

The Kennedy Center

American College Theater Festival

Presents

**The Thirty-Ninth Annual
Region III Festival
2007
Illinois, Indiana, Michigan, Ohio, Wisconsin**

January 9 to 14, 2007

Cardinal Stritch University Campus
Pabst Theatre
Dominican High School
Radisson Hotel
Four Points Sheraton Hotel

Hosted by
Cardinal Stritch University and Marquette University

Presented and Produced by
The John F. Kennedy Center for the Performing Arts

The Kennedy Center American College Theater Festival
is sponsored by Delta Air Lines.

Additional support is provided by:
The U.S. Department of Education
Dr. and Mrs. Gerald McNichols
The Laura Pels International Foundation
The Kennedy Center Corporate Fund
The National Committee for the Performing Arts



Welcome to the 39th Region III Kennedy Center American College Theater Festival!



After three years on the Illinois State University campus, we are excited to move north to Milwaukee for a festival hosted by Cardinal Stritch and Marquette Universities!

Hearty thanks to Connie Petersen from Marquette and David Krajec from Cardinal Stritch, and to all the faculty, staff, and students from both those institutions who have been working hard to prepare for this year's event.

Moving to a new location also means adjusting the format of some of our activities. You will have a chance to see productions in the new University Theatre and Studio Theatre at Cardinal Stritch, at the Dominican High School Auditorium, and at the magnificent Pabst Theatre in downtown Milwaukee. Student-written ten-minute, one-act, and full-length plays will be read and workshopped in the Schroeder Auditorium. The design exhibition, which has long been one of the most impressive aspects of the Region III Festival, will be showcased in the Kliebhan Conference Center. The Irene Ryan Preliminary Round will be very effectively coordinated in Duns Scotus Hall, and then move to the Dominican High School Auditorium for the Semi-Final Round. The Final Round will take place at the Pabst. There are workshops and projects in acting, directing, dramaturgy, and criticism taking place all across the Cardinal Stritch campus over the five days of the festival.

It is conspicuous that half of the productions invited to the festival for consideration by the KCACTF National Selection Team are student-written plays (*Antarctica* by Michael Rose of Southern Illinois University at Carbondale, *The Roommate* by Jeremy Motz of Central Michigan University, *Knick-Knack* by Franco Vitella of Oakland University, and *Reel* by Paul Shoulberg of Indiana University.) Two contemporary playwrights, Adam Rapp and Lisa Loomer are represented by

their plays, (*Nocturne* and *Expecting Isabel*.) Two modern classic playwrights, Samuel Beckett and Oscar Wilde, are represented by productions of their work (*Footfalls* and *The*

Importance of Being Earnest.) We are showcasing a production of contemporary poet, Seamus Heaney's *The Burial at Thebes*, produced by our host institution, Cardinal Stritch. Heaney's version of the Antigone brings together characters from the Greek Classic with a 21st century sensibility.

Overall, this collection of plays and productions emphasizes the work of playwrights. Over the years KCACTF has recognized excellent writing among college students, and that recognition has attuned our sensitivity. It is appropriate that at this festival we celebrate the excellence of student writers, contemporary authors, and those playwrights who penned some of the theatre's finest plays.

Finally, although these days we spend together in Milwaukee are exciting, the festival really continues all year round – as respondents make contacts with students and faculty from other schools to share in a discussion of what makes effective theatre. Our purpose is to recognize the best in college and university theatre, and to improve the practice of teaching and creating theatre. Here in Milwaukee look for the opportunities to engage in a heated debate about what makes a good play. Get your friends excited about a workshop experience. Congratulate a designer on an exceptional idea. Question your own habits of performance or production. And go home with a head full of new ideas that can feed your work in the year ahead.

Have a great time in this wonderful city!

Tom Mitchell and Sandra Zielinski

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KCACTF National Leadership

KCACTF National Staff

The Kennedy Center
Stephen A. Schwarzman, Chairman
Michael M. Kaiser, President
Darrell M. Ayers, Vice-President, Education
Susan Shaffer, Producing Director, KCACTF
Gregg Henry, Artistic Director, KCACTF

KCACTF National Committee

Mark Kuntz, National Chair
Harry B. Parker, Vice-Chair
David C. Shawger, Jr., National Chair,
Design & Technology Program
Karen Anslem, Member-At-Large
Mark Charney, Member-At-Large and National Coordinator
for the National Critics Institute
Daniel Larocque, Member at Large
Catherine Norgren, Association for Theatre in Higher
Education (ATHE) Representative to KCACTF
John Uthoff, United States Institute for Theatre Technology
(USITT) Liaison
Jeff Koep, National Partners of American Theater

KCACTF National Playwriting Program (NPP)

The Michael Kanin Playwriting Awards Committee:
Kate Snodgrass, Chair
Roger Hall, Vice-Chair
Gary Garrison, NPP Member-At-Large

KCACTF Regional Chairs

Kelly Morgan, Region I
Maggie Lally, Region II
Sandra Zielinski and Tom Mitchell, Region III
Jeff Gibson, Region IV
Tom Woldt, Region V
Claudia Beach, Region VI
David Lee Painter, Region VII
Richard Bugg, Region VIII

KCACTF National Playwriting Program Chairs

Bill Cunningham, Region I
Adrienne Thompson, Region II
Steve Reynolds, Region III
Deborah Anderson, Region IV

Theatre Faculty and Guests

The Hospitality Suite for Festival XXXIV will be open Wednesday through Saturday evenings at Four Points Sheraton, Room 620. A van shuttle will run between the Festival Hotels and the Four Points Sheraton from Midnight to 3:00 am.

David Crespy, Region V
Joel Murray, Region VI
Stacy Ohrt, Region VII
Jeanette D. Farr, Region VIII

KCACTF Design and Technology Chairs

Cryslal Tiala, Region I
Lynne Koscielniak, Region II
Russ Jones, Region III
Donna Meester, Region IV
Sharon Sobel, Region V
JC Laucks, Region VI
Ronn Campbell, Region VII
John Binkley, Region VIII

KCACTF XXXIX National Selection Team

Georgia McGill
Beate Pettigrew
Gweneth West

KCACTF XXXIX National Representatives

Gregg Henry
Mark Kuntz

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The US Department of Education
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The National Committee for the Performing Arts

Thank You!

KCACTF Region III would like to recognize the support, through student award monies, of the following theatre organizations:

The Society of Stage Directors & Choreographers (SSDC)
Association for Theatre in Higher Education (ATHE)
Literary Managers and Dramaturgs of the Americas (LMDA)
National Partners of American Theatre
United State Institute for TheatreTechnology (USITT)
Barbizon
Mehron
The Alcone Company
USITT—Midwest Section

Looking to the Future: Festivals XLI and XLII are around the corner!

The search is on for future festival sites. Region III's Executive Committee encourages regional schools to consider hosting these festivals. Since Michigan is the state bereft of festival for the longest period of time, Michigan schools are especially encouraged to consider developing a proposal that considers performance venues, lodging, transportation, to and around the community, and local support. Of course, all schools are invited to apply.

If you'd like more information about what's necessary to host a festival, contact past hosts such as Sandra Zielinski of Illinois State University (sziel@ilstu.edu) or Elliot Wasserman of the University of Southern Indiana (wasserma@usi.edu) for their advice.

Contact Sandra Zielinski, Region III Co-Vice Chairs, to submit a hosting proposal.

KCACTF Website for latest Regional News

Please visit the new KCACTF Region III website, www.kcactf3.org, for all of your festival needs! Your host, Ken Martin, (kmartin@ashland.edu) Region III Webmaster.

Festival Credits

Cardinal Stritch University

Sister Mary Lea Schneider, *President*
Sister Mary Ann Polasek, *Dean of Arts and Sciences*
David Oswald, *Chair of the Theatre Department*

Marquette University

Rev. Robert Wild, S.J., *President*
Dr. Madeline Wake, *Provost*
Dr. John Pauly, *Dean of the Diederich College of Communication*
Phylis Ravel, *Chair of Department of Performing Arts*

Festival Staff

Connie Petersen, *Festival Co-Host, Marquette University*
David Krajec, *Festival Co-Host, Cardinal Stritch University*
Susan Yokofich, *Registration Coordinator*
Megan Rothbart, *Assistant Registration Coordinator*
Nicole Farmerie, *Festival Assistant Coordinator*
Wes Shaver, *Festival Assistant Coordinator*
Robert Amsden, Ripon College, *Workshop Coordinator*
Stephen Hudson-Mairet, *Volunteers Coordinator*
Chester Loeffler-Bell, *Pabst Technical Coordinator*
Katie Kaczynski, *Assistant Pabst Technical Coordinator*
Tim Catlet, *CS University Theatre Technical Coordinator*
Kevin Wleklinski, *Studio Technical Coordinator*

Travers Wendle, *Schroeder Technical Coordinator*

David Herzfeld and Jeff Schaetzke,

Dominican HS Technical Coordinators

Holley Bakich, ImagePlus Quality Printing, *Program Designer*

Keith Rocheck, *Marquette Media Specialist*

Pete Guither and Linda Janosho, *Festival Photographers*

Alissa Hetzner and Jack Forbes-Wilson, *Ryan Accompanists*

Ken Martin, *Region III Webmaster*

Volunteers

Marquette University Theatre Faculty and Students

Western Illinois Theatre Faculty and Students

Cardinal Stritch Theatre Faculty and Students

Ripon College Theatre Faculty and Students

Lawrence University Theatre Students

Carroll College Theatre Students

Special Thanks

Jon Prey, MU Media

Chicago Spotlight

ACME Productions

Greg Retzlaff, ImagePlus Quality Printing

Mainstage Theatrical Supply

2007 Gold Medallion Recipient



Michael Swanson

Michael was introduced to KCACTF as an undergraduate theatre major in 1976 at Hamline University in St. Paul, MN. He became more aware of the organization while completing his MFA in directing at Wayne State University in Detroit, MI.

However, his first involvement with a regional festival was at Festivals XVIII and XIX at The Ohio State University in Columbus, OH. At those festivals, Swanson and *Chicago Tribune* theatre critic Chris Jones, doctoral students at OSU at the time, competed in the National Critics Institute in 1986 (Jones took third and Swanson took *second*). They worked both festivals as mainstage house managers, and were cordially invited to the regional hospitality suite — as graduate students! — by then-Region III chair Jeff Koep. The informal initiation into KCACTF Region III with the traditional flaming armadillo was almost as memorable and breathtaking as was the actual festival. At the same festival, a scene from Swanson's Ohio State production of W. S. Gilbert's *Engaged* was presented in the Evening of Scenes.

As a faculty member at Franklin College near Indianapolis, IN, beginning in 1988, Swanson began entering shows in KCACTF, traveling with students to Region III festivals, and responding to associate productions. In 1993, then-regional chair Tom Oosting invited him to join the region's executive committee, and he has served on the committee since then. In 1998 and 1999, Festivals XXX and XXXI were hosted by Franklin College and the University of Indianapolis, with Swanson and Jim Ream as co-hosts. At the same festival, a scene from Michael's Franklin production of the musical *Schoolhouse Rock Live!* was presented in the Evening of Scenes.

In 2000, then-chair John Stefano asked Michael to serve as Indiana state chair for a three-year term. In the same year, he was chosen to serve with regional chair Carolyn Gillespie as Region III's vice-chair and coordinator of the Irene Ryan award competition, and held both positions together.

In the summer of 2003, Michael became chair of Region III, and served in that capacity until June 2006. During his term as regional chair, with three festivals at Illinois State co-hosted by current regional chair Sandi Zielinski, the region saw the three largest regional festivals in the thirty-nine year history of the national organization, with 1842 attending the 2006 festival.

During his terms as regional vice-chair and chair, Michael has visited festivals in Regions I, II, IV, VII, and VIII (three times), and longs to attend V and VI. He has judged the Ryans in all of those regions, and has also served as a festival respondent, a judge for the SSDC Student Directing Award competition, and a workshop host.

Michael currently resides in Region VIII in California, where he is Circuit 5 Coordinator, Festival Workshop Coordinator, and a production respondent and workshop host.

While chair of Region III, Michael's regional institution has been Western Illinois University in Macomb, IL. However, only his first year as regional chair was on-campus at WIU. Since then he has been an adjunct professor at WIU teaching theatre history online. During his term, Swanson has also taught full-time at the University of Arizona in Tucson, AZ, and at Fresno City College in Fresno, CA, where he is theatre arts director / instructor.

While at Franklin College, Michael directed two plays a year for fifteen years, and also did so at WIU and the University of Arizona. While still in the Indianapolis area, Swanson was co-founder and co-artistic director of the Shakespeare & More Theatre Company of Central Indiana. For that company, he directed *The Comedy of Errors*, *She Stoops to Conquer*, and *Much Ado About Nothing* for the company, and played Jaques in *As You Like It*.

Irene Ryan Foundation Acting Scholarship Audition Judges

Preliminary Round

Illinois

Carolyn Blackinton, Western Illinois University
Craig Rosen, Moraine Valley Community College
Eric Thibodeaux-Thompson, University of Illinois
at Springfield

Indiana

Jane Purse-Wiedenhoeft, Indiana University -
Purdue University Ft. Wayne
Darrell Spencer, Franklin College
Katie Sullivan, Saint Mary's College

Michigan

Karen Berthel, Kalamazoo College
Mark Liermann, Western Michigan University
Keeley Stanley-Bohn, Central Michigan University

Ohio

Irene Alby, University of Toledo
Kathleen Cleary, Sinclair Community College
Paul Jackson, Miami University

Wisconsin

Robert Amsden, Ripon College
Richard Gustin, University of Wisconsin – Fond du Lac
David Schuler, University of Wisconsin – Platteville

Alaska (WI/OH Music)

Robert Ellis, Cuyahoga Community College
Michael Ellison, Bowling Green State University
Tom Bruno, Carroll College

Hawaii (MI/IN/IL Music)

William Irwin, University of Michigan - Flint
Wendy Mortimer, Ball State University
Marcus Olson, Western Illinois University

Semi-final Round

Kathy Ervin, Cal State-San Bernadino
Gregg Henry, Artistic Director, KCACTF
Beattie Pettigrew, Johnson County Community College

Final Round

Linda Gillum, Remy Bumppo Theatre Company
Joseph Hanreddy, Milwaukee Repertory Theatre
Brent Hazelton, Milwaukee Repertory Theatre

KCACTF Region III Executive Committee

Sandra Zielinski, Illinois State University, *co-chair*
Tom Mitchell, University of Illinois—Urbana/Champaign,
co-chair
Kerro Knox III, Oakland University, *co-vice-chair*,
Irene Ryan Coordinator
Sue Ott Rowlands, University of Toledo, *co-vice chair*
Michael Swanson, Western Illinois University and
Fresno City College, *past regional chair*
Gion deFrancesco, Miami University, *Design and Technology*
co-vice-chair
M.C. Freidich, Western Michigan University, *Design and*
Technology co- vice-chair
Chris Jones, DePaul University, *National Critic's Institute*
chair
Russ Jones, Purdue University, *Design and Technology chair*
Phylis Ravel, Marquette University, *National Playwriting*
(NPP) vice-chair
Steve Reynolds, Wittenberg University, *National Playwriting*
(NPP) chair
Ansley Valentine, The College of Wooster,
Diversity coordinator, Ohio state chair

KCACTF Region III Selection Committee

The members of the Executive Committee; and
Bob Amsden, Ripon College, *Festival Workshop Coordinator*
Michelle Bombe, Hope College, *Michigan state chair*
Joe Flauto, University of Evansville
Lauren Friesen, University of Michigan-Flint, *Historian*
Gretel Geist Rutledge, Michigan State University
Bill Kincaid, Western Illinois University, *Illinois state chair*
Wendy Mortimer, Ball State University
John Neville-Andrews, University of Michigan-Ann Arbor
Jim Ream, University of Indianapolis, *technical advisor*
Amy Sarno, Beloit College
John Stefano, Otterbein College
Terry Stump, Sinclair Community College
Meg Swanson, University of Wisconsin-River Falls,
Wisconsin state chair
Kevin Trudeau, Lewis University, *Dramaturgy Coordinator*
Rick Walters, Viterbo University
Elliot Wasserman, University of Southern Indiana,
Indiana state chair
Dean Yohnk, University of Wisconsin-Parkside

Conference Information

REGISTRATION: Registration will be open in the Cardinal Stritch Bonaventure Hall, Conference Ballroom1 at the following times:

Tuesday, January 9th 5:00pm to 10:00 pm
Wednesday, January 10th 7:00 am to 9:00pm
Thursday, January 11th 9:00am to 6:00pm
Friday, January 12th 9:00am to 6:00pm
Saturday, January 13th 9:00am to 6:00pm

MULTIPLE VENUES/TICKETING: Festival XXXIX will use multiple venues and an overlapping schedule of productions and workshops. Each college or university will be assigned a limited number of participants a limited number of tickets for the participating productions based upon the number of participants from each school. Tickets should be distributed to students by a representative from each institution after checking in at the Festival Registration Desk.

SWAP DESK: Since admission to all performances is by ticket only, and because each school will receive only a limited number of tickets, a swap desk is available. Participants wishing to exchange tickets may do so Wednesday through Saturday in the Cardinal Stritch Bonaventure Hall – Registration desk. A one-to-one exchange may be made for productions still to be seen at the Festival.

The swap desk will be open 3:00-6:00 p.m. on Wednesday and 90 minutes prior to each performance. Participants may trade any valid ticket for any available ticket. In the event that tickets are still available within fifteen minutes of the show's curtain time, remaining tickets will be distributed without the necessity of a trade. Five minutes before any performance starting time, remaining seats will be available for non-ticket holders.

VENUES:

The Festival features five different production venues: Cardinal Stritch: University Theatre (400 seats), Studio Theatre (75 seats), and Schroeder Auditorium (200 seats); Dominican High School (95 seats) and the Pabst Theater (1345 seats). Each venue will provide exciting possibilities for Festival XXXIX participants and performers.

- Irene Ryan Preliminary Round will take place on Cardinal Stritch campus in the Duns Scotus Hall; Semi-finals will be performed on Wednesday at Dominican High School. Irene Ryan Final Round will be performed at the Pabst Theatre, downtown Milwaukee.
- Design and Technology Exhibit / Critic's Responses will take place in the Kliebhan Conference Center, Room 2 & 3. The final rounds will be projected onto the large screens in the Kliebhan Conference Center for easier viewing.

- One Act play readings and Critics Institute events will be held on campus in the Duns Scotus Hall.
- Workshops will be held on campus in the Duns Scotus Hall, Bonaventure Hall and Studio Theatre.

Specific locations and times of all events are indicated in Schedule of Events section of the program. Participants should check with the Festival Registration Desk in CS Conference Center Lobby for schedule changes.

MEALS: The following is the schedule for the Cafeteria and the Student Union. Meal tickets can be purchased at the Registration desk in the Kliebhan Conference Center for the Cafeteria.

Cafeteria: Wednesday 7-11am; 11:30-1:15pm
Thursday 8-11am; 11:30-1:15pm
Friday 8-11 am; 1:15-11:30am
Saturday 8-11am; 11:30-1:15pm

** Available with Meal card or ticket only

Student Union: Wednesday through Saturday
11 am – 8 pm

**Cash Sales only

Directions: From the registration desk, follow the signs down Bonaventure Hall to the Student Union and the cafeteria.

SHUTTLES: Regular Shuttle Service will be provided to transport festival participants between the four festival hotels and Bayshore Mall. A schedule will be included in the registration packets. The shuttle service will run from 7:00 am to 2:00 am Wednesday through Saturday. A second shuttle will be used for trips to Dominican High School and Pabst Theatre starting 90 minutes prior to scheduled performances. A late night shuttle will be used each night for late night events including Opening Night Party, Comedy Sportz, and Closing Night Party.

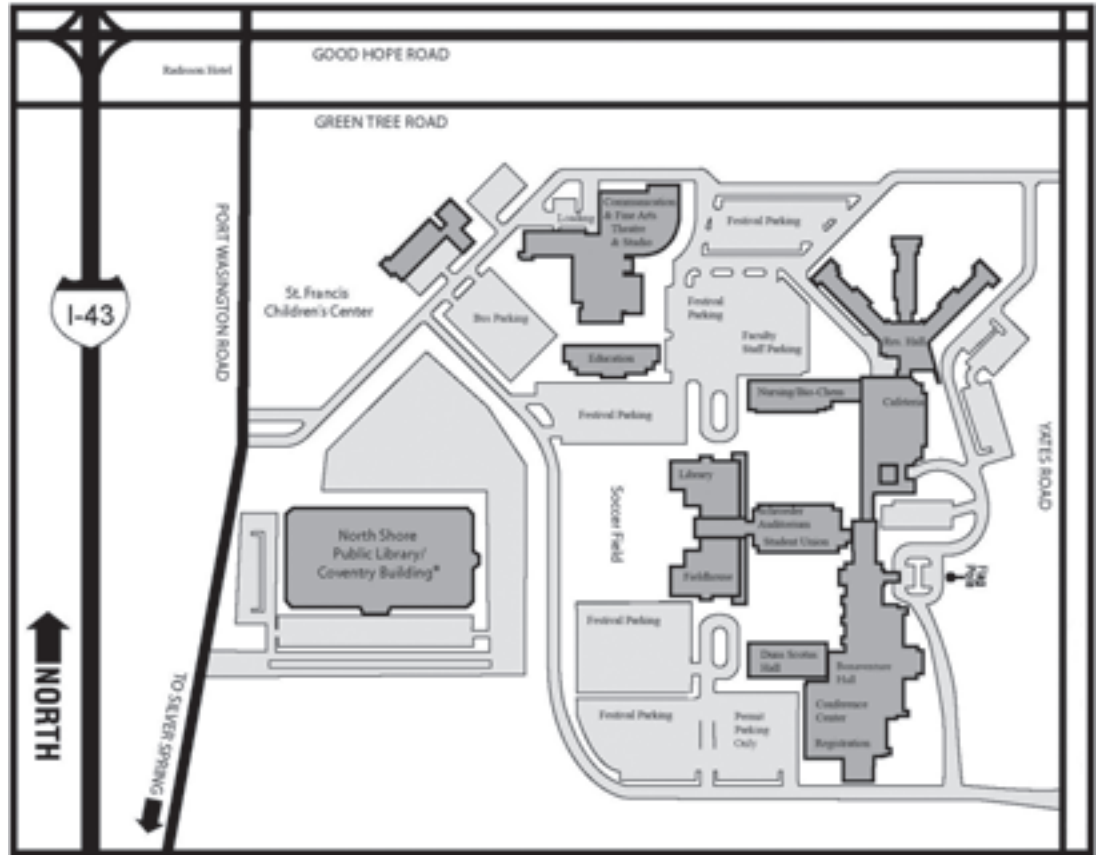
DAYTIME FACULTY ROOM: The Cardinal Lounge will be open on Thursday, Friday and Saturday for all faculty members of participating schools. Lounge is located at the north end of Bonaventure Hall.

EMERGENCY CONTACT PHONE NUMBERS:

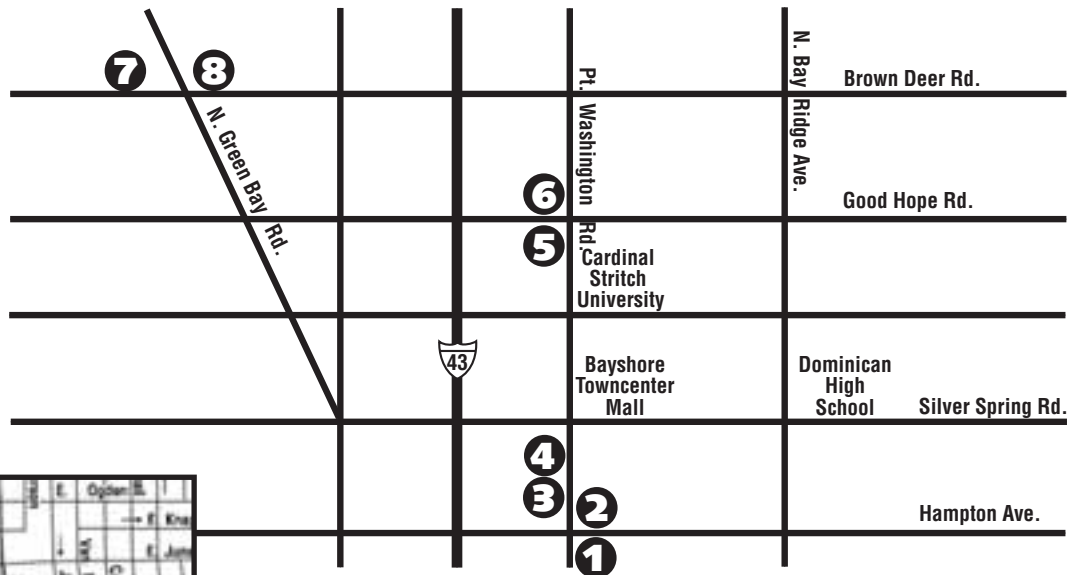
Cardinal Stritch Security (414) 410-4220
Glendale Police Department (414) 228-1753
Milwaukee Police Department (414) 935-7190

Maps

Cardinal Stritch University Map



Milwaukee Area Maps



- 1 Hilton Milwaukee River
- 2 LaQuinta Inn
- 3 LaQuinta Suites/Woodfield Suites
- 4 Excel Inn
- 5 Radisson North Shore
- 6 Residence Inn
- 7 Courtyard by Marriott - Milwaukee North
- 8 Four Points by Sheraton - Milwaukee North

NOTE: Maps not to scale

Downtown



Major Festival Events at a Glance

Wednesday, January 10, 2007

	Pabst Theatre	University Theatre	Schroeder Auditorium	Studio Theatre	Dominican High School		
7:00 am							
8:00 am							
9:00 am						Irene Ryan Preliminary Round (9:00 – 2:00)	
10:00am							
11:00am							
12:00pm							
1:00 pm						Duns Scotus Hall	
2:00 pm							
3:00 pm			10 Minute Play Festival Auditions (3:00 – 5:30)	Irene Ryan Semi-Finals (3:30-6:00)			
4:00 pm							
5:00 pm							
6:00 pm						Design Reception (5:30-7:30)	
7:00 pm						Kleibhan Conference Center	
8:00 pm	Evening of Scenes (8:30-11:30) <i>Antarctica</i>						
9:00 pm							
10:00 pm							
11:00 pm							
12:00 am							
1:00 am						Opening Night Party Radisson – (11:30-2)	

Thursday, January 11, 2007

	Pabst Theatre	University Theatre	Schroeder Auditorium	Studio Theatre	Dominican High School	
7:00 am						
8:00 am						
9:00 am			<i>The Idealist</i> <i>Risata, Sciocco... Risata!</i> (9:00-11:00)			
10:00am						
11:00am						
12:00pm		<i>Burial at Thebes</i> (12:00-1:30)		<i>The Roommate</i> (12:00-1:00)	<i>Expecting Isabel</i> (12:00-2:00)	
1:00 pm						
2:00 pm						
3:00 pm	Opening Ceremony Irene Ryan Finals (3:00-5:30)					
4:00 pm						
5:00 pm						
6:00 pm						Faculty Reception Art Gallery (6:00-7:30)
7:00 pm						
8:00 pm		<i>Burial at Thebes</i> (8:00-9:30)	NPP - <i>Cracker</i> (8:00-11:00)	<i>The Roommate</i> (8:00-9:00)	<i>Expecting Isabel</i> (8:00-11:00)	
9:00 pm						
10:00 pm						
11:00 pm		Tech Olympics (11:00-1:00)	Improv Scrabble (11:00-1:00)			
12:00 am						
1:00 am						

Friday, January 12, 2007

	Pabst Theatre	University Theatre	Schroeder Auditorium	Studio Theatre	Dominican High School	
7:00 am						
8:00 am						
9:00 am			<i>We are Not Monsters Neither MAN nor WOMAN</i> (9:00-11:00)	<i>The Roommate</i> (9:00-10:00)	<i>Expecting Isabel</i> (9:00-11:00)	
10:00am						
11:00am						
12:00pm		<i>Nocturne</i> (12:00-2:00)				
1:00 pm						
2:00 pm						
3:00 pm						
4:00 pm		<i>Nocturne</i> (4:00-6:00)		<i>Knick-Knack</i> (4:00-5:15)		
5:00 pm					<i>Antarctica</i> (5:00-6:30)	Faculty Dinner Cape Charles Hilton (5:30-7:30)
6:00 pm						
7:00 pm						
8:00 pm	<i>The Importance of Being Earnest</i> (8:00-10:30)					
9:00 pm						
10:00 pm						
11:00 pm		ComedySportz (11:00-1:00)	Unrehearsed Shakespeare: Julius Caesar (11-1)	Improv Scrabble (11:00-1:00)		
12:00 am						
1:00 am						

