

PLAYBILL



2015

Alpha Psi Omega
Delta Psi Omega
Chapters in Action
Scholarship Winners

History of Alpha and Delta Psi Omegas

In the early twentieth century, interest in the dramatic arts grew tremendously on college and university campuses. By 1920, most colleges had a dramatic organization staging plays annually for the campus and the community at large. Also around this time, little theatre productions and dramatic workshops began taking place. This furthered the interest in theatre on campuses everywhere, especially in the western part of the country. At this time, several honorary groups were formed to recognize and reward exemplary student participation in those productions.

In 1921, at Fairmont State College in Fairmont, West Virginia, college theater took root. A faculty director was hired in 1923, and the Masquers were formed. The Masquers were charged with presenting a season of 4 to 5 major productions per year for students and the general public. In 1924, the Masquers began searching for a national honorary organization to join. As there was no truly national organization, Elinor B. Watson, Robert Sloan, and Fairmont faculty director Paul F. Opp researched forming such a national organization.

As a result of their research and work, a proposed national constitution was drawn up, and, on August 12, 1925, the first cast of Alpha Psi Omega members, drawn from the Masquers, was initiated. It was then decided that each chapter was to be called a "cast," and Fairmont College became the Alpha Cast. Soon after, Marshall College in Huntington, West Virginia, expressed interest in chartering a cast of Alpha Psi Omega; they founded the Beta Cast. A member from Huntington suggested the name "Playbill" for the national magazine, which was thereafter adopted.

Over the course of the following year, eighteen more casts were founded. When the first national convention was held on December 27-28, 1926, at the Palmer House in Chicago, twenty casts had been chartered. These national conventions, also known as Grand Rehearsals, are now held once every 5 years.

Throughout the country, Alpha Psi Omega has sponsored the formation of theatre honor societies in high schools and junior colleges, with the aim of encouraging dramatic production at every step in a person's academic career. In 1929, after significant interest on the junior college level, Delta Psi Omega was formed. In 1936, at the Alpha Psi Omega Grand Rehearsal, Delta Psi Omega was officially recognized as the junior college division of Alpha Psi Omega. Today, there are over 350 Delta Psi Omega casts.

Alpha Psi Omega has enjoyed continuous national growth and, with over 1,000 chapters, is the largest national honor society in America. Colleges and universities of recognized standing, having an established theatre program or theatre club for the purpose of producing plays, will be eligible for membership.

In 1994 the building at Fairmont State College (now University) in which Dr. Opp formed Alpha Psi Omega (4 year colleges), Delta Psi Omega (2 year Jr. colleges), and the Thespian Society (high school, now the International Thespian Society) was added to the National Register of Historic Places, in large part due to the formation of these groups.

The business of Alpha and Delta Psi Omega is supervised by National Officers. Such names as Paul Opp, Yetta Mitchell, Donald Garner, and Jerry Henderson are familiar to long-time cast members as officers in earlier years. Current officers are Frankie Day as President, Tommy Cox as Vice President, Bret Jones as Business Manager and Editor of *Playbill*, and Joel Lord as Web Administrator.



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THE NATIONAL OFFICERS



PRESIDENT

Frankie Day
North Carolina A&T University
1601 E. Market Street
Greensboro, NC 27411
president@alphapsiomega.org



VICE PRESIDENT

Tommy Cox
vicepresident@alphapsiomega.org



NATIONAL BUSINESS MANAGER

Bret Jones
Wichita State University
1845 Fairmount St.
Wichita, KS 67260
businessmanager@alphapsiomega.org



WEBMASTER

Joel Lord
webmaster@alphapsiomega.org

Delta Psi Omega Representative

Lisa Coulter
Theatre Dept.
Murray State College
One Murray Campus Street
Tishomingo, OK 73460

(580) 371-2371 ext. 126



Regional Representatives

REGION 1 (Washington, Oregon, Wyoming, Alaska, Idaho, Montana, California, Arizona, Hawaii, Nevada, Utah)

Prof. Brian Reed
Theater Department
Whittier College
13406 Philadelphia Street
Whittier, CA 90601-4413

(562) 907-4831
breed@whittier.edu



REGION 2 (Colorado, Iowa, Kansas, Minnesota, Missouri, Nebraska, North Dakota, South Dakota, Illinois, Indiana, Michigan, Ohio, Wisconsin):

Prof. Jack Garrison
Dept. of Theater
University of Nebraska at Kearney
905 West 25th Street
Kearney, NE 68849

(308)-865-8409
garrisonj@unk.edu



REGION 3 (Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont, Maritime Provinces, Maryland, Delaware, DC, New Jersey, New York, Pennsylvania):

H. Keith Hight
Coordinator for the Theatre / Dance
Associate Professor
College of Southern Maryland
8730 Mitchell Road
La Plata, MD 20646
301-934-7827



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

Prof. John Bald
Converse College
580 East Main Street
Spartanburg, SC 29302-0006

(864) 596-9067
john.bald@converse.edu



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

Prof. Matthew E. Ellis
Department of Drama
University of Oklahoma
Norman, OK 73019-0390

(405)325-6053
mellis@ou.edu





SCHOLARSHIP WINNER

Joseph Link

At a young age I first became exposed to theater and my first role was a Munchkin in “The Wizard of Oz.” Since this experience, my urge to be involved with theater has not stopped. I have been an actor, a director, a stage manager, and most recently, a set designer. My name is Joe Link and I am currently the president of the Delta Delta Cast of Alpha Psi Omega at Hampden-Sydney College. I have always been interested in theater, but my participation did not truly peak until my senior year of high school. I graduated from Heritage High School in Lynchburg, Virginia, and it was there that I was bit by the “theater bug.” The imaginary creature was used among all my theater friends as the simplest explanation for how theater can infect someone to the point that he or she cannot resist participating in the next show. One of the

most powerful and wonderful things about theater is its timeless quality and subsequent ability to constantly entertain, whether it be for the audience, the crew members, or the performers.

