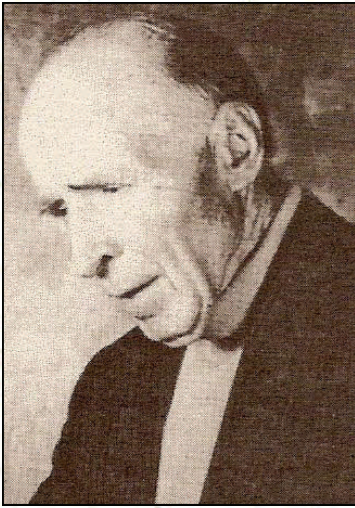


PLAYBILL



Alpha Psi Omega
Delta Psi Omega
History
Chapters in Action
Scholarship Winners
2011



HISTORY OF ALPHA AND DELTA PSI OMEGA

The organization, development, and growth of Alpha and Delta Psi Omega is a result of the wide-spread interest of colleges and universities of America in dramatic arts in the early twentieth century. By 1920 most colleges had some kind of a dramatic club that was staging annual play productions for students and the local community. The little theatre movement and dramatic workshop idea made its appearance about that time and greatly stimulated the importance of the college drama and the worthwhile nature of the programs presented. This was especially true in western colleges, and by 1920 several national honor fraternities to recognize and reward student participation in play production had been organized.

Alpha Psi Omega, the first of these societies to be founded in the East, was organized at Fairmont State College in Fairmont, West Virginia on August 12, 1925. The college theatre idea had begun to manifest itself in Fairmont about 1921, and, in 1923, a faculty director was employed, and an organization, called the Masquers, was instituted to present an annual program of four or five major productions for students and the public. In 1924, the Masquers began to consider membership in some national honor society in dramatics as a means of rewarding its most faithful and loyal workers. Plans for forming such a national organization were seriously studied by a committee, composed of Elinor B. Watson, Robert Sloan, and Paul F. Opp, faculty director of dramatics at Fairmont. A proposed national constitution was drawn up, and, on August 12, 1925, those members of the Masquers who met the qualifications of the honor society approved the constitution and adopted the name, Alpha Psi Omega. It was decided that each chapter was to be called a "cast", and Fairmont became Alpha Cast. The interest of Marshall College in Huntington, West Virginia assured the immediate national character of Alpha Psi Omega with the establishment of Beta Cast. A member of Beta Cast suggested the name *Playbill*, for the national magazine.

During the course of the next year, eighteen new chapters were admitted, and twenty chapters were on the roll at the time of the meeting of the first national convention, at the Palmer House in Chicago on December 27-28, 1926. National conventions, called Grand Rehearsals, are held every five years.

Alpha Psi Omega has sponsored the formation of honor societies in high schools and junior colleges, thus encouraging dramatic production at every step in a student's career, from the preparatory school to college graduation. Delta Psi Omega was organized among the junior colleges in 1929, and now has a membership of more than 350 chapters. The Alpha Psi Omega Grand Rehearsal meeting at St. Louis in 1936 voted to recognize Delta Psi Omega as an affiliated junior college division.

Alpha Psi Omega has enjoyed continuous national growth, and with over 550 chapters is the largest national honor society in America. Membership in Alpha Psi Omega is granted only to fully accredited institutions with a four-year curriculum in theatre and drama leading to a degree.

The business of Alpha and Delta Psi Omega is supervised by national officers. Such names as Paul Opp, Yetta Mitchell, Donald Garner, Jerry Henderson, and James Fisher are familiar to longtime member casts as officers in earlier years. Current officers are Teresa Choate (President), Frankie Day (Vice President), Bret Jones (National Business Manager and Editor of *Playbill*), and Joel Lord, our Webmaster.

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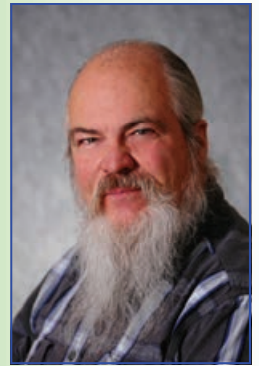
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PO Box 7009
Reading PA 19610

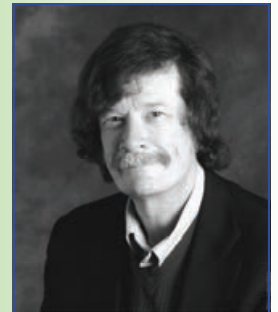
E-mail: czh11@psu.edu



REGION 4 (Alabama, Florida, Georgia, Kentucky, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia, Puerto Rico):

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Theater Department
Converse College
580 East Main Street
Spartanburg, SC 29302-0006

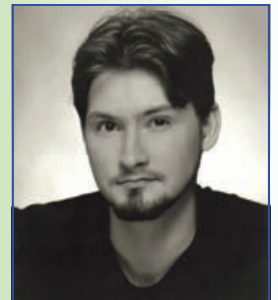
Phone: (864) 596-9067
E-mail: john.bald@converse.edu



REGION 5 (Arkansas, Louisiana, New Mexico, Oklahoma, Texas):

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Alpha Psi Omega Scholarship Winner Emily Plonski

From a young age, I have always known that I wanted to one day work in the arts. My specific career aspirations fluctuated from architect to video game character designer to graphic artist, and even upon entering college, I was unsure of exactly what I wanted to do after graduation. I had been involved in the theatre on a hobby level since high school, and when I got to college, I continued working on nearly every single production mounted by my university's theatre program, either as part of the wardrobe crew, the costume shop staff, the design team or a combination thereof. Objectively, it is surprising that only in my junior year did I realize I could transform my passion for theatrical costuming into a career. This realization was due in no small part to the expansion of my university's theatre program and subsequent hiring of a full-time professional production staff. Working with knowledgeable theatre professionals opened my eyes to the opportunities available for me in the theatre industry, and upon my graduation this coming May, I plan to begin my own career as a costume technician.

My current career goals have only been able to fully take shape because of my experiences over the past four years. When I was deciding what school to attend, I knew that even though I wanted to work in the arts, I did not want to attend an art school because I had other interests. I settled on North Carolina State University, because I could study art while also pursuing studies in French, engaging my sense of social activism with peers from different majors and backgrounds, and continuing to volunteer in theatrical productions. Since deciding that I want to work in costumes after graduation, both others and myself have questioned my choice

to stay at North Carolina State; some have suggested that I transfer to a school that offers a theatre or theatre production degree. I have decided instead to finish my liberal arts education, and while my majors in arts studies and French may not directly affect my theatre career, I believe they have benefited me nonetheless.

Much sewing terminology, especially the names for couture techniques, comes from French. Though working in France is one of my more far-fetched goals, I believe there is no harm in keeping an eye out for an opportunity to work there or in another francophone area like Montreal. I was recently accepted into a new program at my school through which North Carolina State University students are partnered with students from SKEMA, a French business school with a recently-opened satellite campus in Raleigh, North Carolina. Though I do not know whether the students with whom I will be working are connected to or interested in the French theatre world in any way, having contacts in France could be the first step in exploring my possibilities in the country. My online efforts to search for French programs have not been especially fruitful thus far—perhaps it would be easier if only the French word for internship weren't “stage!”

I did find and was hired for an internship this past summer in Massachusetts, which was my first experience in the non-academic theatre world. I learned a lot of valuable things in a short amount of time, both in the realm of stitching skills and about the theatre industry itself. Many of the other interns at Barrington Stage Company were enrolled in courses of study in theatrical production at their respective schools, and I worried that without that kind of knowledge and training, I would fall short in the eyes of prospective future employers. As the summer progressed, I began to talk with more theatre professionals about their careers and paths they have taken. Part of the intern program was a bimonthly meeting at which we would be able to talk to individuals with different roles—a designer, a production manager, the artistic director of the theatre—about the theatre industry and their experiences. I now feel more confident, having worked with many others who also

For information on how to apply for the Alpha Psi Scholarship, see page 43.

lack undergraduate theatre degrees, that hard work, job experience, and independent study can more than make up for that factor.

