

## NEWSLETTER

NOVEMBER 2019

JOIN US FOR MEETINGS! EVERY OTHER FRIDAY AT NOON IN B20

### FALL PRODUCTIONS TO SEE!

#### At Pitt!

- The Wolves* (Nov 14-24)
- Ordinary Days* (Nov 20-24)

#### Across the city!

(with cheap student tickets available!)

- *School Girls; or, The African Mean Girls Play* -

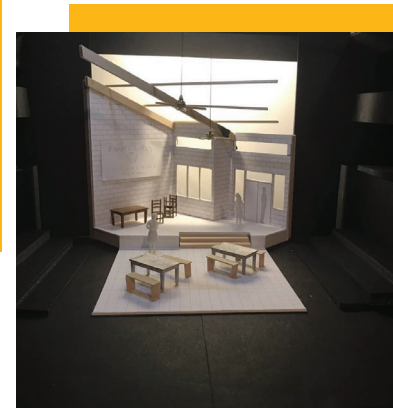
Pittsburgh Public Theater  
(Nov 7-Dec 8)

- Woman in Black* - PICT (Nov 9 -23)

- One Night in Miami ...* - City Theatre  
(Nov 9 - Dec 1)



*School Girls; or the African Mean Girls Play*  
Costumes by Sarita Fellows



Scenic by Ryan Howell

### SPOTLIGHT - NATIVE AMERICAN ARTISTS

#### November is Native American Heritage Month.

Pittsburgh Land belongs to - Adena and Hopewell Tribes, and Monongahela and Seneca People.

**Amerinda** is an organization that empowers Native American people in all forms of art! From visual to literature, they support Indigenous artists in their push for representation and creation of new works. They also give a chance for a broader audience to experience the Indigenous perspective in the arts - a voice that hasn't been supported and heard as it should. Amerinda is one of the only organizations of its kind - artists are not only given a space to create, but are provided with support, encouragement, collaborative programs, and participate in ongoing research of documenting contemporary Indigenous arts.

Some of their most recent new works by Native American playwrights include: *Bound* (Tara Moses), *Fear of Oatmeal* (Muriel Miguel), and *Mangled Beams* (Dawn Jamieson). In addition to new works, they put on shows with Amerinda Native Shakespeare Ensemble. These are Native interpretations of classic theatre and put a new perspective on more classical works like Shakespeare! (Check out this link to their website for more information: <https://amerinda.org/main/>)

They also have a Native Artist Roster that is constantly growing - created to introduce Native American Artists to the world and create larger audiences for Native American Art. From that Roster, two spotlights! (*cont. on page 2*)

STAY UPDATED!



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**Muriel Miguel** (Kuna and Rappahannock Nation)

Muriel is the artistic director and founder of Spiderwoman Theatre -the longest running Native American women's theater company in North America. She has directed all of Spiderwoman's shows since their debut in 1976. Spiderwoman Theatre has written and produced over twenty original works for the theatre - from works that explore stories of violence and healing journeys from Indigenous Women across the globe (*Material Witness*), explore the treatment of elders in our culture (*The Elder's Project*), to a take on Midsummer's Night Dream that explores Native spirits and tricksters from the stories and everyday lives of Indigenous Nations.



*Material Witness*



*MISS LEAD*

**Madeline Sayet** (Mohegan Nation)

Storytelling was something that Madeline learned from an early age from her mother and aunt (both Mohegan Medicine Women). Being raised with traditional Mohegan stories and Shakespeare shaped her work as a stage director of new plays, classics, and opera. Some new works produced by Madeline include *MISS LEAD* (presented by Amerinda). This is a story about Katie, an ill woman trying to reclaim her own Native American roots. On her journey of discovery, Katie learns that her illness and her identity are tied into the land. Set in and inspired by an EPA Superfund site in the Midwest, *MISS LEAD* is a story of environmental injustice. She has also been named a Forbes 30 under 30.

**POPPORTUNITIES!**

- -Ordinary Days - contact Josee Coyle (jmc312@pitt.edu) if interested! - needs a dresser, light board op, and sound board op!