In high school, I was mainly interested in acting. Through those four years I was involved in seven shows which included, “Peter Pan,” “The Drowsy Chaperone,” “See How They Run,” and “Hairspray.” I was also among the group of performers whom during my senior year won districts in the VHSL competition. However, it was never about how many awards we could win, but how well we could perform on those nights. I was truly privileged to work alongside some very talented people, and I felt a little disappointed at graduation when my theater career came to a screeching halt. In the fall of 2012, I would be attending Hampden-Sydney College, an all-male school known for producing businessmen, lawyers, and scientists. I thought there would be no room for actors, and I decided to go for a degree that would be more lucrative in the professional world. At the time, I had not realized that theater could be a useful tool for businessmen, lawyers, and scientists.

One of the policies at H-SC for incoming freshmen is that their academic advisors pick their classes for their very first semester. Looking back I see that this simple rule would forever impact and change my life. At a school where I planned to start a major in Physics, I was offered an acting course. When I met with my academic advisor, he told me that he had seen my interests in theater and he could tell that it was something I had a passion for. Theater was alive at H-SC, and it gave me an excitement to be involved. Within my first semester, I auditioned for “The 39 Steps” and landed the leading role. My theater career had not ended in high school, but in reality had just begun. I struggled the next few semesters figuring out what I wanted to do because my passion for theater burned inside of me and I could not get rid of it. I was succeeding in Physics classes, but I still had an appetite for theater. I desperately searched for a way to conjoin both of these interests of mine.

During the summer after my freshman year of college, while I was watching a production of “See How They Run,” I started to notice the set and that there was someone who was credited as the Set Designer. Before that point, I had never considered the part of theater that was Scene Design, and I was determined to become the guy credited as the Set Designer. Unfortunately, at the same time, my father had to quit his job and my family was thrown into financial restraints. I was able to make it back to school for my sophomore year, but every semester after that has been a struggle accompanied by anxiety and stress. Since it was unlikely I would make it to school each



semester, I chose to make the most of my time there. I told my theater professor about my ambitions to become a set designer and he unexpectedly responded with, “You want to design the set for this semester?”

Hampden-Sydney only does one show a semester, and I was surprised that I was given the opportunity to handle the set with no prior experience. I had helped build the sets in high school and for the first year of college, but I had never had the opportunity to start from scratch. I enjoyed building and working with the tools, and for the first time I was allowed the chance to prove I could make it as a designer.

The first set I designed was for the show “Life is a Dream,” and just like when I was a Munchkin, I have not been able to stop. The whole designing process is the most rewarding experience I have ever had in theater. There is something almost magical about considering a set, drawing plans, erasing those plans, and then working to build your sketch from the ground up. The feeling of seeing and touching something that begins as an abstraction is amazing, and I will always enjoy it.

Not only was I growing as a designer, but the theater department at H-SC was also seeing some big changes. During my sophomore year, the Fine Arts department split, and the theater department was given, for the first time in school history, its own major. Since I was knee-deep in my dream as a set designer, I declared myself as a Physics and Theater double major. I had successfully joined my skills in Physics and my hunger for theater. Another exciting thing that happened during that spring semester at H-SC was the re-chartering of our chapter of APO. I was initiated into the chapter bright-



eyed and full of hopes for the rest of my college career. Since the chapter was new, and I was going to be president of the theater club, I was elected president of the Delta Delta Cast. I was ready for the beginning of junior year, but what followed was the toughest summer of my life.

As I have stated before, my financial situation is not in good shape. I’m taking my college career a semester at a time, but I have had to take out more loans. To suffer financially and not be able to complete my final year of college would be a huge disappointment. There are still so many things I want to accomplish while in college including getting more experience as a designer, growing the Delta Delta Cast, and getting my degree. There is a phrase about theater I have come up with since coming to college: “Theater is the place where the force of creativity meets the presence of infinite possibility.” Any number of stories can be told, and any number of worlds can be created. Without an idea there can be no story, and with no story, the stage has no use. I have found that the stage is a vessel of interior development. As the stage transforms with the start of every show, the actor is the same. I am a constant player, refining who I am while strutting on the stage.

I have never been more sure about who I am supposed to be than I am right now. I am going to design more sets and become well known for my talent and for my love of the stage. I am applying right now for an internship with the Virginia Rep theater association in Richmond, VA. I hope to get a carpentry internship, as this will help me get a job with a professional theater out of college. I plan to work so I can pay off all the loans I have had to take out to stay in school. The internship is a paid internship, but I don’t know that it will be enough.

There is a stage at H-SC waiting for me, and while I have a force of creativity, my possibilities are limited to the size of my bank account. The work and dedication will mean nothing if I cannot stay to complete what I have started. My sentiments are best expressed from “Hamlet” in the line, “My lord, we know what we are now, but not what we may become.”



