS IN THREE ACTS
Gertrude Stein
Directed by Michelle Sutherland

DYO
Adapted from Harukami by Tegan McDuffie with Emily Ann Gibson
Directed by Tegan McDuffie

OLEANNA
David Mamet
Directed by Lio Sigerson

1001
Jason Grotta
Directed by Paige Kiliany
MUD
Maria Irene Fornes
Directed by Asia Gagnon

NEW WORKS FESTIVAL

FIREFACE
Marius Von Mayenburg
Translated by Maja Zade
Directed by Benjamin A. Viertel

SISTERS OF TRANSFORMATION
JEREMY FRAZIER

THE SCRANTON SIREN
KATE MICKERE

MEGAN’S MACHETE
APRIL CHANDLER
Wendy Aros, Associate Professor of Dramatic Literature, has received a $289,697 grant from the National Endowments for the Humanities and will be on leave to complete the first complete English translation of G.E. Lessing’s Hamburg Dramaturgy.

Richard Block, Associate Head, Teaching Professor of Design, designed the production of AVENUE Q for The Human Race in Dayton, OH, and will design FIDDLER ON THE ROOF for that same company. His book, Scenic and Stage Lighting also printed its 10th Edition.

C. Todd Brown, Assistant Teaching Professor of Lighting, designed lighting for DREAM OF AUTUMN and MNEMONIC for Quantum Theatre in Pittsburgh.

Peter Cooke OAM PhD, Head and Professor, chaired an Advisory Board visit to review UC San Diego’s Graduate Theatre Programs and has been asked to be a member of the next Advisory Board visit to review Boston University’s Theatre Programs.

Tomie Consen, Assistant Professor of Dance, choreographed the silent SOUL GOOD for Dance Light, participated in the Stage Directors Choreographer’s Foundations Symposium for Emerging Artists at the Stratford Fractal Birmingham Conservatory for Classical Theatre and as Dialect/ Voice Coach for MNEMONIC for Quantum Theatre, and completed her Yoga Alliance 200 hour certification.

Cindy Limauro, Professor of Lighting Design, recently designed lighting for Pittsburgh Opera’s production of MADAME BUTTERFLY (painted) directed by alums, Crystal Machail (BFA ’04). She also received a major grant from the National Endowment for the Arts to develop her own contemporary lighting design courses or to expand existing programs. CMU has just hired C & C Limauro to be her design firm with Chris Pompiere, for future campus projects. They are currently working on the exterior lighting design of the Mellon Institute of Science.

Barbara Mackenzie Wood (BFA ’97, MFA ’99), Professor, Acting/Music Theatre Option Coordinator, is now a certified Master Teacher in the Meisner technique. She led several acting workshops this summer and she also served as a panel on the Broadway Dream Foundation “Women in the Performing Arts” symposium. The panel was moderated by writer/ producer Theresa Rebeck (SMASH).•

Anya Martin (BFA ’93), Adjunct Faculty, was honored with a “Pittsburgh 40 Under 40 Award” by Pittsburgh Magazine. Her company Hiawatha Project is currently in residence at the New Hazlett Theater, developing their new work JH: MECHANICS OF A LEGEND, based on John Henry.

Catherine Moore, Associate Teaching Professor, Performing. Movement, performed in DON JUAN COMES BACK FROM THE WAR at Pittsburgh Irish & Classical Theatre.

Anne Mundell, Associate Professor, Design, was quoted and written about in Momentum Magazine. Her company Hiawatha Project is currently in residence at the New Hazlett Theater, developing their new work JH: MECHANICS OF A LEGEND, based on John Henry.

Sarah Pickett, Assistant Professor, Sound Design, composed music for HAMLET at Yale Repertory Theatre (starring Paul Gemma). She also collaborated with Wendy Dance of Ithaca College on a new play THE LIBERATOR: A PLAY WITH MUSIC AND MACHINERY, designing music and composing. She did sound design for VENUS IN FUR at Asolo Rep, designed sound and original music for A MIDSUMMER NIGHT’S DREAM at Oregon Shakespeare Festival and ANTONY & CLEOPATRA at American Players Theater in Wisconsin.

Joe Pinn, Associate Professor, Sound Design, chaired a panel at USITT “Composition Techniques for Soundscore Design”. He designed the sound for SEMINAR at City Theatre, DON JUAN COMES BACK FROM THE WAR at Pittsburgh Irish & Classical Theatre, as well as DREAM OF AUTUMN and MNEMONIC for Quantum Theatre. He was recently elected to be now head of the OSIAT Sound Design Group.