Saturday, January 13, 2007

	Pabst Theatre	University Theatre	Schroeder Auditorium	Studio Theatr	Dominican High School	
7:00 am						
8:00 am						
9:00 am			<i>Svetlana Skinless; Boneless</i> (9:00-11:00)	<i>Knick-Knack</i> (9:00-10:15)		
10:00am						
11:00am						
12:00pm		<i>Footfalls</i> (12:00-1:30)	NPP 10 Minute Play Festival Open Preview (12:00-1:30)			
1:00 pm						
2:00 pm			NPP 10 Minute Play Festival (2:00-4:30)			
3:00 pm		<i>Footfalls</i> (3:00-4:30)				
4:00 pm						
5:00 pm						Gold Medallion Dinner Invite only (5:30-7:30) Italian Comm. Center
6:00 pm						
7:00 pm						
8:00 pm	<i>Reel</i> (8:00-10:00)					
9:00 pm						
10:00 pm	CLOSING CEREMONY (10:30-12:00)					
11:00 pm						
12:00 am						Closing Party CS- Kleibhan Conf. Center(11:30-2)
1:00 am						

Schedule of Events (*Tuesday/Wednesday*)

KEY: CS - Cardinal Stritch
 DHS - Dominican High School
 CFA- Communication & Fine Arts Bldg.
 BH - Bonaventure Hall, Klieban Conference Center
 DS - Duns Scotus Hall

Tuesday, January 9

5-10 pm **Festival Registration**
Kliebhan Conference Center 1

5-10 pm **Irene Ryan Registration**
Kliebhan Conference Center 1

5-10 pm **Design Tech Registration**
Kliebhan Conference Center 3

5-10 pm **Design Tech Load-In**
Kliebhan Conference Center 2 & 3

7-10 pm **Rehearsal: “Antarctica”**
Studio Theatre

7-11 pm **Space available for Evening of Scenes Rehearsal**
University Theatre

7-11 pm **Rooms available for Irene Ryan Rehearsal**
Duns Scotus, Levels 0, 1, 2

7-11 pm **Accompanist available for Irene Ryan Rehearsal**
Alaska, Hawaii Rooms

9-10 pm **National Playwriting Program (NPP)**
10 Minute Festival Production Meeting
 All playwrights, directors, stage managers, and faculty advisors involved in the 10-Minute Play Festival are required to attend this important orientation and production meeting.
Schroeder Auditorium

10-12 am **Executive Committee Meeting**
Kliebhan Conference Center 2

Wednesday, January 10

7-9 pm **Festival Registration and Information**
Kliebhan Conference Center 1

7-8:30 am **Irene Ryan Rooms Open for Rehearsal**
Duns Scotus Levels 0, 1, 2

8-8:30 am **Irene Ryan Preliminary Round Judges Meeting**
Cardinal Lounge

8-8:30 am **Accompanists available for Irene Ryan Rehearsal**
Alaska, Hawaii Rooms

8-9 am **Irene Ryan Orientation**
CS Fieldhouse

9-10:30 am **How to be a Fabulous Costume Designer...or at least draw like one.**
 Charlene Gross, Ashland University
 Workshop will focus on rendering the human figure using techniques used in figure drawing and fashion illustration. We will explore how to

9-9:45 am

sketch the figure and clothing. We will tackle the hard to master details including hands, feet and faces exposing all the dirty little secrets to a beautiful rendering. Bring your favorite, or any, dry drawing materials. *Max Participants: 25.*
BH 027

Getting Organized: Paperwork and Planning for Properties Masters

Rebecca Misenheimer, Ashland University
 Dealing with the often overwhelming details of propping a show has left many a college Properties Master ready to pull their hair out. This workshop will discuss planning and organization strategies to help you get through the build, tech, performance, and strike periods with a minimum of drama. Sample paperwork forms will be provided to all attendees. *Max Participants: 30.*
BH 026

9-10:30 am

Making the Virtual Physical: Real 3D and the Digital Model

Alfred Sheffield, Grand Valley State University
 Designers have been making models for centuries and computer technologies give us the ability to design in a virtual 3D world. What about using the information in our digital models to help create the physical scenic model or actual set pieces? This session will focus on stereo lithography and CNC routing as tools in physical modeling and scenic construction.
CFA 127

10:30-12 pm

An Introduction to the Art of Silk Painting

Gretel Geist, Michigan State University
 A hands-on workshop where the participants get to try some of the essential techniques of silk painting. Examples of how to use these techniques for exciting and unique costumes will be shown. Supplies will be provided. Everyone should wear “paint” clothes or be ready to have what they are wearing become “paint clothes”.
CFA 214

10:30-11:45 am

Sound Aesthetics for Music, Film and Theatre

Christopher Plummer, Michigan Technological University

Workshop participants will listen to samples and develop a sound design aesthetic based on a consideration of text, performer, and relationship of art form to the audience. The workshop was created with designers, directors, and writers in mind, but all are welcome. *Max Participants: 20.*
CFA 125

10:30-11:45 am

Re-Thinking Shakespeare Text and Visual Elements From the Cross-Cultural Perspective

Pavlo Bossy, Oakland University
 The presentation is on re-interpreting Shakespeare’s scripts (text and visual world)

	using cultural legacies of different nations. The Works of Brook, Radford, Almereyda, Thomas, Caurier, Leiser, McKellen, Loncraine, Kurosawa and Taymor will be discussed. Special emphasis on Oakland University's production of <i>A Midsummer Night's Dream</i> set in Hawaii. <i>Max. Participants: 15; Max. Observers: 50</i> <i>CFA 127</i>	1–2 pm	Technical Orientation Meeting <i>Dominican High School</i>
		1–2 pm	Technical Orientation Meeting <i>CS University Theatre</i>
		2–3 pm	Technical Orientation Meeting <i>Studio Theatre</i>
		2:30–3 pm	Announce Semi-Finalist for Irene Ryans <i>Kliebhan Conference Center 2 & 3 Screens</i>
9 am–2 pm	Irene Ryan Preliminary Rounds Participants will perform scenes with partners. <i>Ohio, DS 202</i> <i>Michigan, DS 206</i> <i>Indiana, DS 213</i> <i>Alaska, DS 106</i> <i>Hawaii, DS 112</i> <i>Wisconsin, DS 014</i> <i>Illinois, DS 021</i>	3–5:30 pm	10 Minute Play Festival Auditions Auditions begin 30 minutes after the final posting of Irene Ryan Semifinal round qualifiers and are open to all students. PLEASE NOTE: any student who has registered for the entire festival (through Saturday night) is eligible to audition for roles in the six plays that have been selected as regional finalists in the 10-minute Play Festival. All students interested in auditioning for these productions should report to Schroeder Auditorium immediately after the final posting of Ryan Semi-Finalists. Each actor should be prepared to present a one-minute monologue for the company of student playwright's, directors, and stage managers. Casting will take place immediately following the auditions; production teams and casts will meet immediately following the posting of casting results. <i>Schroeder Auditorium</i>
9 am–2 pm	Irene Ryan Participant Holding Rooms <i>Ohio, DS 207</i> <i>Michigan, DS 210</i> <i>Indiana, DS 211</i> <i>Alaska, DS 108</i> <i>Hawaii, DS 110</i> <i>Wisconsin, DS 018</i> <i>Illinois, DS 011</i>		
11 am–12 pm	Regional Design and Technology Projects Preliminary Round <i>Kliebhan Conference Center 2 & 3</i>	3–3:30 pm	Irene Ryan Semi-Final Check In All Semi-Finalists should report to Dominican High School to receive instructions. Please meet van at Shuttle Site for transportation.
12–12:45 pm	Dying for the Art: Health and Safety in the Theatre Rebecca Misenheimer, Ashland University A general introduction to hazards in all areas of theatre to raise awareness, encourage safer thinking and develop a theatre-wide shared vocabulary of safety. Presenter will examine common attitudes and conditions leading to increased risks, as well as the hazards themselves. Examination of hazards faced by <i>all</i> theatre artists, including actors, costumers, and even front of house folk. <i>Max. Participants: 30.</i> <i>BH 025</i>	3–4:30 pm	An Introduction to Computerized Sound Cue Playback Jason Knox, Purdue University Create more complex and consistent designs with relative ease. SFX and Qlab software will be demonstrated to provide a brief overview of specification and costs of consideration of institutional installation of computerized sound creation and playback. Programming techniques will be discussed to demonstrate the power of computerized cue playback. <i>Max. Observers: 25.</i> <i>BH 027</i>
12:45–2:15 pm	How Equity Rules Define Stage Management Nancy Uffner, University of Michigan A facilitated group discussion of stage management in the context of an Equity contract. How is that similar to student stage manager responsibilities and sensibilities and how is it different? <i>Max. Participants: 30.</i> <i>BH 025</i>	3:30–4:15 pm	Motion Capture Acting George Popovich, Henry Ford Community College Demonstration and description of motion capture equipment and techniques of motion capture acting use in recent HFCC production. Actors will be hooked to a motion capture suit connected to a digital puppet and the image will be projected in 3-D stereo. No street shoes; dance or character shoes and come dressed to move. <i>CFA 123</i>
12–1:30 pm	Design and Technology Projects Preliminary Round <i>Kliebhan Conference Center 2 & 3</i>		
2–5 pm	Regional Design and Technology Projects Preliminary Round <i>Kliebhan Conference Center 2 & 3</i>	4:15–5 pm	Motion Capture Acting Please refer to prior workshop for details. <i>CFA 123</i>

Schedule of Events (Wednesday/Thursday)

3–6 pm **Rehearsal: “Burial at Thebes”**
Cardinal Stritch University, Wisconsin
CS University Theatre

3–6 pm **Rehearsal: “The Roommate”**
Studio Theatre

3:30–5:30 pm **Irene Ryan Semi-Final Auditions**
Semi-Finalists will perform two scenes with partners. All festival participants may attend. Hosts: Kerro Knox and Sue Ott Rowlands, Region III Co-Vice Chairs
Judges: Gregg Henry, Artistic Director, KCACTF; Brent Hazelton, Milwaukee Repertory Theatre; Kathy Ervin, Cal State-San Bernadino Stage Manager: Tom Hevel
Dominican High School

4– 8 pm **Rehearsal: Evening of Scenes**
Stage Manager: Katie Kaczynski
Pabst Theatre

6– 9 pm **Rehearsal: “Expecting Isabel”**
Studio Theatre

5:30–7:30 pm **Design and Technology Exhibition
Opening Reception**
Open to all festival participants
Kliebhan Conference Center 2 & 3

7–11 pm **Load In: “Expecting Isabel” by Lisa Loomer**
Michigan State University
Dominican High School

7–10 pm **Rehearsal: “Burial at Thebes”
by Seamus Heaney**
Cardinal Stritch University
CS University Theatre

8:30–11:30 pm **Evening of Scenes and Participating Performances of “Antarctica” by Michael Rose** *Pabst Theatre*

Rosencrantz and Guildenstern are Dead Viterbo University
The Orphan of Zhao DePauw University
A Little Night Music Western Michigan University
Jewelry Store University of Toledo
Passion of Othello Illinois State University

Intermission

Participating Performance
“Antarctica” by Michael Rose Southern Illinois University-Carbondale

Announcement of Irene Ryan Finalists
Kerro Knox and Sue Ott Rowlands
Region III Co-Vice Chairs

11:30–2 am **Opening Night Party**
Radisson North Shore Hotel

Thursday, January 11

7:30–11:30 am **Load In: “Roommate” by Jermei Motz**
Central Michigan University
Studio Theatre

8:15–8:45 am **National Playwriting Program (NPP)
10-minute Festival Production Meeting**
Schroeder Auditorium

9–11 am **National Playwriting Program (NPP) One-Act
Competition Staged Readings**
The Idealist by Bridget Fallon
Indiana University
Risata, Sciocco...Risata! by Thomas Michael Campbell
Southern Illinois University-Carbondale
Schroeder Auditorium

9– 12 pm **National Design and Technology Preliminary
Round**
Kliebhan Conference Center 2 & 3

9–11 am **Irene Ryan Acting: Preliminary Round
Feedback**
Alaska Room, DS 106
Hawaii Room, DS112
Illinois Room, DS 011
Indiana Room, DS213
Michigan Room, DS 206
Ohio Room, DS210
Wisconsin Room, DS 014

9–9:45 am **Motion Capture Acting**
George Popovich, Henry Ford Community College
Demonstration and description of motion capture equipment and techniques of motion capture acting use in recent HFCC production *Skriker*. Actors will be hooked to a motion capture suit connected to a digital puppet and the image will be projected in 3-D stereo. No street shoes. Dance or character shoes or barefoot only. Come dressed to move.
CFA 123

9:45–10:30 am **Motion Capture Acting**
Please refer to prior workshop for details.
CFA 123

9–10:30 am **An Introduction to the Art of Silk Painting**
Gretel Geist, Michigan State University
A hands-on workshop where the participants get to try some of the essential techniques of silk painting. Examples of how to use these techniques for exciting and unique costumes will be shown. Supplies will be provided. Everyone should wear “paint” clothes or be ready to have what they are wearing become “paint clothes”.
CFA 214

9 am–12 pm **Introduction to Neutral Mask**
George Angell, Hillsdale College
Renowned acting teacher Jacques LeCoq believed that work in Neutral Mask is the single

	<p>most important aspect of training the actor. Come to this workshop and find out what doors this work can open for you. Designed for actors who have no experience in Neutral Mask, this workshop will carry you through all of the basic neutral mask “awakening” exercises in two sessions. Students who attend this workshop should plan to attend both sessions, and session two cannot be attended without attending session one. <i>Max. Participants: 20; No Observers.</i> <i>BH 033</i></p>	<p>10–11:30 am National Critics Institute/Symposium The Critical Methodology Chris Jones, Chair, Region III Critics Institute, meets with participants in the festival Critics Competition. <i>Participation is by pre-registration only.</i> <i>DS 013</i></p>
9–9:45 am	<p>Surviving as a “Less Than One Person” Show: Tips and Tricks for Creating Theatre in a One Person Department or Program Richard T. Young, Blackburn College Bring your ideas, survival tactics and unsolved problems about directing, design, budgets and the creation of quality theatre in small college theatre departments. Part presentation and part open forum on maintaining simplicity and effectiveness of design and utilization of rehearsal time. A chance for the many of us at small schools to have some collegial interaction. <i>BH 059</i></p>	<p>10:30 am–12 pm Connecting Creativity and Spirituality Amy Fortoul, Anderson University A movement-theatre/writing intensive, which draws on basic spiritual principals and applies them to craft. This workshop will benefit performers of all disciplines. Viewpoints Movement Technique serves as the common learned vocabulary among participants. The use of repetition in movement, utilizing the body as the text, helps the performer move past the censor, while stream of consciousness writing techniques gently guide performers to their own unique and authentic voice. This workshop is intended to dramatically challenge the performer both emotionally and physically; safe and nurturing environment Comfortable clothing, a notebook and a pen. <i>BH 045</i></p>
9–10:30 am	<p>An Introduction to Computerized Sound Cue Playback Jason Knox, Purdue University Create more complex and consistent designs with relative ease. SFX and Qlab software will be demonstrated to provide a brief overview of specification and costs of consideration of institutional installation of computerized sound creation and playback. Programming techniques will be discussed to demonstrate the power of computerized cue playback. <i>Max. Observers: 25.</i> <i>CFA 125</i></p>	<p>10:30 am–12 pm Gotta Sing, Gotta Sing, Gotta Belt Fred Love, Oakland University A singer must be versatile and proficient at more than one style of singing to assertively compete for employment in today’s musical theatre industry. The presenter will address issues surrounding the belt voice for both women and men and dispel the untruths. Bring song(s) from your repertoire to work. Can you learn classical voice and belt? Yes! <i>Max. Participants: 10; Max. Observers: unlimited.</i> <i>CFA 175</i></p>
9–10:30 am	<p>What makes a Great Stage Manager? Nancy Uffner, University of Michigan A facilitated discussion to explore responsibilities and qualities of a great stage manager. <i>Max. Participants: 30.</i> <i>DS 202</i></p>	<p>10:30 am–12 pm Rehearsal: A Safe Place to Not Play It Safe Missy Thibodeaux-Thompson & Eric Thibodeaux-Thompson, University of Illinois-Springfield We want to encourage actors of all levels of experience to approach the rehearsal process as a time for exploration, not just a place to be told what to do. We will explore various exercises and approaches to create an environment where inexperienced and experienced actors feel comfortable taking risks in a rehearsal process. We will focus on ways to encourage actors to not worry about “getting it right” – but rather to focus on the process, instead of just the product. <i>Max. Participants: 10; Max. Observers: unlimited.</i> <i>BH 046</i></p>
9–10:30 am	<p>Digitally projected Scenery Design with Catalyst Andrew Atienza, Ruehling Associates. A lecture/demonstration on the Design/Implementation of Digital Lighting and Digital Scenery. Covers design issues, content creation tips, terminology and the technology used in current shows. Demo featuring High End Systems gear used in shows such as Dave Matthews Band, the Dixie Chicks and Cirque du Soleil’s Beatles inspired show <i>Love</i>. <i>BH 027</i></p>	
10:30 am–2 pm	<p>Digitally projected Scenery Design with Catalyst Andrew Atienza, Ruehling Associates. Please refer to prior workshop for details. <i>BH 027</i></p>	<p>10:30 am–12 pm Diversity Workshop “Not Another Theatre Company!” Sydney Chatman, Founder Tofu Chitlin’ Circuit theatre company The presenter will explore why an artist would decide to sacrifice their own personal artistic vision to become a founder of yet another theatre</p>

Schedule of Events (*Thursday*)

	company. She will share the pros and cons of creating and developing a new theater company. <i>DS 202</i>		
10:30 am–12 pm	Mime for Actors Karen Sheridan, Oakland University Karen Sheridan introduces basic principles of mime technique. Wake up your physical story-teller. <i>BH 045</i>	12–1:30 pm	Character Development through Clown Improvisation and the Red Nose as Mask James Eikrem, Central Michigan University The workshop will begin with lecture and video examples of famous clowns and original performances developed by James Eikrem with students at Central Michigan University, Portland State University, and Portland Actors Conservatory. This will be followed by movement and improvisational exercises in which students will explore techniques of LeCoq, Johnstone, and the red nose for developing character. The workshop will culminate in a format for creating solo clown acts. <i>Max. Participants: 10; Max. Observers: 10.</i> <i>BH 045</i>
10:30 am–12 pm	Irene Ryan Semi's Feedback <i>DS 211</i>		
12 pm	SHOWCASE PERFORMANCE "Burial at Thebes" by Seamus Hearney Cardinal Stritch University, Wisconsin Running Time: 1:30 <i>CS University Theatre</i>		
12 pm	"The Roommate" by Jeremy Motz Central Michigan University Running Time: 50 Minutes <i>Studio Theatre</i>	12–1:30 pm	Boal, Laban, and Bogart – Introduction to Directing Janeve West, Monmouth College "Speak so that I might see you: "Exploring movement techniques as they apply to the work of the stage director. Great for the beginning director, this hands-on workshop will utilize the techniques of Boal, Laban, and Bogart to introduce participants to the creation of dynamic blocking and stage pictures. <i>Max. Participants: 20; Max. Observers: unlimited.</i> <i>BH 038</i>
12 pm	"Expecting Isabel" by Lisa Loomer Michigan State University Running Time: 75 Minutes <i>Dominican High School - Studio</i>		
12–1:30 pm	Performing Shakespeare Unrehearsed—No Kidding Bill Kincaid, Western Illinois University Actor's in Shakespeare's time performed every day, and never did the same play two days in a row. This left them no time to rehearse anything but fights, songs and dances—so how did they do it? This workshop is a fast and dirty introduction to some of the fundamental rules of performing Shakespearean scripts without rehearsal (believe it or not, it can be done!) Participants will be on their feet working with this technique before the end of the workshop. Real shoes only-no flip-flops. <i>Max. Participants: 20; Max. Observers: unlimited.</i> <i>BH 047</i>	12–1:30 pm	East European Scenographers Designing for Chekhov Repertory Pavlo Bosyy, Oakland University Exploration of the leading Russian, Ukrainian, Polish, Latvian, Estonian, and Czech scenographers of the 20th Century in designing for the Chekhov repertory. Aesthetic aspects of landmark design concepts discussed in connection to major artistic styles/trends (e.g., Impressionism, Constructivism, "Acting Scenography"). Short visual/video biographies of stage designers, We will look at aspects of a theatre production including the relationship between style and technology. <i>Max. Participants: 15; Max. Observers: 30.</i> <i>DS 108</i>
12–1:30 pm	Jump Improvisation Janet Haley, University of Michigan-Flint <i>It's not about comedy. It's about getting real.</i> Create original, dramatic scenes. Framework places you and a partner in an open-ended encounter made up of circumstances you decide upon. Your partner's task is to prevent you from accomplishing your goal and you work from yourself, rather than putting on a character. "One of the best tools I know for helping the actor make choices about action that are emotionally truthful and	12–1:30 pm	THE SWEET SMELL OF SUCCESS: Winning Awards at the Kennedy Center Kate Snodgrass, Artistic Director of the Boston Theatre Marathon and of the Boston Playwright's Theatre This one-hour workshop addresses "How to Win Money and Publication" by entering all the writing awards available at the KCACTF. If there's time, we'll talk about how to write a Ten-Minute Play. Bring paper and pen. <i>BH 026</i>

12–1:30pm	<p>Form Will Set You Free Richard Bugg, Southern Utah University Exercises, games, and discussion that will help the actor discover the power and freedom that comes from embracing FORM, from Shakespeare to Neil Simon. <i>DS 210</i></p>	cises that can help actors become aware of the way they use their body when creating a character. Come dressed to move. If you have a short monologue memorized – even better. <i>BH 046</i>
12:45–1:30 pm	<p>Body Image and Your Relationship to Food Amy Fortoul, Anderson University The workshop is open to artists of any discipline who want to explore body image and their relationship with food. Using creative expression, participants can gently open doors to these issues and discover ways to move toward healthy balance. Both men and women learn how to utilize the creative writing process as a way to better understand their own personal story. Due to the sensitive nature of the subject matter, Fortoul leads this intensive workshop in a safe space and nurturing environment. <i>BH 056</i></p>	<p>2–5 pm National Design and Technology Preliminary Round <i>Kliebhan Conference Center 2 & 3</i></p> <p>1–2 pm Technical Orientation <i>Pabst Theatre</i></p> <p>2–2:30 pm Irene Ryan Finalists Warm-Up and Rehearsal Pabst Theatre</p> <p>2:30–2:45 pm Irene Ryan Finalists draw for order</p>
1:30–2:15 pm	<p>Digital Rendering Output Ken Martin, Coastal Carolina University With the popularity of Digital Rendering on the rise, the possibilities of presenting your renderings have become more creative. This workshop will focus on some techniques of showing off your hard work in new and really interesting ways. Everything from printing on paper to that once in a lifetime opportunity of printing on aluminum foil, it is all possible now. <i>Max. Participants: 12</i> <i>BH 058</i></p>	<p>3–5:30 pm Welcoming Remarks and Irene Ryan Acting: Final Presentations</p>
1:30–2:15 pm	<p>Live Your Myth-Study in Greece where they Began Catherine Moran, University of Indianapolis The University of Indianapolis campus in Athens, Greece is located at the foot of the Acropolis. UIA offers unique study abroad programs for any student who desires to immerse themselves in ancient and modern Greek culture. Perform in ancient theatre sites, walk through ruins and tour the islands while earning transferable collage credits. Summer and spring semester programs in English. Learn how you explore the birthplace of theatre. <i>BH 059</i></p>	<p>Welcome Sandi Zielinski and Tom Mitchell, KCACTF Region III Chairs Tom Barrett, Mayor of Milwaukee Jerome Tepper, Mayor of Glendale Sister Mary Lea Schneider, President, Cardinal Stritch University Sister Mary Ann Polasek, Dean College of Arts & Sciences, Cardinal Stritch University David Oswald, Chair, Department of Theatre Arts Dr. Madeline Wake, Provost, Marquette University John Pauley, Dean, Diederich College of Communication, Marquette University Phylis Ravel, Chair Department of Performing Arts Gregg Henry, KCACTF National Chair Connie Petersen, Festival Co-Host, Marquette University David Krajec, Festival Co-Host, Cardinal Stritch University Lynne Sobczak, VISIT Milwaukee!</p> <p>Irene Ryan Acting: Final Presentations Finalists will present two scenes with a partner and a monologue or song. All festival participants may attend. <i>Host:</i> Kerro Knox and Sue Ott Rowlands, Region III Co-Vice Chairs <i>Judges:</i> Bettie Pettigrew, Joseph Hanraddy, Linda Gillum, Joseph Hanreddy, Brent Hazelton <i>Stage Manager:</i> Tom Hevel <i>Pabst Theatre</i></p>
1:30–2:15 pm	<p>The Alexander Technique and the Actor – Using your mind and body to approach characters Holly Rocke, Eureka College Many have pursued the Alexander technique as a practical way to help deal with stress, fatigue, and excess tension. Actors, musicians, and dancers have found the technique can help eradicate habits that may cause pain or interfere with their art. In this workshop, we will explore exer-</p>	<p>6–7:30 pm Faculty Reception <i>CFA 102- Northwest Mutual Life Gallery</i></p>

Schedule of Events (*Thursday*)