My internship also helped to reinforce my decision to go into costume technology and not design or wardrobe. I have had the opportunity both to design and to assist the designer for my university's mainstage shows, and while design can be a fun creative outlet and a unique collaborative opportunity, I do not derive the same fulfillment from it as I do from creating a garment or even significantly altering it. When I first began to consider a career in costuming, I received a very valuable piece of advice from Pam Knourek, a member of the University of North Carolina School of the Arts costume technology faculty. I had just attended the Southeast Regional Entertainment Technology Conference hosted by UNCSCA and Cirque du Soleil, and she was kind enough to speak with me over the phone after the conference was over. When I began to inquire about her school's graduate program, the first thing she asked me was whether I was interested in costume design or technology. I had honestly never thought about it, but she assured me that the two are very different and must be approached differently. Upon reflection, I realized that what I really want to do is to work with my hands in the physical creation of costumes. I am very grateful for the design opportunities I have had at my school, and I have a greater understanding of how that side of the costume creation process is complementary to the technology side. It is good to know, however, where my interest lies.

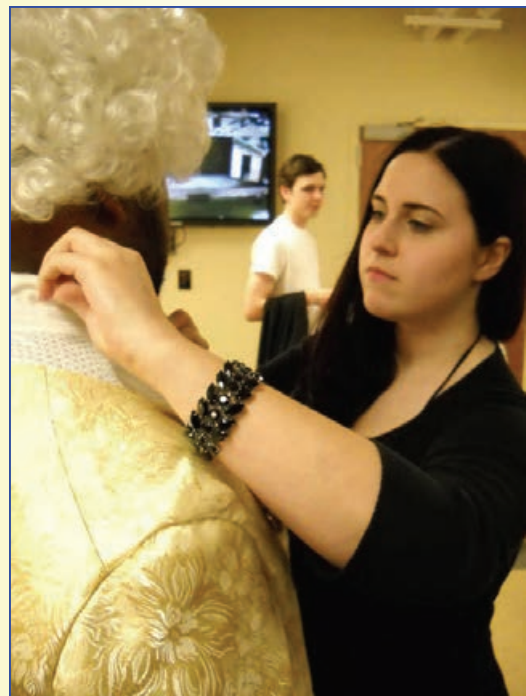
I have worked on the wardrobe crew for many shows, both at my school and at the internship I did last summer, and I will probably do so for many more. I will readily admit that I find a strong appeal in clean, pressed laundry, the camaraderie and ebullience of actors backstage, and everything to do with hair and makeup. That said, I am certain that I do not wish to work in wardrobe in the long term. I recognize that working in a field as unpredictable as theatre, there is always going to be a certain amount of stress and rush. However, I feel there is a difference between working against a deadline, as one does in a costume shop, and the possibility of show-ruining problems occurring at any minute, anywhere on or backstage, with any amount of time (or none) to fix them, as in wardrobe. I believe strongly in honesty, and I can honestly admit to myself that I do not have the fortitude to deal with that level of anxiety as a career.

Regarding my career in the short-term, I plan to work for various theatre companies in different parts of the country. This will hopefully increase my knowledge and abilities within the realm of costume technology. In addition, I will be able to learn more about different types of theatres, companies, productions, and ways in which theatre professionals interact. I feel that the best approach for me to take as I begin my career is one open to

whatever opportunities will be most beneficial to my professional development. For this reason, I acknowledge that at some point, the most beneficial opportunity for me may at some point be in wardrobe or another position for which I may not be directly searching. From what I have thus far seen and heard, it seems that flexibility—especially geographic flexibility—is a good trait to have when seeking employment.

Eventually, I do see myself returning to school to get my MFA in costume technology, but I feel it would be more beneficial if I worked for around five years first. This will allow me to enter graduate school with a more solid skill base and will provide me with material for a strong portfolio with which I will hopefully be able to enter my choice of schools. I do not feel that graduate school is an absolute necessity for a career as a costume technician; however, because I do want to have children, I feel that a graduate degree will provide me with a greater chance of stability, including the option of being able to work in theatre education.

I do not know where my career will take me, or even whether it will follow the general plan I have outlined. Regardless, I am excited to embark into the workforce, keeping in mind that though planning is good and goals are essential to move toward, flexibility and openness to unexpected opportunities are equally beneficial. I feel confident that my work ethic and attention to detail provide me with the potential to be a talented and successful costume technician, and I look forward to learning all I can from future mentors within the costume shop and elsewhere. Upon graduation this May, I will be thrilled to take my first step as a theatre professional.



Alpha Psi Omega Scholarship Winner Arrie Tucker



I've been intensely interested in theatre since the first theatre arts class I took in the 6th grade. The course was a semester long and really helped me come out of my shell. I was shy and had few friends, but loved what theatre was about. It was all about getting up in front of other people and telling an interesting story by becoming someone else. I was a very shy and self-conscious child, but I loved stories. This peaked my interest, because it was a way for me to overcome my shyness in a safe environment.

As a freshman in high school I was asked to be in the fall production in a walk on role. I walked on three times and gave papers to the radio announcers on-stage. I had no lines and was done within the first half-hour of the show, and I couldn't have been happier. It was so exhilarating! I was then asked to play a fireman in our annual production of *The Best Christmas Pageant Ever*. Once again this was just a walk-on role, but this time I was also expected to act as a run crew member as well. This, I found, was even more exciting. There was a safety in knowing that I wasn't seen, yet there was still the exhilaration of performing within the same time constraints of the play.

As time progressed I realized that I enjoyed working back stage much more. The choir and drill teams would ask theatre students to work their shows, and I would always volunteer. It was always so fun to open the curtain, run over to the flies, pull down a drop, then quickly run back to the headset, all while navigating the droves of singers and dancers that would inevitably be standing right where I needed to be. This was the first clue that this was something that I wanted to do. Even when things would go wrong or I would get scolded, it was always enjoyable.

Everyone told me that theatre wasn't a good career choice, and that I would have to wait tables to make ends meet if I tried to make this a vocation. Then, Mrs. Perry, my high school theatre teacher, pushed me to stage manage a show, then another, and another. I had found my calling. I was a natural organizer and leader who had very little difficulty managing my peers. I didn't care what all the naysayers thought - that it would be difficult to make a living in theatre - I wanted to do it anyway.

This realization led to applying to Stephen F. Austin State University's School of Theatre. Part of the application was an opportunity to tour the campus and audition for a scholarship. I presented my prompt book

from my high school's production of Eugene Ionesco's *Rhinoceros*, then after an interview and a horribly long wait, I received a scholarship. I used this as a great selling point for declaring theatre as my major, if anyone tried to tell me that this was not a good idea, and that I would be better off with a degree in business or something "useful," I would argue that theatre is paying for my college so it is worth it.

I began by stage managing student-directed productions ranging from small ten minute plays to fully realized one-acts. I stage managed one-acts including, *Line*, *Defacing Michael Jackson*, and *The Ugly Duckling*. I love the realm of stage management. As a stage manager I am involved in everything: witnessing the actors grow in rehearsals, hearing the director and designers' ideas from the beginning of the process though to the finished production, and overseeing the technical and dress rehearsals. It's such a rewarding feeling to watch a production grow from text on paper, to a fully realized world that you can see, hear, and feel.

I started my college career solely as a stage management student, but as time progressed other avenues arose. My sophomore year I had the opportunity to act as prop master for *Twelfth Night*. This was a major eye-opening experience, because I knew I would enjoy the management part of it, but the creating, building and painting part, scared me at first. I knew I could manage the props sufficiently, but I had never been in charge of the actual creation of something to be put onstage; it was such a vulnerable feeling. My creative work would be judged by many audience members as well as my peers and professors. I was never satisfied with the work I had done, I kept wanting to make changes, tweak and perfect every prop in the show. I felt like everything had to be perfect, but by the time the performances came around I

had to let the imperfections go. It was not until later that I realized how small the things I was obsessing over were. I came to the conclusion that I had done an admirable job and that I enjoyed it. Thus, many more opportunities became available for me.

The production of *Twelfth Night* opened my eyes to the world of design. The following semester I got to stage manage our mainstage production of *A Raisin in the Sun*. I jumped on this opportunity, and pushed my over-ambitious thoughts of designing to the side. While I had a growing desire to be a creative part of a production, overwhelmingly I still saw myself as a stage manager. Nothing, I thought at the time, was more exhilarating than watching the creative process of a production.