SUTTIRAT LARLAB, Costume Design

MEGAN RIVAS, Dramaturgy

SUTTIRAT LARLAB has been a professional dramaturg and as literary manager of South Coast Repertory Theatre, where she produced the Pacific Playwrights Festival and co-edited the anthology Plays from the Pacific Playwrights Festival. She led the literary departments of the Alliance Theatre and Foxwoods & Hyde Park Theatre, and served as artistic program manager for playwriting at the Lark Play Development Center in New York City and the Playwrights’ Centre in Minneapolis. She is the recipient of the Pittsburgh Instructional Award. SUTTIRAT LARLAB has been a professional dramaturg and as literary manager of South Coast Repertory Theatre, where she produced the Pacific Playwrights Festival and co-edited the anthology Plays from the Pacific Playwrights Festival. She led the literary departments of the Alliance Theatre and Foxwoods & Hyde Park Theatre, and served as artistic program manager for playwriting at the Lark Play Development Center in New York City and the Playwrights’ Centre in Minneapolis. She is the recipient of the Pittsburgh Instructional Award.

Megan has served as a professional dramaturg and as literary manager of South Coast Repertory Theatre, where she co-produced the Pacific Playwrights Festival and co-edited the anthology Plays from the Pacific Playwrights Festival. She led the literary departments of the Alliance Theatre and Foxwoods & Hyde Park Theatre, and served as artistic program manager for playwriting at the Lark Play Development Center in New York City and the Playwrights’ Centre in Minneapolis. She is the recipient of the Pittsburgh Instructional Award.

She also worked as a roadmap for the Theatre Swift RED tour and taught workshops on special effects and stage magic for Pro College. Earlier this spring he attended USITF where he attended the Production Managers Forum.

Karen Warman, Associate Teaching Professor, Proficiency, has continued a 17 year tradition of working on Martha Vineyard with CMU Drama actors in the Children’s Theatre program. For the 4th year, she joined Broadway veterans Scott Wise and Elizabeth Schramm teaching in the Vineyard Arts Project’s Musical Theatre Lab. Karen spent her summer re-working I KNOW YOU ARE, BUT WHAT AM I, a solo show that has been accepted into the United Solo Theatre Festival for a late October performance in NYC.

Marianne Weems, Associate Professor of The John Wells Directing Program, directed SONTAG/ REHOBORN at New York Theatre Workshop with her company theatre, The Builders Association.

For the 4th year, she joined Broadway veterans Scott Wise and Elizabeth Schramm teaching in the Vineyard Arts Project’s Musical Theatre Lab. Karen spent her summer re-working I KNOW YOU ARE, BUT WHAT AM I, a solo show that has been accepted into the United Solo Theatre Festival for a late October performance in NYC.
**ALUMNI SPOTLIGHT: CODY NICKELL**

When Cody Nickell (BFA ’97) arrived at CMU from North Carolina, he knew immediately he was in the most prestigious conservatory programs in the country, surrounded by fellow students who had already been on a Broadway tour or TV shows. “It was scary,” he says, “but it’s a scary profession.” He learned to harness and handle that fear and it prepared him for New York, where he moved after graduating and landed an agent from Showcase. His training challenged him to always be making good work, saying “There was the idea of a group aesthetic” as he calls it, the idea that “a group of people collaborated together and came to a consensus of what was good work.”

That idea of doing good work stayed with him. After a few survival jobs, he booked his first regional acting job only a year after graduating. Another job came about six months later. Within a few years he was working steadily, spending only about three months of time in his New York apartment.

“Technically I lived in New York,” He says, “but I was always working” in places like Portland, Philadelphia and Washington D.C. He found that the regional theater life is really a small world and many find a life outside of the major hub of New York. “I loved the caliber of people I worked with—some were like me coming from New York but others were local artists who found a home—wonderful designers, directors and actors.”

His agent pressured him to decline this regional work to stay in town to audition for much higher exposure jobs (commercial, film or television), but Nickell’s philosophy was simple—he didn’t like turning down work. “I’d rather do PLAYBOY OF THE WESTERN WORLD in Chapel Hill than wait for the phone to ring in New York.”

Nickell formed a steady career in the regions, performing in classical plays, U.S. and world premieres of new works and multiple award winning shows at Woolly Mammoth, Playmakers, San Jose Rep, and the Folger Theatre (winning a Connecticut Critics Circle Award and four Helen Hayes Award nominations along the way). Then one fateful day three years ago, he met Kristen Courty, Artistic Director of the Gulf Shore Playhouse. Courty hired him as an actor for a production but Nickell found more than just an acting job, he found kindred spirits. Like him, Courty had a similar path—she was a freelance director and producer who saw an opportunity to build a growing theater. Nickell saw opportunities to do more and learn about producing non-profit theater. Last year he signed on as Artistic Associate and has been involved behind the scenes on the board—acting, directing, programming, grant writing and heavily involved with the New Works Festival. “You learn from every process,” he says, “regardless of the hat you’re wearing—it’s learning the craft of putting on a play.”