7–7:45 pm	<p>Motion Capture Acting George Popovich, Henry Ford Community College Demonstration and description of motion capture equipment and techniques of motion capture acting use in a recent HFCC production. Actors will be hooked to a motion capture suit connected to a digital puppet and the image will be projected in 3-D stereo. No street shoes. Dance or character shoes or barefoot only. Come dressed to move. <i>CFA 123</i></p>	7– 8:30 pm	<p>Yoga for the Actor: Relaxation Heather Corwin, Ashland University Come and unwind! A combination of Vinyasa Yoga, Pilates, Feldenkrais, and Rolf Movement with the goal of freeing the actor’s body for performance. Heather is a Certified Rolfer and a Cleveland Liaison for Actors’ Equity Association, Wear clothes they can easily move in, NOT BAGGY, no shoes, and yoga mats if you have them. <i>BH 038</i></p>
7–8:30 pm	<p>Making the Virtual Physical: Read 3D and the Digital Model Alfred Sheffield, Grand Valley State University Designers have been making models for centuries and computer technologies give us the ability to design in a virtual 3D world. What about using the information in our digital models to help create the physical scenic model or actual set pieces? This session will focus on stereo lithography and CNC routing as tools in physical modeling and scenic construction. <i>CFA 127</i></p>	7– 10 pm	<p>Introduction to Neutral Mask- Part II George Angell, Hilldale College Renowned acting teacher Jacques LeCoq believed that work in Neutral Mask is the single most important aspect of training the actor. Come to this workshop and find out what doors this work can open for you. Designed for actors who have no experience in Neutral Mask, this workshop will carry you through all of the basic neutral mask “awakening” exercises in two sessions. Students who attend this workshop should plan to attend both sessions, and session two cannot be attended without attending session one. <i>Max. Participants: 20; No Observers.</i> <i>BH 033</i></p>
7–8:30 pm	<p>Introduction to Stage Combat: Single Sword Joe Flowers, Illinois State If you are interested in learning the basic concepts of rapier combat or want to try stage combat for the first time, this workshop is for you. Foundations of single sword technique, including: safety concepts, footwork, and attack/defense positions. You will leave with a better understanding of the discipline and focus required for stage combat training. Dress to move – close-toed athletic shoes and comfortable clothing that is not loose fitting. <i>Max. Participants: 16; Max. Observers: dependent on room size.</i> <i>CFA 175</i></p>	7– 8:30 pm	<p>How to be a Fabulous Costume Designer Charlene Gross, Ashland University Workshop will focus on rendering the human figure using techniques used in figure drawing and fashion illustration. We will explore how to sketch the figure and clothing. We will tackle the hard to master details including hands, feet and faces exposing all the dirty little secrets to a beautiful rendering. Bring favorite, or any, drawing materials. <i>Max. Participants: 25.</i> <i>BH 027</i></p>
7–8:30 pm	<p>Auditioning William Irwin, University of Michigan–Flint The audition is the actor’s most important performance! Most actors will audition more during their careers than they will actually perform; and a good audition never goes unnoticed. It may not achieve immediate employment but no director or casting agent forgets fine work. It is essential for the student-actor to prepare and learn how to perform a winning audition package. We will define and explore the elements that makes a successful audition from the actor’s entrance into the room to their exit. The student will develop insight and appreciation for this necessary skill. Bring two contrasting monologues and sheet music under two minutes, along with tap shoes and portfolio. <i>Max. Participants: 20; Max. Observers: 10.</i> <i>BH 045</i></p>	7–8:30 pm	<p>A Director’s Forum or Why Directing is like Sex? Mark Abram–Copenhaver, St. Mary’s College For faculty and student directors allowing participants to share insights, problems, solutions and techniques related to this thing we all do (NOT sex . . . directing) but rarely get to discuss. Moderator will present a variety of topics for discussion but attendees should arrive ready to discuss their “favorite” reoccurring directing challenge. <i>DS 202</i></p>
		7–8:30 pm	<p>Re-Thinking Shakespeare: Text and Visual Elements From the Cross-Cultural Perspective Pavlo Bossy, Oakland University The presentation is on re-interpreting Shakespeare’s scripts (text and visual world) using cultural legacies of different nations. The Works of Brook, Radford, Almereyda, Thomas, Courier, Leiser, McKellen, Loncraine, Kurosawa and Taymor will be discussed Special emphasis</p>

	on Oakland University's of <i>A Midsummer Night's Dream</i> set in Hawaii. <i>Max. Participants: 15; Max. Observers 50.</i> <i>DS 108</i>				
7-7:45 pm	Motion Capture Acting George Popovich, Henry Ford Community College Demonstration and description of motion capture equipment and techniques of motion capture acting use in a recent HFCC production. Actors will be hooked to a motion capture suit connected to a digital puppet and the image will be projected in 3-D stereo. No street shoes. Dance or character shoes or barefoot only. Come dressed to move. <i>CFA 123</i>		6:30-7:30 pm	State Breakout Sessions <i>Illinois DS 011</i> <i>Michigan DS 206</i> <i>Ohio DS 210</i> <i>Wisconsin DS 014</i> <i>Indiana DS 213</i>	
			7-10 pm	Rehearsal: "Nocturne" by Adam Rapp College of Wooster <i>BH 47</i>	
8:30-10 pm	Presenting Your Best at a Movement Audition Teresa McCullough, Indiana State University Participants will participate in an actual movement/dance audition, along with guidance from the instructor and group feedback and discussion. Through this guided experience, participants will be able to feel more confident at any skill level with this type of audition. <i>BH 027</i>		7-10 pm	Rehearsal: "Knick Knack" by Franco Vitella Oakland University <i>DS 110</i>	
			7-10 pm	Rehearsal: "The Importance of Being Earnest" by Oscar Wilde Purdue University <i>CFA 102</i>	
8:30-10 pm	Unarmed Stage Combat Jamie Cheatham, University of Wisconsin-Parkside An introduction to basic unarmed stage combat techniques, including falls and slaps. Emphasis is on safety. Instructor is a nationally recognized certified teacher and fight director with the Society of American Fight Directors. <i>Max. Participants: Dependent on room size; Max. Observers: dependent on room size.</i> <i>BH 045</i>		8 pm	Showcase Performance "Burial at Thebes" by Seamus Hearney Cardinal Stritch University, Wisconsin Running Time: 1:30 <i>CS University Theatre</i>	
			8 pm	Participating Performance "The Roommate" by Jeremy Motz Central Michigan University Running Time: 0 :50 <i>Studio Theatre</i>	
8:30-10 pm	Jump Improvisation Janet Haley, University of Michigan-Flint <i>It's not about comedy. It's about getting real.</i> Create original, dramatic scenes up on your feet. The Jump Improvisation framework places you and a partner in an open-ended encounter made up of circumstances you decide to frame your objective. Your partner's task is to prevent you from accomplishing your goal. You work from yourself, rather than putting on a character. "One of the best tools I know for helping the actor make choices about action that are emotionally truthful and theatrically exciting." – Lee Abraham. <i>Max. Participants: 20; Max. Observers: 10.</i> <i>BH 045</i>		8 pm	Participating Performance "Expecting Isabel" by Lisa Loomer Michigan State University Running Time: 1:15 <i>Dominican High School - Studio</i>	
			8 pm	New Play Reading "Cracker" by Paul Shoulberg Indiana University Running Time: 2:00 <i>Schroeder Auditorium</i>	
8:30-10 pm	An Introduction to Computerized Sound Cue Playback Jason Knox, Purdue University Create more complex and consistent designs with relative ease. SFX and Qlab software will be demonstrated to provide a brief overview of specification and costs of consideration of institu-		7:30-9:30 pm	Tech Expo Response Session <i>Kliebhan Conference Center 2 & 3</i>	
			11-1 am	Tech Olympics <i>CS University Theatre</i>	
			11-1 am	Improv Scrabble <i>Schroeder Auditorium</i>	

Schedule of Events (Friday)

Friday, January 12

- 7:30–11:30 am **Load In: “Nocturne” by Adam Rapp**
College of Wooster
CS University Theatre
- 8:15–8:45 am **National Playwriting Program (NPP)**
10-Minute Play Festival
Production Meeting
Schroeder Auditorium
- 9–6 pm **Festival Registration**
Kliebhan Conference Center 1
- 9–10:30 am **Clearing the Playwright’s Voice**
Georgia McGill, City University of New York
A participatory workshop for playwrights and directors. Playwrights should bring a few copies of a scene or monologue to share. What is the playwright’s place in the rehearsal process? How can the director and playwright bring more to the table and shape a successful collaboration? This workshop will focus on achieving greater clarity in the dialogue between playwrights and directors.
BH 027
- 9–11 am **National Playwriting Program (NPP) One-Act Competition Staged Readings**
“*We are Not Monsters*” by Laramie Dean
Southern Illinois University at Carbondale
“*Neither MAN nor WOMAN*” by Leslie Ann Arnold
Indiana State University
Schroeder Auditorium
- | | |
|------|----------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 9 am | Participating Performance
“ <i>The Roommate</i> ” by Jeremy Motz
Central Michigan University
Running Time: 50 Minutes
<i>Studio Theatre</i> |
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| 9 am | Participating Performance
“ <i>Expecting Isabel</i> ” by Lisa Loomer
Michigan State University
Running Time: 1:15
<i>Dominican High School - Studio</i> |
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|------------|-------------------------------------------------------------------------------------------------------------------------------------------------|
| 9 am–12 pm | Regional Design and Technology Projects Final Round
Open to all festival participants.
<i>Kliebhan Conference Center 2 & 3</i> |
|------------|-------------------------------------------------------------------------------------------------------------------------------------------------|
- 9–10:30 am **Comic Technique: Practical Tools to Make ‘em Laugh**
Anthony Guest, Aquinas College
Presenter will explore proven techniques that are at the roots of all comedy. We will develop a vocabulary and discover these skills together using DVD/Video clips. Finally, we will explore

- 9– 10:30 am **Other Voices: A Dialect Workshop**
Karen Sheridan, Oakland University
Karen Sheridan presents a dialect workshop for those who have not had a dialect class before but are interested in developing an approach. “We’ll travel to one foreign country and bring home souvenirs.” Dress comfortably.
BH 047
- 9– 10:30 am **Directors’ Introduction to Whelan Tape Rehearsal Techniques**
George Angell, Hillsdale College
A lecture/demonstration of the Whelan Tape Rehearsal Technique from a director who has used the method in more than a dozen full-length productions. Have you been curious about the Whelan Technique, and would you like to see it in action? If you don’t know the technique, are you interested in a rehearsal method that allows you to incorporate mask work, Viewpoints, props and costume elements from the very first rehearsal and which never has an actor work with book in hand even for a minute?
BH 045
- 9– 10:30 am **RasaBoxes: Training the Actor as an Athlete of the Emotions, Lecture/Demonstration**
Paula Murray Cole, East Coast Artists
Devised by Richard Schechner based on ideas from the classical Indian treatise on dance/music/drama, the *Natyasastra*, and contemporary scientific studies. This unique psychophysical technique begins with finding form for eight basic emotional states through the use of body and the breath. From there, the work leads to sound, movement, objects, text, and finally scenework and the layering and scoring of emotions to create complex characters, explore and compose scenes, choreography and entire performances. Rasa Boxes training integrates acting, movement and voice, engaging the whole performer in one approach.
BH 038
- 9– 10:30 am **Nonverbal Communication for Blocking**
Roger Held, Michigan Technological University
The workshop demonstrates the application of nonverbal communication principles to blocking for the stage, providing actors and directors with the means to truthfully depict character relationships, while enhancing actor-director creative collaboration, performance spontaneity, repeatability, playing in the “moment”, and a myriad of other subtle but amazing benefits.
Max. Participants: 4; Max. Observers: unlimited.
BH 033

- 9–9:45 am **Accessing Shakespeare’s Text**
Robert Starko, Albion College
Become a more dynamic Shakespearean actor. Examine the difference between Folio text and modern editions to find context clues and differences in punctuation, spelling and spacing. Use these clues to help you understand the text, energize your delivery and more effectively communicate to the audience. An actor oriented technique that used the original punctuation, spelling and layout to gain insight into how to approach language, meaning and structure. *Max. Participants: 20.*
BH 025
- 9–10:30 am **East European Scenographers Designing for Chekhov Repertory**
Pavlo Bosyy, Oakland University
Exploration of the leading Russian, Ukrainian, Polish, Latvian, Estonian, and Czech scenographers of the 20th Century in designing for the Chekhov repertory. Aesthetic aspects of landmark design concepts discussed in connection to major artistic styles/trends (e.g., Impressionism, Constructivism, “Acting Scenography”). Short visual/video biographies of stage designers, We will look at aspects of a theatre production including the relationship between style and technology. *Max. Participants: 15; Max. Observers: 30.*
DS 108
- 9:45–10:30am **Why Don’t They Understand Me: Improving your Communication Skills**
David Grindle, Indiana University
How you learn effects how you communicate. Explore ways of communicating more effectively with that difficult production staff member or actor based on how they tend to best receive information.
BH 025
- 10:30 am–12 pm **The Alexander Technique and The Actor – Using your mind and body to approach characters**
Holly Rocke, Eureka College
Many have pursued the Alexander Technique as a practical way to help deal with stress, fatigue, and excess tension. Actors, musicians, and dancers have found the technique can help eradicate habits that may cause pain or interfere with their art. In this workshop, we will explore exercises that can help actors become aware of the way they use their body when creating a character. Come dressed to move. If you have a short monologue memorized – even better.
BH 046
- 10:30 am–12 pm **Gotta Sing, Gotta Sing, Gotta Belt**
Fred Love, Oakland University
A singer must be versatile and proficient at more than one style of singing to assertively compete for employment in today’s musical theatre industry. The presenter will address issues sur-
- 10:30 am–12 pm **Performing Shakespeare Unrehearsed—No Kidding**
Bill Kincaid, Western Illinois University
Actors in Shakespeare’s time performed every day, and never did the same play two days in a row. This left them no time to rehearse anything but fights, songs and dances—so how did they do it? This workshop is a fast and dirty introduction to the fundamentals of performing Shakespearean scripts without rehearsal (believe it or not, it can be done!) Participants will be on their feet working before the end of the workshop. Real shoes only-no flip-flops. *Max. Participants: 20; Max. Observers: unlimited.*
BH 047
- 10:30 am–12 pm **Auditioning**
William Irwin/University of Michigan/Flint
The audition is the actor’s most important performance! Most actors will audition more during their careers than they will actually perform, and a good audition never goes unnoticed. It may not achieve immediate employment but no director or casting agent forgets fine work. With this in mind it is essential for the student-actor to prepare and learn how to perform a winning audition package. In this workshop we will define and explore the elements that make up a successful audition. From the actor’s entrance into the room to their exit we will delve into the craft of auditioning. The student should leave the workshop with far more insight and appreciation for this necessary skill. Bring two contrasting monologues and sheet music under two minutes, along with tap shoes and portfolio. *Max. Participant: 20; Max. Observers: 10.*
BH 045
- 10:30 am–12 pm **Character Development through Clown Improvisation and the Red Nose as Mask**
James Eikrem, Central Michigan University
The workshop will begin with lecture and video examples of famous clowns and original performances developed by James Eikrem with students at Central Michigan University, Portland State University, and Portland Actors Conservatory. This will be followed by movement and improvisational exercises in which students will explore techniques of LeCoq, Johnstone, and the red nose for developing character. The workshop will culminate in a format for creating solo clown acts. *Max. Participants: 10; Max. Observers: 10.*
BH 038
- rounding the belt voice for both women and men and dispel the untruths. Bring song(s) from your repertoire to work. Can you learn classical voice and belt? Yes! *Max. Participants: 10; Max. Observers: unlimited.*
CFA 175

Schedule of Events (Friday/Saturday)

10:30 am–12 pm **An Introduction to Viewpoints**
Cornel Gabara, University of Toledo
An introduction to Anne Bogart’s Viewpoints (spatial relationship, shape, repetition, kines-
thetic response, architecture, gesture, tempo,
floor pattern, duration). An workshop intended
to acquaint actors and directors with a system
that enables them to decode relationships on
stage, define theatrical space and embody text.
Stretch clothes and running shoes.
Max. Participants: 20; Max. Observers: 30.
BH 033

10:30 am–12 pm **Diversity Workshop**
“Not Another Theatre Company!”
Sydney Chatman, Founder Tofu Chitlin’ Circuit
theatre company
The presenter will explore why an artist would
decide to sacrifice their own personal artistic
vision to become a founder of yet another theatre
company. She will share the pros and cons of cre-
ating and developing a new theater company.
DS 202

10:30–11:15 am **Panel Discussion: Hosting a Festival**
David Krajec, Cardinal Stritch and Connie
Petersen, Marquette University.
If you have ever thought about hosting a regional
festival, this panel will discuss plans and prepara-
tions to consider while thinking about this respon-
sibility. Come prepared to ask questions to be
answered by former and current Region III hosts.
DS 210

11:30–3:30 pm **Load In: “Knick-Knack” by Franco Vitella**
Oakland University
Studio Theatre

12 pm **Participating Performance**
“Nocturne” by Adam Rapp
Running Time: 2:00
College of Wooster
CS University Theatre

12–12:45 pm **Getting Organized: Paperwork and Planning for Properties Masters**
Rebecca Misenheimer, Ashland University
Dealing with the often overwhelming details of
propping a show has left many a college
Properties Master ready to pull their hair out.
Presenter will discuss planning and organizing
strategies to help you get through the build,
tech, performance, and strike with a minimum
of drama. Sample paperwork forms will be pro-
vided to all attendees. *Max. Participants 30.*
BH 026

12–1:30 pm **Capturing Words: Interviewing for the Theatre**
Amy Sarno, Beloit College
Writing or devising a production about a com-

munity? This workshop will introduce approaches
to using oral history approaches to collect authen-
tic voices and perspectives from the community.
We’ll practice good interviewing techniques,
explore ethical issues involved with the collection
and use of material, and consider ways in which
this material can be woven together. In this work-
shop, we’ll practice what we preach by interview-
ing each other, creating a short script, and maybe
we’ll even do some staging!

Max. Participants 30.
BH 046

12–1:30 pm **Connecting Creativity and Spirituality**
Amy Fortoul, Anderson University
A movement-theatre/writing intensive, which
draws on basic spiritual principals and applies
them to the craft. This workshop will benefit
performers of all disciplines. Viewpoints
Movement Technique serves as the common
learned vocabulary among participants. The use
of repetition in movement and utilizing the body
as the text helps the performer move past the
censor, while stream of consciousness writing
techniques gently guide performers to their own
unique and authentic voice. This workshop is
intended to dramatically challenge the performer
both emotionally and physically, while providing
a safe and nurturing environment.
Comfortable clothing, a notebook and a pen.
BH 045

12–1:30 pm **How to be a Fabulous Costume Designer**
Charlene Gross, Ashland University
Workshop will focus on rendering the human
figure using techniques used in figure drawing
and fashion illustration. We will explore how to
sketch the figure and clothing. We will tackle
the hard to master details including hands, feet
and faces exposing all the dirty little secrets to a
beautiful rendering. Bring your favorite, or any,
dry drawing materials. *Max. Participants: 25.*
BH 027

12–3 pm **RasaBoxes: Training the Actor as an Athlete of the Emotions, 3-Hour Workshop of Training Technique**

Paula Murray Col, East Coast Artists
Devised by Richard Schechner based on ideas
from the classical Indian treatise on
dance/music/drama, the *Natyasastra*, and con-
temporary studies on emotion from research sci-
entists (such as Paul Ekman and Michael
Gershon), the RasaBoxes™ is an innovation for
many Western performers. Inspired by Artaud’s
dictum that the actor be an “athlete of the emo-
tions,” this unique psychophysical technique
begins with finding form for eight basic emo-
tional states through the use of body and the
breath. From there, the work leads to sound,

	<p>movement, objects, text, and finally scene-work and the layering and scoring of emotions to create complex characters, explore and compose scenes, choreography and entire performances. This unique approach trains actors to work holistically with mind, body, sensation and emotion to produce work that is viscerally engaging in a wide range of performance contexts, from the subtlety of film acting to the boldness of Commedia dell'Arte. The RasaBoxes™ exercises are improvisational, but offers performers specific tools and techniques for finding truthful, fully embodied sense of presence and emotional specificity through direct physical engagement. It integrates rather than separates acting, movement and voice, engaging the whole performer in one approach. <i>Max. Participants: approx. 40; Max. Observers: dependent on size of room.</i> BH 33</p>	1:30–2:15 pm	<p>next?” in the study of theatre, and how to look for these new elements in production. BH 026</p> <p>Dying for the Art: Health and Safety in the Theatre Rebecca Misenheimer, Ashland University A general introduction to hazards in all areas of theatre to raise awareness, encourage safer thinking and develop a theatre-wide shared vocabulary of safety. Presenter will examine common attitudes and conditions leading to increased risks, as well as the hazards themselves. Examination of hazards faced by <i>all</i> theatre artists, including actors, costumers, and even front of house folk. <i>Max. Participants: 30.</i> BH 025</p>
12–1:30 pm	<p>Sound Aesthetics for Music, Film and Theatre Christopher Plummer, Michigan Technological University Workshop participants will listen to samples and develop a sound design aesthetic based on a consideration of text, performer, and relationship of art form to the audience. The workshop was created with designers, directors, and writers in mind, but all are welcome. <i>Max. Participants: 20.</i> CFA 125</p>	1:30–2:15 pm	<p>Show Business-Taxes for the Theatre Artist Tom Bruno, Carroll College, Wisconsin Learn some tips for holding on to more of your hard-earned paycheck. After all, if you're finally getting paid to do it, don't you deserve to keep more of it? Learn some perfectly legal ways to lower your tax bill and organize your professional life. Bring pen and paper. BH 026</p>
12–1:30 pm	<p>Respondent Workshop: Issues in Feedback, Responding to Production and Adjudication Carolyn Gillespie & Dean Yohnk Part I of a workshop focusing on the specific principles and philosophy of an approach to offering feedback to entered KCACTF productions. This two-part workshop provides training and review and opens the floor to questions and concerns about the role of the respondent. DS 210</p>	1:30–2:30 pm	<p>Tech Response to “Burial at Thebes” by Seamus Heaney Cardinal Stritch University DS 207</p>
12:30–1:30 pm	<p>Festival Response to “Burial at Thebes” by Seamus Heaney Cardinal Stritch University Response by: John Maclay and Lin Conaway DS 207</p>	1:30–2:30 pm	<p>Festival Response to “The Roommate” by Jeremy Motz Central Michigan University Response by: Stacy Ohrt and Richard Bugg DS 212</p>
12:45–1:30 pm	<p>Getting “Serious” in Dramaturgy Benjamin and Jennifer Cole, Western Illinois University Previous existing forms of genre no longer fit contemporary drama in such works as <i>Angels in America</i>, and <i>Marisol</i>. It is important for dramaturges, actors, and directors to analyze these new trends in order to better approach performance of these plays. This workshop identifies these new elements of drama in contemporary plays and proposes the question “what comes</p>	2:30–3:30 pm	<p>Tech Response to “The Roommate” by Jeremy Motz Central Michigan University DS 212</p>
		1:30–2:15 pm	<p>Building Ensemble: Teambuilding Incentives to use in Rehearsal D. Ohlandt, Kalamazoo College Go beyond warm-ups and icebreakers and learn how to use experimental activities to get your cast and crew thinking more like an ensemble and less like a bunch of individuals! In this workshop, we will learn how to use structured problem-solving adventures to get your cast and crew invested in each other and in the quality of the whole production. Attendees will get to participate in activities specifically adapted for theatrical rehearsals, then learn how to lead the activities and “process” a guided discussion so that participants get the most out of the experiences. DS 202</p>

Schedule of Events (Friday/Saturday)

1:30–3 pm	<p>Punching, Whispering, Gliding, and a Grid: Using Movement and Voice Games to Enhance Your Directing Creativity Michael Swanson, Western Illinois State University and Fresno City College Good acting exercises can be shaped by directors working with a cast to suggest and inspire new physical and vocal work, as well as new ways of seeing and hearing. Join us if you'd like to learn how acting exercises developed by Rudolf Laban and Cicely Berry can help you as a director. <i>Max. Participants: 20; Max. Observers: dependent on size of room.</i> <i>BH 046</i></p>	1:30–3 pm	<p>Arts Employment for Dummies: Getting a Job in Theatre Libby Ford, Steppenwolf Theatre Company The presenter will discuss the realities of landing a job in arts organizations today. It is vitally important for college students to start planning on life after school and no matter what our interest in theatre is, this workshop will help you get focused and give you an edge. Feel free to bring a resume for extra advice. <i>Unlimited Participants</i> <i>CFA 125</i></p>
1:30–3 pm	<p>Jump Improvisation Janet Haley, University of Michigan-Flint <i>It's not about comedy. It's about getting real.</i> Create original, dramatic scenes up on your feet. The Jump Improvisation framework places you and a partner in an open-ended encounter made up of circumstances you decide to frame your objective. Your partner's task is to prevent you from accomplishing your goal. You work from yourself, rather than putting on a character. "One of the best tools I know for helping the actor make choices about action that are emotionally truthful and theatrically exciting." – Lee Abraham. <i>Max. Participants: 20; Max. Observers: 10.</i> <i>BH 047</i></p>	2–3 pm	<p>Regional Design and Technology Projects Final Round Open to all Festival Participants <i>Kliebhan Conference Center 2 & 3</i></p>
1:30–3 pm	<p>Unarmed Stage Combat Jamie Cheatham, UW-Parkside An introduction to basic unarmed stage combat techniques, including falls and slaps. Emphasis is on safety. Instructor is a nationally recognized certified teacher and fight director with the Society of American Fight Directors. <i>BH 045</i></p>	2:30–3:30 pm	<p>Festival Response to "Expecting Isabel" by Lisa Loomer Michigan State University Response by: Donna Meester <i>DS 207</i></p>
1:30–3 pm	<p>Yoga for the Actor: Relaxation Heather Corwin, Ashland University Come and unwind! Heather Corwin presents a combination of Vinyasa Yoga, Pilates, Feldenkrais, and Rolf Movement with the goal of freeing the actor's body for performance. Heather is a Certified Rolfer, a Cleveland Liaison for Actors' Equity Association, and an Assistant Professor of Theater at Ashland University in Ohio. Wear clothes they can easily move in, NOT BAGGY, no shoes, and yoga mats if they've got them. <i>BH 038</i></p>	3:30–4:30 pm	<p>Technical Response to "Expecting Isabel" by Lisa Loomer Michigan State University <i>DS 207</i></p>
1:30–3 pm	<p>The Sweet Smell Of Success: Winning Awards at the Kennedy Center Kate Snodgrass, Artistic Director of the Boston Theatre Marathon and of the Boston Playwright's Theatre. This one-hour workshop addresses "How to Win Money and Publication" by entering all the writing awards available at the KCACTF. If</p>	3:30–7:30 pm	<p>Load In: "The Importance of Being Earnest" Purdue University <i>Pabst Theatre</i></p>
1:30–3 pm	<p>The Sweet Smell Of Success: Winning Awards at the Kennedy Center Kate Snodgrass, Artistic Director of the Boston Theatre Marathon and of the Boston Playwright's Theatre. This one-hour workshop addresses "How to Win Money and Publication" by entering all the writing awards available at the KCACTF. If</p>	3–6 pm	<p>Rehearsal: "Footfalls" by Samuel Beckett Sinclair Community College <i>Schroeder Auditorium</i></p>
1:30–3 pm	<p>The Sweet Smell Of Success: Winning Awards at the Kennedy Center Kate Snodgrass, Artistic Director of the Boston Theatre Marathon and of the Boston Playwright's Theatre. This one-hour workshop addresses "How to Win Money and Publication" by entering all the writing awards available at the KCACTF. If</p>	3–4 pm	<p>NPP: News and Notes on Opportunities for Playwrights Steve Reynolds, Wittenberg University Region III NPP Chair will discuss the new opportunities for student playwrights involved with KCACTF. An expanded short play program will mean there will be a different look to the Kennedy Center new play invitations this year. Come and learn how to best present your new work, and how to best present your new work, and how to maximize your chance to have your play selected for regional and national festivals. <i>Unlimited participants.</i> <i>BH 056</i></p>
1:30–3 pm	<p>The Sweet Smell Of Success: Winning Awards at the Kennedy Center Kate Snodgrass, Artistic Director of the Boston Theatre Marathon and of the Boston Playwright's Theatre. This one-hour workshop addresses "How to Win Money and Publication" by entering all the writing awards available at the KCACTF. If</p>	3–3:45 pm	<p>Presenting Your Best at a Movement Audition Teresa McCullough, Indiana State University Participants will participate in an actual movement/dance audition, along with guidance from the instructor and group feedback and discussion. Through this guided experience, participants will be able to feel more confident at any skill level with this type of audition. Wear movement friendly clothing. <i>Max. Participants: 20; Observers: unlimited.</i> <i>BH 046</i></p>

3–4:30 pm **Physical Gestures & Emotional Expression**
Gerard Dzviplinski, Henry Ford Community College
Exercises to develop fuller physical expression of environmental presence, character & inner life. Both internal & external techniques are used. Wear Dance attire & shoes.
Max. Participants: 20; Observers: unlimited.
BH 038

3–4:30 pm **A Linklater Approach to Embodying Language**
Irene Alby, University of Toledo
A workshop designed to tap the deeper realms of mental, emotional, spiritual and physical imagery through the exploration of colors, vowels, consonants and text. Based on Kristin Linklater’s approach to embodying language. Wear Stretch clothes and bare feet.
Max. Participants: 40; Max. Observers: 10.
BH 033

3–4:30 pm **What’s a Great Stage Manager?**
Nancy Uffner, University of Michigan
A facilitated discussion to explore responsibilities and qualities of a great stage manager.
Max. Participants: 30.
DS 202

3–3:45 pm **Should I Join the Union?**
Amy Dolan Fletcher, National Education and Outreach Coordinator Actors’ Equity Association
This workshop covers the ins and outs of Union membership, includes a question and answer session with a Broadway Pro and provides information to help students answer that age-old question: Should I join the Union?
DS 108

3:30–5:30 pm **Stage Management Response**
Kliebhan Conference Center 2 & 3

3:45–4:30pm **Moving with Meyerhold’s Biomechanics**
Annette Thorton, Lawrence University
Participants will experience a warm-up from Meyerhold’s theatrical biomechanics followed by the construction and application of a basic movement phrase (otkaz, pacil, toichka). Wear clothing and shoes that don’t inhibit movement.
BH 046

4 pm **Participating Performance:**
“Nocturne” by Adam Rapp
College of Wooster
Running Time: 2:00
CS University Theatre

4 pm **Participating Performance:**
“Knick-Knack” by Franco Vitella
Oakland University
Running Time: 1:15
Studio Theatre

4–5 pm **Irene Ryan Finals Feedback**
DS 210

4–5:30pm **National Critics Institute/Symposium**
The Critics Conflicting Responsibility
Chris Jones, Chair, Region III Critics Institute, meets with participants in the festival Critics Competition. *Participation is by pre-registration only.*
DS 013