SCHOLARSHIP WINNER Christy Waters



The human brain is eighty-five percent formed by the time a child is three years old and grows slowly from there up until the mid-twenties. The impact that an education in theatre has been shown to not only improve the overall functionality of the brain but has been shown to improve activation in the left hemisphere of the brain, showing that theatre students are better made to generate novel ideas and concepts as well as better understand symbolic logic. The arts have been shown numerous times to benefit every life it touches and yet the arts are being cut in public schools and underfunded in the upper collegiate level as well as providing very few opportunities for students to be educated in theatre and have the opportunity to educate others. Combining my love for theatre and psychology I hope to be able to both educate and have others educate through drama centered therapy.

Drama therapy is the application of drama and theatre processes to explore a person's inner emotional range as well as provide a forum for people to tell their stories, enhance interpersonal relationship skills, and achieve a type of catharsis. This particular type of therapy is applicable to a plethora of ages and populations requiring psychological treatment. This type of therapy can help bring an understanding of each individual human experience that children and adolescents don't normally think about. For an addict population it allows them to delve into their deeper conscience and discover the real problem that the addiction is masking and for geriatric populations it allows them to explore their fears for the future in a structured and understanding environment.

Outside the artistic hubs of New York and California there is a severe lack of drama therapy practitioners and programs to learn about the techniques. Studies have shown that participation in theatre activities can assist a multitude of populations but it is hard to find the practitioners for the therapy and teachers for the classrooms. Drama therapy practitioners are not just used for expensive individual therapies but can be utilized in troubled classrooms, group therapy sessions for addicts and post-tragedy cities just to name a few. All these different groups benefit from this educational experience through being able to tap into emotions they were repressing or tell stories in a way that can help the person act out the way they wish it ended or just tell their story and know at least one person is listening. I know as a teenager I would have loved to have had a time to talk in a safe space and know someone was listening.

Like most people who choose to make their lives work in the theatre I fell in love when my parents took me to see my first show, *Annie*, when I was seven. I have never been able to get enough theatre since then; my favorite Christmas present was always to get tickets to the newest touring show. I was involved in school productions from the beginning of middle school up until I graduated from high school doing everything possible from performing on stage to stage management to running the sound board. Being able to receive a well-rounded education before ever stepping foot on a college campus allowed me to find the things I loved and the things I didn't and be able to specialize my theatre education from day one of college.

During my college career I have been able to combine both my loves for theatre and psychology and create a way to take those two and mold them into a future career. I have always had a passion for working and helping children, especially those who suffer from low socio-economic status or some form of mental disability. In the community around my school I work at an abused woman's shelter using applied theatre techniques and work with the children of the house while the mothers are in their group therapy. I also work at a sexual assault center where the improvisation skills of thinking quickly and never disagreeing with a partner have come into use a number



of times during crisis calls. Within the schools theatre company I have been able to try out a plethora of different roles both on and off the stage and take different classes in each from costuming and make-up to applied theatre. I've had the opportunity to perform onstage as a freshman as well as design make-up and costumes for a multitude of shows. Within the cast itself I've had the privilege of serving on the cast's executive board the past year as well as assist and be the House Manager for the yearly cabaret fundraiser

for Broadway Cares/Equity Fights AIDS.

After graduation from college I am looking at receiving my masters in Drama therapy counseling from an accredited institution such as New York University or the California Institute of Integral Studies, which is where the scholarship would be going. This past New Year's my father passed away unexpectedly from complications from heart disease and diabetes. It was very important to my father that both his children get as much education as they could and I want to make sure that I do. After completing the two-year program I am looking to travel to different third-world countries, such as Sri Lanka or rural India, where there have been recent civil wars or natural disasters that have devastated the nation. While there I hope to work with children using different applied theatre and drama therapy techniques to help the children not only understand and comprehend the tragedies that have occurred in their home but also give them the tools to express their emotions related both to the event itself and in their everyday lives. I also look to help foster a love for the arts within those villages and cities to hopefully instill a passion that will not only help them overcome life's tragedies but also increase school performance and attendance.

Third world countries suffer most from a lack of education or the knowledge that through education they can improve their lives past being a mother or a farmer. Having students participate in theatre activities has been shown to increase school attendance and lower the drop-out rate as well as increase students test scores and overall sense of self-esteem. Keeping children in school and engaged in the activities that are going on is a challenge but having a drama therapy practitioner coming in and giving them the important skills learned from theatre can make all the difference, even if it's just a onetime meeting.

While I wish I could spend a lifetime traveling from one place to another eventually I hope to return to the United States and go back to school to receive my doctorate in counseling psychology and then open up my own practice. Within the practice I want to work primarily with the child and adolescent population and their families. With these populations I would want to continue to utilize the different theatrical techniques to help the children but also introduce these techniques into the family dynamic as well. More often than not families suffer from a lack of communication and trust within the system that can be easily helped and adjusted with just a few improvisational exercises in trust and emotional expression. Working with children and their families through drama therapy as well as being involved in my local theatre both myself and through my children are the direction I would like to see my future going in.