This August, he was involved the Gulf Shore Playhouse’s first New Works Series, which was hugely successful. “As an actor, working on a new play is one of my favorite things,” he says, “And our playwrights got a lot out of the process.” Out of 80 submissions, they choose three playwrights to come to Naples for the week, rehearse for 10-12 hours and develop their play, culminating in a staged reading.

**ALUMNI SPOTLIGHT: EDUARDO CASTRO**

Eduardo Castro (A ’76, M’77) has had the opportunity to build. “He is an excellent designer, ” the fact that everyday person views the final costume as very special – an event unto itself, in many cases. “Had it not been for my education at CMU there is no way I would have the success on my current series ‘Once Upon A Time’

Carnegie allowed me to be mentored by an incredible faculty, which included Barbara and Cletus Anderson, Oren Parker, Bill Matthews and Fred Youens. Barbara and Cletus were crucial to my development as a serious designer, as they allowed me to grow with my own style, but made sure I had a basic and solid foundation in the design and construction techniques,” he said.

Castro said he’s had the opportunity to work with others from the School and shares a special bond with them. “What has been inspiring throughout the years is how many actors and directors and writers from CMU I have collaborated with, and we always speak with great affection about our time there.”
A BANNER YEAR FOR TONY AWARDS

In an unprecedented year, Carnegie Mellon University alumni stole the spotlight at the 67th Annual Tony Awards, winning eight awards in six categories. From award winners to featured performers/presenters, the School of Drama was part of the biggest night on Broadway.

Congratulations to Billy Porter (BFA ’91), Patina Miller (BFA ’06), Judith Light (BFA ’70), Ann Roth (BFA ’59), Jules Fisher (BFA ’60), Peggy Eisenhauer (BFA ’83), Martin Platt (BFA ’71) and Jamie DeRoy (BFA ’97) for their wins.

And a special nod to Peter Hylenksi (BFA ’97) for his nomination and to Stephen Schwartz (BFA ’68) who penned Tony Award winning WIPPIN’.

Several alumni shared the stage as presenters and performers, including Corey Cott (BFA ’12), Zachary Quinto (BFA ’99), Andrew Gehling (BFA ’05) and Megan Hilty (BFA ’04), who helped gain his certification as a practitioner of the Lessac approach. He performed in Zen Zen Zo’s production of MEDEA in Brisbane, Australia.

Katherine Brook (MFA ’12) directed LADY HAN at Incubator Arts in New York City.

Bill Bell (BFA ’09) is the Director of Development and Engagement for Shelly Company. He finished filming in a role in BESIDE STILL WATERS.

Jack Carpenter (BFA 2006) starred in the feature film PUTZEL.

James Corden (BFA ’97) was a leading role in MOB DOCTOR for FX/FXY. He also will be seen in the forthcoming feature film WARD’S WIFE with fellow alumni Patrick Wilson.

Anthony Carrigan (BFA 2006) filmed the TV movie OVER/UNDER.

Eduardo Castro (MFA ’77) designs costumes for the TV series ONCE UPON A TIME for which he received an Emmy Award nomination, and designed costumes for the feature film GLORIA. He was recently honored by the Costume Designers Guild for Career Achievement in Television.

Amy Cissmon (BFA 2009) is Associate Content Designer at Pocket Gems in the Bay Area.

Eduardo Castro (BFA ’97, MFA ’77) won the Tony Award for Lighting Design for PIPPIN.

Michael Ricos Cohen (MFA ’08) was Assistant Stage Manager of the Broadway production of CHAPLIN: THE MUSICAL and is currently touring on stage as Stage Manager with EVITA.

Michael Ricos Cohen (BFA ’09) was recently the Assistant Stage Manager on CHAPLIN, AMERICAN IDIOT and BILLY EILISH.

Blues Cruise (BFA ’02) was seen on DEXTER and the TV series LONGER NOW. He will soon be in the upcoming films FOREVER, ONE SQUARE MILE and THIS LAST LONELY PLACE.

Nick Cooper (BFA 2010) is currently starring as Frankie Vallie in the 2nd national tour of JERSEY BOYS.

Corey Cott (BFA 2012) plays the role of Jack in NEWSWEEK on Broadway and was cast as the lead role in the independent feature film THE TEACHER.

James Cromwell (BFA ’64) was recently nominated for an Emmy Award for his work on the series AMERICAN HORROR STORY.

Kalleigh Cronin (BFA 2011) is performing in the national tour of JERSEY BOYS.

Ted Danson (BFA ’72) star in the CBS series revival, CSI: CRIME SCENE INVESTIGATION and will be seen in the upcoming feature film THE ONE I LOVE.

Randy Danson (BFA ’72) is in the national tour of WICKED.

Bradley Dean (BFA ’89) performed in the new musical FLY at Dallas Theatre Company.