5–6 pm **Participating Performance:**
“Antarctica” by Michael Rose
Southern Illinois University- Carbondale

Showcase Monologues:
A Good Bit of Luck by Neal Ryan Shaw
Be Cat by Laramie Dean
This Is It by Randall Colburn
Stag King by Michael Rose
Trust by Thomas Campbell
Diagnoses by David Rush
Dominican High School Studio

5:30–8 pm **Faculty Dinner**
Open to all faculty. Advance registration required by 5pm Wednesday. Cost: \$10.00
Hilton Milwaukee River Hotel – Cape Charles Salon Room

6–10 pm **National Playwriting Program (NPP)**
10-minute Play Festival
Technical Rehearsal
Schroeder Auditorium

7–10 pm **Rehearsal: Reel by Paul Shoulberg**
Indiana University
CS University Theatre

8 pm **Participating Performance**
The Importance of Being Earnest by Oscar Wilde
Purdue University
Running Time: 2:30
Pabst Theatre

11 pm–1 am **Unrehearsed Shakespeare: Julius Caesar**
Schroeder Auditorium

11 pm–1 am **ComedySportz**
CS University Theatre

11 pm–1 am **Improv Scrabble**
Studio Theatre

Saturday, January 13

7:30–11:30 am **Load In: “Footfalls” by Samuel Beckett**
Sinclair Community College

8:15–8:45 am **National Playwriting Program (NPP)**
10-Minute Play Festival Production Meeting
Schroeder Auditorium

9 am–6 pm **Festival Registration**
Kliebhan Conference Center 1

Schedule of Events (Saturday)

9–11 am National Playwriting Program (NPP)
One Act Readings
“Svetlana” by Randall Colburn
Southern Illinois University at Carbondale
“Skinless; Boneless” by Michael A. Rose
Southern Illinois University at Carbondale
Schroeder Auditorium

9 am	Participating Performance: “Knick-Knack” by Franco Vitella Oakland University Running Time: 1:15 <i>Studio Theatre</i>
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9 am–12 pm **National Design and Technology Final Round**
Open to all Festival participants
Kliebhan Conference Center 2 & 3

9–10 am **Festival Response to “Importance of Being Earnest” by Oscar Wilde.**
Purdue University
DS 212

9–10 am **Technical Response to “Nocturne” by Adam Rapp**
College of Wooster
DS 207

9–10 am **Festival Response to “Antarctica” by Michael Rose**
Southern Illinois University–Carbondale
DS 211

10–11 am **Technical Response to “Antarctica” by Michael Rose**
Southern Illinois University–Carbondale
DS 211

9–10:30 am **School for Husbands: Director Designer Collaboration in Creation of Character**
Gweneth West, University of Virginia & Roseann Sheridan
Costume Designer, Gweneth West and Director, Roseann Sheridan, will share their process of creating characters from analysis and research to finished clothes on actors in performance for Moliere’s School for Husbands produced by Texas Shakespeare Festival, 2006.
BH 058

9–10:30 am **Rehearsal: A Safe Place to Not Play It Safe**
Missy Thibodeaux-Thompson & Eric Thibodeaux-Thompson,
University of Illinois-Springfield
We want to encourage actors of all levels of experience to approach the rehearsal process as a time for exploration, not just a place to be told what to do. We will explore various exercises and approaches to create an environment where inexperienced and experienced actors feel comfortable taking risks in a rehearsal process. We will focus on ways to encourage actors to not worry about “getting it right” – but rather to focus on

the process, instead of just the product.
Max. Participants: 12; Max. Observers: 30
BH 046

9–10:30 am **Unarmed Stage Combat**
Jamie Cheatham, UW-Parkside
An introduction to basic unarmed stage combat techniques, including falls and slaps. Emphasis is on safety. Instructor is a nationally recognized certified teacher and fight director with the Society of American Fight Directors.
Max. Participants: dependent on size of room; Max. Observers: dependent on size of room.
BH 045

9–10 am **RasaBoxes: Training the Actor as an Athlete of the Emotions, Lecture/Demonstration**
Paula Murray Cole, East Coast Artists
Devised by Richard Schechner based on ideas from the classical Indian treatise on dance/music/drama, the *Natyasastra*, and contemporary scientific studies. This unique psychophysical technique begins with finding form for eight basic emotional states through the use of body and the breath. From there, the work leads to sound, movement, objects, text, and finally scenework and the layering and scoring of emotions to create complex characters, explore and compose scenes, choreography and entire performances. Rasa Boxes training integrates acting, movement and voice, engaging the whole performer in one approach.
BH 038

9–10:30 am **Boal, Laban, and Bogart – Introduction to Directing**
Janeve West, Monmouth College
“Speak so that I might see you”: Exploring movement techniques as they apply to the work of the stage director. Great for the beginning director, this hands-on workshop will utilize the techniques of Boal, Laban and Bogart to introduce participants to the creation of dynamic blocking and stage pictures.
Max. Participants: 20; Max. Observers: unlimited.
BH 033

9–10:30 am **Respondent Workshop: Issues in Feedback, Responding to Productions and Adjudication**
Carolyn Gillespie and Dean Yohnk
Part II of a workshop focusing on the specific principles and philosophy of an approach to offering feedback to entered KCACTF productions. This second part will apply issues and ideas from the first session to the production of Footfalls.
DS 210

9–10:30 am **Should I Join the Union?**
Amy Fletcher, National Education and Outreach Coordinator Actors’ Equity Association
This workshop covers the ins and outs of Union

- membership, includes a question and answer session with a Broadway Pro and provides information to help students answer that age-old question: Should I join the Union?
DS 108
- 9:45–10:30 am **Accessing Shakespeare’s Text**
Robert Starko, Albion College
Become a more dynamic Shakespearean actor. Examine the difference between Folio text and modern editions to find context clues and differences in punctuation, spelling and spacing. Use these clues to help you understand the text, energize your delivery and more effectively communicate to the audience. An actor oriented technique that used the original punctuation, spelling and layout to gain insight into how to approach language, meaning and structure. *Max. Participants: 20.*
BH 025
- 10–11 am **Technical Response to “Importance of Being Earnest” by Oscar Wilde**
Responded by:
DS 212
- 10–11 am **Festival Response to “Nocturne” by Adam Rapp**
College of Wooster
DS 207
- 10:30–11:15 am **Why Don’t They Understand Me: Improving your Communication Skills**
David Grindle, Indiana University
How you learn effects how you communicate. Explore ways of communicating more effectively with that difficult production staff member or actor based on how they tend to best receive information.
BH 027
- 10–11:30 am **National Critics Institute/Symposium Pitfalls and Possibilities for a Critic**
Chris Jones, Chair, Region III Critics Institute, meets with participants in the festival Critics Competition. *Participation is by pre-registration only.*
DS 013
- 10:30 am–12 pm **Physical Gestures & Emotional Expression**
Gerard Dzviblnski, Henry Ford Community College
Exercises to develop fuller physical expression of environmental presence, character & inner life. Both internal & external techniques are used. Wear Dance attire & shoes. *Max. Participants: 20; Max. Observers: unlimited.*
BH 038
- 10:30am–1:30 pm **RasaBoxes: Training the Actor as an Athlete of the Emotions, 3-Hour Workshop of Training Technique**
Paula Murray Cole, East Coast Artists
Devised by Richard Schechner based on ideas from the classical Indian treatise on dance/music/drama, the *Natyastra*, and contemporary studies on emotion from research scientists (such as Paul Ekman and Michael Gershon), the RasaBoxes™ is an innovation for many Western performers. Inspired by Artaud’s dictum that the actor be an “athlete of the emotions,” this unique psychophysical technique begins with finding form for eight basic emotional states through the use of body and the breath. From there, the work leads to sound, movement, objects, text, and finally scene-work and the layering and scoring of emotions to create complex characters, explore and compose scenes, choreography and entire performances.
This unique approach trains actors to work holistically with mind, body, sensation and emotion to produce work that is viscerally engaging in a wide range of performance contexts, from the subtlety of film acting to the boldness of Commedia dell’Arte. The RasaBoxes™ exercises are improvisational, but offers performers specific tools and techniques for finding truthful, fully embodied sense of presence and emotional specificity through direct physical engagement. It integrates rather than separates acting, movement and voice, engaging the whole performer in one approach. *Max. Participants: approx. 40; Max. Observers: dependent on room size.*
BH 033
- 10:30 am–12 pm **Yeah Dance! A Musical Theatre Experience**
Megan Mulherin and Katie Kaczynski, Marquette University
A fun and entertaining workshop for actors and/or dancers. You will have a warm-up, learn movement techniques that will help both actors and dancers, and learn a dance in the genre of musical theatre (No singing required). You will become more aware of what your body is doing on stage and come to love the power of facial expressions. Hope to see you there! Attendees should wear clothing they can move in. Dance shoes, character shoes or barefoot. No tennis shoes, boots or other street shoes.
Max. Participants: 30; Max. Observers: 10.
BH 046
- 10:30 am–12 pm **A Director’s Forum or Why Directing is like Sex?**
Mark Abram-Copenhaver/St. Mary’s College
For faculty and student directors allowing participants to share insights, problems, solutions and techniques related to this thing we all do (NOT sex . . . directing) but rarely get to discuss. Moderator will present a variety of topics for discussion but attendees should arrive ready to discuss their “favorite” reoccurring directing challenge.
BH 026
- 10:30 am–12 pm **How to Develop a Strong Protagonist**
Kitty Dubin, Oakland University
The protagonist is probably the most important structural element of a play. The audience must identify with and be thoroughly engaged by this

Schedule of Events (Saturday)

character. The journey of the protagonist must also dramatize the author's underlying premise. Knowing how to create a compelling protagonist is essential for the success of any play.
DS 202

12 pm	Participating Performance "Footfalls" by Samuel Beckett Sinclair Community College Running Time: 1:30 <i>CS University Theatre</i>
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12 pm	Participating Performance "Knick-Knack" by Franco Vitella Oakland University Running Time: 1:15 <i>Studio Theatre</i>
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12- 1:30 pm	National Playwriting Program (NPP) 10-minute Play Festival – OPEN PREVIEW
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12- 1:30 pm **Introduction to Stage Combat: Single Sword**
Joe Flowers, Illinois State University
If you are interested in learning the basic concepts of rapier combat or want to try stage combat for the first time, this workshop is for you. We will cover the beginning foundations of single sword technique, including safety concepts, footwork, and attack/defense positions. You will leave with a better understanding of the discipline and focus required for stage combat training. Dress to move – close-toed athletic shoes and comfortable clothing that is not loose fitting. *Max. Participants: 16; Max. Observers: dependent on room size.*
BH 046

12- 3 pm **A Linklater Approach to Embodying Language**
Irene Alby, University of Toledo
A workshop designed to tap the deeper realms of mental, emotional, spiritual and physical imagery through the exploration of colors, vowels, consonants and text. Based on Kristin Linklater's approach to embodying language. Wear Stretch clothes and bare feet. *Max. Participants: 40; Max. Observers: 10.*
BH 046

12-12:45 pm **Show Business – Taxes for Theatre Artists**
Tom Bruno, Carroll College, Wisconsin
Learn some tips for holding on to more of your hard-earned paycheck. After all, if you're finally getting paid to do it, don't you deserve to keep more of it? Learn some perfectly legal ways to lower your tax bill and organize your professional life.
BH 026

12- 1:30 pm **Building Ensemble: Teambuilding Incentives to use in Rehearsal**
D. Ohlandt, Kalamazoo College

12- 1:30 pm

Go beyond warm-ups and icebreakers and learn how to use experimental activities to get your cast and crew thinking more like an ensemble and less like a bunch of individuals! In this workshop, we will learn how to use structured problem-solving adventures to get your cast and crew invested in each other and in the quality of the whole production. Attendees will get to participate in activities specifically adapted for theatrical rehearsals, then learn how to lead the activities and "process" a guided discussion so that participants get the most out of the experiences.
DS 202

East European Scenographers Designing for Chekhov Repertory

Pavlo Bosyy, Oakland University
Exploration of the leading Russian, Ukrainian, Polish, Latvian, Estonian, and Czech scenographers of the 20th Century in designing for the Chekhov repertory. Aesthetic aspects of landmark design concepts discussed in connection to major artistic styles/trends (e.g., Impressionism, Constructivism, "Acting Scenography"). Short visual/video biographies of stage designers, We will look at aspects of a theatre production including the relationship between style and technology. *Max. Participants: 15; Max. Observers: 30.*

DS 212

12- 1:30 pm

Getting into Grad School -A discussion for Student Designers

TBA
It takes more than a great portfolio to get into graduate school. A panel of accomplished teachers/professionals familiar with the concerns of graduate programs, discuss the process. The preparation of portfolios is only one of several topics that will be addressed by these U/RTA member school teachers. The panel also discusses preparing for the interview segment that is a part of any recruiting process. There is also discussion of the thought that should be given to seeking graduate training in the first place.

BH 025

12:30-1:30 pm

Faculty Feedback Forum to Festival XXXIX

Sandra Zielinski and Tom Mitchell, Region III co-chairs. Kerro Knox and Sue Ott Rowland, co-vice-chairs.

This open meeting for all festival faculty members is your opportunity to respond to all aspects of KCACTF.

DS 210

1:30-2:15 pm

Digital Rendering Output

Ken Martin, Coastal Carolina University
With the popularity of Digital Rendering on the

rise, the possibilities of presenting the renderings have become more creative. This workshop will focus on some techniques of showing off your hard work in new and really interesting ways. Everything from printing on paper to that once in a lifetime opportunity of printing on aluminum foil, it is all possible now.

Max. Participants: 12.

DS 108

1:30–3 pm

An Introduction to Viewpoints

Cornel Gabara, University of Toledo

An introduction to Anne Bogart’s Viewpoints (spatial relationship, shape, repetition, kinesthetic response, architecture, gesture, tempo, floor pattern, duration). An workshop intended to acquaint actors and directors with a system that enables them to decode relationships on stage, define theatrical space and embody text. Stretch clothes and running shoes.

Max. Participants: 20; Max. Observers: 30.

BH 033

1:30–3 pm

Yoga for the Actor: Relaxation

Heather Corwin, Ashland University

Come and unwind! Heather Corwin presents a combination of Vinyasa Yoga, Pilates, Feldenkrais, and Rolf Movement with the goal of freeing the actor’s body for performance. Heather is a Certified Rolfer, a Cleveland Liaison for Actors’ Equity Association, and an Assistant Professor of Theater at Ashland University in Ohio. Wear clothes they can easily move in, NOT BAGGY, no shoes, and yoga mats if they’ve got them.

BH 047

1:30–3 pm

Nonverbal Communication for Blocking

Roger Held, Michigan Technological University
The workshop demonstrates the application of nonverbal communication principles to blocking for the stage, providing actors and directors with the means to truthfully depict character relationships, while enhancing actor-director creative collaboration, performance spontaneity, repeatability, playing in the “moment,” and a myriad of other subtle but amazing benefits.

Max. Participants: 4 Max. Observers: unlimited.

BH 045

1:30–3 pm

Capturing Words: Interviewing for the Theatre

Amy Sarno, Beloit College

Writing or devising a production about a community? This workshop will introduce approaches to using oral history approaches to collect authentic voices and perspectives from the community. We’ll practice good interviewing techniques, explore ethical issues involved with the collection and use of material, and consider ways in which this material can be woven together. In this workshop, we’ll practice what we preach by

1:30–2:15 pm

interviewing each other, creating a short script, and maybe we’ll even do some staging!

Max. Participants: 20; No Observers.

BH 038

Getting “Serious” in Dramaturgy

Benjamin and Jennifer Cole

Previous existing forms of genre no longer fit contemporary drama in such works as *Angels in America*, and *Marisol*. It is important for dramaturges, actors, and directors to analyze these new trends in order to better approach performance of these plays. This workshop identifies these new elements of drama in contemporary plays and proposes the question “what comes next?” in the study of theatre, and how to look for these new elements in production.

BH 026

2–3 pm

Taking Students to the next level - a discussion for Undergraduate Design Teachers

TBA

Teachers from U/RTA MFA programs open a dialogue with undergraduate design faculty to examine the skills, competencies and education that a young designer needs to have prior to pursuing graduate placement. The panel discusses what it is students should be advised to consider before they leap into either training or the profession in the 21st Century. Concerns, observations and questions from undergraduate faculty are welcome. Time permitting, specific advice will be offered to help prepare students for portfolio reviews.

BH 025

2–3 pm

Taking Students to the next level - a discussion for Undergraduate Acting Teachers

TBA

Teachers from U/RTA MFA programs open a dialogue with undergraduate acting faculty to examine the skills, competencies and education that a young actor needs to have prior to pursuing graduate placement. The panel discusses what it is students should be advised to consider before they leap into either training or the profession in the 21st Century. Concerns, observations and questions from undergraduate faculty are welcome. Time permitting, specific advice will be offered to help prepare students for MFA auditions.

BH 024

2–4:30 pm

National Playwriting Program (NPP) 10-Minute Play Festival

Coordinator: Phylis Ravel, Vice-Chair NPP, Region III, Marquette University
Assistant to the NPP Vice-Chair: Elizabeth Raddo, Hillsdale College
Production Stage Manager: Theresa Ebenhoch,

Schedule of Events (Saturday/Sunday)

<p>Beloit College Guest Respondents and Guests: Stacy Ohrt, Region VII NPP Chair; Kate Snodgrass, NPP National Chair and Ed Morgan, former Associate Artistic Director of Milwaukee Repertory Theatre</p> <p>Play: "Star Song" Playwright: Joseph Gallo, Ohio University Director: Shannon Kathleen Riley, Purdue University Stage Manager: Anné Thompson, Central Michigan University Faculty Mentor: Amy Sarno, Beloit College</p> <p>Play: "Apple Pie Blues" Playwright: Nathan Bayless, Indiana University Director: Jordana Burke, Beloit College Stage Manager: Kristin Sollenberger, University of Indianapolis Faculty Mentor: Roger Held, Michigan Technological University</p> <p>Play: "Ravishment" Playwright: Randall Colburn, SIU—Carbondale Director: Kody C. Jones, University of Michigan-Flint Stage Manager: Caitlin Mick, Purdue University Faculty Mentor: James Zager, University of Illinois—Urbana-Champaign</p> <p>Play: "Friendly Fire" Playwright: Christian Krauspe, Western Illinois University Director: Lexi Klupchak, Marquette University Stage Manager: Theresa Ebenhoeh, Beloit College Faculty Mentor: Erik Ramsey, Ohio University</p> <p>Play: "The Boxer" Playwright: Tavern Smith, Indiana University Director: Corey Stephen Kelly, Illinois State University Stage Manager: Patrick Konesko, Saginaw Valley State University Faculty Mentor: George Angell, Hillsdale College</p> <p>Play: "Tandem" Playwright: Jessica Simendinger, Indiana University Director: Tari Hellmer, Oakland University Stage Manager: Colin Miller, University of Michigan-Ann Arbor Faculty Mentor: Paul Hildebrand, Hanover College</p>	<p>3–4:30 pm</p>	<p>Auditioning William Irwin, University of Michigan-Flint The audition is the actor's most important performance! Most actors will audition more during their careers than they will actually perform; and a good audition never goes unnoticed. It may not achieve immediate employment but no director or casting agent forgets fine work. With this in mind it is essential for the student-actor to prepare and learn how to perform a winning audition package. In this workshop we will define and explore the elements that make up a successful audition. From the actor's entrance into the room to their exit we will delve into the craft of auditioning. The student should leave the workshop with far more insight and appreciation for this necessary skill. Sheet music, tap shoes, portfolio etc. Two contrasting monologues both under two minutes. <i>BH 046</i></p>
<p>3–3:45 pm</p> <p>Surviving as a "Less Than One Person" Show: Tips and Tricks for Creating Theatre in a One Person Department or Program Richard T. Young, Blackburn College Bring your ideas, survival tactics and unsolved problems about directing, design, budgets and the creation of quality theatre in small college theatre departments. Part presentation and part open forum on maintaining simplicity and effectiveness of design and utilization of rehearsal time. A chance for the many of us at small schools to have some collegial interaction. <i>BH 059</i></p>	<p>3–4:30 pm</p>	<p>Diversity Workshop Waking the Walk . . . Uphill: Arts Administration and the Struggle for Diversity Mark J. Fraire - Grant Programs and Services Specialist, Wisconsin Arts Board Enrique E. Figueroa, Ph.D., Director of the Roberto Hernandez Center and Assistant to the Provost for Latino Affairs University of Wisconsin, Milwaukee Constance Clarke Reimer- African American Children's Theater Norma Saldivar- theater director, University of Wisconsin-Chair, Directing Program Marjorie Yoshida- City Ballet Theater, Director All Arts administrators, but especially ones of color, face an uphill climb in creating cultural arts programs that reflects one's own cultural identity and still engage a wider public. A panel of professional artists/administrators of color will explore this and "next-step" strategies for employment in the arts. The panel invites interested people of all colors and ethnic backgrounds to attend. <i>BH 027</i></p> <p>Getting into Grad School -a discussion for Student Actors TBA MFA Acting faculty from U/RTA institutions discuss the Do's and Dont's of getting into Grad school including specific concerns such as working with a coach, selection of material, callbacks and the often ignored subject of the interview process. Invaluable for students considering MFA training. There will be some discussion of how the U/RTA Auditions work, but the panel will generate broadly applicable information that</p>

3–4:30 pm can be of use at other auditions. Questions, answer—and plenty of opinions!
Yeah Dance! A Musical Theatre Experience
 Megan Mulherin and Katie Kaczynski,
 Marquette University
 A fun and entertaining workshop for actors and/or dancers. You will have a warm-up, learn movement techniques that will help both actors and dancers, and learn a dance in the genre of musical theatre (No singing required). You will become more aware of what your body is doing on stage and come to love the power of facial expressions. Hope to see you there! Attendees should wear clothing they can move in. Dance shoes, character shoes or barefoot. No tennis shoes, boots or other street shoes.
Max. Participants: 30; Max. Observers: 10.
BH 046

3:45–4:30 pm **Live Your Myth—Study in Greece where they Began**
 Catherine Moran, University of Indianapolis
 The University of Indianapolis campus in Athens, Greece is located at the foot of the Acropolis. UIA offers unique study abroad programs for any student who desires to immerse themselves in ancient and modern Greek culture. Perform in ancient theatre sites, walk through ruins and tour the islands while earning transferable collage credits. Summer and spring semester programs in English. Learn how you explore the birthplace of theatre.
BH 059

3–4 pm **Tech Response to “Knick-Knack” by Franco Vitella**
 Oakland University
 Response by :
DS 212

4–5 pm **Festival Response to “Knick-Knack” by Franco Vitella**
 Oakland University
 Response by:
DS 212

3 pm **Participating Performance: Footfalls by Samuel Beckett**
 Sinclair Community College
 Running Time: 1:30
CS University Theatre

3:30–7:30 pm **Load-In: “Reel” by Paul Shoulberg**
 Indiana University
Pabst Theatre

5–7:30 pm **Gold Medallion Dinner**
 Invitation Only
Italian Community Center

8 pm **Participating Performance: “Reel” by Paul Shoulberg**
 Indiana University
Pabst Theatre

10 pm **Closing Ceremony and Presentation of Awards**
 Emcees: Sandi Zielinski and Tom Mitchell,
 Region III Chairs
 Kennedy Center Gold Medallion Award for Excellence Presentation to:
 Michael Swanson, Western Illinois and
 Fresno City College
Award Presentations
Pabst Theatre
 Following Closing Ceremonies to 2:00 am
Closing Night Party
Cardinal Stritch – Kliebhan Conference Center

Sunday, January 14

8am–12 pm **Festival Strike**
 8:30–9:30 am **Playwriting Breakfast with an NPP Representative**
 All Student playwrights whose plays were entered in either the John Cauble or National Student Playwriting Award are invited to attend.
Radisson Hotel Breakfast Area
 9–10 am **Festival Response to “Footfalls”**
 Response by:
DS 210
 10–11 am **Tech Response to “Footfalls”**
 Response by:
DS 210
 9–10 am **Tech Response to “Reel” by Paul Shoulberg**
 Indiana University
 Response by:
DS 212
 10–11 am **Festival Response to “Reel” by Paul Shoulberg**
 Indiana University
 Response by:
DS 212
 10 am–12 pm **Region III Selection Committee Meeting**
Four Points Sheraton

LMDA/ACTF Student Dramaturgy Award

The third annual Literary Managers and Dramaturgs of America (LMDA)/KCACTF Student Dramaturgy Award will be judged by Paul Kosidowski and Leonora Brown, and a member of LMDA; and by Kevin Trudeau of Lewis University. They will choose a winner of the award based on the dramaturgical projects' distinctiveness, contextualization, impact, ethics, and significance.

Dramaturgy displays will be available in Kliebhan Conference Center.

The Alcone Company National Festival Fellowships in Makeup Design and the Mehron Makeup Award

This exhibition presents student makeup designs from KCACTF participating or associate productions. Students are nominated for entry by KCACTF respondents or a faculty supervisor. The Alcone fellowship brings one student makeup designer from each of the eight regions to the Kennedy Center for master classes with a professional Broadway makeup designer and for the opportunity to exhibit their work at the Kennedy Center. Students selected for The Alcone Company National Fellowships in Makeup Design are also nominees for the Mehron Makeup Awards.

Society of Stage Directors and Choreographers/KCACTF Student Directing Award

The third annual Society of Stage Directors and Choreographers (SSDC)/ KCACTF Student Directing Award will be judged by a group to be announced at the conference. The group will judge all of the student-directed work at festival, including the Ten-Minute Play Festival, and choose a student director as Region III's winner of this award, based on success in storytelling, character development, audience engagement, musicality and rhythm, atmosphere, script structure, emotional dynamics, use of space, blocking and picturization, spontaneity, consistency in style and the world of the play, and point of view.

National Critics' Review Competition

Student critics from across the region meet in an intensive series of workshops on theater criticism, aimed at developing and encouraging young theater critics. Students review shows at the festival in real time--and their reviews are "published" on noticeboards and available to all. Led by Chris Jones of the *Chicago Tribune*, assisted by Jen Goddu.

Chris Jones has served as Midwestern theatre critic for *Variety* for the last twelve years, reviewing new work and Broadway road shows in such cities as Cleveland, Detroit, Louisville and Indianapolis. He is a theatre critic and columnist for the *Chicago Tribune*, where his weekly column "Backstage" appears each Friday. He also contributes reviews and commentaries to *American Theatre Magazine* and to *Stagebill*. Jones, who has a doctorate from the Ohio State University, is on the teaching faculty of the School of the Arts at DePaul University.

KCACTF National Selection Team

Georgia McGill

In 2002, she was honored with a Kennedy Center Gold Medallion for her work with student playwrights. Ms. McGill has responded in six of the eight national regions for N.P.P., and served as a reader both regionally and nationally. Georgia is the Artistic Director of the Modern Theatre of Myth, a company that performs internationally and is dedicated to the creation of new plays inspired by ancient mythology. Ms. McGill has written several plays and translated works from the Greek canon for performance. She has directed over 100 works for New York and regional theatres and her work has been featured on stages in Germany, Cyprus, Greece, Hungary and Scotland. As a guest of the government of Greece, her production of *Oedipus* was honored with a production at Epidaurus, hallowed ground where few foreigners may tread. She lives on Long Island with her beautiful daughters.



Beattie Pettigrew is the National Irene Ryan Acting Scholarship Coordinator. She is also the immediate past chair for KCACTF Region V and served the National Committee as the Chair of Chairs. She received a BFA and BSE from Emporia State University, an MA in Theatre from the University of Kansas, and graduated *magna cum laude* as a Hallmark

Fellow from the University of Missouri-Kansas City with an MFA in Theatre Direction. Beate has taught theatre and speech communication at UMKC, Longview Community College, Emporia State University, and Johnson County Community College. At JCCC, she has twice been the recipient of the Lieberman Teaching Excellence Award for Adjunct Faculty. Beate is the Artistic Director and President of the Barn Players, a 50-year old community theatre in Kansas City which produces over ten plays each year. She lives in Shawnee, Kansas where she is a free-lance director and teaches theatre and speech communication at Johnson County Community College and the University of Missouri-Kansas City.



Gweneth West has designed costumes for over 200 productions, directed or acted in over 36 summers in repertory & stock theatres. Recent designs: *School for Husbands* (Texas Shakespeare Festival); *Luminosity* (UVA); & *Ragtime* (HRT), selected for the international, juried World Stage Design Exhibition, 2005.