Austin Peay State University Clarksville, TN Mu Zeta Chapter



RED by John Logan

Directed by Noel Rennerfeldt
 Stage Manager: Abigail Elmore
 Scene Design: Jon Penny
 Lighting Design: Ben McCormack
 Costume Design: Leni Dyer
 Scenic Artist: Michael Mason
 Actors: Darren Michael as Mark Rothko, Sam Mynhier as Ken

BOOK OF DAYS by Lanford Wilson

Directed by Sara Gotcher
 Assistant Director: Nathan Brown
 Stage Manager: Callie Mattox
 Scenic and Lighting Design: Noel Rennerfeldt
 Costume Design: Leni Dyer
 Actors: Brittany Thompson as Ruth Hoch, Abigail Elmore as Martha Hoch



BROADWAY ON THE CUMBERLAND arranged by Christopher Bailey

Directed by: Dr. Christopher Bailey
 Musical Direction: Dr. Christopher Bailey
 Choreographed by: Marcus Hayes
 Stage Manager: Britt Meyer
 Scene and Lighting Design by Noel Rennerfeldt
 Assistant Lighting Design: Ben McCormack, Britt Meyer
 Costume Design: Leni Dyer
 Actors: (left to right) Patrick Pride, Lauren Proctor, Maggie Jackson, Kaitlyn Williams, Jamila Hunter, Emily Seifert, Sam Mynhier, Lauren Lynch

Sponsor:

Noel Rennerfeldt

Officers:

President – Ben McCormack
 Vice President – Michael Mason
 Secretary – Nathan Brown
 Treasurer – Kaitlyn Williams

FACULTY AND STAFF

Christopher Bailey, PhD. – Assistant Professor, Musical Theatre
 Rosie Coppage - Instructor, Acting
 Leni Dyer – Associate Professor, Costume Design
 Sara Gotcher, PhD. – Associate Professor, Theatre History
 Marcus Hayes – Associate Professor, Dance
 Darren Michael – Associate Professor, Acting/Directing
 Margaret Rennerfeldt – Associate Professor, Dance
 Noel Rennerfeldt – Associate Professor, Scenic and Lighting Design
 Brian Vernon, Chair – Associate Professor, Dance
 Donna Conklin – Department Secretary/Box Office Manager
 Jon Penney – Scene Shop Supervisor
 Lilo Rogish – Costume Shop Supervisor



By the Bog of Cats by Marina Carr

Directed by: Michael Joiner
 Pictured: Lauren Knoop and Shawn Hawkins
 Costume Designer: Caroline Nott
 Scenic Designer: Maggie Jackson
 Lighting Designer: Robert Helvey

Hedda Gabler by Henrik Ibsen

Directed by: Cj Tucker
 Pictured (from left to right): Michael Joiner, Grace K. Mason, Craig Fairbanks
 Costume Designer: Jessica Mueller
 Scenic Designer: Paul Gatrell
 Lighting Designer: Robert Helvey



I Love You, You're Perfect, Now Change
 by Joe DiPietro and Jimmy Roberts

Directed by: Rebekah Lecocq
 Pictured (from left to right): Rashelle Felix, Dylan Davis, EmElise Knapp, John Michael Mitchell, Caitlyn Weaver, and Daniel Baumgardner
 Costume Designer: Daniel Baumgardner
 Scenic Designer: Maggie Jackson
 Lighting: Robert Helvey



Metamorphoses by Mary Zimmerman

Directed by: Brent Maddox
 Pictured: Ara Vito and Ævar Jónsson
 Costume Designer: Jessica Mueller
 Scenic Designer: Paul Gatrell
 Lighting Designer: Robert Helvey



Max Rispoli and Dakota Librescu in *Brighton Beach Memoirs*

Directed by Ken Bonnaffons
Set Design by Thomas O'Neill
Lighting Design by John Ehrenberg
Costume Design by Marie Natali
Sound Design by Dmitri Mokarakora
Props Coordinated by Dan Conrad

Philip Hackett, T'Shana Monea Barrett and Ray Parente in *Company*

Directed by Jim Bumgardner
Set Design by John Ehrenberg
Lighting Design by Jared Saltzman
Costume Design by Marie Natali
Sound Design by Thomas O'Neill
Props Coordinated by Jason Ver Hage



Sophia (Su Jin) Lee and Katelynn Bailey in *The Miracle Worker*

Directed by Mary Clifford
Set Design by Duane McDevitt
Lighting Design by John Ehrenberg
Costume Design by Marie Natali
Sound Design by Thomas O'Neill
Props Coordinated by Dan Conrad

The Cast of *Compleat Female Stage Beauty*

Directed by Michael LaPointe
Set Design by Thomas O'Neill
Lighting Design by Jared Saltzman
Costume Design by Marie Natali
Sound Design by Dean Mattson
Props Coordinated by John Ehrenberg





2014-2015 Faculty

Alice M. Bristow, Director of Theatre,
Costume Design

Seamus M. Bourne, Scenic Design/
Technology & Stage Management

Richard Bristow, Acting/Directing

Dr. John Countryman, Theatre History,
Literature & Criticism

Spring Inductions:

L-R Standing: Connor Wright, Shira Pollio,
Julia Jordan, Christy Waters, Sophia Vesper,
Seamus M. Bourne, Sydney Perry, Sophia
Renée, Kyle Huey, Hayley Westphal, Jane
Reichard

L-R Middle: Gabby Guevara, Mercedes
Meyers, Amanda Johnson, Chelsea Hunter,
Lindsey Purvis, Grace McMullen, Stephanie
Schwartz, Deanna Cunningham, Morgan An-
drews. Kneeling: Amanda Featherstone. Not
Pictured: Ari Jerome & Lesli Marchese.



