Alpha Psi Omega
Delta Psi Omega
History
Chapters in Action
Scholarship Winners
2011
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.
**TABLE OF CONTENTS**

- History of Alpha Psi Omega/ Delta Psi Omega | 2
- Table of Contents | 3
- National Officers, DPO Representative, Regional Representatives | 4-6
- Scholarship Winners | 7-10
- Chapters | 11-38
- Pictures from the annual meeting at SETC | 39
- Note from the President | 40
- Note from the Vice President & 2012 APO/DPO meeting | 41
- Pictures/Information for *Playbill* | 42
- Nomination Form for Student Member Scholarship | 43

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### The Chapters

- Augustana College | 11
- Bethany College | 12
- Blinn College-Brenham Campus | 13
- Brenau University | 14
- Cameron University | 15
- Carson Newman College | 16
- Community College of Philadelphia | 17
- Concordia University | 18
- Elizabeth City State University | 19
- Emory & Henry College | 20
- Glenville State College | 21
- Kean University | 22
- Middle Georgia College | 23
- Mississippi College | 24
- Missouri Southern State University | 25
- Murray State College | 26
- North Carolina A&T State University | 27
- Ohio State University | 28
- Rockhurst University | 29
- St. Francis College | 30
- Simpson College | 31
- Stephen F. Austin State University | 32
- SUNY Oswego | 33
- University of Findlay | 34
- University of Maine | 35
- University of Mary Washington | 36
- University of Richmond | 37
- Wesleyan College | 38
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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 UNCSA 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 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.

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.
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 lead 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 Ioneso’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 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 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.
Augustana College        Rock Island, IL        Alpha Omega Chapter

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

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

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:
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
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)

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)”

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: 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)

Blinthe 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

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

FACULTY AND STAFF, Gainesville Theatre Alliance (Brenau University and Gainesville State College):
APO ADVISOR: Ann M. Demling, Ph.D., Chair and Professor 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 University
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 Services, 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
Cameron University               Lawton, OK                 Phi Lambda Chapter

The Triumph of Love by Marivaux with member Neila Ettienne

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 Winslow Boy by Terrence Rattigan with member 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
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

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**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
**Concordia University**
**Seward, NE**
**Omega Lambda Chapter**

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**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

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**The Pirates of Penzance**
Directed by Bryan Moore; Conductor: Charles Chaverriat; 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

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**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

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

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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

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

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.

**Faculty Advisor:**
Dr. Biliana Stoytcheva-Horissian

**Theatre Dept. Faculty & Staff:**
Dr. Biliana Stoytcheva-Horissian, Dr. Kelly Bremner, Prof. Daniel Wheeler, and Prof. Christianne Roll.

**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.

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.
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
Kean University                    Union, NJ     Alpha Gamma Gamma Chapter

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

2010/2011 Chapter Officers:
President:   Krystle Seit
Vice President:  Jason Gillis
Secretary/Treasurer:  Rachelle Dorce
Public Relations:  Megan Bandelt

Our Town
Tony Mowatt*, Lucas Pinner*, Amber Adeline*

2010/2011 Season:
Our Town
The Other Shore
Sweeney Todd: The Demon Barber of Fleet Street
A Midsummer Night’s Dream

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

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

* 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 Hortzog
Ofelia: Lena Belflower
Marela: Katie Rousseau
Conchita: Anna Respess
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 Eyler
Logainne SchwarzandGrubeniere: 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
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

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
Faculty Sponsor:
Sam Claussen

Other faculty and staff:
Dr. Jim Lile
Anne Jaros
Tim Klein
Ann Lile
Gerrie-Ellen Johnston
Matthew Myers
Lyndall Burrow

Chapter Officers:
Cast Director: Matthew Scott Campbell
Stage Manager: Kyle Anthony Grover
Worthy Playwright: Ashley Trotnic
Historian: Kayla Curran

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

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

’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

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

The Rogues’ Trial
Hunter Dowell, Todd Manley, Abby Railshack; 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

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

Faculty-
Director: Lisa Coulter
Props: Jeana West

Officers-
President: Corey Scott
Vice President: Dominque Carey
Secretary: Nichole Griffin
Treasurer: Trintin Flowers
Historian: Leah Goodin
Council Representative: Hillary Williford

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

The Mystery Maze
Bryant Adams, Camilla Pollock, Corey Scott, Dominique Carey, 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, Dominique Carey, Emanuel Castro

Twelve Angry Jurors
Sara Farrar, Leah Goodin, Hillary Williford, Nichole Griffin, Camilla Pollock, Garrett Nichols
Season of Plays
The Shadow Box by Michael Cristofer
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

Faculty
Frankie Day- Associate Professor, Theatre Arts Program
Director and Advisor
Miller Lucky, Jr. - Associate Professor, Acting/Directing
Jeff Richardson- Associate Professor, Technology
Vanita Vactor- 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

APO Officers
President- Akeem Williams
Vice-President- Chrystal Vaughan
Treasurer- Latoya Nelson
Secretary- Philip Daniels
Historian- Jamie 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*

**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
**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 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

**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

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

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

Betrayal
Natalie Hining and Ethan Newman

The Learned Ladies
Lindsey Oetken and Brandon Hebert

Fall From Grace
Chris Williams and Katie Rooney

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
HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING

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.

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.

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

Officers for the 2010-2011 Academic year:

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

Dracula
Director: Mark Cole
Scene & Lighting Design: Timothy Baumgartner
Costume Design: Kitty Macey
Choreographer: Kimberly Greenawalt
Actors: Jessica Quindlen, Samuel Graeme-Austin
Actors: Dylan Duffy, Nathan Roy, Erik Shuler, Jessica Quindlen, Ashlee Williams

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

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
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)

Glass Menagerie Directed by Vicki McClurkin
Stage Manager: Michelle Billen

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

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

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

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

photo credit: Louden Photography
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

Brilliant Traces by Cindy Lou Johnson – Directed by Marcia Douglas
From left to right: Samuel Watson, Allison Smith

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.

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

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

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.

2010-2011 Officers
President – Simon Ferland
Vice-President Fall semester – Emma Davis
Vice-President Spring semester – Adam Blais
Business Manager – Christina L. Belknap
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 Mala-  
louf, JB Bridgeman, Sarah Jachelski, Taylor Williams, Elizabeth Bergman, Magan Carrigan

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

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

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

Summer & Smoke by Tennessee Williams  
Directed by Helen Housley  
Photo by David Hunt  
Pictured: Edgar McKewen-Moreno, Faqir Qarghah, Ashley James
Officers:
President: Adam B. Ferguson
Vice President: Nicole Rahl
Secretary: Katie Mitchell
Business Manager: Stacey Smith
Historian: Jenna Landers

University of Richmond         Richmond, VA                          Eta Chapter

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

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

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

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
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.
Scholarship Winner, Emily Plonski

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](mailto:businessmanager@alphapsiomega.org)

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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 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 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 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.

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