Costume designer & teacher for over 30 years, Gweneth has served KCACTF Region IV most recently as Design & Technology Chair 2004-2006. Her design students have successfully participated in KCACTF Region IV & National Festivals, attended major universities, and gained employment in theatres across the country. Directing credits include *Gilbert & Sullivan's Patience*, *The Gondoliers*, *H.M.S. Pinafore*, *The Mikado* & *Pirates of Penzance* (New Lyric Theatre); *One Flew Spare* (UVA); & *One Flew Over The Cuckoo's Nest* (UF & Region IV, Tampa 1990). Active with USITT & OISTAT, summer 2007 will include assisting OISTAT's Costume Working Group with the installation of the Prague Quadrennial's USA Costume Exhibit and designing for TSF.

KCATCF National Representatives

Gregg Henry artistic director KCACTF. Recent productions include *Teddy Roosevelt and the Treasure of Ursa Major* by Tom Isbell and Mark Russell at the Kennedy Center, the U.S. Premiere of *Girl in the Goldfish Bowl* by Morris Panych for MetroStage, Julie Jensen's *Two-Headed* for Washington Shakespeare Company, Norman Allen's *The Christmas Foundling* and Shelagh Stephenson's *An Experiment with an Air Pump* for Journeymen Theatre Ensemble, the U.S. premiere of Daniel MacIvor's *You Are Here* for Theatre Alliance, and Barbara Field's adaptation of *Scaramouche* for Washington Shakespeare Company, Barbara Field's adaptation of *Dreams in the Golden Country* at the Kennedy Center and on National Tour and Norman Allen's *The Light of Excalibur* at the Kennedy Center. This season, he directed concert readings of *The 13 Hallucinations of Julio Rivera* by Stephen Culp for CenterStage and *The Biography of a Constellation* by Lila Rose Kaplan for Arena Stage. In addition to his KCACTF responsibilities he is Artistic Associate for New Works and Commissions for Kennedy Center Theater for Young Audiences. He is the Producer of the annual Page-to-Stage New Play Festival, now in its fifth year, a free three-day event at the Kennedy Center, featuring readings of new work by the theatres in the DC and Baltimore Metro area. Gregg has acted, directed or staged the fights for the Iowa, Michigan, Oklahoma and Wisconsin Shakespeare Festivals. He received his MFA in Acting from the University of Michigan and is formerly the director of theatre and an associate professor at Iowa State University.

Mark Kuntz is currently in his ninth year on the theatre faculty at Western Washington University after spending eleven years at Eastern Oregon University. He received his BA in theatre arts from the University of Washington and his MFA. in directing from the University of Oregon. Mark has twice served as a member of the National Selection Team for the Kennedy Center American College Theatre Festival, and is currently the National Chair. He is Past Chair of Region VII and Past President of The Northwest Drama Conference.

Festival Respondents and Guests

Karen Anselm, KCACTF National Vice-chair of Design, has designed costumes for more than 150 productions. Some of her favorite designs include: *Romeo & Juliet* and *Trojan Women* at Bloomsburg University, *The Bacchae* for Modern Theatre of Myth and *The Three Sisters* at La Mama. A graduate of Carnegie Mellon University, she has also designed for Bloomsburg Theatre Ensemble, Queens Theatre in the Park, Florida Stage, Unseam'd Shakespeare, and Dell Arte. Ms. Anselm has been actively involved with the KCACTF for 20 years and she has served as Region II Chair, on the National Selection Team and National Member at Large. Ms. Anselm is a Professor of Theatre, Costume Designer and Director at Bloomsburg University.



Judy Berdan is in her second season as production manager at the Rep. She has been with the Rep for 15 seasons and has also served as production stage manager and artistic administrator at the Rep. Judy directs the Rep's annual production of *A Christmas Carol*.

As production manager she oversees the scenery, costume, property and paint shop as well as the stage management department. She has stage managed the world premieres of Steven Dietz's *Silence*, *Force of Nature* and *Paragon Springs* and Eric Simonson and Jeffrey Hatcher's *Work Song*, as well as many other complex and exciting productions at the Rep. Judy was also a lecturer in stage management at University of Wisconsin-Madison and taught arts administration at UW-Milwaukee

Lenora Inez Brown is currently an Asst. Professor of Dramaturgy and Dramatic Criticism at DePaul University. She has worked as the dramaturg and director of new play development at Syracuse Stage, Crossroads Theatre Company (during her tenure the theatre received the 1999 Tony for Outstanding Regional Theatre), and Madison Repertory Theatre. Her work in new-play development has garnered her invitations to the Sundance Theatre Lab 2000 and 2001, South Coast Rep's Pacific Playwright's Festival, The Kennedy Center's New Vision/New Voices, and The Bonderman. She has worked at Chicago's Goodman theatre on Zacarias' play *MARIELA AND THE DESERT* and with Regina Taylor on *THE DREAMS OF SARAH BREEDLOVE*. She has written theatre reviews for *THE CHICAGO SUN TIMES*, and her essay on Lynn Nottage appeared in *BEST PLAYS 2003-2004*. Her relationship with KC/ACTF began in 2000 when she served on the National Team. She is an active member and former regional vice president of the Literary and Managers and Dramaturgs of the Americas. She has an MFA in Dramaturgy and Dramatic Criticism from the Yale School of Drama and a BA from Dartmouth College.

Ms. Brown currently serves on the ASSITEJ/USA Board and chairs the Ann Shaw Fellowship committee.



Richard Bugg is currently the Chair of the Kennedy Center American College Theater Festival, Region VIII. He is an associate professor at Southern Utah University and a graduate of the National Theatre Conservatory. He is the founding producer and artistic director of the Neil Simon Festival—a professional summer theatre in Cedar City, Utah. Richard is an actor

on both stage and screen. He has performed with the Denver Center Theatre Company, the Utah Shakespearean Festival, the Sundance Summer Theatre, the Tuachan Center, the Pink Garter Theatre, the Neil Simon Festival, and has lent his acting talents to many University productions. He has also performed in numerous feature films, television movies, television series, commercials, and industrial films. His credits include: *Money Plays*, *Touched By An Angel*, *Walker-Texas Ranger*, and *Double Jeopardy*. Richard also dabbles in writing poetry and plays. He shares his life with his wife and five children.



Sydney Chatman is a graduate of Indiana University. While pursuing her degree she created and founded Blackfeet Theatre Company producing seven projects before graduation. Upon leaving the university, she moved to Chicago. Her Chicago credits include The Goodman Theatre's world premiere of *Gem of the Ocean*, by August Wilson, Congo Square

Theatre Company's world premiere of *King of Coons* directed by Harry Lennix, and The Theatre Building Chicago's *Josephine Tonight!* by Sherman Yellen. She has also managed for Chuck Smith, Steve Scott, and Cheryl Lynn Bruce.

After working in the "field" for six years she founded The Tofu Chitlin' Circuit a theatre company that challenges the Black Theatre aesthetic. She is currently an elementary and middle school performing arts instructor in Chicago, Illinois. She believes that if you develop a child's imagination early then art will be appreciated for years to come.

Constance Clark was born November 22, 1948 in Milwaukee, WI. At her birth the Clark family lived on Fourth and Vine Street, when she was four the family moved to the far West side of Milwaukee, near the County Stadium. She began her schooling at the Story Elementary School and then attended West Division High School. It was while attending Story she discovered she really liked, I mean really liked the theatre because while at Story she played the part of a pirate, a hula dancer and a tree. When she entered West Division, she immersed herself in theatre, chorus, violin lessons and began to dream of performing on Broadway before the age of 40. After high school, she went after parts at People's Theatre, Inner City Arts Council, and Colorlines Magazine Productions and other community theatres and she took weekend and evening theatre courses at UWM. It was through networking she taught herself how to earn a living doing "voice overs" for radio

and television and story telling in area schools. Her dream of making it to Broadway before the age of 40 was not fulfilled due to a request from her relatives to assist them in doing a children's production, expressing their grief over the loss of two favorite cousins. She did.

With the first show in 1989, African American Children's Theatre was born and recently celebrated its 17th Birthday. Over the years Clark has touched the lives of many children by helping them discover the arts as a place where you can create new dreams.

Paula Murray Cole, as Co-Director of Education for East Coast Artists (Richard Schechner, Artistic Director), she co-instructs the ECA Summer Workshop at New York University with colleague Michele Minnick. For six years she served as a Visiting Assistant Professor of acting, voice, and movement at Ithaca College and is the Program Coordinator and Instructor of ECA's Summer RasaBoxes Training Intensive at Ithaca College and at the Dell'Arte International School for Physical Theatre in Blue Lake, CA She recently taught an Introduction to RasaBoxes at the University of Tennessee for second year MFA students.

Cole has conducted RasaBoxes workshops at Dartmouth, Rutgers and Cornell and the Dell'Arte School, and has presented the work at conferences including Concordia University in Montreal (2000), Ege University in Izmir, Turkey (2003), the International PSi conference in Singapore (2004), The International Society for Researchers on Emotion Conference (2004) and for the Association for Theatre Movement Educators Colloquium (2005). She has also taught and/or directed productions at the University of Illinois, New York University, Hofstra University, Interlochen National Arts Camp, Trollwood Performing Arts Camp, Fargo, ND, and the Governor's Magnet School for the Arts of Norfolk, Virginia.

As a professional actor and director, her credits include work with the Houston and the Dallas Shakespeare festivals, the Alley Theatre, the Lark Theatre, and New York Theatre Workshop; with Richard Schechner and East Coast Artists (La MaMa, Dartmouth, The Performing Garage); with Karin Coonrod's Arden Party (the Ohio Theatre, Knitting Factory, and Classic Stage Company); and the Phone Booth Theatre Company in the Netherlands and Germany.

Cole holds a B.F.A. in Acting from Ithaca College and an M.F.A. in Acting from the Meadows School of the Arts at Southern Methodist University. She is a member of Actors Equity Association and The International Society for Researchers on Emotion (ISRE). Her research interests include assessing the benefits of bodywork to facilitate the progress of performers-in-training; comparative studies in psychophysical emotional expression techniques in actor training practices; the study of emotion and the brain, body, and senses, and emotional contagion as it pertains to the practice of acting and theatre making.

Erica Daniels is Steppenwolf's Casting Director since May 2001. She has cast the following Steppenwolf productions: *Last of the Boys*, *Men Of Tortuga*, *The Pain and the Itch*, *Red Light Winter* (New York, February 06), *Lost Land*, *Take Me Out* (About Face Theatre), *One Arm* (About Face, Tectonic and Steppenwolf Theatre Companies), *Cherry Orchard*, *The Dresser*, *The Bluest Eye*, *Orange Flower Water*, *The Man From Nebraska*, *The Fall To Earth*, *Homebody/Kabul* (Steppenwolf, Taper, and BAM), *Violet Hour*, *Glengarry Glen Ross*, *The Time of Your Life*, and *The Dazzle*, among others. Daniels also recently cast the short film, *Kabuku Rides*, for Steppenwolf Films, directed by Terry Kinney. She holds a BS in Performance Studies from Northwestern University and teaches adults and teens through the Audition Studio and Audition Studio North as well as Profiles Theatre Company. Prior to working at Steppenwolf, Daniels worked at The William Morris Agency in NYC as the Theatre Dept. Coordinator under George Lane. Daniels has also been a talent agent in Chicago at both The Geddes Agency and Arlene Wilson Management.

Amy Dolan Fletcher is currently performing her most fulfilling role as the National Education and Outreach Coordinator for the Actors' Equity Association. Previous experience includes Broadway and national touring companies of *Grease* as Rizzo, Hal Prince's *Show Boat* in London, Anytime Annie in the Broadway revival of *42nd Street*, Young Phyllis in *Follies* in Houston and Seattle, and Mitzi in *Crazy for You* at the Walnut Street Theatre in Philadelphia, as well as many other productions in professional theaters across the country and in Europe. Amy became an Equity member at seven, playing the role of Gretl in the Jones Beach production of *The Sound of Music* and was thrilled to join the Equity staff last year. So far, she has visited over twenty-five universities from New York University to the University of California – San Diego in order to inform future members about the advantages of union membership, as well as to encourage them to carefully weigh the decision of becoming a member. Students are thankful for her presentation and her candid descriptions of her experiences in the entertainment industry. Amy graduated Magna Cum Laude from Fordham University and has her Series Seven license.

Kathryn Ervin's Cal State University-San Bernadino directing credits include; *Wedding Band*, *Little Shop of Horrors*, *Rosencrantz & Guildenstern are Dead*, and *Marisol*. Her production of *Keep Hedz Ringin' Rickerby Hinds* was a regional finalist at the Kennedy Center American College Theater Festival (KCACTF) in 2003. She is a recipient of the KCACTF Excellence in Education Award, as well as a Board Member and past President of the Black Theatre Network. She also serves as Arts Faculty for The California Arts Project.



Richard Dunham is an Associate Professor of Lighting and Scenic Design at the University of Georgia. He has previously designed and taught at the University of Central Florida, Stephens College, Vanderbilt University and SUNY at Stony Brook. He is active in the national leadership of USITT (United States Institute for Theatre Design and Technology) and is currently serving on the Board of

Directors. He is a former Commissioner of the Lighting Commission. Dunham's professional design credits include numerous regional and stock productions throughout the East Coast and Midwest. Notable credits include: the Brunswick Music Theatre (Maine State Music Theatre), The Disney Institute, Music Theatre North, The Dunes and Okaboji Summer Theatres and The Atlanta Lyric Theatre. He has also designed both scenery and lighting for a number of metropolitan New York regional and Off and Off-Off Broadway theatres, including: Circle Repertory Theatre, Theatre Three, Broadhollow Productions, The Jean Cocteau Rep., and the Directors' Theatre, along with being a member of the Drama League.

He has authored a number of feature articles for technical and trade publications relating to theatrical design and technology and was editor and contributing author for *Practical Projects for Teaching Lighting Design* (Second Edition). In addition to theatrical venues, he designs both architectural and landscape lighting and is the principal in the design practice of Dunham Design Associates. Within this area he has earned the LC Lighting Certification and holds memberships in the IESNA (Illuminating Engineering Society of North America) and IALD (International Association of Lighting Designers). Dunham's MFA degree is from The Ohio State University.



Enrique E. Figueroa, Ph.D. is Director of the Roberto Hernandez Center and Assistant to the Provost for Latino Affairs University of Wisconsin, Milwaukee. As Director of the Roberto Hernandez Center (RHC), Dr. Figueroa is the chief executive and administrative officer of the Center. Responsibilities include overall management and planning,

including personnel, budget administration, and program development and implementation. In addition, Dr. Figueroa is expected to promote campus affirmative action and equal opportunity goals and to make progress toward achieving the goals and actions of the UW system 2008 Plan, the Milwaukee Commitment, the OFCCP conciliation agreement, and provide support in areas of engagement with the community and implementation of commitments made by Chancellor and Vice Chancellor. As Assistant to the Provost for Latino Affairs, Dr. Figueroa assists the Provost in efforts to promote the hiring of Latino faculty and staff as well as represent UWM before the greater Milwaukee Latino community.

Libby Ford is the Community Programs Coordinator for Steppenwolf Theatre Company. There she runs the Internship Program, a program devoted to exposing young professionals to the demands and rewards of working in the arts. She also hosts special event programming for Steppenwolf's Arts Exchange, including Vet's Nights and the Family Series, along with recruiting and coordinating mentors for the Cross-Town Teen Ensemble. An alumnus of The Theatre School at DePaul University, Libby is a freelance director and a member of Collision Theatre Company and of greasy joan & co. In the past few years Libby has directed many world premieres, including *Citrus*, *(a)Dream in an Airport* and *Her World Disappears*.



Mark J. Fraire has been the Grants Program and Services Specialist for the Wisconsin Arts Board based in Madison, Wisconsin since 1997. Fraire has served on numerous panels and boards both locally and nationally. He is a member of the National Association of Latino Arts and Culture, and from 2000-2002, Fraire helped create and lead the arts exhibitions and panel presentations for the National Council of La Raza's annual conferences.

Fraire is a member of The Association of American Cultures, and Americans for the Arts in which he chairs the Cultural Diversity Interest Area. Fraire was a 1997 recipient of the President's Coming Up Taller Awards for his community service to arts and education.



Dan Gray is the resident scenic designer, associate professor and head of the Design/Tech area in the Department of Theatre at The Ohio State University. He has been a working theatre professional for more than 20 years. During that time, he has designed productions at numerous regional theatres including The George Street Playhouse, the Capital Repertory

Theatre Company, Players Theatre Columbus and the Delaware Theatre Company. He also assisted scenic designer Michael Anania on projects for Broadway, The New York City Opera, Paper Mill Playhouse, The Alabama Shakespeare Festival and The Minnesota Opera. Professor Gray has received several awards for his designs including Best Scenic Design from the Columbus Dispatch on numerous occasions, and six USITT/Ohio Valley Section Peggy Ezekiel Awards for Design Excellence. Most recently, his design for OSU's 1999 production of *Feral Music* was selected as part of the United State's Exhibit to the 2003 Prague Quadrennial. He continues to design productions for many Central Ohio companies including CATCO, BalletMet, Opera Columbus, Red Herring Theatre Company, Pro Musica Chamber Orchestra, The Human Race Theatre (Dayton), Dayton Ballet and The Columbus Zoo. He holds the MFA degree from the University of Massachusetts, and a BA from Hamline University in Minnesota.



Tom Hevel is Facilities Manager, Auditorium Manager and Director of Production for the St. Joseph Public Schools in St. Joseph, Michigan for the last 20 years. He has directed numerous productions including, *Our Town*, *Pygmalion*, *Macbeth*, *Scapino*, along with musical productions of *Kiss Me Kate* and *The Sound of Music*.

Previous to coming to St. Joe, Tom has worked for various traveling production companies as a Road Manager, Stage Manager, Lighting Designer, Sound Engineer, Grip and many other jobs. He was a television Production Manager and Director for Public Television. Tom is a member of I.A.T.S.E. Tom has been the Region III Irene Ryan Stage Manager for the last 27 years as well overseeing lighting and sound operators during productions at various regional Festivals. In 1997, Tom received a Meritorious Achievement award from the Kennedy Center American College Theatre Festival. Tom is also a professional golfer and is known as a world-class lake perch fisherman.

Paul Kosidowski is a free-lance writer, critic and arts consultant. His writing about theater and the arts has appeared in *Theatre Topics*, *The Boston Globe*, *the Milwaukee Journal-Sentinel* and *Milwaukee Magazine*. He is also a regular arts commentator on WUWM-FM's "Lake Effect." He was Literary Director of the Milwaukee Repertory Theater from 1998-2006, where he oversaw production dramaturgy for 15 shows each season and spearheaded the Rep's development of new work. He has served as a vice president of the Literary Managers and Dramaturgs of the Americas, and has served as a resident dramaturg for the New Harmony Project. He has taught courses on drama, literature and writing at the University of Wisconsin-Milwaukee and Marquette University, and studied theater with Herbert Blau.



Evelyn Matten has been a member of the stage management staff at American Players Theater in Spring Green, Wisconsin for fifteenth seasons, serving as the production stage manager for the last eight. Three years ago she joined the year round artistic management staff as an artistic associate. Originally from Pennsylvania, she graduated from the

University of Delaware's Professional Theatre Training Program with an MFA in Stage Management. Evelyn has also worked at the Milwaukee Repertory Theater, Milwaukee Chamber Theatre, Next Act Theatre, the Madison Repertory Theater, the Delaware Theatre Company, the Guthrie Theater, the Utah Shakespearean Festival and the Wisconsin Shakespeare Festival.

Stacey Ohrt is currently an assistant Adjunct Professor in the Drama department at the University of Montana in Missoula, MT and the Chair of Playwriting for Region VII in the northwest. Previously, Stacy served as the Head of the Drama Department at Yakima Valley Community College in Yakima, WA. While at YVCC, she directed over twenty productions including, *Bat Boy The Musical*, *Three Sisters*, *Betty's Summer Vacation*, *Midsummer Night's*

Dream, and *Los Vendidios*. She has performed with the Montana Repertory Theatre Company and the Missoula Playwrights Colony where she has worked with playwrights such as Marsha Norman, James McClure, Roger Heddon, Jessica Goldberg and Ron Fitzgerald. In addition to her work at the University, she teaches drama classes through the local YMCA, writes and acts locally.



Donna Meester is Assistant Professor of Theatre and Resident Costume Designer at the University of Alabama, where she is the Head of the MFA Costume Design/Production program. Some of her recent designs at UA include: *The Threepenny Opera*, *Ragtime*, *All's Well that Ends Well*, *You Can't Take it With You*, and *West Side Story*. She designs annually for the Oklahoma Shakespearean Festival. Her work there includes costume designs for: *Hamlet*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *The Merchant of Venice*, *A Comedy of Errors*, *Sweeney Todd* and *Titus Andronicus*. Other venues Meester's designs have been seen at are: The Alabama Shakespeare Festival, The Redlight Theatre (Washington D.C.), Arkansas State University, Memphis Black Rep, Henderson State University, University of Louisiana-Monroe, University of Northern Iowa and Louisiana State University. She is currently the Design Chair (Region IV) for the Kennedy Center American College Theatre Festival and is an active member of the United State Institute for Theatre Technology as well as the Southeast Theatre Conference. Ms. Meester earned her MFA in Stage Design from Southern Methodist University and a BS in Apparel Technology from Purdue University.



Edward Morgan is a freelance theatre artist and a member of SSDC and AEA. He was Associate Artistic Director at Milwaukee Rep from 1998-2003 and directed nearly 30 productions there, including his own adaptations of Ibsen, Twain and Dickens. He has guest directed and/or taught at UVA, UNC, LSU, USC, ODU, George Mason, New Mexico State, Colorado Mountain College, Stephen F. Austin, Wittenberg University and UWM. He has acted at The Shakespeare Theatre, Trinity Rep, Milwaukee Rep, Riverside Theatre, the Douglas Fairbanks and several Shakespeare Festivals. Other directing credits include the Kennedy Center, Round House, the Studio Theatre, Next Act, the Marcus Center, Players Theatre Columbus, Madison Rep, Roadworks, The Theatre Building in Chicago, and several new play festivals. A past winner of the Drama League of NY Director's Project, he and his work have received Helen Hayes awards and nominations, as well grants and commissions from the Wisconsin Humanities Council, Irish Fest Foundation, the Helen J. Bonney Fund, Xerox, and Young Audiences of Va. Upcoming productions include *To Kill a Mockingbird* at Virginia Stage Company and *A Midsummer Night's Dream* at Carroll College.

Kate Snodgrass is the Artistic Director of both the Elliot Norton Award-winning Boston Theater Marathon and of Boston Playwrights' Theatre. The author of the Actors' Theatre of Louisville's Heideman Award-winning play *Haiku*, her plays have been translated and performed all over the world. She has won an IRNE Award (Independent Reviewers of New England) for "Best New Play" twice (*Observatory*, 1999; *The Glider*, 2005); *The Glider* was nominated for the ATCA's Steinberg Award for "Best New Play." As an actor, Kate studied at the London Academy of Music & Dramatic Art and in NYC. She lectures in Playwriting in the Boston University Graduate School and is a member of A.E.A., A.F.T.R.A., and the Dramatists' Guild. Her numerous teaching credits include Boston College, Wellesley College, American Repertory Institute for Advanced Theatre Training at Harvard, Brandeis University, and M.I.T. Acknowledged by StageSource in 2001 as a "Theatre Hero," Kate is a Stanford Calderwood Playwriting Fellow with the Huntington Theatre Company and the National Chair of Playwriting at the Kennedy Center American College Theater Festival.

Marjorie Yoshida has been Managing Director and faculty at City Ballet Theatre since the summer of 1990. She has been dancing since age 7 with the Rosemarie Floyd Studio of Dance in Michigan, the University of Cincinnati and STEPS in New York City. Marjorie also has experience in musical theater productions such as *West Side Story*, *Chorus Line*, and *Dream Girls*. In addition to her artistic talents, Ms. Yoshida has a BFA in French Studies with a certificate in International Business along with a Master's in International Marketing. Ms. Yoshida's experience as an executive secretary and in hotel management along with her education, dance and theater training, enables her to effectively and creatively manage the CBT dance organization.

A black and white advertisement for The Playwrights' Center. The background is a dark, textured surface with a glowing lightbulb in the center. The lightbulb is tilted, and its filament is visible. The text is arranged around the lightbulb. In the top left, it says "THE PLAYWRIGHTS' CENTER" in a serif font, with "Theater begins here." in a cursive font below it. In the top right, it says "Playwrights are live wires. Get connected." in a serif font. In the bottom center, it says "NEW PLAYS ON CAMPUS" in a large, bold, serif font. In the bottom right, it lists "Memberships | Internships" and "Mentorships | Script Matching" in a smaller serif font, followed by the website "www.pwcenter.org" in a smaller serif font.

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KCACTF Region III Participating Productions

<i>Jester's Tale</i>	Adrian College	<i>Copernicus Rising</i>	Southern Illinois University- Carbondale
<i>Cake Mix and Chicken</i>	Adrian College	3 One-Acts	Central Michigan
<i>How I Learned to Drive</i>	Aquinas College	<i>Reel*</i>	Indiana University
<i>Erratica: An Academic Farce+</i>	Ball State University	<i>Hopeless Spinning</i>	Illinois State University
<i>Hedda Gabbler</i>	Bethel College	<i>Glory Cloud, Slash</i>	Southern Illinois University- Carbondale
<i>Proof</i>	Cardinal Stritch	<i>Jester's Tale</i>	Adrian College
<i>The Buriel at Thebes#+</i>	Cardinal Stritch	<i>Cake Mix and Chicken</i>	Adrian College
<i>The New Normal</i>	Carroll College		
<i>Picasso at the Lapin Agile</i>	Carthage College	Other New Plays	
<i>Nobody Flinched Down by the Arcade</i>	Central Michigan	<i>The New Normal</i>	Carroll College
<i>Just One</i>	Central Michigan	<i>Story About a Girl</i>	Purdue University
<i>The Roommate*</i>	Central Michigan	<i>Howl: The Life of Allen Ginsberg</i>	University of Michigan-Flint
<i>Nocturne*</i>	College of Wooster	<i>Erratica: An Academic Farce+</i>	Ball State University
<i>This is Where We Came In</i>	Cuyahoga Community College		
<i>Antigone</i>	Eureka College	* Invited to Festival XXXIX	
<i>The Skriker</i>	Henry Ford Community College	# Not considered for National Festival XXXIX, Showcase	
<i>Perfect Pie</i>	Hope College	+ Alternates	
<i>Two Rooms</i>	Hope College		
<i>Little Shop of Horrors</i>	Huntington University		
<i>Waiting for Godot</i>	Huntington University		
<i>Hopeless Spinning</i>	Illinois State University		
<i>Polaroid Stories</i>	Indiana University		
<i>Reel*</i>	Indiana University		
<i>Sophocles' Antigone</i>	Indiana Wesleyan University		
<i>Expecting Isabel*</i>	Michigan State University		
<i>West Side Story</i>	North Central College		
<i>Knick Knack*</i>	Oakland University		
<i>Story about a Girl</i>	Purdue University		
<i>The Importance of Being Earnest*</i>	Purdue University		
<i>Mr. President</i>	Sag Valley Community College		
<i>Flyin' West</i>	Sinclair Community College		
<i>Footfalls*</i>	Sinclair Community College		
<i>The Cripple of Inishmaan</i>	Sinclair Community College		
<i>Copernicus Rising</i>	Southern Illinois University-Carbondale		
<i>The Highwayman</i>	Southern Illinois University-Carbondale		
<i>Glory Cloud</i>	Southern Illinois University-Carbondale		
<i>Slash</i>	Southern Illinois University-Carbondale		
<i>Antarctica*</i>	Southern Illinois University-Carbondale		
<i>Awkward Silence</i>	Southern Illinois University-Carbondale		
<i>Cosmos in my Feet</i>	Southern Illinois University-Carbondale		
<i>Inherit the Wind</i>	University of Akron		
<i>Laundry and Bourbon -Lone Star</i>	University of Indianapolis		
<i>Howl: The Life of Allen Ginsberg</i>	University of Michigan-Flint		
<i>Last Train to Nibroc</i>	University of Wisconsin- Fond du Lac		
<i>Marisol</i>	University of Wisconsin - LaCrosse		
<i>Picasso at the Lapin Agile</i>	University of Wisconsin- Whitewater		
<i>Blood Brothers</i>	Western Illinois University		

Student-Written Plays

One-Acts

<i>Antarctica*</i>	Southern Illinois University- Carbondale
<i>Awkward Silence</i>	Southern Illinois University- Carbondale
<i>Cosmos In My Feet</i>	Southern Illinois University- Carbondale
<i>Knick Knack*</i>	Oakland University
<i>Mr. President</i>	Saginaw Valley
<i>The Highwayman</i>	SIU-Carbondale

Associate Productions

<i>Adam's Rib</i>	Lansing Community College
<i>All in the Timing</i>	Aquinas College
<i>Almost, Maine</i>	University of Michigan-Flint
<i>Angels in America, Part 1: Millennium Approaches</i>	Lansing Community College
<i>Arcadia</i>	Calvin College
<i>Autumn in the Valley</i>	Grand Valley State University
<i>Bat Boy</i>	Oakland University
<i>Between Land and Sea- A Selkie Myth</i>	Central Michigan University
<i>Blue Window</i>	Oakland University
<i>Book of Days</i>	Central Michigan University
<i>By Jupiter</i>	Oakland University
<i>Charlotte's Web</i>	Aquinas College
<i>Children's Hour, The</i>	Michigan State University
<i>Christmas Carol, A: Marley's Redemption</i>	Saginaw Valley State University
<i>Communicating Doors</i>	Albion College
<i>Cradle Will Rock, The</i>	University of Michigan
<i>Crimes of the Heart</i>	Western Michigan University
<i>Cripple of Innishmaan</i>	Oakland University
<i>Dead Man Walking</i>	Western Michigan University
<i>Disciples</i>	Calvin College
<i>Distinctly Durang</i>	Aquinas College
<i>Enemy of the People</i>	University of Michigan-Flint
<i>Fantasticks, The</i>	Michigan Technological University
<i>Fat Pig</i>	Saginaw Valley State University
<i>Fourth Wall and Wildwood Park, The</i>	Grand Valley State University
<i>Hip Hop Creation</i>	Western Michigan University
<i>Honk</i>	Oakland University
<i>Imaginary Invalid, The</i>	Kalamazoo College
<i>Laramie Project, The</i>	Adrian College
<i>Lark, The</i>	Central Michigan University
<i>Lend Me a Tenor</i>	Adrian College

Associate Productions (cont.)