Servant:

L-R: Nicky McHugh, William Newman,
Sophia Vesper, Stephen Stamps, Hayley
Westphal, Ethan Hart, Jessica Cannon, Syd-
ney Perry, AnnaBeth Crittenden

Director: J. Countryman – Set: S. Bourne –

Costumes: A. Bristow – Lights: Julia Jor-
dan (Student)

2014-2015 Officers

Robin Britt, President (Fall '14) & Julia Jordan, President
(Spring '15)

Jane Reichard, Vice President

Sophia Renée, Business Manager

Julia Jordan, Secretary (Fall '14) & Deanna Cunningham,
Secretary (Spring '15)

Christy Waters, Historian

Seamus M. Bourne, Faculty Advisor



The Drowsy Chaperone

Music & Lyrics by Lisa Lambert and Greg Morrison

Book by Bob Martin and Don McKellar

Cast:

Man in Chair = Brendan Lersch

Mrs. Tottendale = Jamie-Lynn Lewis

Underling - Jim Rawlins

Robert Martin - Patterson Friese

George - Ajay Minton

Feldzieg - James Maxon

Kitty - Mary Kline

Gangster #1 - Rebecca Finke

Gangster #2 - Sara Hyneman

Aldolpho - Patrick Benedict

Janet Van De Graaf - Jessica Marie Cramer

The Drowsy Chaperone - Alexandria Boles

Trix the Aviatrix - Cierra Gibson

Ensemble - Cassidy Main

Ensemble - Lydia Lindsey

Ensemble - Victoria Lewis

Ensemble - Joe Evans

Superintendent - Ashley Spears

Verdigris by Jim Beaver

Cast:

Margaret Fielding - Jami-Lynn Lewis

Richard Muldoon - Rob Wingerter

Jockey Farrell - Brendan Riley Lersch

Carter Cobb - Johnathan Edwards

Carl Fielding - James Maxon

Bonnie Fern - Jessie Mae Willard

May Bee Burley - Sarah Hyneman

Ben Bo Burley - Jacob Callahan

Farley Kern - Robert Norris





Greater Tuna



Dr. Jekyll and Mr. Hyde



Willy Wonka



Pygmalion



I Never Saw Another Butterfly

2014-2015 Delta Psi Omega Officers:

Liesl Hardin – Stage Manager
(President)

Gabriel Arias – Head Usher (Vice
President)

Jaricka Gaskamp – Business Manager
(Secretary/Social Media Manager)

Cole Matlock – Publicity Manager
(Historian/Event Coordinator)



Grace Flagler (left, insert induction) performs in *The Christmas Carol*



(from left to right) Katie McLaughlin (Spring '14), Katherine Wallentine (Spring '15), Aaron Harmaty (Fall '12), and Alyssa Hess (Spring '14) in *The Christmas Carol*



(left) Carly DaSilva (Fall '12) and Steve Munoz (Fall '12) and (right) John Eldis performing "Dramabug: A Dramatic Performance" by Tyler Chen

Officers for the 2014-2015 season:

Aaron Harmaty, President
 Becky Celestina, Vice President
 Emily Kaye, Business Manager
 Blaire Deziel, Publicist
 Kevin Potucek- Faculty Advisor



Cinderella with the Commedia Players
L to R: Elyssia Finch, Izaak Wendorff,
Ben Leeper, Tyler Hoyt, Paul Nelson,
Emily Kollbaum
Directed by Bryan Moore; Assistant Di-
rector: Rory Wendelin; Set Design:
Robert Olson; Props: Brooke Zarick;
Costumes: Kirsten Awe; Lights: Allison
Caudle



The Giver
Mark Esser and Bruce Creed
Directed by Bryan Moore; Assistant Direc-
tor: Stephanie Shearer; Dramaturg: Conner
Lloyd; Set Design: Robert Olson; Costume
Design: Pamela Jones; Light Design: Alli-
son Caudle; Sound: Bethie Williams and
Dorian Doremus; Projections: Tanner Boh-
lender and Andrew Magnus



The Phantom of the Opera
Collin Christiansen and Karen Burgess
Stage Director: Bryan Moore; Vocal Directors:
Sarah Farr and Kurt von Kampen; Assistant Di-
rector: Nick Butcher; Sinfonia Conductor: Sean
Carpenter; Choreography: Allison Caudle and
Daneen Kovar Theye; Set Design: Robert Ol-
son; Costume Design: Kirsten Awe; Light De-
sign: Allison Caudle; Sound: Bethie Williams



The Wiz

Chaya Mayo as Dorothy, Andrew Hazzard, Tinman, Chaya Mayo, Dorothy, Tyrone Ashley, Jr., Lion, Harry Hudson, Scarecrow, Ebony Dorsey, Lady High Underling

College of Arts, Humanities & Social Sciences
Dean: Dr. Marshall Stevenson
English & Foreign Languages
Chair: Dr. Adenike M. Davidson
Theatre Minor
Dr. Amanda Anderson
Dr. Shirlyn Henry Brown

Alpha Psi Omega Theatre Advisors:
Dr. Shirlyn H. Brown, Dr. David Tolley



Crowns by Regina Taylor
Crowns Rehearsal photo (4 women in front, left to right, Bria Borders, Jamie Gage, Dana Matthews, Jasmine Walker)





Aaron Pomerantz, Catherine Coffey, and Gary Dunkerly in *The Misanthrope*, directed by George W. Angell

Catherine Coffey in *Almost, Maine*, directed by Michael J. Beyer



The ensemble from *The Drowsy Chaperone*, directed by James M. Brandon

Faith Liu and Aaron Pomerantz in *Vanya and Sonia and Masha and Spike*, directed by George W. Angell





The Importance of Being Earnest by Oscar Wilde

Director: E. Teresa Choate

Assistant Director: Cassie McGill

McCartney*

Scenic Designer: Nick Benacerraf

Costume Designer: Karen Lee Hart

Lighting Designer: Brant Thomas Murray

Sound Designer: Harrison Adams

Pictured Actors: Kevin DeCastro, Jake Robbins, Carolyn Vicari*, Emily Conklin*, Christopher Centinaro.