After stage managing *A Raisin in the Sun* and in the following semester *How to Succeed in Business Without Really Trying*, my ambition for design started rearing its head again. If I can stage manage both a prop heavy realistic show as well as large cast musical, then I can stage manage almost anything, so when a design opportunity arose for the student production of *The Other Son* I took advantage of this challenge. The director needed a lighting designer, so I volunteered my services. This responsibility really taught me a lot about myself and made me realize that I am not just a stage manager, but I can also be a successful creator. This was an exciting revelation! Prior to this time, I always saw myself as a director's or designer's sidekick, providing a vital service to the production process, but now I realized that I could be a creator as well.

In the summer of 2010, I worked at the Texas Shakespeare Festival as an Audience Services Intern. This was another beneficial learning experience. I had worked in the Box Office at SFA since I was a freshman, but this encounter was so different. Working and living with theatre professionals, and getting to observe a summer stock company work from a front-of-house perspective was highly enlightening. I started thinking about a job in theatre administration, not just backstage. My eyes were opened to a another whole new area of interest in theatre. Until this point I thought of myself as a "techie" or a stage manager, and that was it. This experience showed that there are many other theatre related fields in which I am capable. Now, I could also easily see myself working successfully front-of-house, not just a production related job.

Soon I will be doing a year-long internship as part of the Bachelor of Fine Arts program. During this

internship I will be working in a professional, regional theatre full time. I hope to gain further insight into the day to day workings of a professional theatre, as well as observe theatre professionals such as: actors, directors, designers, technicians, craftsmen, box office, administrators, managers, et cetera. There are so many job opportunities available for someone truly interested in being connected with theatre. My top two choices for this internship are the stage management internship offered at the Guthrie Theatre in Minneapolis or the Arizona Theatre Company in Tucson. However I am looking at other possibilities at this time, including a practicum offered through SFA with Rose Bruford College in London.

I love academia so at some point in my future, whether it is immediately after my internship and thus graduation, or after I have worked for a while, I would like to attend Graduate School in Theatre Administration and Management. My interest in the theatre has grown and matured since the 6th grade, and I am leaving my options opened to what area I want to pursue. I enjoy the entire creative production process from start to finish, so it is very difficult for me to chose just one area.

Through all of my experiences I have become a well-rounded theatre person. Although I am nervous about my future, I am confident that my diverse knowledge of theatre will enable me to contribute to the professional world.





Our Town (from left to right) Kat Martin, Jacqui Schmidt, Bill Cahill



Autobahn: A short play cycle by Neil LaBute
(pictured left to right) Alan Bringman, Ashley Heppner, Katie Ross, Marcus Julian, Crystina Mayfield, Bryce Johnson

Mainstage Season: Reflections

Wrestling with Angels and Demons

Written by: Scott Irelan, Siara Cooper, Macy Marie Hernandez, Jeremy Hoffman, David Etheridge, Rachel Sterns, and Vicki Owoo-Battlet
Director: Scott Irelan

Metamorphoses

Written by: Mary Zimmerman
Director: Saffron Henke

Our Town

Written by: Thornton Wilder

Chapter Officers:

President-Elizabeth Riordan
Vice President-Alex Van Beek
Business Manager-Melissa Dalen
Secretary-Jacquelyn Schmidt
Historian-Amy Sanders
Alumni Relations-Macy Marie Hernandez
Experimental Theatre-Hannah Johnson & Caitilin Harbecke



Wrestling with Angels and Demons (from left to right) Jeremy Hoffman, Siara Cooper, David Etheridge, Vicki Owoo-Battlet, Macy Marie Hernandez, Rachel Sterns



Metamorphoses (from left to right background) Neil Friberg, Robin Quinn, Matt Kerr, Jacqui Schmidt, Danielle Swanson, Elysse LeMay, Veronica Smith
(Foreground) Tyler Henning

Faculty & Staff

Jeffrey L. Coussens, Professor and Chair of Theatre Arts Department; Faculty sponsor
Dr. Scott Irelan, Assistant Professor of Theatre History and Dramaturgy
Adam Parboosingh, Assistant Professor of Theatre Arts and Scenography
Ellen Dixon, Costumes
Andy Gutshall, Technical Director
Nichole Payney, Administrative Assistant



Trial of Pelosi

From left to right:

Hunter Reedy, Rebecka Burns, Richard Oliver, Azuree Brown, Evan Oslund, Joseph Albus, and Alina Cross

Director: Tracie Duncan



Titus Andronicus

From left to right:

Marcus Johnson, Andrew Eskulund, Richard Oliver, Bonnie Cavoto, *Timothy Browning, Brandon Miller, Alexander Tamsula, Hunter Reedy, Carlie Fisher, Pandel Collaros, and Remington Keys

Director: Luke Hardt

*Denotes Membership to Actors Equity



How to Spend Eternity

From left to right:

Hunter Reedy, Shane Buydasz, Devin O'Leary, Evan Oslund, Franny Gallagher, Marcie Zampini, Kelby Whitehill, , Stephanie Laine, Gerard Cervenak, and Andrew 'Scooby' Ferguson

Director: Devon Farris



The Kill

From left to right:

Benjamin K.D Lighter and Patrick McGregor

Director: Richard Oliver

*Little Shop of Horrors*

2010 American College Theatre Festival Entry

Directed by Bradley A. Nies

Technical Direction by Kevin Patrick

Choreography and Costume Design by Jennifer Patrick

*Entire Company sings "Downtown (Skid Row)"

2010-2011 Theatre Arts Season:

Little Shop of Horrors

Aladdin, or The Wonderful Scamp

Blithe Spirit

The Kitchen Witches

Blinn College Theatre Arts Student Showcase:

"Memoirs of the Worst King" (Original Staged Reading)

"Black and White and Dead All Over" (Original Staged Reading)

*Blithe Spirit*

2011 TCCSTA Play Festival Entry

Director - Bradley A. Nies

Technical Direction - Kevin Patrick

Student Technical Director - Brandon Flippo

Costume Faculty Advisor - Jennifer Patrick

(Actors L to R: Rachel Anderson as Ruth Condomine, Steve Robert Pounds as Charles Condomine, and Carolyn Lacy as Elvira)

2010-2011 Delta Psi Omega Officers:

Koryn Weiman – Stage Manager (President)

Zina Evans – Head Usher (Vice President)

Julia Williams – Business Manager (Secretary)

Rob Pounds – Publicity Manager (Historian/Event Coordinator)

Theatre Arts Faculty/Sponsors:

Bradley A. Nies – Theatre Arts Director (Delta Psi Omega Sponsor)

Kevin Patrick – Technical Theatre Arts Director (U.S.I.T.T. Sponsor)

*Aladdin, or The Wonderful Scamp*

Blinn College-Brenham Campus 2010 Service Learning Production

Directed by Bradley A. Nies

Technical Direction by Kevin Patrick

Costume Design by Jennifer Patrick & The Introduction to Costuming Class

(Actors L to R: Charles Nelson as Pekoe, Katie Moss as Princess Badroulboudour, and Steve Robert Pounds as The Grand Vizier)

*Blithe Spirit*

2011 TCCSTA Play Festival Entry

Director - Bradley A. Nies

Technical Direction - Kevin Patrick

Student Technical Director - Brandon Flippo

Costume Faculty Advisor - Jennifer Patrick

(Actors L to R: Brianda Carrasco as Madame Arcati and Katie Moss as Edith)

2010-2011 Theatre Season

The Briar Patch, adapted by Gay Hammond
Singin' In the Rain, Betty Comden and Adolph Green
Intimate Apparel, by Lynn Notage
The Underpants, by Steve Martin
A Midsummer Night's Dream, by William Shakespeare



A Midsummer Night's Dream:
 Jake Miller



Singin' In the Rain(L-R): Josh James
 and Trey Butler



The Briar Patch: (L-R): Brody Well-
 maker and Joseph Harris

CHAPTER OFFICERS:

PRESIDENT: Kelly Wolfe
 VICE PRESIDENT: Monique Purnell
 SECRETARY OF MEMBERSHIP: Lizzy Trawick
 SECRETARY OF MEETINGS: Ashley Warmack
 TREASURER: Lindsey Wyszynski
 HISTORIAN: Emily Fauscett
 PHILANTHROPY CHAIR: Jenn Rogers



Intimate Apparel: Cordell Cole
 and Tiffany Small

FACULTY AND STAFF, Gainesville Theatre Alliance
 (Brenau University and Gainesville State College):

APO ADVISOR: Ann M. Demling, Ph.D., Chair and Pro-
 fessor of Theatre at Brenau University

Jim Hammond, Gainesville Theatre Alliance Artistic and
 Managing Director; Professor and Director of Theatre
 Gainesville State College

Gay Hammond, Artistic Director of WonderQuest Theatre
 for Youth and Young Audiences, Instructor at Brenau Uni-
 versity

Fred Lloyd, Assoc. Prof. and Resident Costume Designer,
 Brenau

Elisa Carlson, Assoc. Prof, Voice and Diction Specialist,
 Gainesville State

Stuart Beaman, Director of Design & Production, Assoc.
 Prof., Gainesville State

Larry Cook, Resident designer, Assoc. Prof. Gainesville
 State College

Celeste Morris, Instructor and Recruitment Director, Brenau
 and Gainesville State

Darrell C. Morris, Director of Multi-Media and Theatre Ser-
 vices, Brenau

David Becker, Technical Director, Gainesville State

Kyle Ankiel, Asst. Technical Director, Gainesville State

Joslyn Hilliard, Director of Business and Audience Services

Beth Kendall, Marketing Manager

Leslie Vinson: Box Office Assistant



The Winslow Boy by Terrence Rattigan with member Leah Mazur



Playhouse Creatures by April de Angelis with members Leah Mazur and Neila Ettienne



A Year with Frog and Toad by Robert and Willie Reale with members Neila Ettienne and Leah Mazur



The Triumph of Love by Marivaux with member Neila Ettienne

**Season:*****Thoroughly Modern Millie***

Director – Kyle Biery

Musical Director – Shauntina Phillips

Choreographer – Amanda McNeely

Conductor – Dr. Connie Bull

Almost, Maine

Director – Kyle Biery

The Case of the Missing Egg!

Director – Gretchen Hill

The Effects of Gamma Rays On Man-In-The-Moon Marigolds

Director – Kyle Biery

Godspell

Director – Kyle Biery

Musical Director – Dr. Connie Bull

Choreographer – Amanda McNeely

The Hush, Hush Secret Club

(APO Children's Camp Show)

Director – Jordan Rasnic

**Officers:**

President – Jessica Whitmill

Vice President – Hannah Faith Rader

Secretary - Caroline Deaton

Treasurer- Gretchen Hill

Historian- Hilary Morris

Members: Gloria Greene, Kaysi Knight, Koltin

Thompson, Austin Oliver, Kyle Long, Jasmine Rose,

Mia Sage Lowery, Jessica Lakins, Jordan Rasnic



The Taming of the Shrew by William Shakespeare
 Adaption and Original Music by Ardencie Hall-Karambé
 Directed by Ardencie Hall-Karambé
 Set Design by Petre Moseaneu
 Lighting Design by Monica Chavez
 Costume Design by Ardencie Hall-Karambé
 Actors: (1) Scott Gunner, Andrew Deitch, and Colleen Miles; (2) Tanisha Saintval and Kenneth Martin

Chapter Officers:
 President: Jana Henry
 Co-Vice President: Julio Santiago and Philip Pollack
 Secretary: Lydia Thomas
 Treasurer: Sharlena Johnson
 Faculty Advisor: Ardencie Hall-Karambé



Troy's Women, A Musical Play based on Euripides *Trojan Women*,
 Adaption and Original Music by Ardencie Hall-Karambé
 Directed by Ardencie Hall-Karambé
 Set Design by Petre Moseaneu
 Lighting Design by Dennis Capporico
 Costume Design by Ardencie Hall-Karambé
 Actors: (1) Katilyn Van De Bas, Fernando Rios, and Andre Young; (2) Katilyn Van De Bass, Lava Wise, Amanda Owens, Eni Lyi, Gina Schwartz, Fernando Rios, and Don Scott



Tartuffe

Directed by Bryan Moore; Set Design: Robert Olson;
Costume Design: Katrina Schulteis; Light Design:
Mikaela Klein; Sound Design: Andrew Metcalf
Clockwise from top left: Henning Peterson IV, Ryan
Duerr, Dorothy Avery



A Midsummer Night's Dream (Student-directed collaboration)

Light Design: Mikaela Klein; Sound Design: Andrew Metcalf

Front L-R: Heidi Niedfeldt, Joshua Schultz, Nikki Baker; Back L-R: Heather Eden, Elizabeth Bargar, Tabitha Dubke, Jamie O'Laughlin, Kirsten Awe, Rachelle Gross

Faculty: Prof. Bryan Moore, Adjunct Prof. Robert Olson

2010-11 Season: *Folktales for Fun*, *Twelfth Night*, *The Pirates of Penzance*, *A Midsummer Night's Dream*, *Tartuffe*, *The Complete Works of William Shakespeare (Abridged)*, and One Act Play Festival.



The Pirates of Penzance

Directed by Bryan Moore; Conductor: Charles Chavariat; Set Design: Robert Olson; Costume Design: Katrina Schulteis; Light Design: Mikaela Klein; Sound Design: Andrew Metcalf; Choreography: Abbie Kuehn and Amanda Schroeder
L-R: James Jensen, Nick Lee, Daniel Miller



Tartuffe

Front: Brittany Sawyer and Adam Strohschein;
Back L-R: Dorothy Avery, Tyler Beltz, Ryan Duerr, Henning Peterson IV



Wash & Dry by Shel Silverstein (from the One-Act Play Festival
left to right- Alan Miller, Byron Coolie, and Ebony Etheridge

2010-2011 Season

One-Act Play Festival featuring:

Canker Sores and Other Distractions by Christopher Durang

Check, Please by Jonathan Rand

Poof! By Lynn Nottage

Wash & Dry by Shel Silverstein

Enter/Exit by Eric Weil

Cinderella Confidential by Eric Coble

An Actors Showcase

A night of various monologues and scenes

Chapter Officers

President- Alan Miller

Vice President- Ebony Etheridge

Advisor- Billicia Hines



Actors' Showcase
Alan Miller, Billicia Hines, and ebony Etheridge
Director: Billicia Hines



Cinderella Confidential by Eric Coble

Director : Billicia Hines

Scene Designer: Kenneth J. Tate

Sound Designer: Derek Graham



Evacuate the Dance Floor Student Showcase.
Directed by Cameron Taylor.
Back to Front: Anna Marie Davis, Phil Post, Joshua Terry,
Seth Evans, Sarah Montgomery, and Michal Isenberg.



The Importance of Being Positive: Written by Alpha Mu
Alum Emily Trainham.
Directed by Graham Grasty.
L-R: Seth Evans, Joshua Terry, and Nikki Shumate.

Faculty Advisor:

Dr. Biliana Stoytcheva-Horissian

Theatre Dept. Faculty & Staff:

Dr. Biliana Stoytcheva-Horissian,
Dr. Kelly Bremner, Prof. Daniel
Wheeler, and Prof. Christianne
Roll.

2010-2011 Season:

Emory & Henry's Haunted Trail
Alpha Psi Omega Improv Troupe
The Importance of Being Positive
Aria De Capo

Evacuate the Dance Floor Student Showcase
Alpha Psi Omega's Valentine Singing Telegrams
The Vagina Monologues



Aria De Capo.
Directed by Russ Kerr.
L-R: Gray Houghton and Kalin
Honaker.

Officers:

President: Anna Marie Davis
Vice President: Tori Williams & Shelli Hindmon
Secretary: Anna Elizabeth Davis & Michal Isenberg
Treasurer: Sarah Montgomery & Sarah Thompson
Pledge Director & Advisor to President: Joshua
Terry
Assistant Pledge Director: Gray Houghton
Social Chair & Assistant Pledge Director: Jessica
Metz
Publicity Chair, Historian, Sweetheart A: Ashley
Helbert
Fundraising Chair: Kalin Honaker
Service Chair: Brittany Davis
Dionysus & Choreographer: Becca Litton
Musical Consultant & Sweetheart B: Nick Dennis
Showcase Directors: Russ Kerr, Cameron Taylor,
Graham Grasty, & Seth Evans.