<i>Lion in Winter</i>	Western Michigan University	<i>Moonlight and Valentino</i>	Anderson University
<i>Little Night Music, A</i>	Western Michigan University	<i>My Mother Said I Never Should</i>	Bethel College
<i>Little Women</i>	Adrian College	<i>Necessary Targets</i>	St. Marys College
<i>Love's Labour's Lost</i>	Grand Valley State University	<i>On the Twentieth Century</i>	Indiana Purdue University Fort Wayne
<i>Love's Labour's Lost</i>	Hope College	<i>Pirates of Penzance or Slave of Duty</i>	Valparaiso University
<i>Major Barbara</i>	Albion College	<i>Proof</i>	Indiana University Southeast
<i>Midsummer Night's Dream, A</i>	Albion College	<i>Richard III</i>	Purdue University
<i>Midsummer Night's Dream, A</i>	Aquinas College	<i>Romeo and Juliet</i>	Valparaiso University
<i>Midsummer Night's Dream, A</i>	Oakland University	<i>Secret Marriage</i>	Anderson University
<i>Misalliance</i>	Western Michigan University	<i>Seven Guitars</i>	Purdue University
<i>Players in the Game</i>	Hillsdale College	<i>Speak Truth to Power: Voices From Beyond the Dark</i>	University of Indianapolis
<i>Red Herring</i>	Albion College	<i>Story Theatre</i>	Indiana Purdue University Fort Wayne
<i>Remnants from Senegal</i>	Western Michigan University	<i>Sweet Bird of Youth</i>	Indiana University Southeast
<i>Romeo and Juliet</i>	Michigan State University	<i>The Exonerated</i>	Indiana Purdue University Fort Wayne
<i>Romeo and Juliet</i>	University of Michigan-Flint	<i>The Foreigner</i>	Bethel College
<i>Secret Garden, The</i>	Kalamazoo College	<i>The Orphan of Zhao</i>	DePauw University
<i>Sense and Sensibility</i>	Calvin College	<i>Thoroughly Modern Millie</i>	Ball State University
<i>Servant of Two Masters</i>	Grand Valley State University	<i>Twilight in Los Angeles</i>	Ball State University
<i>Sorrows and Rejoicings</i>	Kalamazoo College	<i>Unity (1918)</i>	Valparaiso University
<i>Star-Spangled Girl, The</i>	Central Michigan University	<i>Urinetown</i>	University of Evansville
<i>Sweet Charity</i>	Adrian College	<i>Voice of the Prairie</i>	University of Evansville
<i>Tartuffe</i>	Central Michigan University	<i>Women of Lockerbie</i>	Anderson University
<i>Tartuffe</i>	Hillsdale College		
<i>Tea and Sympathy</i>	Michigan State University	Michigan	
<i>Tempest-Tost</i>	Hillsdale College	<i>Adam's Rib</i>	Lansing Community College
<i>Twisted Tales:</i>	Oakland University	<i>All in the Timing</i>	Aquinas College
<i>Urinetown</i>	Central Michigan University	<i>Almost, Maine</i>	University of Michigan-Flint
<i>Wild Party, The</i>	Western Michigan University	<i>Angels in America, Part 1: Millennium Approaches</i>	Lansing Community College
<i>Wonderful Town</i>	Hope College	<i>Arcadia</i>	Calvin College
<i>Zombies from Beyond</i>	University of Michigan-Flint	<i>Autumn in the Valley</i>	Grand Valley State University
Indiana		<i>Bat Boy</i>	Oakland University
<i>A Funny Thing Happened to the Way to the Forum</i>	Indiana University Southeast	<i>Between Land and Sea- A Selkie Myth</i>	Central Michigan University
<i>A Night of Durang</i>	Indiana State University	<i>Blue Window</i>	Oakland University
<i>A Winter's Tale</i>	Purdue University	<i>Book of Days</i>	Central Michigan University
<i>After Mrs. Rochester</i>	Goshen College	<i>By Jupiter</i>	Oakland University
<i>Alchemy of Desire/Dead Man's Blues</i>	Ball State University	<i>Charlotte's Web</i>	Aquinas College
<i>Antigone</i>	Ball State University	<i>Children's Hour, The</i>	Michigan State University
<i>Baby</i>	University of Indianapolis	<i>Christmas Carol, A: Marley's Redemption</i>	Saginaw Valley State University
<i>In the Silence You Don't Know</i>	DePauw University	<i>Communicating Doors</i>	Albion College
<i>Bedroom Farce</i>	University of Indianapolis	<i>Cradle Will Rock, The</i>	University of Michigan
<i>Blue Window and All in the Timing</i>	Franklin College	<i>Crimes of the Heart</i>	Western Michigan University
<i>Bus Stop</i>	Indiana Purdue University Fort Wayne	<i>Cripple of Innishmaan</i>	Oakland University
<i>Cabaret</i>	Ball State University	<i>Dead Man Walking</i>	Western Michigan University
<i>Carousel</i>	Anderson University	<i>Disciples</i>	Calvin College
<i>Celebrating Wendy: An evening of Wasserstein</i>	St. Mary's College	<i>Distinctly Durang</i>	Aquinas College
<i>Cherry Orchard</i>	University of Evansville	<i>Enemy of the People</i>	University of Michigan-Flint
<i>College Widow</i>	Purdue University	<i>Fantasticks, The</i>	Michigan Technological University
<i>Comedy of Errors</i>	Indiana Purdue University Fort Wayne	<i>Fat Pig</i>	Saginaw Valley State University
<i>Diary of Anne Frank</i>	Bethel College	<i>Fourth Wall and Wildwood Park, The</i>	Grand Valley State University
<i>Fuddy Meers</i>	Franklin College	<i>Hip Hop Creation</i>	Western Michigan University
<i>Glass Menagerie</i>	Franklin College	<i>Honk</i>	Oakland University
<i>House of Yes</i>	Ball State University	<i>Imaginary Invalid, The</i>	Kalamazoo College
<i>Marriage of Figaro</i>	Goshen College	<i>Laramie Project, The</i>	Adrian College
<i>Medea: The Origin</i>	Indiana State University	<i>Lark, The</i>	Central Michigan University
<i>A Midsummer Night's Dream</i>	Huntington University	<i>Lend Me a Tenor</i>	Adrian College
		<i>Lion in Winter</i>	Western Michigan University

<i>Little Night Music, A</i>	Western Michigan University	<i>Romeo and Juliet</i>	Ashland University
<i>Little Women</i>	Adrian College	<i>Romeo and Juliet</i>	Cedarville University
<i>Love's Labour's Lost</i>	Grand Valley State University	<i>Rumors</i>	Clark State
<i>Love's Labour's Lost</i>	Hope College	<i>Secret Garden, The</i>	Heidelberg College
<i>Major Barbara</i>	Albion College	<i>Shadow Box, The</i>	Miami University
<i>Midsummer Night's Dream, A</i>	Albion College	<i>The Three Penny Opera</i>	Clark State Community College
<i>Midsummer Night's Dream, A</i>	Aquinas College	<i>Three Tall Women</i>	Ashland University
<i>Midsummer Night's Dream, A</i>	Oakland University	<i>We've All Got to be Somebody</i>	Cleveland State University
<i>Misalliance</i>	Western Michigan University	<i>Whirligig and Cleveland</i>	Cleveland State University
<i>Players in the Game</i>	Hillsdale College	<i>Winter's Tale</i>	Heidelberg College
<i>Red Herring</i>	Albion College		
<i>Remnants from Senegal</i>	Western Michigan University	Wisconsin	
<i>Romeo and Juliet</i>	Michigan State University	<i>1984</i>	Wisconsin Lutheran College
<i>Romeo and Juliet</i>	University of Michigan-Flint	<i>All My Husbands</i>	Edgewood College
<i>Secret Garden, The</i>	Kalamazoo College	<i>All My Sons</i>	Ripon College
<i>Sense and Sensibility</i>	Calvin College	<i>An Evening of One-Acts</i>	Wisconsin Lutheran College
<i>Servant of Two Masters</i>	Grand Valley State University	<i>Blood Brothers</i>	Marquette University
<i>Sorrows and Rejoicings</i>	Kalamazoo College	<i>Brighton Beach Memoirs</i>	Concordia University
<i>Star-Spangled Girl, The</i>	Central Michigan University	<i>The Cherry Orchard</i>	University of Wisconsin — LaCrosse
<i>Sweet Charity</i>	Adrian College	<i>Chicago</i>	University of Wisconsin – Green Bay
<i>Tartuffe</i>	Central Michigan University	<i>Dead Man Walking</i>	Edgewood College
<i>Tartuffe</i>	Hillsdale College	<i>The Diary of a Scoundrel</i>	Wisconsin Lutheran College
<i>Tea and Sympathy</i>	Michigan State University	<i>Enchanted April</i>	University of Wisconsin – Green Bay
<i>Tempest-Tost</i>	Hillsdale College	<i>Escape from Happiness</i>	University of Wisconsin - Parkside
<i>Twisted Tales</i>	Oakland University	<i>Evita</i>	University of Wisconsin — LaCrosse
<i>Urinetown</i>	Central Michigan University	<i>Fuddy Meers</i>	St. Norbert's College
<i>Wild Party, The</i>	Western Michigan University	<i>Hansel and Gretel</i>	University of Wisconsin – Whitewater
<i>Wonderful Town</i>	Hope College	<i>How I Learned to Drive</i>	University of Wisconsin – River Falls
<i>Zombies from Beyond</i>	University of Michigan-Flint	<i>The Importance of Being Earnest</i>	Viterbo University
		<i>In Common Hours</i>	Marquette University
Ohio		<i>The Little Shop of Horrors</i>	Concordia University
<i>All My Sons</i>	The College of Wooster	<i>The Mystery of Edwin Drood</i>	Lawrence University
<i>All's Well That Ends Well</i>	Miami University	<i>Nickel and Dimed</i>	Edgewood College
<i>Another Antigone</i>	Ohio State University Newark	<i>Nickel and Dimed</i>	University of Wisconsin – Lacrosse
<i>Antigone</i>	The University of Toledo	<i>Our Country's Good</i>	Lawrence University
<i>Arsenic and Old Lace</i>	Cedarville University	<i>Our Country's Good</i>	University of Wisconsin — Whitewater
<i>Brigadoon</i>	Ohio Northern University	<i>Picasso at the Lapin Agile</i>	University of Wisconsin – Green Bay
<i>Cabaret</i>	University of Akron	<i>The Pirates of Penzance</i>	University of Wisconsin — Whitewater
<i>Christmas Carol, A</i>	Bowling Green State University	<i>Picnic</i>	University of Wisconsin – Oshkosh
<i>Clean Well-Lighted Place, A</i>	Cleveland State University	<i>Pride and Prejudice</i>	University of Wisconsin – Madison
<i>Dragon, The</i>	The University of Toledo	<i>Pride and Prejudice</i>	University of Wisconsin – Parkside
<i>Endgame</i>	Ohio State University Newark	<i>Proof</i>	Concordia University
<i>Giants Have Us In Their Books</i>	Bowling Green State University	<i>The Rocky Horror Show</i>	University of Wisconsin – Whitewater
<i>Good Person of Setzuan, The</i>	Miami University	<i>Romeo and Juliet</i>	Edgewood College
<i>Hedda Gabler</i>	Bowling Green State University	<i>Romeo and Juliet</i>	University of Wisconsin - Parkside
<i>How I Learned to be a Detective</i>	Cleveland State University	<i>Rosenkrantz and Glidenstern are Dead</i>	Viterbo University
<i>How I Learned to Drive</i>	Miami University	<i>Seascape</i>	University of Wisconsin – River Falls
<i>How To Succeed in Business Without Really Trying</i>	Bowling Green State University	<i>The Spitfire Grill</i>	Viterbo University
		<i>Tartuffe</i>	Marquette University
<i>Jewelry Store, The</i>	The University of Toledo	<i>Two Rooms</i>	Viterbo University
<i>Kill It All Away</i>	Cleveland State University	<i>Two Rooms</i>	University of Wisconsin – River Falls
<i>King Lear</i>	The College of Wooster	<i>Two Gentlemen of Verona</i>	Beloit College
<i>Land of Little Horses, The</i>	Bowling Green State University	<i>Shakespeare on Love</i>	University of Wisconsin – Parkside
<i>Mousetrap, The</i>	Cedarville University	<i>She Stoops to Conquer</i>	University of Wisconsin – River Falls
<i>Our Town</i>	Cuyahoga Community College - West	<i>Sight Unseen</i>	University of Wisconsin – Madison
<i>Rhinoceros</i>	Miami University	<i>Wonderful Town</i>	Ripon College
<i>Romeo and Juliet</i>	The University of Toledo	<i>The World Goes Round</i>	University of Wisconsin – LaCrosse

KCACTF Region III Awards of Merit

The list includes all names received by December 2, 2006.

- Naail Falah, Video Desgin, *Inherit the Wind*, University of Akron
John Warren and Dusten Welch, Fight choreography, *Romeo and Juliet*, Ashland University
Male and Female Ensemble, *How to Succeed in Business Without Really Trying*, Bowling Green State University
Michael Brooks, Sound Designer, *Disciples*, Calvin College
Christine Gifford and Kathleen Schmidt, Dramaturgy & Lobby Display, *Arcadia*, Calvin College
David R. Krajec, Lighting Design, *Burial at Thebes*, Cardinal Stritch University
Daniella Piretta, *Tartuffe*, Central Michigan University
Nacy Eddy, Director, *Between Land and Sea: A Selki Myth*, Central Michigan University
James Kosmatka, Sound Design, *Cleveland & Whitlgig*, Cleveland State University
Dean Snow, Stage Manager, *Brighton Beach Memoirs*, Concordia University
Robert O'Hara, Director, *Echo Boom*, DePaul University
Meghan McDonnel, Set Designer, *Nickel and Dimed*, Edgewood College
Sarah J. Watkins, Scenic Design, *Perfect Pie*, Hope College
Brent Bruin, Stage Manager, *Story Theatre*, Indiana University-Purdue University Fort Wayne
Craig A. Humphrey, Costume Design, Thomas John Bernard, Costume Technology/Costume Shop Supervisor, *The Comedy of Errors*, Indiana University-Purdue University Fort Wayne
April Cooper, Costume Design, *The Normal Heart*, Illinois State University
Jamal Ishmon, Sound Design, *Polaroid Stories*, Indiana State University
Robert Arbaugh, Director, *Life, Death, Etc. . .*, Indiana State University
John Wencel, Playwright, *Life, Dream, Etc. . .*, Indiana State University
Jason Aguirre, Stage Manager, *Dinner With Friends*, Lewis University
Scene Design Class, *The Dead Man's Jazz Club*, Michigan Tech University
Michael Nedza, Scenic Design, *Pablo Picasso at the Lapin Lagile*, Moraine Valley Community College
Scott Bedell, Sound Design, Jen Berosek, Head of Props, *Boy Gets Girl*, North Central College
Ensemble, Directing/Choreography, *West Side Story*, North Central College
Terry Herald, Reggie Rose II, Andrew Wilhelm, Brent Wrobel, Sound Reinforcement/Balance, *By Jupiter*, Oakland University
Blair Mellow, Director, *Bat Boy, The Musical*, Oakland University
Josh Rotarius, Scenic & Prop Designer, Karlie Driscoll, Lighting Design, Alaina Kraus, Costume Design, *Kick-Knack*, Oakland University
Andrew Bridgman, Lisa Darden, Annelise Dickinson, Andy Shaw, Supporting Cast, *A Story About a Girl*, Purdue University
The Ensemble, *Wonderful Town*, Ripon College
Lisa M. Sadai, Properties Designer, *Flyin' West*, Sinclair Community College
Chaney Mason Morrow, Acting, *The Cripple of Inishmaan*, Sinclair Community College
Kristina Makowski, Costume Design, *Urinetown*, University of Evansville
Rowdy Halter, Actor, *Baby*, University of Indianapolis
Amanda M. Scholz, Stage Manager, Andrew Atienza, Production Design, Richard J. Kenny III, Sound Design, *Chicago*, University of Wisconsin-Green Bay
Joe Pollack, Lighting Designer, *The Cherry Orchard*, University of Wisconsin-La Crosse
Lisa Smith, Stage Manager, *Evita*, University of Wisconsin-La Crosse
Kathleen Donnelly, Costume Desgin, *Picnic*, University of Wisconsin-Oshkosh
Trevor Gohr, Set Design, Brad Chapin & Scott Schoreoeder, Sound Design, John Danish, Light Design, *Romeo & Juliet*, University of Wisconsin-Parkside
Jean Golwitzer, *Escape from Happiness*, University of Wisconsin-Parkside
Heather Rash, Colleen Badtke, Brain James Rott, JacquireBeyer, Derek Ewing, Nathan Stampler, Elizabeth Caronti, Krysta Hansen, Jeromy Moore, Phillip Zimmerman, Ensemble, *Escape from Happiness*, University of Wisconsin-Parkside
Greg Lund, Stage Manager, Ensemble, *She Stoops to Conquer*, University of Wisconsin-River Falls
Joshua Carrizales, Scenic Design, *Almost, Maine*, University of Michigan-Flint
Amanda Lyn Johnson, Hair & Makeup Design, *Romeo & Juliet*, Valparaiso University
Jeffery Stolz, Costume Design, Jesse Dreikosen, Scenic Design, Beatrix Dekker, Properties Master/Costume Crafts, *The Importance of Being Earnest*, Viterbo University
Alison Gritz, Choreography, *Blood Brothers*, Western Illinois University
Matt Gist, Scenic Design, *The Lion In Winter*, Western Michigan University
David Little, Music Director, Jay Berkow, Stage Director, *A Little Night Music*, Western Michigan University
Joseph Shoup, Set Design, Kristen Carrier, Lighting Design, *Misalliance*, Western Michigan University
Jay Berkow, Directing, Carl Hamilton, Scenic Design, Acting Ensemble, Voice & Movement, *The Wild Party*, Western Michigan University
David Badon, Scenic Design, *Communicating Doors*, Western Illinois University



alconecompany
makeup - technical - tools - instruction

KCACTF Region III Student Designers for Participating or Associate Productions

The following students were eligible to enter the Barbizon Awards for Theatrical Design Excellence in Scenic, Costume and Lighting Design, the Mehron Makeup Design Award or the KCACTF Award for Sound Design Excellence competitions. This list includes all names received by December 8, 2006.

Adrian College

Nichelle Mohre, *Sweet Charity*, Costume
Karen Thompson, *Sweet Charity*, Lighting

Albion College

Erin Franzen, *Major Barbara*, Costume
Laura Munson, *Red Herring*, Lighting

Anderson University

Catherine Miller, *Carousel*, Makeup

Aquinas College

David Feddes, *How I Learned to Drive*, Sound
Jessica Frymire, *How I Learned to Drive*, Costume
Caitlin Woodward, *How I Learned to Drive*, Lighting

Ashland University

John Warren, *Three Tall Women*, Lighting

Ball State University

Carrie Cook, *The House of Yes*, Sound
Matt Green, *Erratica: An Academic Farce*, Sound
Allison Hamilton, *Thoroughly Modern Millie*, Makeup
Allison Hamilton, *Twilight: Los Angeles, 1993*, Makeup
Matt Jarboe, *The House of Yes*, Lighting
Aaron Johansen, *Erratica: An Academic Farce*, Lighting
Michael Paddock, *Twilight: Los Angeles, 1994*, Sound
Whitney Powers, *The House of Yes*, Scenic
Nicole Rudolph, *Cabaret*, Costume
Nicole Rudolph, *Erratica: An Academic Farce*, Costume
Nicole Rudolph, *Erratica: An Academic Farce*, Makeup
Carla Sandoval, *Erratica: An Academic Farce*, Scenic
Amanda Schnecklot, *The House of Yes*, Makeup
Dustin Spence, *Thoroughly Modern Millie*, Lighting
Lindsey Van Dyke, *Twilight: Los Angeles, 1992*, Scenic

Bethel College

Andrew Dean, *The Foreigner*, Sound
Ashley Eaves, *The Foreigner*, Makeup
Jennifer Pelfrey, *The Foreigner*, Costume

Black Hawk College

Heather Bell, *Laundry and Bourbon / Lone Star*, Costume
Josh Barks, *Laundry and Bourbon / Lone Star*, Lighting
Guillermo Jimenez, *Laundry and Bourbon / Lone Star*, Scenic

Bowling Green State University

Blake Bard and Erin Welage, *The Land of Little Horses*, Costume
Thomas Humes, *Giants Have Us In Their Books*, Lighting
Christopher Moeller, *A Christmas Carol*, Sound

Bradley University

Jennifer Corcoran, *Company*, Scenic

Carthage College

Lisa Balek, *Picasso at the Lapine Agile*, Lighting

Central Michigan University

Amanda Stuart, *Urinetown: The Musical*, Makeup

Clark State Community College

Katrina J.S. Cox, *Rumors*, Makeup
George R. West, *Rumors*, Sound

DePauw University

Linda Bradford and Shea Johnson, *The Orphan of Zhao*, Makeup
Courtney Petersen, *The Orphan of Zhao*, Scenic
Jill Schneider, *The Orphan of Zhao*, Costume
Carolyn Thatcher, *The Orphan of Zhao*, Lighting

Elmhurst College

James Campbell, *W;t*, Scenic
Katie Godbey, *Zombie Prom*, Costume
Laura Hertenstein, *Zombie Prom*, Lighting
Emily Nagle, *W;t*, Lighting
Brittany Nickels, *W;t*, Costume
Courtney Russell, *Zombie Prom*, Sound
Jillian Volkman and Katie Godbey, *Zombie Prom*, Makeup

Eureka College

Stephanie Arnold, *Antigone*, Makeup
Emily Collard, *Table Settings*, Sound
Julie Rose Young, *Antigone*, Lighting

Franklin College

Ashlee Edgemon, *Blue Window, All in the Timing & Words, Words, Words*, Costume

Goshen College

Kari Hunnicutt, *The Marriage of Figaro*, Makeup
Nicholas Loewen, *After Mrs. Rochester*, Sound
Nick Loewen and Katrina Maust, *The Marriage of Figaro*, Scenic
Jonny Meyer, *The Marriage of Figaro*, Lighting

Grand Valley State University

Benjamin Murray, *The Servant of Two Masters*, Lighting

Heidelberg College

Brittany Blausler, David Glover, Jessica Pavelka, *The Secret Garden*, Costume
Jenna Rohrs, *The Secret Garden*, Lighting

Hillsdale College

Michelle Long, *Tartuffe*, Lighting

Student Designers for Participating or Associate Productions continued

Hope College

Michael Braaksma, *Loves Labours Lost*, Scenic
Stephanie Gavin, *Two Rooms*, Scenic
Amanda Spaanstra, *Two Rooms*, Costume
Sarah Watkins, *Perfect Pie*, Scenic

Illinois State University

Jarrold Bainter, *Romeo and Juliet*, Lighting
Nick Bodmer, *Hopeless Spinning*, Sound
Sarah Colburn, *Hopeless Spinning*, Scenic
Lindsey Eastman, Brianne Berogan, *Hopeless Spinning*, Costume
Ben Edwards, *Ring 'round the Moon*, Lighting
Amanda Gran, *Othello's Passion: A Kabuki Play*, Makeup
Sarah Hamilton, *Othello's Passion: A Kabuki Play*, Lighting
Tammy Heary, *Romeo and Juliet*, Costume
Amy Jackson, *Romeo and Juliet*, Scenic
Katherine Laughlin, *Ring 'round the Moon*, Sound
Allison Schenker, *Othello's Passion: A Kabuki Play*, Scenic
Drew Schmidt, *Hopeless Spinning*, Lighting
Matt Sergot, *Ring 'round the Moon*, Makeup
Tracy Swiatly, *Romeo and Juliet*, Makeup
Valerie Lawrence, *Romeo and Juliet*, Sound

Indiana State University

Chris Hansen, "A Night of Durang: Three One-Acts by Christopher Durang", Scenic

Indiana State University

Leslie Arnold, *Polaroid Stories*, Makeup
Clair Hummel, *Polaroid Stories*, Costume
Jamal Ishmon, *Polaroid Stories*, Sound

Indiana University

Hannah Moss, *REEL*, Costume
Sean Smallman, *REEL*, Lighting
Chris Wych, *REEL*, Scenic

Indiana Wesleyan University

Janell Joseph, *Sophocles' Antigone*, Costume
Zac Middaugh, *Sophocles' Antigone*, Sound
Anna Owens, *Sophocles' Antigone*, Makeup

Lawrence University

Elena Flores, *The Mystery of Edwin Drood*, Costume

Lewis University

Laura Wisnewski, *All The Great Books*, Sound

Marquette University

Jill Hollander, *In Common Hours*, Lighting
Kimberly Lorentz, *In Common Hours*, Costume
Michelle Urbaniak, *Blood Brothers*, Costume

Miami University

Jessica Basista, *The Shadow Box*, Costume
Daniella Briseno, *The Shadow Box*, Makeup
Tya Dawson, *The Shadow Box*, Scenic
Brian Farkas, *How I Learned to Drive*, Lighting

Allie Kunkler, *Rhinoceros*, Makeup
Julia Martin, *How I Learned to Drive*, Costume
Julia Martin, *The Good Person of Setzuan*, Makeup

Michigan State University

Angela Howard, *Romeo and Juliet by William Shakespeare*, Costume
Lori Sands, *Expecting Isabel*, Costume
Shannon Schweitzer, *Tea & Sympathy (in Rep with The Children's Hour)*, Lighting
Shannon Schweitzer, *The Children's Hour (in rep with Tea and Sympathy)*, Lighting
Lonnie Willburn, *Romeo and Juliet by William Shakespeare*, Scenic

Michigan Technological University

Jonathon Branson, *The Fantasticks*, Scenic
Daniel Gossens, *The Fantasticks*, Lighting
Pavi Elle S. Poole, *The Fantasticks*, Costume
Pavi Elle S. Poole, *The Fantasticks*, Makeup
TBA, *The Fantasticks*, Sound