Kindness by Dennis Foon

Director: Becca Dagnall*

Costume Designers: Karen Lee Hart and Dori Strober

Pictured Actors: Lorin Tompkins, Kyiana Vargas*, Marissa Parrott*, Kerry Borowski*, Michael Antonelli, Charlie Centinaro.



Peter Pan by Carol Leigh and Morris "Moose" Charlap

Director: Holly Logue

Choreographer: Michele Mossay

Musical Director: Meg Zervoulis

Scenic Designer: Nick Benacerraf

Costume Designer: Karen Lee Hart

Lighting Designer: Jeanette Oi-Suk Yew

Sound Designer: Matt Boyle

Stage Manager: Cassie McGill McCartney*

Pictured Actors: Brandon Arias*, Emily Conklin*, Austin Brecht*, Marissa Parrott*, Becca Dagnall*, Rachel Callender* and company of Peter Pan.

The Children's Hour by Lillian Hellman

Director: Emily Conklin*

Scenic Designer: Katherine Lopez*

Costume Designer: Morgan Rabush

Lighting Designer: Tom Tracey*

Stage Manager: Cassie McGill

McCartney*

Pictured Actors: Marissa Parrott*, Kerry Borowski*, Rachel Callender*



*All My Sons* by Arthur Miller:

Director: Dan Buck

Technical Director/Scenic Designer: Jared Cole

Production Manager: Catherine Mantooth

Light Designer/ Master Electrician: Laura Hensley

Costume Designer: Jordan Stone

SM: Ainsley Darnell

ASM: Meredith Lim

Prop Master: Kelsey Heigert

Tech Crew: Caleb Siler, Hannah Cole, Alisha Ammons, Ashlyn Barnett, Elise Jardin, Seika Kang

Cast:

Joe Keller- Michael Bachman

Kate Keller- Erynn Robe

Chris Keller- Nathan Tullos

Dr. Jim Bayliss- Jonathan Swindle

Sue Bayliss- Kate Bosch

Frank Lubey- Ant Sandifer

Lydia Lubey- Ashley Haddock

Bert- Ben DeWhit

Annie Deever- Caroline Hamby

George Deever- Clint Page

*The Importance of Being Earnest* by Oscar Wilde:

Director: Christine Williams

Light Designer: Catherine Mantooth

Scenic Designer/ Technical Director: Jared Cole

Costume Designer: Erynn Robe

Stage Manager: Serena Wright

Assistant Stage Manager: Victoria Icenogle

Tech Crew: Caleb Siler, Breanna Baughman, Cody Glover, Chelsea Boelter, Hannah Cole, Elise Jardin

Cast:

Jack- Brennan Davis

Algernon- Adam Wehby

Gwendolyn- Catherine Wilford

Cecily- Alyssa Truesdale

Lady Bracknell- Alisha Ammons

Ms. Prism- Rachel Froug

Chasuble- Aubrey Day

Merriman- Brendan Hayes

Lane- Cody Clift

*The 39 Steps* by Patrick Barlow:

Director: Dan Buck

Scenic Designer/ Technical Director: Jared Cole

Production Manager: Catherine Mantooth

Light Designer/ Master Electrician: Laura Hensley

Costume Designer: Ashley Haddock

Stage Manager: Paige Smith

ASM: Emily Holmes

Prop Master: Kelsey Heigert

Paint Charge: Elan Graham

Tech Crew: Cody Clift, Hannah Cole, Seika Kang, Megan Kinney, Naomi Rivers

Cast:

Richard Hannay- Clint Page

Annabella Schmidt/Pamela/Margaret- Ashley Haddock

Clown 1- Ethan Moore/ Jonathan Swindle

Clown 2- Meredith Lim/ Matthew Orsag



See How They Run Cast: Chris Coulter, Jamie Russell, Maggie Payne, Denise Samis, Samantha Golden, Jakki Dameron, Nathan Samis, Molly West, Lewis Key, Dylan Davidson, Charlesana Gibbons-Perry, Chloe LaFevers, Richard Kelly

Faculty: Director: Lisa Coulter

Props: Jeana West

Set: Charles Coulter

Officers for the Year:

President: Molly West

Vice President: Maggie Payne

Secretary: Richard Kelly

Treasury: Charlesana Gibbons-Perry



Treasure Island Cast: Charlesana Gibbons-Perry, Molly West, Jamie Russell, smantha Golden, Dylan Davidson, Chris Coulter, Crace Reynolds, Elaine McLeod, Richard Kelly, Chloe LaFevers, Denise Samis, Jakki Dameron, Kortney Greenwood, Brandon Beck, Nathan Samis



Breath, Boom by Kia Corthron
Director: Donna Bradby
Fight Choreographer: Adam Bradby
Costume Designer: Gregory Horton
Set Designer/Technical Director/Lighting Designer: Jeffrey Richardson