Evacuate the Dance Floor
Student Showcase.
Directed by Cameron Tay-
lor.
Cameron Taylor.



The Three Musketeers

Palmer Stephens as Cardinal Richelieu, Robyn Ellison as King Louis XIII



Noises Off

Ed Smith as Selsdon, Rose Johnson as Poppy, Zach Cyriacks as Freddy



The Three Musketeers. Robyn Ellison as King Louis XIII



The Diary of Anne Frank

Whitney Stalnaker as Edith, Brittany Ferguson as Margot, Patrick Montgomery as Otto, and Rose Johnson as Anne



Our Town

Tony Mowatt*, Lucas Pinner*, Amber Adeline*



The Other Shore

Natalie Bailey, Megan Bandelt*, Cathrine O. Garcia*, Becca Bowe, Cara Ganski, David Farrington, Steve Sharkey, Sam Spare*, Shabazz Green*, Brandon Elia, Becca Dagnall

2010/2011 Chapter Officers:

President: Krystle Seit
Vice President: Jason Gillis
Secretary/Treasurer: Rachelle Dorce
Public Relations: Megan Bandelt



Faculty:

Dean: Holly Logue
Chair: Michele Mossay
Dr. E. Teresa Choate*
Ernest Wiggins
Rachel Evans
Anna S. DeMers
Nadine Charlsen
Karen Hart
David Kaplan
Gail Winar
John Wooten

Sweeney Todd: The Demon Barber of Fleet Street
Emily Deluca Daly, Greg Scalera*

2010/2011 Season:

Our Town
The Other Shore
Sweeney Todd: The Demon Barber of Fleet Street
A Midsummer Night's Dream



A Midsummer Night's Dream
Sam Spare*, Jason Gillis*

* Designates member of Alpha Psi Omega

Chapter Officers:

President: Brandon Smith

Vice-President: Sierra Williams

Secretary and Treasure: Dennis Moyer

Advisor: Dr. Kathleen R. Downs



Anna in the Tropics

CAST-

Santiago: Lance Hartzog

Ofelia: Lena Belflower

Marela: Katie Rousseau

Conchita: Anna Respass

Palomo: Kile Deal

Juan Julian: Matthew Eargle

Cheche: Adam Hamilton

Eliades: Dennis Moyer

Workers: Tyler Davidson

Aisha Bryant

Michael Gaul

Dennis Moyer

CREW-

Director: Dr. Kathleen Downs

Stage Manager: Michelle Jones

Set Design: Ken Downs

Lighting: Chris Brackett

The 25th Annual Putnam County Spelling Bee

CAST-

Rona Lisa Perretti: Elizabeth Yorker

Chip Tolentino: John Eylar

Logainne SchwarzandGrubeniére: Chandani Mitchell

Leaf Coneybear: Lena Belflower

William Barfee: Kile Deal

Marcy Park: Aisha Bryant

Olive Ostrovsky: Clair Brooks

Douglas Panch: Dennis Moyer

Mitch Mahoney: Matthew Eargle

CREW-

Director: Dr. Kathleen Downs

Stage Manager: Michelle Jones

Set Design: Ken Downs

Lighting: Chris Brackett



AM in the PM: An Evening of Radio Drama (directed by Phyllis W. Seawright, photo by Melissa Easley). Mark Regan and Courtney Parella in the foreground.



AM in the PM: An Evening of Radio Drama (directed by Phyllis W. Seawright, photo by Melissa Easley). Cary Jones in the foreground.

2010-2011 Season:

Arsenic & Old Lace

The Best Christmas Pageant Ever

AM in the PM: An Evening of Radio Drama: including *Casablanca*, *Fibber McGee and Molly*, and *The Carl Thibodeaux Show: You're ON THE AIR* (the latter by colleague Tim Nicholas, journalism professor)

"Spring Scenes" presented by the Advanced Play Directing class, including scenes from *Agamemnon*, *As You Like It*, *The Crucible*, *Mrs. Warren's Profession*, *The Imaginary Invalid*, *A Woman of No Importance*, *You Can't Take It With You*, *Brighton Beach Memoirs*, and *The Matchmaker*



Arsenic and Old Lace: L-R, Trisha Pate, Mark Regan, Lauren Hester (directed by Sandra Grayson, photo by Tim Nicholas)

Faculty: Sandra Grayson, Phyllis Seawright, directors; Randy Jolly, set designer; Judith Lewis, adjunct

Student Officers for 2011-2012:

President, Matt Faries

Business Manager, Molly Stillions



Arsenic and Old Lace: L-R, Jonathan Wilson, Curtis Everitt, Ethan Simpson (directed by Sandra Grayson, photo by Tim Nicholas)



Beanie and the Bamboozling Book Machine

Pictured: T. J. Bailey

Director: Ann G. Lile

Scene Designer: Jim Lile

Light Designer: Lyle Burrow

Costume Designer: Ashley Trotnic

Sound Designer: Lara Hicks

Make-up Designer: Gwendolyn Leggott

Theatre Season:

The Rogues' Trial

The Pillowman

'Twas the Night Before Christmas

How I Learned to Drive

Beanie and the Bamboozling Book Machine

You're Ruining My Show An Evening of One-Act Plays

Chapter Officers:

Cast Director: Matthew Scott Campbell

Stage Manager: Kyle Anthony Grover

Worthy Playwright: Ashley Trotnic

Historian: Kayla Curran

Faculty Sponsor:
Sam Claussen

Other faculty and staff:

Dr. Jim Lile

Anne Jaros

Tim Klein

Ann Lile

Gerrie-Ellen Johnston

Matthew Myers

Lyndall Burrow



'Twas the Night Before Christmas

Pictured: Gabrielle Houlihan, Matthew Scott Campbell, Hunter Dowell

Director: Lyndall Burrow

Scene Designer: Joshua Reeve

Light Designer: Sam Claussen

Costume Designer: Lara Hicks

Sound Designer: Kayla Curran

Make-up Designer: Gwendolyn Leggott



The Pillowman

Matthew Scott Campbell; C: Dustin Lee Sisney; R: Brett Hecksher

Director: Tim Klein

Scene Designer: Lyle Burrow

Light Designer: Sam Claussen

Costume Designer: Anne Jaros

Sound Designer: Lara Hicks

Make-up Designer: Gwendolyn Leggott



The Rogues' Trial

Hunter Dowell, Todd Manley, Abby Railsback; C: Rory Stuckey, Aaron Weiss, Devri Brock, Ashley Trotnic, Emily Wooten, Amber Julian; R: Zach Bradley

Director: Dr. Jim Lile

Scene Designer: Matthew Scott Campbell

Light Designer: Sam Claussen

Costume Designer: Lara Hicks

Sound Designer: Lyle Burrow

Make-up Designer: Gwendolyn Leggott



The Mystery Maze

Trintin Flowers, Leah Goodin, Adrian Johnson, Hillary Williford, Emanuel Castro



The Mystery Maze

Sara Farrar, Leah Goodin, Hillary Williford, Nichole Griffin, Camilla Pollock, Garrett Nichols



Twelve Angry Jurors

Bryant Adams, Camilla Pollock, Corey Scott, Domineque Carey, Emanuel Castro

Faculty-

Director: Lisa Coulter

Props: Jeana West

Officers-

President: Corey Scott

Vice President: Domineque Carey

Secretary: Nichole Griffin

Treasurer: Trintin Flowers

Historian: Leah Goodin

Council Representative: Hillary Williford



Twelve Angry Jurors

Patrick Ferris, Emanuel Castro, Corey Scott, Garrett Nichols, Dominique Carey, Trintin Flowers



Cinderella

Jamia Tucker and Janaya Hudson
 Director - Frankie Day
 Technical Director - Jeff Richardson