Millikin University

Jennifer Renee Flentge, *Lucky Stiff*, Makeup

North Central College

Scott Bedell, *West Side Story*, Sound
Jeanna Bonamer, *West Side Story*, Lighting
Lauren Visher, *West Side Story*, Makeup

Oakland University

Brooke Baker, *Bat Boy*, Makeup
Brooke Baker, *By Jupiter*, Makeup
Meghan Banks, *Blue Window*, Makeup
Meghan Banks, *Twisted Tales*, Makeup
Maxwell Bolton, *Cripple of Inishmaan*, Makeup
Robert Glowacki, *Bat Boy*, Lighting
Robert Glowacki, *Cripple of Inishmaan*, Lighting
Robert Glowacki, *Honk*, Lighting
Christa Koerner, *Cripple of Inishmaan*, Costume
Peggy Montgomery, *Cripple of Inishmaan*, Scenic
Krista Palumbo, *Bat Boy*, Costume
Jessica Pence, *By Jupiter*, Costume
Kara Randall and Mary Giezen, *Twisted Tales*, Costume
Andy Richard, *Twisted Tales*, Lighting
Josh Rotarius, *Twisted Tales*, Scenic
Joshua Rotarius, *Knick Knack*, Scenic
Andrew Wilhelm, *A Midsummer Night's Dream*, Sound
Andrew Wilhelm, *Bat Boy*, Sound
Andrew Wilhelm, *Cripple of Inishmaan*, Sound
Andrew Wilhelm, *Twisted Tales*, Sound

Purdue University

Stephen Barnes, *The Importance of Being Earnest*, Scenic
Kelly Behrens, *The College Widow*, Lighting
Sarah Borucki, *The College Widow*, Costume
Jason Ducat, *The Winter's Tale*, Sound
Jason Ducat, Ron Shoemaker, *Seven Guitars*, Sound
Tiffany Fier, *Richard III*, Scenic

Tiffany Fier, *The Winter's Tale*, Scenic
Chris Holland, *Richard III*, Lighting
Robert James, *The Importance of Being Earnest*, Sound
Jason Knox, *Richard III*, Sound
Jason Knox, Robert James, *A Story About a Girl*, Sound
Erika Kugelberg, *A Story About a Girl*, Scenic
Phillip Rone, *Seven Guitars*, Lighting
Peter Shiplett, *The College Widow*, Sound
Emily Waecker, *Richard III*, Costume

Saginaw Valley State University

Jeremy Sinicki, *A Christmas Carol; Marley's Redemption*, Lighting
Jeremy Sinicki, *Fat Pig*, Lighting

Southern Illinois University Carbondale

Brad Carlson, *Noises Off*, Scenic
Brad Carlson, *Shakespeare's R&J*, Costume
Brad Carlson, *Shakespeare's R&J*, Scenic
Brad Carlson, *Shakespeare's R&J*, Lighting
Brad Carlson, *The Crucible*, Scenic
James Diemer, *Copernicus Rising*, Lighting
Ken Ellis, *Copernicus Rising*, Scenic
Craig Ogg, *Noises Off*, Lighting
Craig Ogg, *The Crucible*, Lighting
Craig Ogg, *A Funny Thing Happened on the Way to the Forum*, Lighting
Deanna Luetkenhaus, *The Crucible*, Costume
Jeff Luetkenhaus, *The Highwayman*, Costume
Jeff Luetkenhaus, *The Highwayman*, Scenic
Jeff Luetkenhaus, *The Highwayman*, Lighting

University of Evansville

Sarah Heck, *Voice of the Prairie*, Scenic
Dominique Glaros, *Voice of the Prairie*, Costume
Kevin Loeffler, *Voice of the Prairie*, Sound
Kristina Makowski, *Urinetown*, Costume
Matt O'Connor, *Urinetown*, Lighting
Matt Schroeder, *Voice of the Prairie*, Lighting
Mel Vukson, *Urinetown*, Makeup

University of Illinois at Urbana-Champaign

Daniel Jacobs, *The Lark*, Lighting
Wynn Johnson, *The Lark*, Sound
Pamela Prior, *The Lark*, Costume
Tiffany Scribner, *The Lark*, Scenic

University of Indianapolis

Caleb Bateman, *Baby*, Lighting
Karla Carter, *Laundry and Bourbon / Lone Star*, Makeup
Kristin Fife, *Laundry and Bourbon / Lone Star*, Costume
TBA, *Laundry and Bourbon / Lone Star*, Scenic
TBA, *Laundry and Bourbon / Lone Star*, Lighting
TBA, *Laundry and Bourbon / Lone Star*, Sound

University of Michigan

Elyse Handelman, *The Pursuit of Persephone*, Scenic
Stephen Siercks, *Così Fan Tutte*, Lighting

University of Michigan Flint

Kaydie Brooks, *Glass Menagerie*, Costume
Josh Carrizales, *Almost, Maine*, Scenic
Maria Keyhoe, *Almost, Maine*, Costume

University of Wisconsin – Parkside

Bradford Chapin, *Pride and Prejudice*, Sound
Bradford Chapin, *Shakespeare on Love*, Sound
Gabby DuBois, *Shakespeare on Love*, Scenic
Trevor Gohr, *Pride and Prejudice*, Scenic
Angela Maynard, *Shakespeare on Love*, Costume
Alicia Schornack, *Shakespeare on Love*, Lighting
Scott Schroeder, *Pride and Prejudice*, Lighting

University of Wisconsin-Green Bay

Andrew Atienza, *Chicago, the musical*, Lighting (Projections)
R.J. Kenny, *Chicago, the musical*, Sound

University of Wisconsin-La Crosse

Adam Beardmore, *Nickle and Dimed*, Sound
Joseph Pollack, *bobrauchenbergamerica*, Lighting
Joseph Pollack, *Nickle and Dimed*, Lighting
Joseph Pollack, *The Cherry Orchard*, Lighting
Anthony Sherony, *bobrauchenbergamerica*, Scenic
Anthony Sherony, *Marisol*, Scenic

University of Wisconsin-Whitewater

Kath Blair, *Hansel and Gretel*, Scenic
Robert Kulpa II, *The Rocky Horror Show*, Scenic
Stephanie Mours, *Picasso at the Lapine Agile*, Scenic

Valparaiso University

Nick Heggstadt, *Pirates of Penzance* or *Slave of Duty*, Makeup

Viterbo University

Chris Winnemann, *Rosencrantz and Guildenstern are Dead*, Lighting

Western Michigan University

Matt Gist, *The Lion in Winter*, Scenic
Palmer Jankens, *A Little Night Music*, Sound
Zachary Law, *A Little Night Music*, Lighting
Drew Phillips, *The Lion in Winter*, Lighting
Ben Stickels, *The Lion in Winter*, Sound

Wisconsin Lutheran College

Dustin Winsor, *1984*, Sound



KCACTF Region III Festival

XXXVI Associate Respondents

Illinois Associate Respondents

Lori Bales	Millikin University
Cyndee Brown	Illinois State University
Trish Brown	Principia College
Allison Cameron	Eastern Illinois University
Connie Canaday	College of DuPage/Howard
Bill Davis	Eureka College
Anne Fletcher	Southern Illinois University at Carbondale
Ray Gabica	Western Illinois University
Donna Hare	Blackhawk College
Egla Hassan	Western Illinois University
Dan Haughey	Blackhawk College
Scott Irelan	Illinois State University
Tom Kidd	Southern Illinois University at Carbondale
Bill Kincaid	Western Illinois University
Gene Kozlowski	Western Illinois University
Scott Magelsson	Augustana College
Harold McKay	Lewis University
William McNeil	Illinois State University
Lori Merrill-Fink	Southern Illinois University at Carbondale
Michael Nedza	Moraine Valley Community College
Tony Noice	Elmhurst College
Marcus Olsen	Western Illinois University
Barry Pearson	Millikin University
Phyllis Ravel	Marquette University (Wisconsin)
Mike Rice	Moraine Valley Community College
Holly Rocke	Eureka College
Susan Sharp	Carl Sandburg College
Jo Slowik	Lewis University
Steve Snyder	Bradley University
Eric Thibodeaux-Thompson	University of Illinois Springfield
Kevin Trudeau	Lewis University
William Wallace	Monmouth College
David Warfel	University of Illinois Urbana-Champaign
Keith White	Lewis University
DC Wright	Western Illinois University
James Zager	University of Illinois Urbana-Champaign

Indiana Associate Respondents

Mark Abram-Copenhaver	Saint Mary's University
Christopher Berchild	Indiana State University
Diane Brewer	University of Evansville
Mike Burnett	Huntington University
Douglas Caskey	Goshen College
Jeff Cassazza	Professional Associate
Randy Colborn	Indiana University South Bend
Joel Ebarb	Purdue University
Greg Fiebig	Indiana Wesleyan University
Ann Fliotsos	Purdue University
Laurel Goetzinger	Anderson University
Tim Good	DePauw University
Rand Harmon	Indiana University Southeast
Andy Hayes	DePauw University
Kristine Holtvedt	Purdue University
Shan Jensen	University of Southern Indiana

Ann Kessler	Valparaiso University
Karen Kessler	Ball State University
Scott Lank	University of Evansville
Lenny Leibowitz	University of Southern Indiana
Patti McCrory	University of Evansville
Harold Mortimer	Ball State University
Michael O'Hara	Ball State University
Richard Rand	Purdue University
Phyllis Ravel	Marquette University
Jim Ream	University of Indianapolis
Mark Ridgeway	-Indiana Purdue University Fort Wayne
Robin Roberts	Franklin College
Fritz Robertson	Anderson University
David Shamburger	Huntington University
Darrell Spencer	Franklin College
Elliot Wasserman	University of Southern Indiana
Andy White	Valparaiso University

Ohio Associate Respondents

Irene Alby	University of Toledo
Robert Behrens	Ohio Northern University
Mary Donahoe	Wright State University
Teresa Durbin	Ashland University
Robert Ellis	Cuyahoga Community College
Michael Ellison	Bowling Green State University
Joseph Fahey	Ohio State University Mansfield
Fred Gloor	Cuyahoga Community College West
Richard Groetzinger	Heidelberg College
Arthur Grothe	Cuyahoga Community College West
Anthony Horne	Bowling Green State University
Diane Merchant	Cedarville University
Holly Monsos	University of Toledo
Sue Ott Rowlands	University of Toledo
Vladimir Prahcharov	University of Toledo
Steve Reynolds	Wittenberg University
Michelle Sampson	Sinclair Community College
Ronald Shields	Bowling Green State University
Ansley Valentine	The College of Wooster
David Williams	Ohio State University Newark

Wisconsin Associate Respondents

Joseph Anderson	University of Wisconsin-LaCrosse
Marshall Anderson	University of Wisconsin-White
James Butchart	University of Wisconsin-Whitewater
Jaimie Cheatham	University of Wisconsin-Whitewater
David Eggebrecht	Concordia University
Charles Grover	University of Wisconsin-Whitewater
Jeanne Leep	Edgewood College
Mary Leonard	University of Wisconsin-LaCrosse
Charles Loeffler-Bell	Marquette University
Kaiome Malloy	University of Wisconsin-Green Bay
Christopher Markle	Northern Illinois University
Jan McClean	Viterbo University
Jan Nelson	Wisconsin Lutheran College
Christopher Plummer	Michigan Technical University

Kathy Privatt	Lawrence University
Stephen Rupsch	St. Norbert's College
Timothy Troy	Lawrence University
Judith Tucker-Snider	University of Wisconsin-Parkside
Meg Swanson	University of Wisconsin-River Falls
Skelly Warren	University of Wisconsin-Parkside
Dean Yohnk	University of Wisconsin-Parkside

Shawn Durr, Western Illinois University	1986
Tim Gregory,* Otterbein College	1986
John Morgan, Wheaton College	1987
Todd Neal, The Ohio State University	1987
Tif Luckinbill, University of Evansville	1988
Bruce Orendorf, University of Illinois	1988
Twyla Haferman, University of Evansville	1989
Sara Jackson, Illinois State University	1989
Jeff Leiber, University of Illinois	1990
Blake Steury, Indiana University-	

Irene Ryan Foundation Acting Scholarship Recipients

The Irene Ryan Foundation Acting Scholarship was begun in 1972 by the well-known stage and television actress. The two regional recipients receive a \$750 scholarship to be used toward their undergraduate or graduate education. They are also invited to travel to Washington, D.C., all expenses paid, to participate in the National Irene Ryan Foundation Acting Scholarship Auditions. There are two \$2,500 National Acting Scholarship Awards.

Former KCACTF Region III Irene Ryan Foundation Acting Scholarship recipients for East, West, and combined Festival regions are:

Dan Crane, Southern Illinois University - Carbondale	1972
Lon Huber, Hanover College	1972
David Patrick Kelly, University of Detroit	1973
Richard Snyder, Illinois State University	1973
Mike Fairman, University of Evansville	1974
John Nowak, University of Wisconsin Milwaukee	1974
Dan Butler,* Indiana University-	
Purdue University Fort Wayne	1975
John Speckhardt, Southern Illinois University - Carbondale	1975
Rebecca Guy,* University of Evansville	1976
John Oliver Priest, Northwestern University	1976
Bob Romeo, Illinois State University	1977
Lynn Topping,* Indiana State University	1977
Laurie Ross, University of Evansville	1978
Bruce Young, Illinois State University	1978
Sharon Rolf,* University of Evansville	1979
Linda Sterling, Illinois Wesleyan University	1979
Bill Stine, Illinois State University	1980
Mark Tymchyshyn,* Wayne State University	1980
Angelina Fiordelessi, University of Detroit	1981
Andrea Huber,* Illinois Wesleyan University	1981
Christia Stinson,* University of Evansville	1982
Aris Tompulis, McMurray College	1982
Jodi Ewen,* University of Evansville	1983
Ellen Jane Smith, Northwestern University	1983
Mary Bremer, University of Detroit	1984
Lisa Schultz, Illinois State University	1984
Lauren Love, University of Wisconsin- Green Bay	1985
David Studwell,* Purdue University	1985

Purdue University Fort Wayne	1990
Anne Bogaard, Earlham College	1991
Lindley Curry, University of Illinois	1991
Heather Currie, Southern Illinois University - Carbondale	1992
Brent Langdon, University of Evansville	1992
Rob C. Caisley, Illinois State University	1993
Heather Siemsen, Illinois Wesleyan University	1993
Martin P. McClendon, University of Illinois	1994
Tirzah Wise, Otterbein College	1994
Gretchen Cleevly,* Miami University	1995
Mary Catherine Garrison, University of Evansville	1995
Heather Dilly, University of Michigan - Ann Arbor	1996
Nealy Glenn, University of Evansville	1996
Eric Gutman, Western Michigan University	1997
Esau Pritchett,* Oakland University	1997
Ian Brennan, Loyola University - Chicago	1998
Sam Jaeger, Otterbein College	1998
Andy Hager, Illinois State University	1999
Laura Frances Love, Illinois State University	1999
Geoff Stephenson, Bowling Green State University	2000
Jud Williford, University of Evansville	2000
Joe Calarco, Western Michigan University	2001
Rebecca McGraw, Illinois State University	2001
Rob Robinson, University of Evansville	2002
Kelli Giddish, University of Evansville	2002
Andy Sinclair, Illinois State University	2003
Jeremy Clark, Purdue University	2003
Christopher Grant,* University of Evansville	2004
Larry Herron, Western Michigan University	2004
Amanda Folena*, Purdue University	2005
Larry Heron, Western Michigan University	2005
Matt Renskers, Ball State University	2006
Nick Vienna, Western Illinois University	2006

* Denotes National Winner

Irene Ryan Foundation Acting Scholarship Nominees

The following students were nominated for the 2004 Regional Irene Ryan Foundation Acting Scholarship by their directors and by the KCACTF regional respondents who visited their campuses. The list includes all names received by December 20, 2006.

Adrian College

Stacy Buck, *A Jester's Tale/Cake Mix and Chicken*
Wes Farber, *A Jester's Tale/Cake Mix and Chicken*
Caroline Gauger, *The Laramie Project*
Savannah Lee, *The Laramie Project*
Matt Bossardet, *Little Women*
Kelly Fox, *A Midsummer Night's Dream*
Nicholas Fuqua, *Sweet Charity*
Justin Kulman, *Sweet Charity*

Albion College

Alysia Kolasz, *Major Barbara*
Keith Mendelis, *Major Barbara*
Karen Green, *A Midsummer Night's Dream*
Ben Hardin, *A Midsummer Night's Dream*

Anderson University

Katie Drake, *Carousel*
Michael Hornback, *Carousel*
Samuel Green, *The Secret Marriage*
Natalie Stiles, *The Secret Marriage*
Brooks Elizabeth Lose, *Women of Lockerbie*
Laura Elizabeth Snyder, *Women of Lockerbie*

Aquinas College

Nick Mil Bratz, *Distinctly Durang*
Dan Treul, *Distinctly Durang*
Sam MacFarland, *How I Leaned to Drive*
Jessica Danford, *A Midsummer Night's Dream*
Christopher Grooms, *A Midsummer Night's Dream*

Ashland University

Alesia Lawson, *Romeo & Juliet*
John Warren, *Romeo & Juliet*

Augustana College

Brian Benetson, *The Miser*
Cori Veverka, *The Miser*
Susanne Kopley, *The Real Inspector Hound/Black Comedy*
Nick Padiak, *The Real Inspector Hound/Black Comedy*

Ball State University

Terra Mackintosh, *Alchemy of Desire/Dead Man's Blues*
Katie Clark, *Cabaret*
Amber Rees, *Cabaret*
Ryan Krause, *Erratica: An Academic Farce*
Kyle Mitchell Johnson, *Thoroughly Modern Millie*
Terra Mackintosh, *Thoroughly Modern Millie*
Matthew J. Domasica, *Twilight: Los Angeles*

Bethel College

Joshua Boyer, *The Diary of Ann Frank*
Marcia Miller, *The Diary of Ann Frank*
Justin Ahlgrim, *Hedda Gabler*
Lindsay McGee, *Hedda Gabler*

Blackhawk College

Alysa Grimes, *Laundry and Bourbon/Lone Star*
Jeremy Kelly, *Laundry and Bourbon/Lone Star*

Bowling Green

Amanda Clements, *Giants Have Us in Their Books*
Lindsay Denham, *Giants Have Us in Their Books*
Julio Mata, *Giants Have Us in Their Books*
Megan Grandstaff, *Hedda Gabler*
Ryan Zarecki, *Hedda Gabler*
Davie Solish, *How to Succeed . . .*
Heather Williams, *How to Succeed . . .*
Janna Huddleston, *The Land of Little Horses*
Tommy Thurston, *The Land of Little Horses*

Bradley University

Matt Adams-Wenser, *Company*
Sarah Salazar, *Company*
Tiffany Albers-Lopez, *Extremities*
Joseph Majestic, *Extremities*
Lindsey Schwahn, *More Aesop's (Oh so Slightly) Updated*
Eric Zuber, *More Aesop's (Oh so Slightly) Updated*

Calvin College

Alex Agard, *Arcadia*
Lorien Reese, *Arcadia*
Emily Hanna, *Disciples*
Simon Kittok, *Disciples*
Ashley Mudler, *Sense and Sensibility*
Moriah Ophardt, *Sense and Sensibility*

Cardinal Stritch University

Shawn Block, *Proof*
Meaghan Morrissey, *Proof*
Shawn Block, *The Burial at Thebes*
Meaghan Morrissey, *The Burial at Thebes*
Wesley Shaver, *The Burial at Thebes*

Carroll College

Kristel Metsig, *The New Normal*
Rayen Singleton, *The New Normal*

Carthage College

Niski Lalor, *Picasso at the Lapin Agile*
Stephen Schreiber, *Picasso at the Lapin Agile*
Lauren Wilson, *Picasso at the Lapin Agile*

Cedarville University

Rebekah M. Nettekoven, *Arsenic and Old Lace*
Shelly Sterner, *Arsenic and Old Lace*
Alexandra Clements, *The Mousetrap*
E. William Mishne, *The Mousetrap*
Mike Colletto, *Romeo and Juliet*
Rebecca Wolf, *Romeo and Juliet*

Central Michigan University

Kaitlin Steer, *The Book of Days*
Katie Sattler, *Between Land and Sea*
Dean Gibbs, *The Lark*
Sarah Ray, *The Lark*
Robbie Pollock, *One Act Festival*
A. J. Miller, *The Star-Spangled Girl*
Danielle Piretta, *Tartuffe*
Ian Boley, *Urinetown*

Cleveland State University

Jason Dixon, *Bill A: Kill . . . / A Clean . . .*

College of Wooster

Alex Gauvin, *All My Sons*
Patrick Midgley, *All My Sons*
Noah Lyons, *King Lear*
Keiran Welsh-Phillips, *King Lear*
Patrick Midgley, *Nocturne*

Concordia University

Kari Kromm, *Brighton Beach Memoirs*
Micah Rabe, *Brighton Beach Memoirs*
Loni Olstad, *Little Shop of Horrors*
Matt Theil, *Little Shop of Horrors*

Cuyahoga Community College

Sarah Palenik, *This is Where We Came In*
Ryan Vincent, *This is Where We Came In*

DePauw University

Ashley Baxstrom, *The Orphan of Zhao*
James Patton, *The Orphan of Zhao*

Eastern Illinois University

Katy Hawley, *The Menaechmi*
Garin Jones, *The Menaechmi*

Edgewood College

Stephanie Durrant, *All My Husbands*
Dustin O'Leary, *All My Husbands*
Anne Blust, *Dead Man Walking*
Dustin O'Leary, *Dead Man Walking*
Eva Chaudoir, *Nickel and Dime*
Amy Froiland, *Nickel and Dime*

Elmhurst College

Becky Crawford, *The Importance of Being Earnest*
Anthony Urbo, *The Importance of Being Earnest*
Melanie Giannosa, *Much Ado About Nothing*
Philip Riegle, *Much Ado About Nothing*

Eureka College

Karisa Fluegel, *Antigone*
Alex Kimcewicz, *Table Settings*
Julie Rose R. Young, *Table Settings*
Jordan Jesse, *Taming of the Shrew*
Patrick Williams, *Taming of the Shrew*

Franklin College

Sara Brown, *The Glass Menagerie*
David Skirvin, *The Glass Menagerie*

Goshen College

Rebecca Fast, *After Mrs. Rochester*
Lindsay Nance, *After Mrs. Rochester*

Grand Valley State University

Claire Walsh, *Autumn in the Valley*
Kyle Westmass, *Love's Labour's Lost*
Hannah Gaff, *The Servant of Two Masters*
Mike Harthen, *The Servant of Two Masters*

Heidelberg College

Seth Carey, *The Secret Garden*
Kimberly States, *The Secret Garden*
Seth Carey, *The Winter's Tale*
Chris Nelson, *The Winter's Tale*

Henry Ford Community College

Carla G. Banks, *The Skriker*
Laure McCallum, *The Skriker*

Hillsdale College

Mitchell Koory, *Players in the Game*
Ann Schanbacher, *Players in the Game*
Rhiannon Angell, *Tartuffe*
Matthew Macaulay, *Tartuffe*

Hope College

Dane Dandridge Clark, *Love's Labours Lost*
Eric Van Tassell, *Love's Labours Lost*
Kate Goetzinger, *Perfect Pie*
Jonathan M. Spike, *Two Rooms*
Whitney Thomas, *Two Rooms*

Huntington University

Matthais Austin, *Little Shop of Horrors*
Kristen Lynne Kohaut, *Little Shop of Horrors*
Rebekah Posegate, *Waiting for Godot*
Deanna Repic, *Waiting for Godot*

Illinois College

Darlene Dues, *Fences*
Leicester Reed, *Fences*

Illinois State University

Courtney Bohl, *As You Like It*
Steve Brackett, *As You Like It*
Rob Colletti, *Die Fledermaus*
Peter Schwartz, *Die Fledermaus*
Steve Brackett, *Hopeless Spinning*
A. J. Rahm, *Hopeless Spinning*
Tony Ruffin, *Hopeless Spinning*
Michael Bullard, *The Normal Heart*
Felix Turner, *The Normal Heart*
David Harmon, *Ring round the Moon*
Nick Mikula, *Ring round the Moon*
Connie Chojnacki, *Romeo and Juliet*
Dane Lewandowski, *Romeo and Juliet*

Indiana State University

Ashley Dillard, *Medea*
Amber Simpson, *Medea*
Paige Briggs, *A Night of Durang*
Lindsay Smith, *A Night of Durang*
Nolan Mihail, *Polaroid Stories*
Eric Wilburn, *Polaroid Stories*

Indiana University

Michael Aguirre, *Reel*
Matt Buffalo, *Reel*
Allison Moody, *Reel*

Indiana University – Purdue University Fort Wayne

Jessica Butler, *The Comedy of Errors*
Stephanie Vanderwall, *The Comedy of Errors*
Corey Noble, *The Exonerated*
Breona Conrad, *On the Twentieth Century*
Kandi Magner, *On the Twentieth Century*
Greg Boyles, *Story Theatre*
Kandi Magner, *Story Theatre*

Indiana University Southeast

Christopher Shiner, *A Funny Thing Happened on the Way to the Forum*
Julie Streble, *A Funny Thing Happened on the Way to the Forum*
Ben Everhart, *Proof*
Melody Ivey, *Proof*
Corey Long, *Sweet Bird of Youth*
Anna Saltsgaver, *Sweet Bird of Youth*

Indiana Wesleyan University

Mel Raines, *Sophocles' Antigone*

Kalamazoo College

Ben Harpe, *The Imaginary Invalid*
Hayley Smith, *The Imaginary Invalid*
Liz Goodson, *Sorrows and Rejoicing*
Chacarra Murphy, *Sorrows and Rejoicing*

Lansing Community College

Richard Barnes II, *Angels in America: Millennium Approaches*
Rammel Chan, *Angels in America: Millennium Approaches*

Lawrence University

Tamara Forward, *The Mystery of Edwin Drood*
Matt Murphy, *The Mystery of Edwin Drood*
Aram Monisoff, *Our Country's Good*
Asher Perlman, *Our Country's Good*

Lewis University

Jason Aguirre, *All the Great Books*
Phil Ventimiglia, *All the Great Books*
The Diary of Anne Frank
Timothy S. Karkowski, *Dinner with Friends*
Jillian Kelm, *Dinner with Friends*

Marquette University

Ashlea Woodley, *Blood Brothers*
Daniel Zapata, *Blood Brothers*
Nicole Farmerie, *In Common Hours*
Nick Inzeo, *In Common Hours*
Robin King, *Tartuffe*
Nate Miller, *Tartuffe*

Miami University

Catherine Turco, *All's Well That Ends Well*
Lindsey Barleg, *The Good Person of Setzuan*
Amanda Jane Dunne, *How I Learned to Drive*
Justin Baldwin, *Rhinoceros*
Courtney Maistros, *The Shadow Box*

Michigan State University

Jalain Onsgard, *Expecting Isabel*
Jared Shirkey, *Expecting Isabel*
Daryl Thompson, *Expecting Isabel*

Millikin University

Barbie Diewald, *Eleemosynary*
Ella Mouria Seet, *Eleemosynary*

Monmouth College

Renée Emery, *A Streetcar Named Desire*
Kayt Sophia Griffith, *A Streetcar Named Desire*

Moraine Valley Community College

Jackilyn Brazil, *Picasso at the Lapin Agile*
Warren Miller, *Picasso at the Lapin Agile*

Oakland University

Ben Lynch, *Bat Boy*
Alicia Psciuk, *Bat Boy*
Aricka Shuck, *Blue Window*
Elise Castle, *By Jupiter*
Courtney Lyn Warford, *By Jupiter*
Greg Anderson, *The Cripple of Inishmaan*
Marco Zaccagnini, *The Cripple of Inishmaan*

Tony Edgerton, *Honk*
Alex Pedica, *Honk*
Adrienne Podjun, *Knick Knack*
Kara Kimmer, *A Midsummer Night's Dream*
Blair Mellow, *A Midsummer Night's Dream*

Principia College

Jack Dearborn, *Measure for Measure*
Emioy Reynolds, *Measure for Measure*
Haley Points, *A Streetcar Named Desire*
Ryan Raney, *A Streetcar Named Desire*

Purdue University

Caley Milliken, *The College Widow*
Andrew Carson, *The Importance of being Earnest*
Molly McKenna, *The Importance of being Earnest*
Joe Quadres, *The Importance of being Earnest*
Matthew Erickson, *Story about a Girl*
Stacie Hadgikosti, *Story about a Girl*
Lauren Briggeman, *The Winter's Tale*
Joe Quadres, *The Winter's Tale*

