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), and Bret Jones (National Business Manager and Editor of Playbill).
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Esteemed absurdist playwright Eugene Ionesco once said “I personally would like to bring a tortoise onto the stage, turn it into a racehorse, then into a hat, a song, a dragon and a fountain of water. One can dare anything in the theatre and it is the place where one dares the least.” Although not very much of what Ionesco wrote made sense to the average reader or theatre-goer, such as the aforementioned metamorphosing tortoise, this quote is extremely relevant to those seeking a career in theatre. Theatre is the place where all risks are taken and where people throw all cautions to the wind. A good portion of the time, however, people are not willing to step out of their comfort zone and actually make the decision to step into instability and pursue a career in theatre.

When asked about my future, I make the same sort of hesitations. Do I really want to move to New York and wait tables while I try to “make it” on Broadway? Do I really want to put my personal life on hold while I pursue a career that demands all of my attention? Is this really the right path for me? No matter what questions I ask, however, the answer is always the same: yes, for a time. Having been around or involved in theatre my entire life, I have learned that it would be silly to think that I could ignore the pull of it. My biggest and very first aspiration still remains with me today: to become a Broadway performer, or at least, hold a highly successful performing job for a time. Many would regard this goal as a dream; too far-fetched, unrealistic, and unstable to ever be achieved in its entirety. As you might have guessed, I wholeheartedly disagree. No matter what people say or think, my first future goal remains to have a successful, fulfilling, and enjoyable performing career.

For a long time, I did not recognize other goals or aspirations besides the aforementioned. I thought that I would be content performing my entire life, without any hesitations or remorse. I was proved very much wrong, however, after I was selected to participate in the very first Shenandoah Conservatory Mission Trip. Our destination was Guatemala, specifically the extremely impoverished highlands, and our mission was to bring music, dance, and theatre to the people, especially the children, of the villages. I cannot express in words how much this trip changed the course of my life, not to mention my life altogether. We visited four villages throughout the trip, each poorer than the last. No matter what the language barriers were (and there were many, considering many indigenous peoples of the highlands speak derivatives of Ancient Mayan languages), the children we were teaching understood and enjoyed what we were showing and teaching them. We made tambourines out of paper plates and rocks, taught them rhythm by clapping and stomping, showed them how to use facial expressions by playing “big face, little face” and games of the sort, and taught them very basic dance moves.

It is because of this realization that my next and possibly most important goal is to reach out and serve my community, my country, and the world by furthering the arts in areas where it has never flourished. I know that this is an extremely gigantic goal; it could be said that it is quite impossible to make a noticeable difference in only one lifetime. I learned in Guatemala, though, that just changing one child’s life is enough to make a world of difference. I learned that service through the arts and the theatre took me away from the self-gratifying aspect of the craft and brought me towards what its real purpose may actually be – to reach out to people in all ways, shapes, and forms. The theatre, which had always seemed sort of limited in my young state of mind, was now full of vast and rich opportunities to make a difference.

Edited from Monica’s scholarship essay.
It’s funny how I got involved with theatre in high school. I actually wanted to be in a digital graphics and animation course during my sophomore year. I had signed up for it at the end of my freshman year and put theatre as an alternate course in the event that somehow my first choice became unavailable, not even taking into consideration that it could actually happen. The fact that my friend Jordan Callarman was in theatre was probably the only reason that I even listed Theatre as an alternate class. I knew that my high school put on some successful productions and that it seemed like we had a pretty respectable high school theatre department but I really had no clue what was involved in mounting those productions. So you can imagine my surprise when I learned that I was not allowed to take the digital graphics class due to the amount of juniors and seniors that wanted to take it. I was then placed in a Theatre 1 class with a bunch of sophomores and a few upperclassmen where we studied a few plans and performed short scenes throughout the semester. The semester went on and after some encouragement from my teacher Rod Sheffield, I began to become involved in the extracurricular productions as I discovered how much technical work went into theatre and I became rather infatuated with the carpentry and electrics work on the productions. As I started working more, I tried most of the technical areas of production from carpentry to sound to stage management until I tried lighting for which I held the most interest. I eventually discovered that I really had developed a love of theatre as I found myself wanting to go see shows all over town, even when I didn’t know anyone in the play. Theatre went from being something I had only a cursory knowledge of into a passion I wanted to pursue in college and now as a career.

I’ve been extremely lucky to have such good fortune with attaining summer theatre work for the past two years. I’ve spent virtually all of the last two summers working in summer stock theatre situations. I began by working as an electrician at Lyric Theatre of Oklahoma where in addition to the standard duties of an electrician, I learned how to run a Super Trouper II followspot from a distance of almost a hundred feet away from the actors. I then returned the following year as the assistant master electrician where I fulfilled the aforementioned duties in addition to assisting in the management of the lighting crew and serving as a teacher and mentor to one of the rookie crew members and running the Wholehog IPC console for our production of *Once on this Island*.