Cinderella

Janaya Hudson
 Director - Frankie Day
 Choreographer - Tina Yarborough Liggins
 Musical Director - Dr. John Henry Jr.
 Costume Designer - Gregory Horton



Broadway Unleashed

Jamia Tucker
 Director - Donna Bradby
 Choreographer - Tina Yarborough Liggins
 Musical Director - Dr. John Henry Jr.
 Costume Designer - Greg Horton

Faculty

Frankie Day- Associate Professor, Theatre Arts Program
 Director and Advisor
 Miller Lucky, Jr. -Associate Professor, Acting/Directing
 Jeff Richardson- Associate Professor, Technology
 VanitaVactor- Associate Professor, Theatre History/
 Criticism,
 Gregory Horton- Associate Professor, Costume Design
 Donna Baldwin-Bradby- Assistant Professor, Marketing/
 Publicity Director
 Ray Collins- Adjunct Assistant Professor, Voice
 Stephanie Gray-Adjunct Assistant Professor, Singing for the
 Actor, Cabaret, Musical Director
 Tina Yarborough Liggins- Adjunct Assistant Professor-
 Movement, Choreographer
 Deborah Kintzing- Adjunct Assistant Professor- Acting for
 the Camera

Season of Plays

The Shadow Box by MichaelCristofer
 Black Nativity by Langston Hughes
 On Striver's Row by Abram Hill
 Tambourine's to Glory by Langston
 Hughes

Summer Productions in Manteo, NC

Cinderella
 Broadway Unleashed

APO Officers

President-Akeem Williams
 Vice-President-Chrystal Vaughan
 Treasurer-Latoya Nelson
 Secretary- Philip Daniels
 Historian- Jamia Tucker
 Parliamentarian- Ciara Robertson
 Miss Alpha Psi Omega- Daniel Mills
 Mr. Alpha Psi Omega- Joshua Meadows



Black Nativity by Langston Hughes

Chrystal Vaughan
 Director - Donna Bradby
 Technical Director - Jeff Richardson

Theatre Season:

Take Out Theatre: A Series of Short New Work Plays in 24 Hours

Back Stage Live



Take Out Theatre Cast and Crew



Take Out Theatre



Take Out Theatre



Take Out Theatre

Faculty Academic Advisor:

Mandy Fox

Officers:

President: Carolyn Cutri

Vice-President: Lesley Fisher

Business Manager: Kyler Dean Moor

Celebrations Chair: Margaret Glaser

Induction Chair: Paul Moon



MadWoman of Chaillot By: Jean Giraudoux translated & adapted by Laurence Senelick
 Danny Grumich as the Policeman, Ashley Duvall as the Madwoman of Chaillot and Tommy Adams as Pierre

Directed by Susan Proctor

Costumes by Atif Rome

Sets by Spencer Musser

Lights by Sarah Bruening

Sound design by Chris Rundle

Stage Managed by Lauren Hernandez



Six Characters in Search of an Author

By: Luigi Pirandello adapted by Rupert Goold and Ben Power
 Mitchell King as Peter, Erica Fumagalli as Fiona, Adam Daher as Danny, Lindsay Adams as the director, Hannah Alsbach as the step-daughter, Gavin Ferrara as Mr. Pace, Brian Talbert as the father, Emma Cascone as the girl, Erin Scott as the mother, Anthony Cascone as the boy and Christopher Wunder as the son.

Directed by Hughston Walkinshaw

Costumes by Atif Rome

Sets by Paula Pearson

Sound design and original music by Thom Proctor

Lights by Sarah Bruening

Stage managed by Karisa Hernandez



Macbeth By: William Shakespeare

Behind the scrim, Ashley Duvall as Banquo, Karisa Hernandez as Banquo's heirs, Laura Williams as Second Witch, Mitchell King as First Witch and Brian Talbert as Macbeth.

Directed by Susan Proctor

Costumes by Atif Rome

Sets by Lindsay Adams

Lights by Sarah Bruening

Original music by Thom Proctor

Sound design by Aaron Byous

Stage Managed by Lauren Hernandez

Theatreworks

A fast-moving bill of short dramatic works produced, directed, and/or written by Rockhurst University students.

An excellent opportunity to experience works "in progress" as well as many cutting-edge pieces.

Faculty Sponsor: Susan Proctor



The Indian Wants the Bronx

Faculty:

Lynne Jackson, PhD., Chair
Timothy Dugan, D.Litt. Faculty Sponsor
Katherine Grant, D.Litt. Prof. Adjunct

Officers:

Chelsea Clark, President
Shimiere Douglas, Vice President



The Indian Wants the Bronx



THE INDIAN WANTS THE BRONX by Israel Horowitz +
How We Got That Way, an Artists Piece
by SFC Workshop
Directed by Katherine Grant

*Eurydice*

Trevor Vaughn, Jenny Wilkerson, Jacob Ervin, Caroline Krammen, and Sadie Ackerman

Season:

Betrayal

The Learned Ladies

Eurydice

"Festival of Short Plays 2011: The John F. Kennedy Center for the Performing Arts," featuring *Bunnies* and *Fall From Grace*

*Fall From Grace*

Chris Williams and Katie Rooney

*Betrayal*

Natalie Hining and Ethan Newman

*The Learned Ladies*

Lindsey Oetken and Brandon Hebert

Officers 2010-2011:

President: Katie Rooney

Vice President: Cassandra Ring

Treasurer: Lindsey Oetken

Secretary: Heather Powers

Historian: Meghan Vosberg

Publicist: Brandon Hebert

Faculty Sponsor: Tom Woldt

Faculty and Staff:

Tom Woldt

Steve McLean

Jennifer Ross Nostrala

Ann Woldt

Tiffany Rudd

Rick Goetz

Robin Vanderhoef

Stacy Lindsley

Stephen F. Austin State University Nacogdoches, TX Beta Phi Chapter



HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING

(From left to right) Andrew Johnson, Iggy Scott, Matthew Phillips, Nicholas Negron, Benn May, Justin Lee Hughes, Corinne Shady, Kory Pullam, Shelby Bray, George Boullin, Dave Mowbray, Lamar Jefferson, Stephen Graham, Jonathan Garcia, Thomas Edward Edge, Amelia Fultz, and Jon Tyler Hearn. Directed by Jack Heifner, Choreography by Juanita Finkenberg, Set

2010-2011 OFFICERS

Sponsor- Allen H. Oster
President- Waldron Archer
Vice President- Kelsey McMillan
Secretary- Miguel Maymi
Treasurer- Arrie Tucker
Historian(s)- Jessy Dukes & Chloe Westfall



ALMOST MAINE

(From left to right) Margaret Lewis, Jonathan Garcia, Blake Weir, Caroline Harrell, Rosemary Kolbo, and Kurt Bilanoski. Directed by Allen Oster, Set design by Dana Gloege, Light/music design by Carolyn Conn, and Costumes by Angela Bacarisse.



SHE STOOPS TO CONQUER

(From left to right) Anna Mae Stevens, John Lisi, Kurt Bilanoski, Gloria Rowe, Nicholas Negron, Cynthia Lee Law, Dave Mowbray, Darius Michael Moore, George Boullin, Caroline Harrell, Shelby Bray, and Emma Margaret Palizza. Directed by Alan Nielsen, Set Design by Dana Gloege, Light Design by Carolyn Conn, and Costume Design by Angela Bacarisse.