Ripon College

William Gehrke, *All My Sons*
Lauren Rusch, *All My Sons*
Amy Dorman, *Wonderful Town*
Colette Unger, *Wonderful Town*

Saginaw Valley State University

Tyler Frank, *Fat Pig*
Alyssa Kindy, *Fat Pig*
Nathaniel Kovolcsik, *Mr. President*
Katie Muirhead, *Mr. President*
Josh Thomas, *Mr. President*

St. Mary's College

Kelly Lynn Plush, *Celebrating Wendy: An Evening of Wasserstein*
Emily Rose Zandstra, *Celebrating Wendy: An Evening of Wasserstein*
Monica Mastracco, *Necessary Targets*
Caroline Walker, *Necessary Targets*

St. Norbert College

Liz Dallmeyer, *Fuddy Meers*
Mischa Premean, *Fuddy Meers*

Sinclair Community College

Patrick Hayes, *The Cripple of Inishmaan*
Travis Williams, *The Cripple of Inishmaan*
Demetré M. Carroll, *Flyin' West*
Amber Lipsey, *Flyin' West*
Zach Murray, *Flyin' West*
Graci Carlu, *Footfalls*
Chaney Mason Morrow, *Footfalls*

Southern Illinois University – Carbondale

Jeff Dahle, *Copernicus Rising*
John Michael Presney, *Copernicus Rising*
Jason Rost, *Copernicus Rising*
Rachel Goffinet, *The Crucible*
Jordan Vakselis, *The Crucible*
Tom Glessner, *A Funny Thing Happened on the Way to the Forum*
Tim Lamberty, *A Funny Thing Happened on the Way to the Forum*
Nicole Fabbri, *The Highwayman*
Beau Forbes, *The Highwayman*
Sarah Hoyle, *Journeys Minus*
Jason Rost, *Journeys Minus*
Nicole Fabbri, *Journeys Plus*
Rob Hagle, *Journeys Plus*
Jason Rost, *Noises Off*
Shavon Wagner, *Noises Off*

University of Akron

Brad Cain, *Cabaret*
Andrew Klein, *Cabaret*
Amy Earp, *Inherit the Wind*
Alexander White, *Inherit the Wind*

University of Evansville

Ashely Wickett, *The Cherry Orchard*
Jonathan Dickson, *The Cherry Orchard*

University of Illinois – Springfield

Colleen Kabbes, *Anton in Show Business*
Gretchen Ross, *Anton in Show Business*
Alicia Artner, *Hedda Gabler*

University of Indianapolis

Ryan O'Shea, *Baby*
Sami VanWinkle, *Baby*
Courtney Bianchi, *Bedroom Farce*
Sam Fain, *Bedroom Farce*
Jeffrey Dalstrom, *Laundry and Bourbon/Lone Star*
Jeffrey Dalstrom, *Speak Truth to Power*
John Waller, *Speak Truth to Power*

University of Michigan – Flint

Jessica Black, *Almost, Maine*
Bret Beaudry, *An Enemy of the People*
Phillip Russo, *An Enemy of the People*
Bart Allen Burger, *Howl: The Life of Allen Ginsberg*
Mark Ragnone III, *Howl: The Life of Allen Ginsberg*

University of Toledo

Ernest Green, *Antigone*
Nikki Soldner, *Antigone*
Pete Cross, *The Dragon*
Seth Shaffer, *The Dragon*
Danny Ledsinger, *The Jewelry Store*
Brad Arner, *Romeo & Juliet*
Katie Rediger, *Romeo & Juliet*

University of Wisconsin – Green Bay

Emily Cothorn, *Chicago*
Suzi Lindner, *Chicago*
Kristen Stafford, *Enchanted April*
Carrie Weis, *Enchanted April*
Quin White, *Picasso at the Lapin Agile*
D. J. Wierschem, *Picasso at the Lapin Agile*

University of Wisconsin – La Crosse

Sam Albertson, *The Cherry Orchard*
Holly Schumann, *The Cherry Orchard*
Sam Albertson, *Evita*
Therese Walth, *Evita*
Amanda Grimsled, *Nickel & Dimed*
Kelsey Svenosen, *Nickel & Dimed*

University of Wisconsin – Madison

Liz Holtan, *Pride and Prejudice*
Emily Tucker, *Pride and Prejudice*

University of Wisconsin – Parkside

Colleen Badtke, *Escape from Happiness*
Krysta Hansen, *Escape from Happiness*
Colleen Badtke, *Pride and Prejudice*
Heather Rush, *Pride and Prejudice*
Daniel Scherer, *Romeo and Juliet*
Julie Sturycz, *Romeo and Juliet*

University of Wisconsin – River Falls

Kortney Simpson, *Seascape*
Ambrosia Webb, *Seascape*
Joe Burder, *She Stoops to Conquer*
Kristy Reid, *She Stoops to Conquer*
Adam Helbach, *Two Rooms*
Michael McKay, *Two Rooms*

University of Wisconsin – Whitewater

Matthew Lovison, *The Rocky Horror Show*
Heather Stoskopf, *The Rocky Horror Show*

Valparaiso University

Jordan Boyd Chaddock, *Romeo and Juliet*
Jamie Gieschen, *Romeo and Juliet*

Viterbo University

Abby DeSanto, *The Importance of Being Earnest*
Kai Nessel, *The Importance of Being Earnest*
Davis Adino, *Rosencrantz and Guildenstern are Dead*
Harrison DeCreny, *Rosencrantz and Guildenstern are Dead*
Lindsey Giese, *Spitfire Grill*
Emily Therrien, *Spitfire Grill*
Lindsey Giese, *Two Rooms*
Sarah Hinzmann, *Two Rooms*

Western Illinois University

Peter Eli Johnson, *Amadeus*

Jillian Weingart, *Amadeus*
Samantha Dubina, *Blood Brothers*
Micah Spayer, *Blood Brothers*
Patrick Tierney, *Blood Brothers*
Erin Roe, *Communicating Doors*
Julia Thurlow, *Communicating Doors*
Kelly Crumm, *Harold and Maude*
Tristan Tapscott, *Harold and Maude*
Tristan Tapscott, *1776*
Nick Vienna, *1776*
Drew Hampton, *Side Man*
Joshua Murphy, *Side Man*

Western Michigan University

Amanda Cowper, *Crimes of the Heart*
Jillian Rea, *Crimes of the Heart*
Phil Korth, *Dead Man Walking*
Ghafir Akbar, *Hip Hop Creation*
Katie Dickenson, *The Lion in Winter*
Allison Hendrix, *A Little Night Music*
Samuel Gram, *Misalliance*
Hal Bates Jr., *Remnants from Senegal*
Iva Washington, *Remnants from Senegal*
Rosencrantz & Guildenstern are Dead
Paul C. Luoma, *The Wild Party*

Wisconsin Lutheran College

Kristie Marie Zimmerman, *Nineteen Eighty Four*

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KCACTF Region III History

Past Regional Chairs

Sidney L. Berger	1968-69
Calvin Pritner	1969-70
Audley Grossman	1969-70
Rae Kraft	1970-72
Audley Grossman	1970-74
John Ahart	1972-74
Herb Felsenfeld	1975-77
Peter Saputo, Jr.	1975-77
Frieda Bridgeman	1978-79
Donald Finn	1978-79
Martin Bennison	1980-82
Carole Brandt	1980-82
Arno Selco	1983-84
M. James Young	1983-84
John K. V. Tammi	1984-85
Alvin Goldfarb	1986-88
Jeffrey Koep	1986-88
Art Hopper	1989-90
Lin Conaway	1989-91
Tom Oosting	1992-94
Lauren Friesen	1995-97
Marvin Sims	1997-98
John Stefano	1998-00
Carolyn Gillespie	2000-03
Michael Swanson	2003-05

Past Playwriting Chairs

Christian H. Moe	1974-75
Martin Bennison	1974-77
Tom Evans	1978-79
John Kirk	1976-81
Sam Smiley	1980-82
Jewell Fitzgerald	1982-84
Charles "Chuck" Vicinus	1983-85
Leon Van Dyke	1985-86
Harlene Marley	1986-88
Barry Robinson	1986-88
Jeff Hendry	1989-90
Lauren Freisen	1989-91

Terry Allen	1991-94
Jean Seitter Cummins	1994-97
Gene Terruso	1997-98
Steven T. Sarratore	1998-00
Elliot Wasserman	2000-01
Dean Yohnk	2001-03
Ron Dye	2003-04

Past Regional Design Chairs

Mike Griffith	1979-83
Joe Flauto	1983-88
Lois Carder	1988-91
Jeff Entwistle	1991-96
Kip Shawger	1996-00
Tim Kupka	2000-03
Terry Stump	2003-05

KCACTF Region III Gold Medallion

Award of Excellence Winners

The KCACTF Award of Excellence began in 1972. It is given in the form of a medallion and presented to those in the KCACTF regions who have made extraordinary contributions to the teaching and producing of theater and to the development and quality of the Kennedy Center's American College Theater Festival.

Rae Kraft and Wallace Smith	1973
John H. McDowell	1974
Hubert Heffner	1975
John A. Walker	1975
Tom Evans (Silver Award)	1975
James Lewis Casaday	1976
Richard Oberlin	1977
John Kirk	1977
Oscar Brockett	1978
Leonard Leone	1979
Irvine Smith	1979
Calvin Lee Pritner	1979

Peter J. Saputo	1980
Richard Den Uyl	1981
Sam Smiley	1981
Carole Brandt	1981
Abe J. Bassett	1982
Lawrence Devine	1982
Donn Finn	1983
John David Lutz	1984
Martin Bennison	1985
J. Thomas Oosting	1986
John K. V. Tammi	1987
Charles Dodrill	1988
Jeff Koep	1989
Harlene Marley	1989
Garnet Allen	1989
Joseph P. Flauto	1990
Alvin Goldfarb	1990
Winona Fletcher	1991
John Lowery	1991
Lin Conaway	1992
Marvin Sims	1993
Lois Carder	1994
Gene Kozlowski	1994
Gary Stewart	1995
Louis Erdmann	1996
Eugenia Erdmann	1996
Robert MacClennan	1997
Lauren Friesen	1998
Mark Shanda	1998
John Stefano	1998
Jean Seitter Cummins	1999
Steven T. Sarratore	1999
Don LaCasse	2000
David "Kip" Shawger	2001
Frank Rutledge	2002
Jim Ream	2003
Carolyn Gillespie	2004
Gretel Geist	2005
Elliot Wasserman	2006
David DelColletti	2006

Previous KCACTF Region III Festival Productions

Festival XXXVIII: 2006 Bloomington and Normal, Illinois;

Illinois State University and Eureka College

Kalamazoo College	<i>Phenomenon of Decline</i>
Ashland University	<i>Proof</i>
Valparaiso University	<i>Side by Side by Sondheim</i>
University of Toledo	<i>Homebody/Kabul</i>
Central Michigan University	<i>Ain't That a Kick in the Head</i>
University of Wisconsin-Green Bay	<i>Red Herring</i>
University of Wisconsin-Madison	<i>Crumbs from the Table of Joy</i>
Lawrence University	<i>Language of Angels</i>
University of Evansville	<i>Anatomy of Gray*</i>
University of Wisconsin- Whitewater	<i>Life Sentences</i>
Oakland University	<i>Urinetown</i>
Indiana State University	<i>Leavesakes</i>

Festival XXXVII: 2005, Bloomington and Normal, Illinois;

Illinois State University and Eureka College

Southern Illinois University	<i>Lying Lies</i>
Indiana State University	<i>Mechanics of Flight</i>
Western Illinois University	<i>Stud Ducks and Horny Toads</i>
University of Indianapolis	<i>Endgame</i>
Western Michigan University	<i>*Othello</i>
Purdue University	<i>Buried Child</i>
Principia College	<i>Motoring</i>
Miami University	<i>Bourbon at the Border</i>
Marquette University	<i>Dead Man Walking</i>
Ashland University	<i>The Maids</i>
University of Wisconsin – Parkside	<i>Fifth of July</i>
Wright State University	<i>Reinventing Romance</i>

Festival XXXVI: 2004, Bloomington and Normal, Illinois;

Illinois State University and Eureka College

Adrian College	<i>Sex Conversation</i>
Valparaiso University	<i>Anna Karenina</i>
University of Evansville	<i>*A Plague of Angels</i>
Henry Ford Community College	<i>The Tempest</i>
University of Akron	<i>Winesburg, Ohio</i>
Marquette University	<i>*Quid Pro Quo</i>
Saginaw Valley State University	<i>American Son</i>
University of Wisconsin - LaCrosse	<i>Metamorphoses</i>
Hillsdale College	<i>Rosenstrasse</i>
University of Wisconsin - Green Bay	<i>The Christmas Schooner</i>

Festival XXXV: 2003, Evansville, Indiana; University of

Southern Indiana

Calvin College	<i>As It Is In Heaven</i>
University of Michigan-Flint	<i>Master Harold and the Boys...</i>
University of Evansville	<i>Street Scene</i>
University of Wisconsin Madison	<i>Hamlet</i>
Ball State University	<i>The Laramie Project</i>
Viterbo University	<i>King Me</i>
Southern Illinois University Carbondale	<i>Up on Mount Nebo</i>
Lorain Community College	<i>Kumashakana Asi</i>
University of Wisconsin - Whitewater	<i>Fuddy Mears</i>

Festival XXXIV: 2002, Evansville, Indiana; University of Southern Indiana

Loyola University	<i>Not Even the Children</i>
Purdue University	<i>Sueno</i>
University of Indianapolis	<i>Coming Home</i>
Lorain Community College	<i>Rashomon</i>
Marquette University	<i>The Merry Wives of Windsor</i>

Indiana State University	<i>Performing My Life</i>
University of Wisconsin-Green Bay	<i>Aloha, Say the Pretty Girls</i>
University of Evansville	<i>Jekyll and Hyde</i>

Festival XXXIII: 2001, Milwaukee, Wisconsin: Marquette University and the University of Wisconsin - Milwaukee

Hanover College	<i>Moving Day</i>
Purdue University	<i>Candida</i>
University of Wisconsin-Madison	<i>Spring Awakening</i>
Wittenberg University	<i>**It Is No Desert</i>
University of Wisconsin-Whitewater	<i>The Cripple of Inishmaan</i>
University of Evansville	<i>The Caucasian Chalk Circle</i>
Central Michigan University	<i>Killin' Time</i>
Ball State University	<i>Wit</i>
Western Illinois University	<i>Marat/Sade</i>

Festival XXXII: 2000, Milwaukee, Wisconsin; Marquette University and the University of Wisconsin - Milwaukee

North Central College	<i>The Pirates of Penzance</i>
Purdue University	<i>The Gut Girls</i>
Lawrence University	<i>Translations</i>
Hillsdale College	<i>Macbeth</i>
Western Michigan University,	<i>Native Son</i>
University of Michigan - Flint	<i>Godspell</i>
Illinois State University	<i>The Plague of the 20th Century</i>
Butler University	<i>*Beckettworks</i>

Festival XXXI: 1999, Indianapolis; Indiana

Franklin College and the University of Indianapolis

Ball State University	<i>Jesus Christ Superstar</i>
Wright State University	<i>A Piece of My Heart</i>
University of Michigan - Flint	<i>*Earl, the Vampire</i>
University of Michigan - Ann Arbor	<i>Endgame</i>
Illinois State University	<i>Angels in America, Part I</i>
Wright State University	<i>Homestead</i>
Michigan State University	<i>The Merchant of Venice</i>
Miami University	<i>The Real Inspector Hound</i>

Festival XXX: 1998, Indianapolis, Indiana; Franklin College and the University of Indianapolis

University of Evansville	<i>Jack's Holiday</i>
Oakland University	<i>Othello</i>
Muskingum College	<i>In Search of the Red River Dog</i>
Valparaiso University	<i>The Servant of Two Masters</i>
University of Wisconsin - Green Bay	<i>On the Verge</i>
Western Illinois University	<i>The Great American Justice Game</i>
Adrian College	<i>Ain't No Puppet</i>
Southern Illinois University - Carbondale	<i>Musk: The Elk Play</i>

Festival XXIX: 1997, Riffe Center, Columbus, Ohio; Otterbein College and The Ohio State University

University of Michigan - Flint	<i>Farther West</i>
University of Evansville	<i>The Seagull</i>
Kalamazoo College	<i>Joe Hill</i>
Wright State University	<i>* 1913: The Great Dayton Flood</i>
Ball State University	<i>Dancing at Lughnasa</i>
University of Illinois - Urbana/Champaign	<i>The School for Wives</i>
Oberlin College	<i>Birdblind</i>
Ball State University	<i>Dig for Fire</i>

Festival XXVIII: 1996, Riffe Center, Columbus Ohio Otterbein College and The Ohio State University

Sinclair Community College	<i>* The Overcoat</i>
University of Evansville	<i>Vinegar Tom</i>
Miami University	<i>The Colored Museum</i>

Western Michigan University	<i>The Scarlet Letter</i>	University of Wisconsin - Stevens Point	<i>The Runner Stumbles</i>
National - Louis University	<i>This Is Not A Pipe Dream</i>	Festival XXI: 1989, Indiana University - South Bend	
Illinois Wesleyan University	<i>Front</i>	Oberlin College	<i>Cinders</i>
Adrian College	<i>Closure</i>	Western Michigan University	<i>On the Verge</i>
Roosevelt University	* <i>Mrs. Coney</i>	University of Michigan - Flint	<i>Museum</i>
Festival XXVII: 1995 University of Wisconsin - Green Bay		University of Evansville	<i>Roots in a Parched Ground</i>
University of Wisconsin - Stevens Point	<i>Assassins</i>	Miami University	<i>Celebration Extra Brokers Frozen</i>
University of Evansville	<i>O Pioneers!</i>	Kent State University	<i>Lobo A-Go-Go</i>
Indiana State University	<i>The Tempest</i>	Festival XX: 1988, Indiana University - South Bend	
Northern Michigan University	* <i>Haywire</i>	University of Evansville	* <i>Spring Awakening</i>
Miami University	<i>Romeo and Juliet</i>	Miami University	<i>A Lie of the Mind</i>
Oakland University	<i>Stags and Hens</i>	Hope College	<i>The Dining Room</i>
Festival XXVI: 1994, University of Wisconsin - Green Bay		Western Michigan University	* <i>Quilters</i>
University of Wisconsin - Stevens Point	<i>1776</i>	Indiana State University	<i>Dessert at the Wafflehouse Breakfast Anytime</i>
Illinois Wesleyan University	<i>Threnody</i>	Antioch College	<i>Quien Vive?</i>
University of Illinois - Urbana/Champaign	<i>Light in the Village</i>	Wright State University	<i>Bird on the Wing</i>
University of Evansville	<i>Edith Stein</i>	Festival XIX: 1987, The Ohio State University	
Indiana State University	<i>Woyzeck</i>	Kent State University	<i>Other Places</i>
Ball State University	<i>Company</i>	Wright State University	<i>Of Mice and Men</i>
Festival XXV: 1993, Southern Illinois University - Carbondale		Western Michigan University	<i>As Is</i>
Sinclair Community College	<i>Measure For Measure</i>	Oberlin College	<i>The Water Engine</i>
University of Michigan - Flint	<i>M. Butterfly</i>	University of Evansville	* <i>Oklahoma Rigs</i>
Illinois State University	<i>Our Country's Good</i>	Oakland University	<i>Gorey Stories</i>
University of Wisconsin - Green Bay	<i>Camp Meeting</i>	Festival XVIII: 1986, The Ohio State University	
Oakland University	* <i>Cloud 9</i>	Western Michigan University	<i>Fifth of July</i>
University of Evansville	<i>The View From Here</i>	University of Michigan - Flint	<i>The Way of the World</i>
Southern Illinois University - Carbondale	<i>Out On a Ledge and Wild Asses of the Devil</i>	Hanover College	<i>Hansel and Gretel</i>
Festival XXIV: 1992, Southern Illinois University - Carbondale		Kent State University	<i>Legend</i>
Ball State University	<i>Ghetto</i>	University of Evansville	<i>Strider</i>
Eastern Michigan University	<i>Word</i>	Northern Michigan University	<i>Jacques Brel is Alive and Well and Living in Paris</i>
Indiana State University	<i>'Tis Pity She's a Whore</i>	Festival XVII: 1985, Western Michigan University	
Michigan State University	<i>And the Man in the Mirror was Smoking a Cigar</i>	Indiana State University	<i>Daddy's Gone to Mother in Heaven</i>
University of Evansville	<i>Along the Yellow Breeches</i>	University of Evansville	<i>The Tempest</i>
Western Illinois University	<i>Conquest of My Brother</i>	Indiana University - Bloomington	<i>Forest Game</i>
Wright State University	<i>The Glass Menagerie</i>	Wayne State University	<i>Appear and Show Cause</i>
Festival XXIII: 1991, Indiana University Purdue University - Fort Wayne		Wright State University	<i>Terra Nova</i>
University of Michigan - Flint	<i>Tales of the Lost Formicans</i>	Michigan State University	<i>One Flew Over the Cuckoo's Nest</i>
University of Evansville	<i>Into the Woods</i>	University of Detroit	* <i>The Brig</i>
Illinois State University	* <i>White Boned Demon</i>	Oakland University	<i>Alice!</i>
University of Wisconsin - Green Bay	<i>In Circles</i>	Festival XVI: 1984, Western Michigan University	
Hanover College	<i>Dancing Lessons</i>	Michigan State University	<i>The School for Scandal</i>
Wayne State University	<i>Stop the Great War</i>	Western Michigan University	<i>Come Back to the Five and Dime Jimmy Dean, Jimmy Dean</i>
Oakland University	<i>The Boyfriend</i>	University of Detroit	<i>Philemon</i>
Festival XXII: 1990, Indiana University Purdue University - Fort Wayne		Illinois Wesleyan University	* <i>Working</i>
Northern Illinois University	<i>Execution of Justice</i>	University of Michigan - Flint	<i>The Sleeping Beauty</i>
University of Evansville	<i>The Rose Tattoo</i>	University of Evansville	<i>Ladyhouse Blues</i>
Western Michigan University	<i>Goblin Market</i>	University of Toledo	<i>Candide</i>
Ball State University	<i>Cabaret</i>	Festival XV: 1983, Indiana University - South Bend	
Indiana State University	* <i>Downwinder Dance</i>	Otterbein College	<i>Abelard and Heloise</i>
Wright State University	<i>Is There Life After High School?</i>	Hope College	* <i>Tea and Sympathy</i>
Festival XXI: 1989, Western Illinois University		Indiana University	<i>Talk Show</i>
University of Wisconsin - Green Bay	<i>India Song</i>	University of Evansville	<i>A Streetcar Named Desire</i>
Illinois State University	* <i>A Raisin in the Sun</i>	Indiana State University	<i>Danton's Death</i>
University of Wisconsin - Whitewater	<i>Learning to Fly</i>	Kalamazoo College	<i>El Grande De Coca Cola</i>
Northeastern Illinois University	<i>From Morn Till Midnight</i>	Festival XIV: 1982, Indiana University - South Bend	
		Miami University	<i>Friday's Child</i>
		Eastern Illinois University	* <i>Seduced</i>

Previous KCACTF Region III Festival Productions continued

Indiana University - Bloomington ** *The Cashier*
 University of Evansville * *Between Daylight and Boonville*
 Wright State University *Tarts*
 Hanover College *Bedlam's Belles*
 University of Michigan - Flint *The Front Page*

Festival XIII: 1981, University of Akron

University of Toledo *The Robber Bridegroom*
 Wayne State University *Wild Oats*
 Oakland University * *Jeririgg*
 Northwestern University * *Swansong for a Unicorn*
 University of Illinois * *Red Peppers Plus*
 Wright State University *Aspirations*
 University of Evansville * *All the Way Home*
 Indiana University - Purdue University Fort Wayne *Runaways*

Festival XII: 1980, University of Akron

Hanover College ** *The Diviners*
 University of Michigan - Ann Arbor *The Lion and the Jewel*
 The Ohio State University *The Lion in Winter*
 Hope College *Mack and Mabel*
 University of Evansville *The Mound Builders*
 Wayne State University *Philadelphia, Here I Come!*

Festival XI: 1979, Bowling Green State University

Wright State University * *Look Back In Anger*
 Miami University *Sticks and Bones*
 Indiana State University *The Devils*
 University of Pittsburgh *Much Ado About Nothing*
 Hanover College * *And They Dance Real Slow in Jackson*
 Indiana University - Bloomington *Hard Up*

Festival X: 1978, Wright State University

Wayne State University * *The Amorous Flea*
 University of Evansville *The Cherry Orchard*
 Ohio Wesleyan University *Kennedy's Children*
 Miami University *The Contractor*

Festival IX: 1977, Wright State University

Central Michigan University *Are We There Yet?*
 Indiana State University *The Curate Shakespeare As You Like It*
 Calumet College *Guys and Dolls*
 University of Evansville *Romeo and Juliet*
 The Ohio State University *Scapino*
 Hanover College *Who Can You Trust?*

Festival VIII: 1976, Central Michigan University

University of Evansville * *Ah, Wilderness!*
 Indiana University Purdue University - Fort Wayne * *Hair*
 Adrian College *The Farce of Scapin*
 Hanover College *Heaven is Deep*
 University of Detroit * *The Me Nobody Knows*
 Michigan State University *Our Town*

Festival VII: 1975, The Ohio State University - Mansfield

Hope College *Bullmoose*
 University of Notre Dame *Fellows*
 Illinois State University * *One Flew Over the Cuckoo's Nest*
 University of Evansville *The House of Blue Leaves*
 Purdue University *Loot*
 Indiana University Purdue University - Fort Wayne *Marathon '33*
 Miami University *Tom Paine*

Festival VI: 1974, Indiana University Purdue University - Fort Wayne

University of Evansville *As You Like It*
 Purdue University *Busy Dyin'*
 Southern Illinois University - Carbondale * *Lying in State*
 Central Michigan University *A Delicate Balance*
 University of Wisconsin - Milwaukee * *The Servant of Two Masters*
 Wabash College *Fortune and Men's Eyes*
 Indiana University Purdue University - Indianapolis *Hedda Gabler*
 Hanover College *Slow Dance on the Killing Ground*

Festival V: 1973, Indiana Central College

Marygrove College, University of Detroit *A Comedy of Errors*
 Indiana University Purdue University - Fort Wayne * *Dames at Sea*
 University of Illinois * *Head of State*
 University of Evansville *Lysistrata*
 Hanover College * *A Man is a Man*
 Kalamazoo College *Pantagleize*
 Wayne State University *The Three Musketeers*

Festival IV: 1972, Kalamazoo College and Western Michigan University

University of Akron *Ceremonies in Dark Old Men*
 Ohio University *Dracula*
 Southern Illinois University - Carbondale * *Home*
 Hanover College * *The Rimers of Eldritch*
 Northern Michigan University *Salome*
 University of Michigan *Waiting for Godot*
 Valparaiso University *You're a Good Man, Charlie Brown*

Festival III: 1971, Ohio University

Cleveland State University * *The Birds*
 Indiana State University *The Crucible*
 Southern Illinois University - Carbondale * *The Caretaker*
 Hope College *Hallelujah!*
 University of Evansville * *The Imaginary Invalid*
 Ohio University *The Night Thoreau Spent in Jail*
 Indiana Central College *The World of Carl Sandburg*

Festival II: 1970, Michigan State University

Ohio University * *The Birthday Party*
 Michigan State University *The Comedy of Errors*
 Hanover College * *Peer Gynt*
 College of Mount St. Joseph *Spoon River Anthology*
 Butler University *The Trial*

Festival I: 1969, Ohio University

University of Evansville *Arms and the Man*
 Hiram College *Colors in the Dark*
 Wayne State University * *A Flea in Her Ear*
 Ohio University *Hail Scrawdyke!*
 University of Michigan - Ann Arbor *The Homecoming*
 Indiana University - Bloomington *The Hostage*
 Mackinac College *John Brown's Body*
 Bowling Green State University *Slow Dance on the Killing Ground*
 Allegheny College *Telemachus Clay*

* Production appeared at the National Festival, Washington D.C.

** Winner of the National Playwriting Award

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Wednesday

Event	time	Location

Thursday

Event	time	Location

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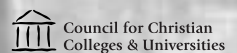
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