In addition to my work in Oklahoma, I recently arranged a trip to visit theatres on the West End in London over my winter break through the University of Oklahoma and Nimax Theatres, the producing organization of five West End theatres. While I was there, I met some really great people who were extremely helpful in getting me acclimated to theatre in the United Kingdom. I was able to do a walk through seven different theatres and help with some of the pre-show, transitions and post show duties. In addition, I was also able to run the lighting console for *Glengarry Glen Ross* at the Apollo theatre in the West End, which I found to be an amazing experience. There was an incredible amount pressure that I put on myself to do it perfectly and once it was over I felt that amazing release from successfully completing a show. I really loved all the history that was contained in many of the old theatres like the old stage technology that was used around the turn of the century that has been left behind and has since been left in the theatre and listed as pieces of documented theatrical technology in England. One of my goals after I graduate is to go back to the U.K. and work on one or more productions there for a more extended period of time where I could have the opportunity to really get a feel for what it is like to run a professional show for a whole season in a different country.

*Edited from David’s scholarship essay.*
The Women of Lockerbie

Pictured from left to right:
Sally Mellring, Lydia Lavin, Ryan Darrow,
Maggie Soulsby, Evan Oslund, Marcie Zampini
Directed by: Luke Hardt

The Who’s Tommy

Pictured from left to right:
On floor- Brenda Valdez, Maggie Soulsby, April O’ Brien, Krystal Robinson, and Sarah Walter
Sitting Down- Johnna Valenti, Katie Orwig, Jade Herbst, Ally Tylka, Audrey Frank
Standing- Gerard Cervenak, Michael Hardy, Eli Richie, Evan Oslund
Directed by: Luke Hardt
Set Construction: Tracie Duncan
Costumes by: Tracie Duncan and Leah Muhlheim

Red Herring

Ryan Darrow, Johnna Valenti, Sally Mellring,
Shane Buydasz
Directed by: Luke Hardt
Set Construction: Tracie Duncan

Artemisia

April O’ Brien and Shane Buydasz
Written by: Leah Muhlheim
Directed by: Katie Orwig
Set Construction: Tracie Duncan

Officers:
President- Maggie Soulsby
Vice President- Evan Oslund
Secretary- Johnna Valenti
Parliamentarian- Evan Oslund
Treasurer- Johnna Valenti
Faculty Sponsor- Luke Hardt
2007-08 Season:
Dracula
Pseudolus
The Secret Affairs of Mildred Wild
An Evening of Classic Shorts: Cinderella or The Lover, The Lackey, and the Little Glass Slipper, Happy Days, Barefoot in the Park, The Sandbox

Officers:
Tabitha Keeling—Stage Manager (President)
Katie Cross—Head Usher (Vice President)
Jarren “Moe” Meaux—Business Manager (Secretary)
Brianna Buth—Publicity Manager (Historian/Even Coordinator)

Faculty:
Bradley A. Nies—Theatre Arts Director
Kevin Patrick—Technical Theatre Arts Director

Director: Bradley A. Nies
Technical Director: Kevin Patrick

Pseudolus. Ron Foreman & Katie Cross.
Director: Bradley A. Nies
Technical Director: Kevin Patrick

The Secret Affairs of Mildred Wild. Azure McLuckie
Director: Bradley A. Nies
Technical Director: Kevin Patrick
Brenau University
Alpha Beta Kappa Chapter
Gainesville, GA

Alpha Beta Kappa cast after initiating its 24 new members.

2007-2008 Season
Emporer’s New Clothes
Children of Eden
A Flea In Her Ear
Barbary Allen

2007-2008 Officers
Callie Stephens- President
Chase Green- Vice President
Meghan Lewis- Secretary of Membership
Mallory London –Secretary of Meetings
Nicole Williams- Treasurer
Lainey Welsch- Philanthropy Chair

Casey McLeroy & Lynwood Bradley in Children of Eden

Full Cast of Barbary Allen

Nelson Rodriguez and Sarah Smith in A Flea in Her Ear
Carson-Newman College
Jefferson City, TN
Eta Beta Chapter

2007-2008 Season

*One Small Stone*
- Directed By: Ev Robertson

*The Shop Around the Corner*
- Directed By Chris Morlock
- Technical Crew Chiefs: Carey Hunter, Hannah Willson, Danielle Schlafer

*The House of Atreus*
- Directed By: Ev Robertson
- Technical Crew Chiefs: Hannah Oliver, Gloria Greene, Ben Davis, Tyler Mills, Courtney Woolard, Destry Cloud

*Antiochus Genisus*
- Directed By Ben Davis
- Technical Crew Chiefs: Hannah Oliver, Tyler Mills, Courtney Woolard,

*Much Ado About Nothing*
- Directed By: Ev Robertson
- Technical Crew Chiefs: Hannah Oliver and Hannah Wilson, Courtney Woolard, Destry Cloud, Trista Malawy

*Ruth*
- Directed By: Ev Robertson
- Technical Crew Chiefs: Hannah Oliver, Hannah Wilson, Gretchen, Rachel Percy, Andrew Cox

*The Odd Couple (Female Version)*
- Directed By: Courtney Woolard
- Technical Crew Chiefs: Hannah Wilson, Hannah Oliver, Tyler Mills, Danielle Schlafer