FACULTY & STAFF

Joe Alberti
Angela Bacarisse
Stephen Bacarisse
Liz Barkowsky
Barbara C. Blackwell
Carolyn Conn
Juanita Finkenberg
Dana Gloege
Jack Heifner
Brad Maule
Alan Nielsen
Allen Oster
Mark Porter
David Raine
Jackie Rosenfeld
Scott Shattuck



BREAST OF TIRESIAS

(From left to right) Erin Whitmire, and Lamar Jefferson. Directed by Rick Jones, Choreography by Juanita Finkenberg, Set Design by Dana Gloege, Light Design by Nikki Johnson, Sound Design by Carolyn Conn, and Costume Design

State University of New York at Oswego Oswego, NY Mu Iota Chapter



Dracula

Director: Mark Cole
Scene & Lighting Design: Timothy Baumgartner
Costume Design: Kitty Macey
Choreographer: Kimberly Greenawalt
Actors: Jessica Quindlen, Samuel Graeme-Austin



Dracula

Actors: Dylan Duffy, Nathan Roy, Erik Shuler, Jessica Quindlen, Ashlee Williams

Officers for the 2010-2011 Academic year:

President: Jessica Quindlen
Vice President: Sarah Sterling
Business Manager: Courtney Bennett



Grease (Book, Music & Lyrics by Jim Jacobs and Warren Casey)

Stage Direction: Jonel Langenfeld-Rial
Music Direction: Rebecca Horning
Choreography: Kelly Magner Thomas
Scene & Lighting Design: Timothy Baumgartner
Costume Design: Kitty Macey & Darren Logane Robinson



The Underpants (by Carl Sternheim, adapted by Steve Martin)

Director: Aaron Londraville
Scene Design: Timothy Baumgartner
Lighting Design: Jaime-Brooke Ruggio
Costume Design: Kitty Macey
Actors: Nathan Roy, Jessica Quindlen, Jacob Luria



Glass Menagerie Directed by Vicki McClurkin
Stage Manager: Michelle Billen

Chapter Officers

President: Michelle Billen
Vice President: Kevin Subler
Secretary: Kathryn Sobczyk
Treasure: Cody Parsons
Public Relations: Amanda Weaver

Faculty

Greg Griffin (Faculty Sponsor)
Vicki McClurkin
Matthew Stimmel
Dr Heather Williams (Faculty Sponsor)



Crimes of the Heart Directed by Dr. Heather Williams
Stage Manager: Cameron Lightfoot



Dead Man's Cell Phone Directed by Dr. Heather Williams
Stage Manager: Gary Flowers



The Best Little Whorehouse in Texas Directed by Vicki McClurkin
Stage Manager: Heather Bryant

photo credit: Loudon Photography

2010-2011 Season
Dead Man's Cell Phone
The Glass Menagerie
The Best Little Whorehouse in Texas
Crimes of the Heart



Brilliant Traces by Cindy Lou Johnson – Directed by Marcia Douglas
From left to right: Samuel Watson, Allison Smith
Scene Design: Tricia Hobbs, Lighting Design: Ashley Bailey, Costume Design: Samuel Watson.



The Boys Next Door by Tom Griffin – Directed by Sandra Hardy
From left to right: Simon Ferland, Ryan Jackson, Moira Beale, Clint Snyder.
Set and Lights by Dan Bilodeau.

2010-2011 Officers

President – Simon Ferland
Vice-President Fall semester – Emma Davis
Vice-President Spring semester – Adam Blais
Business Manager – Christina L. Belknap

Faculty and Staff

David Adkins - Sponsor
Daniel Bilodeau – Faculty
Joe Donovan – Technical Director & Production Manager
Marcia Douglas - Faculty
Sandra Hardy - Faculty
Tom Mikotowicz – Faculty & Chair of Theatre/Dance Division
Lucia Williams-Young – Costume Studio Director



Speech & Debate by Stephen Karam – Directed by Adam Blais
From left to right: Christina L. Belknap, Clint Snyder, Tricia Hobbs, Garrett Rollins.



2010-2011 Season

Hello Dolly by Herman & Stewart - Directed by Tom Mikotowicz
The Mousetrap by Agatha Christie – Directed by Irene Dennis
The Boys Next Door by Tom Griffin – Directed by Sandra Hardy
Brilliant Traces by Cindy Lou Johnson– Directed by Marcia Douglas
Pirates of Penzance by Gilbert & Sullivan – Directed by Tom Mikotowicz
It's Not That Simple – Written and Directed by Molly Schenck
Speech & Debate by Stephen Karam – Directed by Adam Blais
Ubu Roi by Alfred Jarry – Translated & Directed by Karl Livonius
She Looks Good In Black - Written and Directed by Sarah Mann

Pirates of Penzance by Gilbert & Sullivan – Directed by Tom Mikotowicz
From left to right: Ashley Bailey, Sam Hallman, Josh Fischera, Caleb Perry, Clint Snyder, Sean Sibley, Dillon Bates, Matt Besette, Alendra Harris, Matt Vaillaincourt.
Scene Design: Dan Bilodeau, Lighting Design: Dan Brunk, Costume Design: Kathleen P. Brown.

Faculty Supervisor: Gregg Stull
President: Bethany Farrell
Vice President: Michelle Sanders
Secretary: Karen Kelleher
Treasury: Mackenzie Girard
Members: Laura Horsting, Elizabeth Reed,
Cameron Doucette, Ashley James, Carly Maa-
louf, JB Bridgeman, Sarah Jachelski, Taylor
Williams, Elizabeth Bergman, Magan Carrigan



Seascape by Edward Albee
Directed by Helen Housley
Photo by Julie Hodge
Pictured: Kalyna Jowyk, JB Bridgeman, David Pres-
graves, Lauren McGrath



The 25th Annual Putnam County Spelling Bee Music
and Lyrics by William Finn, Book by Rachel
Sheinkin
Directed by Gregg Stull
Photo by Geoff Greene
Pictured: Karen Kelleher, Bess Ten Eyck, Cameron
Doucette, Taylor Williams

Faculty:
Gregg Stull
Julie Hodge
Helen Housley
David Hunt
Kevin McCluskey
Cate Brewer



Summer & Smoke by Tennessee Williams
Directed by Helen Housley
Photo by David Hunt
Pictured: Edgar McKewen-Moreno, Faqir
Qarghah, Ashley James



Julius Caesar

Erin Bradner, Patrick Jones, and Caitlyn Duer. Direction – Walter Schoen; Scenic Design – W. Reed West III; Costume Design – Heather Hogg; Lighting and Sound Design – Maja E. White

Faculty/Staff: Dorothy Holland, Chair
Myra Daleng, Phil Hayes, Patricia Herrera, Heather Hogg, Chuck Mike, Debbie Mullin, Walter Schoen, Johann Stegmeir, Anne Norman Van Gelder, W. Reed West III, Maja E. White

Officers:

President: Adam B. Ferguson
Vice President: Nicole Rahl
Secretary: Katie Mitchell
Business Manager: Stacey Smith
Historian: Jenna Landers



Things Fall Apart

Whitney Phelps, Becky Umeh, Tamara Faye Murphy, Jessica Zwennes, and Dana Renee McCann. Direction – Chuck Mike; Original Set and Costume Design – Niki Turner; Set Recreation – W. Reed West III; Costumes Adaptation – University of Richmond Costume Shop; Original Lighting Design – Duro Oni; Lighting Recreation – Maja E. White; Sound Engineer – Maja E. White



Rent

Durron Tyre, Kadeem Alphanso Fyffe, and Patrick Jones. Direction – Dorothy Holland; Music Direction – Jeffrey Riehl; Choreography – Willie Hinton; Scenic Design – W. Reed West III; Costume Design – Johann Stegmeir; Lighting Design – Maja E. White; Sound Design – Hayden Nebus

Faculty:

Jan Lewis, chair. Frazer Lively, program director. Robert Fieldsteel, playwriting. Michael McKinney, designer.



Dead Man's Cell Phone. Saidee Kelly, Jennifer Eadie



Bamboozled. Jamie Wilcox, Sue Emory



Medea/Myth. Jill Campbell, Rasheedah Caldwell, Rebecca Muth, Ameera Harris, LeAnne Nicholson, Sue Emory, Caitlin Donnelly, Catherine Cela



Dead Man's Cell Phone. Paula Lockhart, Saidee Kelly, Phil Banze, Jennifer Eadie.

The 2010-2011 Season:

Bamboozled! directed and designed by Michael McKinney

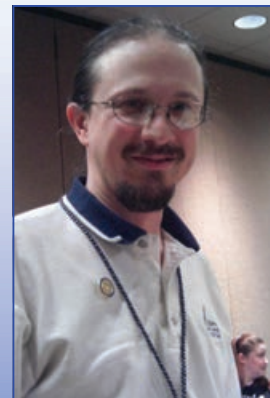
Medea/Myth, original play based on Euripides, conceived by Jan Lewis, written by Lewis, Robert Fieldsteel, and the ensemble. Directed by Jan Lewis. Designed by Michael McKinney.