Jordan Ducan (BFA ’07) performed in the ensemble production of MACBETH starring Kenneth Branagh at the Manchester International Festival.
Hunter Herdicks (BFA 2009) performed in BLACK BIRDING AT THE TRIAD in New York City.

DeBerti P. Highlands (BFA 1987) is the video designer/photographer/acting coach at The Red Shoes. He owns and operates STUDIOS1, a professional video production studio.

Megan Hilty (BFA 2004) will be seen in the upcoming TV comedy SEAN SAVES THE WORLD and was last seen as Joy on the NBC TV series SMASH. Eric Salkin produced by Stephen سبيل. She released her debut album “IT HAPPENS AT THE TIME” and performed at Joe’s Pub at the Public Theater in NYC as well as Carnegie Music Hall. She can also be heard on Pálocí Domingo’s new album, Songs.

Chuck Hittinger (BFA 2005) was seen in the TV movie SHARKNADO and will be seen in the upcoming feature film BULLET.

Dair Bernhardt (BFA 2010) was in the cast of MOTHER DIVINE at the New York Musical Festival in July.

Cumulus (BFA 1997) performed in SPAMA- LOL AT The Mty M. St. Louis.

Terry Gordon (MFA 1977) was the Costume Designer on REBA and now designs all of Reba McEntire’s tours.

Patina Miller (MFA 2004) will be seen in the upcoming film JOBS. She was last seen as Ivy on the NBC TV drama SMASH, Executive Produced by Steven Spielberg.

Daisy Hobbs (BFA 2016) can be seen in a recurring role on the TV series THE BEST MAN.

Edward L. Rubin (BFA 2002) is a consultant for the TV series NCIS.
ALUMNI NEWS

1977) are Production Designers on CONAN on TBS. John Shaffner also works on THE BIG BANG THEORY and MIKE AND MOLLY and recently stood down as Chairman and CEO of the Academy of Television Arts & Sciences. Teo Shaw (BFA 2008) is a co-founder of The Lucky Millon Collective in L.A. Ann Sheehy (BFA 1990) works as set decorator on THE BIG BANG THEORY, and was recently nominated for an Emmy Award. Sylvianne Sherman (BFA 2013) designed costumes for the CMU-alumni company In The Basement Theatre production of LADY IN RED CONVERSES WITH DIABLO, premiering in October in NYC. Gerti Sik (MFA 1997) is both a Drama Therapist and Dance Therapist. Leigh Silverman (BFA 1996) directed several new plays Off-Broadway in New York including THE (curious case of the) WATSON INTELLIGENCE by Madeline George, THE CALL by Tanya Barfield, and THE MADRAS by Liz Flahive. She will also direct Hwang’s play KUNG FU on Broadway in fall 2013 at Signature Theater Company. Shannon Sinclair (MFA 2012) is Producing Artistic Director of Brooklyn’s Brave New World Repertory Theatre. Bradley Singer (BFA 2005) is Agent Trainee and Assistant to the Head of Television at WME and is on the board for the junior membership of the Hollywood Radio & Television Society.
A heartbreaking and contemporary look at the famous final scene between the lovers, Nina and Treplev, in Anton Chekhov’s THE SEAGULL. “It’s maddening, isn’t it? This passing of one another?” NOV 20-23

Tennessee Williams classic semi-autobiographical play which explores themes of memory, time and how one young man must leave behind his past in order to define the artist within himself. “In memory, everything seems to happen to music.” MARCH 26-29

Alice in Bed
Susan Sontag
Directed by Margo Gray
Nov 6-8

The Aliens
Annie Baker
Directed by Cameron Margeson
FEB 26-28

The Brothers Size
Tarrell Alvin McCraney
Directed by Priscila Elena Garcia
APR 23-25

Kafala
Written & Directed by Andrea Beschel
Feb 12-14

This Is How It Goes
Neil Labue
Directed by Ian-Julian Williams
FEB 26-28

Gutenberg! The Musical!
Anthony King & Scott Brown
Directed by Kyle Wilson
APR 2-4

THE CRUCIBLE
OCTOBER 3-12

YOU CAN’T TAKE IT WITH YOU
NOVEMBER 14 - 23

THE WILD PARTY
FEBRUARY 20 - MARCH 1

LIVES OF THE SAINTS
APRIL 17-26

THE NINA VARIATIONS
NOVEMBER 20 - 23

THE GLASS MENAGERIE
MARCH 26 - 29

THE LAST PAGE: A NUCLEAR FOLK-TALE
FEB 12-14

NEW WORKS
OCTOBER 23 - 26
APRIL 23-26

New works is the cauldron in which exciting ideas, concepts and performances practices are presented to our audiences by the next generation of writers. Just as Goethe and O’Neill were once new dramatic voices, so too are our graduate writers who seek fresh ways of telling compelling stories.

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