Faculty Sponsor: Everette Robertson
President: Courtney Woolard
Vice President: Rachel Percy
Secretary: Hannah Oliver
Historian: Madison Wampler
Concordia University
Seward, NE
Alpha Lambda Chapter

The Inspector General. Left to Right Row 1: Jacob Wagner, Allie Hanson, Andrew Rogers. Row 2: (seated) Jocelyn Sloan. Row 3: David Minster, Melanie Maxson, Lindsay Himmelberg, Kevin Ray, Derek Gaschler

Measure for Measure. Left to right: Timmothy Heath (Duke Vincentio) and Andrew Schultz

The Inspector General. Left to right: Andrew Rogers, Andrew Schultz, Adam Hengeveld, Justin Metcalf

Measure for Measure: Set design by Prof. Robert Olson, Lighting Design by Justin Koopman, Prof. Mira Wiegmann was the director and costume designer.

Measure for Measure. Left to right: Row 2: Jon Laufer (Guard). Row 2: Kevin Ray, Derek Gaschler (Fr. Thomas), Nikki King (Marianne), Ashley Panwitz. Row 3: Timmothy Heath, Chris Covert, Nathaniel Bellin, Andy Schlund, Emily Coppersmith, Katelyn Wollman, Andrew Schultz (seated), Lindsey Himmelberg.

The Inspector General by Nikolai Gogol adapted by Mira Wiegmann
Set design by Prof. Robert Olson, Lighting Design by Justin Koopman, Costume Design and Direction by Prof. Mira Wiegmann.
John Bald, faculty sponsor
Other faculty: Brent Glenn, Mary Nicholson, Jennifer Spearman

Officers: Megan LaVere, President
Jessica Pittard, Vice-President

Converse College
Spartanburg  SC
Pi Pi Chapter

2007-08 Season
Some Girl(s)
The Vegetable Soup Troupe
Ripeness is All
Les Liaisons Dangereuses

Les Liaisons Dangereuses.
George Pate, Brittani Hare, Adam Brownlee; Directed by: Mary Nicholson Set Design: John Bald; Lighting Design: Brent Glenn

Some Girl(s).
Andrea Marmolino, Sarah Penrod; Directed by: Brent Glenn; Set Design: John Bald; Lighting Design: Brent Glenn

The Vegetable Soup Troupe.
Elizabeth Dempsey, Brittani Hare, Triona Gateley, Daniela Burrows, Emily Bracey; Directed and Design by: Daniela Burrows

The Daughters of Edward D. Boit*
Alex Moore, Sara Dobson, Caroline Hayden, Ashley Cook; Directed and Design by Melissa Vaughan-Kleppel
Julius Caesar. Kassie Ingle, Ruth Richardson, Kelli Lowe, Chris Hicks, Bret Jones, Sam Caton (seated), Ruth Richardson, Marcus Sieczkowski.

Julius Caesar. Ruth Richardson, Bret Jones, Chris Hicks, Kassie Ingle, Marcus Sieczkowski.

Type O Negative. Kelli Lowe & Catie Caton
Director: Bret Jones

The Importance of Being Earnest. Catie Caton; Directed by Kassie Ingle

2007-08 Season
Julius Caesar
Oklahoma!
Type O Negative
The Importance of Being Earnest
The Miss Firecracker Contest

Officers: Ruth Richardson, President; Catie Caton, Vice President; Lucretia Nixon & Kassie Ingle, Secretary/Treasurer.
Theatre Season 2007-2008:

Moliere’s *Tartuffe* directed by Phoebe Hall

Lon Elder III’s *Ceremonies in Dark Old Men* Co-directed by Harmon Watson and Stan Waring

John Baldwin’s *Pinocchio* directed by Susan B. Paschal

Fran Charnas’ *The All Night Strut* directed by Phoebe Hall

All shows in our season were designed by the technical director, Mr. Dave Griffie.

APO Officers: President Titus Ferrell, Secretary Makeba Wilson, Faculty Advisor Phoebe Hall, Dramaturge Eric Hyman

Chasity Scriven, Quentin Sidney, and Tamika Spencer-Brixton in *The All Night Strut*

Mendy Coleman, Titus Ferrell, Coren Flores, Melanie Harrison (Damis fights the family in *Tartuffe*)

Bobby Flowers and Brian Lewis in *Pinocchio*

Melanie Harrison and DJ Johnson (Dorine works her magic in *Tartuffe*)

Fayetteville State University
Fayetteville, NC
Phi Nu Chapter
Theatre Season:
The Dining Room by A.R. Gurney
A Madrigal Feast
Bad Dates (one act festival)
Deathtrap by Ira Levin
Kean University
Union, NJ
Alpha Gamma Gamma Chapter

Othello
Director: Teresa E. Choate
Lighting Designer: Nadine Charlsen
Set Designer: Nadine Charlsen
Costume Designer: Karen Hart
APO Members (pictured): Ilana Seagull, J. Ernest Glenn, and Lacey Jones