Officers for 2014-2015

Jourdan Holden President/Secretary
Brittany Timmons Vice President/
Parliamentarian
Mia Sims, Historian/ Ms. Alpha Psi
Omega

Officers for 2015-2016

Kirk Hill Jr., President/Mr. Alpha Psi
Omega
Joseph Johnson, Vice President
Xavier Harris, Treasurer



Smokey Joe's Café the songs of Leiber and Stoller

Director: Donna Bradby
Choreographer: Tina Liggins
Costume Designer: Gregory Horton
Set Designer: David Tidwell
Technical Director/Lighting Designer: Jeffrey Richardson



Jungalbook Adapted by Edward Mast, based on the Mowgli stories of Rudyard Kipling. Produced by ENT495 Class (Theatre for Young Audiences)



Rabbit Hole by David Lindsay-Abaire
[Actors L to R: Michael Taylor, Katie Crickmore]



The Music Man by Meredith Willson
A collaboration of NC Wesleyan Players with Faith Christian School and Activate [Children's] Drama. Directed by Danelle Cauley.



Rabbit Hole by David Lindsay-Abaire
Actors L to R: Katie Crickmore, Michael Taylor, Jacob Evans, Amanda Gauthier, Kimla Brandt

Officers 2014-2015:

President: Katherine Crickmore, Vice-President: Michael Taylor, Secretary: Chavonne Jones, Faculty Sponsor: Roger Drake.

Faculty and Staff: Roger Drake, Danelle Cauley

2014-2015 Theatre Season
Rabbit Hole by David Lindsay-Abaire
Jungalbook by Edward Mast
The Best Christmas Pageant Ever
Tomorrow Never Came and *When Tables Turn*-
Staged Readings of plays by Conrad Bastien
7th Annual [Student] Ten-Minute Play Festival:
"Top Five at Five-Fifty-Five"
The Music Man by Meredith Willson
The 9th Annual Shakespeare Roast



Trojan Barbie by Christine Evans
Directed by Dr. Rick Jones
Pictured Hana Oliveira



Spamalot by Eric Idle
Directed by Angela Bacarisse
Pictured (from left to right): Thomas Elam,
Keenan Chiasson, Amy Miller-Martin, Heather
Abbott, John Brokaw, & Emily Rohrman

Sponsor: Dr. Rick Jones
Officers: President: Shelby Gilliland
Vice President: Austin Davis
Treasurer: Stephen Davis
Secretary: Tanner O'Neal
Historians: Kara Bruntz & Kathleen Easterling



The Importance Of Being Earnest by Oscar
Wilde
Directed by Jack Heifner
Pictured (from left to right): April Gore, Jason
Trevino, Shelby Gilliam, Keenan Chiasson, &
Sloan Frierson



Milk Like Sugar by Kirsten Greenridge
Directed by Shawan Mefferd Kely
Scenery and Lighting by Erika Guay
Costumes by Maire Barber
Stage Manager: Katie Bedell



Tale of the Bamboo Princess adapted by
Milbre Burch
Directed and designed by Erika Guay
Lighting by Leah Sweeny
Stage Manager: Marlie Jeanlus
APO Performers: Ian Tavano, Melissa
Iglody, Melanie Kielh, Joey Paolicelli
APO Videographer: Klynt Ramjattan



Water by the Spoonful by Quiara Alegria
Hudes
Directed by Kim Hartshorn
Scenery by Erika Guay
Lighting by Brandon Kline
Costumes by Marie Barber
APO Performers: Lucas Haight
APO Stage Manager: Collin Moore

2014-2015 Chapter Officers:
President: Melissa Igoldy
Vice President: Dana McLaughlin
Business Officer: Kendall Tamer
Faculty adviser: Erika Guay



Bengal Tiger at the Baghdad Zoo: Darryl Daughtry, Tim Dugan, and Alice Gatling
Written by: Rajiv Joseph
Directed by: David Girard



Brigadoon: Cody Knable, Mary Guarnieri, and the cast of *Brigadoon*
Directed by: Peter Reynolds
Choreographed by: Maggie Anderson
Musical Direction by: Amanda Morton



She Stoops to Conquer: Matthew Clark and David Ingram
Written by: Oliver Goldsmith.
Directed by: Dan Kern



Arcadia: Ashley Fisher-Tannenbaum and Ian Monaco
Written by: Tom Stoppard
Directed by: Liz Carlson

*Clybourne Park*

Joe Kelly, Alex Turner, Tosin Olufolabi, Rachel Forsyth, Jonathan Knabe, Hayley Grey-Hoehn

Director, Chuckk Mike

Scene Design, W. Reed West III

Lighting Design, Maja E. White

Sound Design, Maja E. White

Costume Design, Heather Hogg

Production Stage Management, Ginnie Willard

Stage Management, Kirsten Jerue

*Remnants*

Ariel Brown, Alex Turner, James Grice, Jacob Litt

Book and Direction by, José Joaquín García & Patricia Herrera

Scene Design, W. Reed West, III

Lighting Design, Maja E. White

Costume Design, Johann Stegmeir

Stage Management, by Tosin Olufolabi



To Kill A Mockingbird- Based on the novel by Harper Lee, Adapted by Christopher Sergel
From left to right: Chandler Crawford (Sheriff Heck Tate); Robert Wendover (Atticus Finch), Jordan Montemayor (Scout Finch); Sam Kopf (Jem Finch), Destini Anderson (Helen Robinson), Simone Dawkins (Calpurnia), Ryan Barry (Bob Ewell), Kelly Casteel (Jean Louise Finch)