Dead Man's Cell Phone by Sarah Ruhl. Directed by Frazer Lively. Designed by Michael McKinney.

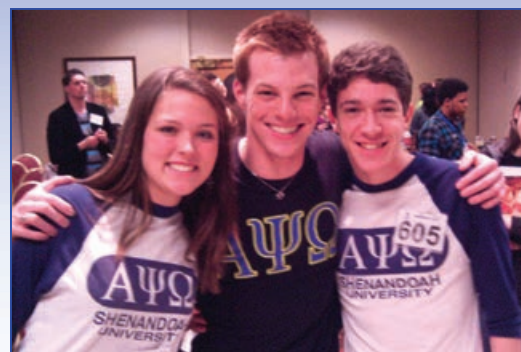
Alpha Psi Meeting
Southeast Theatre Conference
Atlanta, GA
March 2011



National Offices: Teresa Choate, Frankie Day, Bret Jones, and Joel Lord.



Scholarship Winner, Emily Plonski



NOTE FROM THE PRESIDENT (2011)

As the Scottish poet Robert Burns once wrote in his poem “To A Mouse, On Turning Her Up In Her Nest With The Plough”: “The best laid schemes o’ mice an’ men/Gang aft agley” (i.e. no matter how much you plan, things just don’t always work out the way you thought they would). As I noted last year, in March 2002, I had the honor of being elected National President of Alpha Psi Omega/Delta Psi Omega and had planned to step down March 2011 so our Vice-President, Prof. Frankie Day, could be nominated for President. However, our search for a Vice-President candidate was still ongoing, and Frankie and I agreed that rather than leave a vacant post, I would remain as President for another year. As such, I had the pleasure and honor of remaining in my post and will be retiring after a nice, round ten years instead.

I am now pleased to announce that our search has been successful. Professor Frankie Day, who after serving 10 years as the National Vice-President, will be nominated for National President. Frankie Day is the Program Director for the Theatre Arts Program and Executive Director of Paul Robeson Theatre on the campus of North Carolina A&T State University. She holds the Masters of Fine Arts in Acting/Directing from Southern Illinois University-Carbondale and is the recipient of The Kennedy Center American College Theatre Festival's National Teaching Artist Grant, a national honor awarded to only six professors in the country in recognition of Outstanding Achievement as a Theatre Artist and Educator. The National Office is nominating Professor Thomas F. Cox of the University of West Georgia for National Vice-President. Professor Cox is a tenured, full professor holding an Master of Fine Arts in Theatre Design from Purdue University, is a dedicated Alpha Psi Omega member and faculty advisor, holds numerous honors, and whose publications have been seen in *Southern Theatre Magazine*. Both will be put forth for election at the National Meeting at the SETC Convention in Chattanooga, Tennessee on March 9, 2012.

As a final word of farewell, I want to thank everyone who has made my tenure as President one of the most rewarding experiences in my life. I have gotten so many calls and emails over the years from students and faculty who care deeply about our society. Some I now have the honor to call “friend” (in its original, non-Facebook meaning!). They have shown me, again and again, that the theatre attracts the most caring and dedicated people in the world. At this time of ongoing, world-wide economic hardship, when the arts and humanities are often rejected as financially unfeasible, I know that the theatre will survive because of their efforts, and the dramatic arts will continue to shine a brilliant light on the complexities of the human mind and potential of the human spirit. To every member of Alpha Psi Omega and Delta Psi Omega, to every Faculty Advisor, to our Regional Reps, to our National Officers (past and present), I offer my deepest and most heart-felt thanks. Break a leg!

E. Teresa Choate, President, 2002-2012

NOTE FROM THE VICE-PRESIDENT

As I will soon be moving into the position of President of Alpha Psi Omega and Delta Psi Omega, I couldn't help but take a moment to reflect on when I was inducted into Alpha Psi Omega some many, many, many years ago. As a young artist, like yourselves, filled with excitement and full of creativity and anxious about making my mark on the theatre world, being inducted into Alpha Psi Omega was the crowning moment of my sophomore year. I was proud and honored to be a part of an organization that represented individuals that loved creating theatre and serving others through that medium. Now, to think some thirty- plus years later I will be serving that organization as National President. I deem it a privilege and honor. I have had the opportunity to learn from the best, Teresa Choate, our present National President. She has truly mentored me these past ten years, and I want her to know that I love her dearly and will still be calling on her from time to time for assistance and advice. I have loved Alpha Psi Omega from my college days at South Carolina State College, now University. I stand by our motto, "To Seek a Life Useful", and I work hard each day to fulfill it. Thank you for placing your confidence in me as National Vice-President for the past ten years, and I look forward to serving you diligently and faithfully as National President as we move forward together, to continue to make theatre in our colleges and universities valuable, visible, and viable.

Frankie Day, VP 2011

Alpha Psi Omega National Meeting

The national officers hold a meeting at the Southeast Theatre Conference every year. This year's conference is in Chattanooga, TN, March 7-11, 2012. Information about the conference can be found at SETC's website.

Alpha Psi Omega typically holds its meeting on the Friday afternoon of the conference. If you are a member of APO or DPO and are participating at SETC, join us. We would love to see you there.

The scholarship winners are announced at the meeting, any updates are communicated, business of the honor society is conducted, and there is time allotted for visiting brothers and sisters from other chapters.

We hope you see you there!

Pictures and Information for *Playbill*

Don't forget to send pictures for next year's *Playbill* in the .jpeg format; also, include all information in Word documents.

This info includes:

- Theatre season
- Faculty and sponsor names
- List of officers for the year
- Captions for each photo

Put all of this information in a Word document; do not put into the body of an e-mail.

The information that I look for to put in with each chapter's page is:

- Season for the Current Year
- List of Chapter Officers
- List of Faculty and Staff
- List of Cast, Tech Crew, Director for Each Show Submitted
- University Name, City, State, Chapter Name

Submit electronically to: businessmanager@alphapsiomega.org

Alpha Psi Omega
Bret Jones
Wichita State University
1845 Fairmount St., Box 153
Wichita, KS 67260

The deadline is June 15, 2011

NOMINATION FORM FOR STUDENT MEMBER SCHOLARSHIP

Each year, the National Officers of Alpha Psi Omega/Delta Psi Omega will select from nominated candidates, two recipients of Alpha Psi Omega/Delta Psi Omega Scholarships each in the amount of \$1,000 to be used by the recipient to further her/his education and/or professional goals in theatre.

Nominations must be made by faculty sponsors of APO/DPO chapters or by the chapter itself. Nominees should be informed of the nomination and the following materials should be submitted to the National Office **no later than January 15th of each year**.

Winners will be announced at the annual national meeting of APO/DPO at the Southeastern Theatre Conference (winners will be informed as early as possible so that they may attend the meeting if they wish; otherwise, the scholarship will be sent directly to the recipient following the annual meeting).

Student members of APO/DPO should be nominated for outstanding achievement in theatre work and academic performance (a minimum 3.0 GPA or its equivalent is required). Nominations must include:

1. Name/Address of Faculty Sponsor and/or Chapter making the nomination.
2. Name/Address of the nominee.
3. Letter of recommendation from Faculty Sponsor. This should outline the reasons for the nomination.
4. 1500 word essay by the nominee describing her/his future plans and goals.
5. A resumé of the nominee's theatrical activities and academic achievements, honors, etc.
6. A current transcript of the nominee's academic record.
7. The Faculty Sponsor should send all materials requested in items one through six to the National Office. All of the necessary materials must be sent and received for a nomination to be considered. The National Officers of APO/DPO reserve the right to give no scholarship or only one depending on the quality of nominations received. Only one nomination per chapter may be made each year and the nominated student must be enrolled at the nominating chapter's institution at the time the nomination is submitted.

Send completed application to:
businessmanager@alphapsiomega.org—Or, mail:

Alpha Psi Omega
Wichita State University
Bret Jones
1845 Fairmount St., Box 153
Wichita, KS 67260



Playbill

Edited and compiled by Dr. Bret Jones
National Business Manager & Lauren Jones