Pirates of Penzance
Director: Holly Logue
Lighting Designer: Nadine Charlsen
Set Designer: Nadine Charlsen
Costume Designer: Alexis Foster*
APO Members (pictured): Jeff Ronan, Megan Bussiere, Alannah Potter, Lia Akkerhuis, Heather Stiliano, Lacey Jones, Christine Sanders, Diana Gundarcker, Danielle Barchetto Timothy Regan, Eric Woodring, Dusty Ballard, TJ McNeill, and Charlie DelRisco (alumni)

O.D.D.
Director: John Wooten
Lighting Designer: Nadine Charlsen
Set Designer: Joe Gourley
Costume Designer: Ingrid Proos
APO Member (pictured): Ilana Seagull

Women and Wallace
Director: Heather Stiliano
Lighting Designer: Dan Celko
Set Designer: Heather Stiliano
Costume Designer: Alexis Foster
APO Members (pictured): Lacey Jones and Timothy Regan
McNeese State University
Lake Charles, LA
Pi Gamma Chapter

Caroline, or Change. Tracy Bryant, Carey Camel. Directed by Lewis Whitlock III; Scenic & Lighting Designer by John Abegglen.

No Exit. Kirk Bush, Leslie Robinson, Chad Reeves, Shani Harris-Bagwell. Directed by Joy Pace


Officers:
President: Jill Tate; Vice-President: Andrea Arceneaux; Secretary-Treasurer: Clay Hebert; Archivist: Angela Wilds; Senator: Andrea Arceneaux; Parliamentarian: Erin Burdick
Faculty sponsors: Charles McNeely III, Joy Pace
Alumna sponsor: Anita Tritico

Faculty/Staff:
Michele Martin—Head of Dept. of Performing Arts; Joy Pace—Coordinator of Theatre Arts; John Abegglen, Charles McNeely III, Lewis Whitlock III, Anita Tritico
Middle Georgia College  
Cochran, GA  
DPO Chapter #198

Officers:  President Helen A. Smith, Vice President Kayla Kitchens, Treasurer Brittany Reed, and Secretary Briana Ferguson.  The advisor Dr. Kathleen Downs.  Members:  Travis Joseph, Patty Leighton, Sammi Immele, Travis Inskeep, Cody Thomas, Amanda Kolkovich, Stephanie Murry, and Brandon Smith.

The Great American Trailer Park Musical. Cara Cannon, Stephanie Murry, Brittany Reed.  The Director- Dr. Kathleen Downs  Musical Director- Dr. Robert McTyre Choreographer- Sarah Waff Assistant to the Director and Stage Manager- Helen A. Smith  Set Design- Travis Joseph and Kendall Downs

The Foreigner.  Amanda Kolkovich and Travis Inskeep.

The Foreigner. Cody Thomas & Travis Joseph.

Director- Dr. Kathleen Downs  Assistant Director- Helen A. Smith  Technical Director- Travis Joseph  Light/Sound Director- Travis Inskeep

Officers for 2008-2009:

President: Alan Wesley Kinsey
Vice-President: Laura Leigh Bingham
Business Mgr./Secretary: Jim Schnadelbach
Chaplain/Sgt.-at-Arms: Jay Mullins
Social/Service Chair: Sarah Hankins
Publicity/Historian: Allyn Flemmons

Theatre Season 2007-2008:

*Reap the Whirlwind*, an original play written and directed by Dr. Web Drake

*Fragments* by Murray Schisgal, directed by Sarah Hankins

*Perspectives on the Cross*, an original play by Dr. Web Drake, directed by Jonathon Watts

*Othello* by William Shakespeare, directed by Phyllis

Faculty Sponsor: Dr. Phyllis W. Seawright
Other faculty members: Dr. Web Drake, Dr. Judith Lewis, Mr. Randy Jolly

*Othello* Cast Photo. Set Design by Randy Jolly and Katie Drummonds, Costumes by Terri Forbes Cole, Allyn Flemmons, Sarah Hankins, Mariann Wammack. Technical Direction by Justin Loecher

*Othello*. Bernard Dafney as Othello, Laura Leigh Bingham
Missouri Southern State University  
Joplin, MO  
Upsilon Omicron Chapter

Sam Claussen, faculty sponsor. Other faculty: Dr. Jay Fields, Dr. Jim Lile, Anne Jaros, Gerrie-Ellen Johnston, Ann Lile, Brenda Jackson, Lyndall Burrow.  
Officers: Jade Leggott, President; Sarah Jones, Vice President; Dani White, Secretary.

Theatre Season:  
Snow in Midsummer, Home Front, Christmas Crisis at Mistletoe Mesa, Praying for Rain, Anything Goes, James and the Giant Peach.