**PRODUCTION POSITIONS**

**THE WOLVES**

**Directed By: Kelly Trumbull**

SM - Sophia Kosowsky

ASM - Xiao Han

Scenic Designer - Alex Dolinger

ASD - Jill Werbisky

Costume Designer - Karen Gilmer

ACD - Stefanie McGowan

Lighting Designer - Madeline Marciniowski

ALD - Natasha Lowy

Sound/Projection Designer - Gianni Downs

AS/PD - Jenna Teplitzky

ME - Michael Russo

AME - Alana Dee

ME - Kyle Cameron

TD - Eben Alguire

Costume Shop Foreman - Cynthia Albert

Ass. Costume Shop Foreman - Ricky Campbell

Props Master - M.K. Hughes

**ORDINARY DAYS**

**Directed By: Josee Coyle**

AD: Malcom Buisch

SM - Dylan Irgang

ASM/Dramaturg - Gabriella Walko

Scenic Designer - Kam Beckford

Costume Designer - Alex Woodruff

ACD- Emma Ogden

Lighting Designer - Thomas Bernarz

ALD - Nick DePinto

Sound Designer - Derek Lamb

ME- TJ Hays

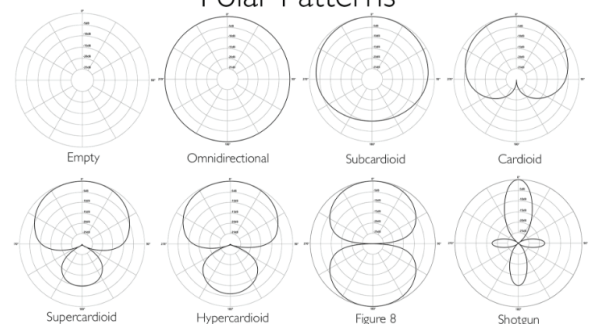
Music Director - Jocelyn Schmersal

**SOPHIA'S TECH TIPS**

**MICROPHONE POLAR PATTERNS**

All microphones have what is called a polar pattern, which shows areas where that microphone is more or less sensitive to sound. Additionally, different kinds of microphones have different patterns, which makes certain microphones better at picking up certain sounds. Most polar patterns have "dead zones" in them, or areas where the microphone is less sensitive to sound, or not sensitive at all. Check out the picture to look at some common polar patterns! The enclosed areas show where a microphone with that pattern is sensitive to sound.

**Polar Patterns**





## INTERVIEW WITH BRIA WALKER

make sure to say hello to a new wonderful face in the theatre department!

**Q:** You act, sing, write, educate, and direct - basically you do it all. What pushed you more recently towards wanting to explore direction?

Performing allows me to express myself using someone else's words, choreography, ideas, etc. but directing allows me to be in control of the narrative. Producing also affords me that opportunity but in a different way. Producing is the medium I've more recently begun to dip my toes in. With directing and producing, I get to tell the stories I want to see and hear. It provides a platform for me to have more control and say about the kind of art that is put out in the world. Also, I've always been very opinionated and have had ideas about how something can possibly be done. You don't always get that privilege as a performer.



**Q:** It can be scary for young artists to stand up for themselves sometimes because they're afraid of the consequences when not yet having an established career. Whether its standing up for an idea, speaking for yourself in a room where you may not be listened to, or pointing out something wrong - do you have any advice for how to do that?

First of all, you have to know that your voice matters. That your opinion counts. I know it sounds cliché but things are cliché because they're true. Once you begin to really believe that what you have to say matters and is of value, then you have to practice it. It won't always be easy. Sometimes your voice will shake. Let it shake but whatever you do, don't be silent. And be patient with yourself. Some days you may find it's easier to speak up then on other days. That's the nature of a practice. But if you stick with it, you will get better and better at it.

**Q:** What would you like to see change in the theatre industry (there's a good amount, but you can choose one!) + what do you think are steps towards achieving that?

I have two! I would like theatre and production companies to provide more opportunities for directors of color. I'd also like to see more people of color on boards of directors and in higher levels of arts funding programs.

**Q:** Favorite tech week food?

I don't have one. I'm always popping up and down running here and there during tech rehearsals. I eat on breaks (if I get a break.) So when I do get a chance to eat, it's whatever I brought or I get greedy and sneak a bit of whatever the stage manager brought.

## KAMI'S SPICY DESIGN CORNER

### All About Research

First thing - read the script. Second thing - start doing research! Of course, standard research may include historic research - but research can branch beyond that. Pull research that elicits emotion, even a physical reaction. I like to pull my research from paintings (especially if you can find a movement the piece fits within), art installations, and performance art. If I get goosebumps from an image or I feel the urge to get up and run a 5k, that's a keeper. And if you stumble on a production of a past show that you're working on, close your eyes and run away - you're automatically gonna have that image in your head as you design, and that doesn't usually end well.

Here are some of my inspiration images from *The Verge!*