Rumors- Neil Simon

From Left to Right: Chris Smith (Lenny Ganz), Ryan Barry (Glenn Cooper), Maria Williamson (Cassie Cooper), Chandler Crawford (Ken Gorman), Juan Williamson (Ernie Cusack), Stephanie Ibbotson (Chris Gorman), Jasmine Johnson (Cookie Cusack), Jordyn Chelf (Claire Ganz)

Director: Lee Neibert



Very Still and Hard to See- Steve Yockey

From Left to right: Chris Smith (Mass), Chauncey Meeks-Owens (Mass), Howie Jordan (Mass), Harley Bevill (Obake), Jordyn Chelf (Mass), Zoe Sneed (Mass), Jasmine Johnson (Mass), Anthony Gregory (Mass)

Director: Patric Phillips

The 25th Annual Putnam County Spelling Bee- Music and Lyrics by William Finn, Book by Rachel Sheinkin, Conceived by Rebecca Feldman, Additional Material by Jay Reiss

from left to right: Zoe Sneed (Logainne Schwartzengrubenieere), Garrett Gibson (), Alexis Jeter (Marcy Parks), Vince Alssbrook (Leif Coneybear), Candice Bryant (Olive Ovs-trovsky), Megan Pridemore (Rona Peretti), Robert Wendover (Vice Principle Paunch), Taylor Smith (William Barfee)

Director: Jimm Cox





Love and Information

Director – Jennifer S. Holmes

Costume Design by Monica French

Light Design by Alex Sanchez

Sound Design by Josh Keh

Projections Design by Alex Hackworth

Stage Management by Nora Roeder



Angels in America

Matthew Aranda

Director – Jennifer S. Holmes

Scenic & Lighting Design by Brian Alan Reed

Costume Design by Monica French

Stage Management by Katryna Dillard

As You Like It

Director – Gil Gonzalez

Scenic Design by Brian Alan Reed

Costume Design by Monica French

Stage Management by Katryna Dillard



NOMINATION GUIDELINES

ALPHA PSI OMEGA/DELTA PSI OMEGA 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 \$1500, these awards are to be used by the recipient to further her/his education and/or professional goals in theatre. 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).

Nominations must be made by faculty sponsors of APO/DPO chapters or by the chapter itself. Student members of APO/DPO should be nominated for outstanding achievement in theatre work and for academic performance (a minimum 3.0 GPA or its equivalent is required). 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**.

The completed Nomination Packet must include:

Name/Address of Faculty Sponsor and/or Chapter making the nomination.

Name/Address of the nominee.

A Letter of recommendation from Faculty Sponsor. This should outline the reasons for the nomination and should focus on the areas mentioned above.

A well-written 1500 word essay by the nominee. This essay should describe:

Specific future plans and goals of the nominee.

Contributions made by the nominee to their local cast, theatre program/department, and their local community.

How the nominee will benefit from the scholarship award especially as it relates to their stated goals.

A resumé of the nominee's theatrical activities and academic achievements, honors, etc.

A current transcript of the nominee's academic record.

The Faculty Sponsor should send all materials requested 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 cast's institution *at the time the nomination is submitted*.

PLEASE RETURN COMPLETED NOMINATION PACKAGE TO

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

(OR E-MAIL TO):

E-mail: businessmanager@alphapsiomega.org

Pictures and Information for *Playbill*

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

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

The deadline is June 15, 2016

PAPERLESS REPORTING OF NEW MEMBERS

To save trees and the growing number of file cabinets, the National Office is requesting that new chapter members are reported electronically to the Business Manager.

The Business Manager has converted all chapter files into PDFs for each school. Each chapter will have an electronic file that has all its history in it.

Report all new inducted members by listing inductee school, faculty sponsor & e-mail, mailing address, inductee name, and classification of inductee.

Do this by e-mailing a Word or PDF document to

businessmanager@alphapsiomega.org

These documents will be filed in your chapter's electronic folder.

This also means that if your chapter orders your file (for a fee of \$15), it will be e-mailed to the faculty sponsor. No more paper copies of chapter files!

Please begin this with your next inductee report.



ALPHA PSI OMEGA ANNUAL MEETING

Mark your calendars for the 67th Annual SETC Convention. Alpha Psi Omega has its annual meeting with the national officers where members get to meet each other and mingle, exchange ideas, and conduct business of the honor society.

When: March 2-6, 2016

Where: Joseph S. Koury Convention Center, Greensboro, NC

Dues

by Joel Lord, Webmaster

Dues take the form of \$30 per new inductee, only when they are first inducted.

Per the National Constitution, each chapter must induct new members at least once every two years or it will be considered inactive. This payment of dues is the only way we have to know that new members have been inducted and therefore that a chapter is active.

It is required that new members be reported to the National Office within 2 weeks of their Induction. We would prefer the form be typed and emailed, so we are providing it as a Word document.

Honorary Membership

Honorary Memberships in Alpha Psi Omega or Delta Psi Omega require case-by-case approval of the National Office.

Please fill out the form at alphapsiomega.org and email it according to the instructions on the form for approval.



ΑΨΩ Alpha Psi
Omega
National Theatre
Honor Society