Anything Goes. Dwane McGinnis, Paul Whetstone, and Brett Hecksher  
Director: Dr. Jim Lile  
Scene Designer: Craig Roberts  
Costume Designer: Anne Jaros  
Light Designer: Rachael Shair

James and the Giant Peach. Lacy Smith, Kent Phillips, and Heather Freelend  
Director: Pam Claussen  
Scene Designer: Dani White  
Costume Designer: Colleen Kartchner  
Light Designer: Sam Claussen and Steve Lewis

Praying for Rain. Kyle Maloney, Brett Hecksher, and Zack Self  
Director: Rachel Roberts  
Scene Designer: Ben Horine and Zack Self  
Costume Designer: Cassie Hardie

Snow in Midsummer. Jill Smith, Jade Leggott, and Cassie Hardie  
Director: Dr. Jim Lile  
Scene Designer: Dani White  
Costume Designer: Anne Jaros  
Light Designer: Rachael Shair
Morningside College
Sioux City, IA
Alpha Gamma Chapter

Godspell. Director: Bette Skewis-Arnett
Set Designer: Bette Skewis-Arnett
Costumer: Randall Peters
From left: Trey K. Blackburn, Katie Stumpf, Sarah Scheurer, Joshua Phipps, Whitney Gries, Nicole Helgeson, Annika Kobo, Andrew Gerodias, Britt Gebhardt

Old Times
Director: Arthur Moss
Set Designer: Bette Skewis-Arnett
Costumer: Randall Peters
Tanya Anderson as Anna, Whitney Gries as Kate

Hansel and Gretel. Director: Bette Skewis-Arnett
Set Designer: Arthur Moss
Costumer: Randall Peters
Taylor Wilcox as Gretel, Whitney Gries as the Witch

President: Rachel Radel
Vice President: Beau Sudtelgte
Secretary: Catelin Hoistad
Treasurer: Tanya Anderson
Historian: Trey K. Blackburn
Other Membership: Mac Deeds, Christina Miranda, Jeremy Bauer, Whitney Gries, April Parkison, Maggie Konecne, Tyrel Drey, Nicole Helgeson, Dave Kenan, Andrew Goodell
Murray State College
Tishomingo, OK
DPO Chapter # 156

Faculty Sponsor: Lisa Coulter

 Officers:
President: Shandi Cosper
Vice President: Isaac Goodin

Faculty who teach, direct, or work in theatre:
Lisa Coulter: Director
Ginger Cothran: Musical Director
Jeana West: Props Master

I Love You, You’re Perfect, Now Change.
Stacy Merrill, Joel Dameron

Our Town. Joel Dameron, Brandy Cruse, Heather Nations

I Love You, You’re Perfect, Now Change. Jonathan Van Hicks, Starlet Etheridge, Shannon Pettit, Heather Nations

Our Town. Matthew Farina, Heather Nations, Trevor Burris, Candace Taylor, Sharee McReynolds
North Carolina A&T State University
Greensboro, NC
Phi Epsilon Chapter

- **Mufaro’s Beautiful Daughters** by John Steptoe directed by Vanita Vactor
  Scene and Light design by Rashaun Marcus, Costume design by Gregory Horton.

- **Black Nativity** by Langston Hughes directed by Donna Bradby
  Scene and Lighting design by Jeff Richardson, Costume design by Gregory Horton.

- **Pretty Fire** by Charlayne Woodard directed by Gregory Horton
  Scene and Lighting design by Jeff Richardson, Costumes by Randi Martin.

- **Medea: A Gospel Hip-Hop Tragedy** freely adapted and directed by Miller Lucky, Jr. from Euripides Medea
  Scene and Lighting design by Jeff Richardson, Costume design by Gregory Horton.
Northern Arizona University
Flagstaff, Arizona
Beta Nu Chapter

Officers:
President: Rebecca Marks
Vice President: Jonathan Sangster
Secretary: Sarah Brown
Treasurer: Andrew Cupo
Pledgemaster: Geoff Ramler
Master of Ceremonies: Amber Stonebraker
Faculty Advisor: Mac Groves

2007-2008 Season
Belles by Mark Dunn
Rhinocerous by Eugene Ionesco
The Cripple of Inishmaan by Martin McDonough
Rosencrantz and Guildenstern are Dead by Tom Stoppard
You’re a Good Man Charlie Brown
The Miser by Moilere

Belles. Bridget McDermott, Kirsten Austin, Mary Plante, Amber Stonebraker, Rebecca Marks, Morgana Wise

The Cripple of Inishmaan. Brad Bultman & Lauren Klein

The Miser. Amy Crater & Cy Brown

Rosencrantz and Guildenstern
Dylan Uremovich and Brian Maticic
Officers:
President- Heather Thomas,
Vice-President: Shannon Webber
Business Manager: Patrick Hawkins Jr.
Secretary: Amanda Poland

Plays Produced:
God’s Favorite by Neil Simon
Kiss Me Kate Book by Samuel and Bella Spewack, Music and Lyrics by Cole Porter
Gammer Gurton’s Needle by Mr. S, Master of Art
The Dining Room by A.R. Gurney

Faculty:
Dr. Richard Rose, Chair of Theatre Department
William Gabelhausen, Assistant Chair and Director of Theatre Education
Henry Johnson, Associate Professor & Technical Director

The Dining Room. (L to R) Jeff Kelly Jessica Allen, Patrick Rose, Heather Thomas, and Kate Meents

Kiss Me, Kate. (L to R) Jeff Hall, Patrick Hawkins, Shannon Webber, and Seb Burnett

God’s Favorite. Pete Talton

Kiss Me, Kate. Katie Sawhill and Daniel Burns
Shenandoah Conservatory at Shenandoah University
Winchester, VA
Omicron Delta Cast #141

2007-2008 Season:
A Funny Thing Happened on the Way to the Forum
The Twelve Dancing Princesses
A Grand Night for Singing
Cabaret
The Jungle Book

2008-2009 Executive Council:
President: Christina Madison
Vice-President: Michael Enright
Secretary: Laura Walling
Treasurer: Jessie Lee Hooker
Parliamentarian: Thor Bautz
Pledge Trainer/Historian: Sarah Sesler
Faculty Advisors: Mac Bozman and Dr. Thomas Albert

A Funny Thing Happened on the Way to the Forum. Michael Misko, Joshua Kellman, Ryan Bailey, Gregory Castoria

The Jungle Book: Thor Bautz, Chris Douglas, Mario Ibarra, Angelo Cerniglia, Jessie Lee Hooker

Relay For Life 2008. Our Relay for Life booth, CAMO FOR CANCER!
Twelfth Night
Director: Mark Cole
Scene Design: Joe Rial
Lighting Design: Johan Godwaldt
Costume Design: Kitty Macey and Elias J. Guiterrez
Actors, L to R: Michael Racioppa, Kimberly Saunders, Nathaniel Angstrom

The Trestle at Pope Lick Creek
Director: Lucaya Luckey-Bethany
Scene Designer: Nicolas Miller
Lighting Designer: Johan Godwaldt
Costume Design: Abby Jenkins
Actors, L to R: Allison Kleber, Michael Racioppa

2007-08 Season:
Twelfth Night
The Trestle at Pope Lick Creek
The Glass Coffin: a ghost story
A Doll’s House
Cabaret

A Doll’s House
Director: Kevin Kennison
Scene Design: Joe Rial
Lighting Design: Johan Godwaldt
Assistant Lighting Design: Joshua MacDonald
Costume Design: Katie Ahearn
Actors L to R: Nathan Roy, Ryan Santiago, Lucaya Luckey-Bethany

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

Officers:
President: Nathaniel Angstrom;
Vice President: Lucaya Luckey-Bethany
Business Manager: Megan Myerov
Faculty and staff in the School of Theatre:
Scott Shattuck, Angela Bacarisse, Barbara C. Blackwell, Carolyn Conn, Shari Ellsworth, Juanita Finkenberg, Jack Heffner, Nelda Hartley, Rick Jones, Kyle Kennedy, Tomy Matthys, Brad Maule, Alan Nielsen, Allen Oster, Mark Porter, David Raine

The Prime of Miss Jean Brodie. Director: Allen Oster; Scenic Design: Tomy Matthys
Costume Design: Angela Bacarisse
In the picture from left to right: Caroline Harrell, Erin Morris, Caroline Smith (standing), Samantha Stanphill, Faye-Ann Austin, Nate Reid.

As You Like It. Director: Dr. Rick Jones
Scenic Design: Tomy Matthys
Costume Design: Angela Bacarisse
In the picture from left to right: Katie McBroom, Jessee-Elizabeth Foudray

Lend Me A Tenor
Director: Alan Nielsen
Scenic Design: C.L. Ward
Costume Design: Angela Bacarisse
Faculty Guest Artist: Kyle Kennedy
In the picture from left to right: Elizabeth Davis, Sarah McKinney, David Hathaway,

A Festival of New American Plays
"This Day Forward" by Richard Strahle
"Take Five: Five Short Plays" by Staci Swedeen Directed by Kyle Kennedy

Officers: President: Tim Olivares; Vice President: Sara Boland-Taylor; Secretary: Meaghan Rosenberger; Treasurer: Jason Zednick; Historians: Catherine Restivo, Sara Jones
Taylor University
Upland, IN
Beta Sigma Chapter

2007-08 Season:
*Thoroughly Modern Millie*
*The Hobbit*
*The Odd Couple (Male and Female Versions)*

Chapter Officers:
Dr. Jessica Rousselow-Winquist
Tracy Manning

Teaching/Directing faculty:
Tracy Manning
Dr. Jessica Rousselow-Winquist

*The Hobbit.* Jared Sorensen as Smaug; Director: Tracy Manning; Scene Designer: Cory Rodeheaver; Costume Designer: Sarah Bailey

*The Hobbit.* Cast Photo

*The Odd Couple (Female Version)*
Lindsay Snider, Emily Myre
Director: Tracy Manning
Scene Designer: David Phillips
Costume Designer: Sarah Bailey

*John, His Story.* Jared Sorensen, Chrissa Gearhart, Lindsay Snider, Anne Wilson
Director: Tracy Manning; Scene Designer: David Phillips; Costume Designer: Sarah Bailey
University of North Alabama
Florence, AL
Zeta Rho Chapter

2007-08 Season

*Oedipus Tyrannus*
*Antigone*
*Don’t Drink the Water*
*Evening of One Acts*

**Officers:**
President – Jessica Pitts  
Vice-President – Duell Aldridge  
Secretary/Treasurer – Brittany Flory  
Historian – Kristen Barnhill

**Faculty:**
Dr. David Ruebhausen  
Prof. Angela Green  
Prof. Charlton James

*Oedipus Tyrannus.*  
Mark Keeton, Claire Golliot, Michael Dailey  
Director: David Ruebhausen  
Scene Designer: David Ruebhausen  
Costume Designer: David Ruebhausen  
Lighting Designer: Alice Gross

*Antigone.*  
Chelsea Hughes, Amy Jarnigan, Amy Loggins, Jessica Shane; Director: Angela Green; Scene Designer: David Ruebhausen; Costume Designer: Angela Green

*Don’t Drink the Water.*  
Nick Salter, Andrew Maxwell, Daniel Burcham, Angela Green, Michael Baldwin; Director: Charlton James; Scene Designer: Brittany Flory; Costume Designer: Brittany James; Lighting Designer: Alice Gross

*Oedipus Tyrannus.*  
Matt Mallard, Brittany James, Laura Ann Gray, Shalonda Hampton, Meredith Carr, Andrew Maxwell  
Director: David Ruebhausen  
Scene Designer: David Ruebhausen  
Costume Designer: David Ruebhausen  
Lighting Designer: Alice Gross
University of Tennessee-Martin
Martin, TN
Rho Gamma Chapter

Faculty: Doug Cook, Ken Zimmerman, Melanie Hollis, Tim Barrington

Officers: Anne Albrecht (President), Natalie Horbelt (Vice President), Jonathan Johnson (Secretary and Treasurer)

2007-2008 Season:

**Little Shop of Horrors**  
Jonathan Johnson and Anne Albrecht

2007-2008 Season:

*Little Shop of Horrors*  
APO members featured: Jonathan Johnson (actor), Anne Albrecht (actor), Natalie Horbelt (stage manager)

*A Murder Is Announced*  
APO members featured: Natalie Horbelt (actor), Nick Mounts (actor), Ashlee Johnson (actor), Jonathan Johnson (stage manager)

*Sylvia*  
APO members featured: Nick Mounts (actor), Jessica Johnson (lighting)

*Little Shop of Horrors*  
Cast at curtain call
Wayland Baptist University
Plainview, TX.
Kappa Omega Chapter

All My Sons. Pictured: Rachel Morgan and Thomas Hoffman

Picasso at the Lapin Agile. Pictured: Jordy Williams and Khrystyne Eckerd

Proof. Pictured: Mary Feril and Grant Jasper

2007-08 Season

*Picasso at the Lapin Agile*
*All My Sons*
*Proof*
*Shorts 11*
*The Mousetrap*

Theatre Faculty
Dr. Marti Runnels, faculty sponsor
Chris Moore

Officers:
Grant Jasper, president
Mary Feril, vice president
Thomas Hoffman, secretary
Khrystyne Eckerd, treasurer

Shorts 11. Pictured: Tim Fisher
Trust. Forest Curtis & Catlin Donnelly
Western Kentucky University
Bowling Green, KY
Mu Lambda Chapter

2007-2008 Season
Cairo Stories
She Stoops to Conquer
Winter Dance
Sweet Charity
The Memorandum
An Evening of Dance

2008-2009 Officers
President: Holly Yokley
Vice President: Rachel Sevedge
Secretary: Megan Coutts
Treasurer: Erin Person
Srg. at Arms: Molly Todd
Historian: Sally Fakes
Sponsor: Tom Tutino
Interim Sponsor: James Brown

Cairo Stories. Collin Turner & Alicia Lacey.

Sweet Charity. Will Bryant, Julia Snyder, and Tony Richardson.

She Stoops to Conquer. Will Bryant, Ashlee Wilson, and Steve Jones.

Whittier College
Whittier, CA
Pi Mu Chapter

The Underpants
Cody Goulder, Timothy Lang, Max Gallo, Eva Gustavson; Director – Gil Gonzalez
Scenic Designer – Brian Alan Reed
Costume Designer – Carin Jacobs
Lighting Designer – Tyrel Castro
Sound Designer – Katie Liddicoat

The Crucible
Director – Jennifer S. Holmes
Scenic Designer – Brian Alan Reed
Costume Designer – Carin Jacobs
Lighting Designer – David Palmer
Original Music – Stephen Cook
Sound Designer – Katie Liddicoat

Officers:
President – Cody Goulder; Vice President – Amelia Sellers; Secretary/Treasurer – Vanessa Gonzalez; Inter-Club Council Representatives – Lia Kozatch and Callie Welsch

Faculty:
Jennifer S. Holmes, (Dept. Chair & Pi Mu Cast Adviser), Gil Gonzalez, Brian Reed, Adjunct Instructor Katie Liddicoat and Adjunct Professors Richard Cheatham and David C. Palmer.
Invitation to Pledge

It is an honor to be selected for membership in Alpha Psi Omega/Delta Psi Omega, and prospective members work hard to meet the requirements for the societies. Chapters should state clearly what requirements must be met and how one may apply for membership. National Standards, listed in the 1997 revised National Constitution, may be raised by individual chapters but may not be lowered. It is important to keep in mind that this is an Honor Society, not a social fraternity or sorority. Once students have achieved the requirements, they are generally invited to pledge.

Some chapters vote on prospective members who have met the requirements but may decide to wait until later to invite the student to pledge for the following reasons: there is not a sufficient number or a good balance of pledges to form a viable pledge cast, because the GPA and participation points are not sufficient, or because the cast feels that the prospective pledge needs to exhibit a better attitude toward the work or a more mature behavior. In these cases, the student should be notified officially in writing by the chapter’s Faculty Sponsor as directed by the vote of the chapter as to what needs to be done to achieve pledge status.

Hazing Policy for pledge period and initiation ceremony

The National Office policy prohibits hazing during the initiation process. It is permissible to ask pledges to participate in activities that are fun, theatre centered, and which strengthen the relationship between the pledges and the members. No pledge may be asked to participate in any activity which is demeaning, embarrassing, or physically dangerous nor may they be harassed by current members. No pledge can be required to participate in any activity outside of the National Requirements listed in the 1997 revised National Constitution and Ceremonies if the pledge is unable or unwilling to do so. Most pledges are willing to participate in group activities that are fun and appropriate. The pledge card indicates those pieces of information which pledges are expected to know. However, not knowing the Shakespeare selection and/or the Greek alphabet are not reasons for excluding the pledge from the society if an honest attempt was made by the pledge.

Acceptable Reasons to withdraw a pledge from pledging or initiation process

Engaging in any illegal activity that would reflect negatively on the organization, program, or college/university
Academic standards fall below the national standard or higher local standard
Dismissal from a production by a faculty director or guest director

Refusal to participate in the Initiation Ceremony

*It is also highly recommended that each Chapter seek guidance from their school's Office of Student Life, Dean of Students, etc. as appropriate to ensure adherence to all applicable school rules and local and state laws.*
Mark Twain was once confronted by a reporter who arrived at Twain’s door to confirm rumors of the great man’s demise. Twain’s response? “The report of my death was an exaggeration.” Equally exaggerated are the reports of live theatre’s demise in America.

I was reminded of Twain’s quotation yesterday as I negotiated my way in and around vast crowds in New York City’s Theatre District as I, and thousands of others, fought our way into the theatres by curtain time. I was reminded of it again as I watched this year’s Pulitzer Prize winning play: a play set in an American Plains state, developed and premiered by a theatre in the Midwest, and watched by me, a Southerner, in a theatre on the East Coast. I am reminded of it every time I watch my students dedicate themselves—bodies, spirits, and minds—to the task of bringing a script from page to stage. I am reminded of it every year when I receive this “Playbill” and look through pictures of the live theatre that our APO chapters are involved in all over this country. Theatre is alive in America.

And that’s a good thing, because theatre is important, and not just to those of us who love making theatre happen. Paul Woodruff (a professor of philosophy at the University of Texas at Austin) makes a radical point at the beginning of his new book, “The Necessity of Theater: The Art of Watching and Being Watched.” His thesis is that people need theater. Why? Because we become better people through theatre. As he observes, “We must all listen to each other because we are human, because we see only what we can see from where we stand, because there is more to be seen than any one of us can appreciate alone.” Theatre provides that ultimate experience in empathy: in seeing, feeling, and “being” through others’ standpoints, experiences, and worldviews. Theatre teaches us that we are all in this together, all part of a single human community.

“Seek a life useful” crosses the frieze of our Honor Society’s crest. It is our simple but quite profound challenge: to make a difference. I commend each of you for your love of and dedication to the theatre, for making a difference in large and small ways, for giving humanity a chance to see themselves.
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 $750 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 then 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 résumé 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 sixe 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.
Note from the National Business Manager

Alpha Psi Omega has a new mailing address. I have taken a position at Wichita State University, thus our physical location has changed.

Here is the new mailing address:

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

Use this address when sending in dues, requesting supplies, notes just saying hi, etc, etc…

Also—when sending in items, please include the following:

University/College Name
City
State
Zip
Name of the Chapter of Alpha Psi Omega
Name of the Chapter Sponsor

This will make the process of dues or supply order go much faster and will keep me from losing what little mind I have!

Thanks,
Break-a-leg...
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, and captions for each photo.

As you can see, this is the first *Playbill* to take a stab at full color. We hope that it was a success. This means that you will need to send your show photos in color.

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 Picture Submitted
- University Name, City, State
- Chapter Name

These are the things that I want to include on each chapter’s page. I use four pictures (if I have them) for each chapter as well. Keep these things in mind when submitting to *Playbill*.

Submit electronically to: spiritwalker7@hotmail.com

Or mail to: Alpha Psi Omega

Bret Jones

Wichita State University

1845 Fairmount St.

Box 153

Wichita, KS 67260

The deadline is June 15, 2009
Playbill
Edited and compiled by Dr. Bret Jones
National Business Manager