PLAYBILL

ALPHA PSI OMEGA
DELTA PSI OMEGA
CHAPTERS IN ACTION
SCHOLARSHIP WINNERS

2013
History of Alpha and Delta Psi Omegas

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

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

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

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

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

Alpha Psi Omega has enjoyed continuous national growth and, with over 600 casts, is the largest national honor society in America. Colleges and universities of recognized standing, having an established theatre program or theatre club for the purpose of producing plays, will be eligible for membership.

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

The business of Alpha and Delta Psi Omega is supervised by National Officers. Such names as Paul Opp, Yetta Mitchell, Donald Garner, and Jerry Henderson are familiar to long-time cast members as officers in earlier years. Current officers are Frankie Day as President, Tommy Cox as Vice President, Bret Jones as Business Manager and Editor of "Playbill", and Joel Lord as Web Administrator.
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Delta Psi Omega Representative
Lisa Coulter
Theatre Dept.
Murray State College
One Murray Campus Street
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Regional Representatives

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

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

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

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

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john.bald@converse.edu

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

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University of Oklahoma
Norman, OK 73019-0390

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mellis@ou.edu
As I have grown into adulthood, I have become conscious that my nature and inherent skills as an organizer and leader lend themselves to approaching the Arts from the business side. I feel the combination of these traits makes it possible for artistic talents of others to thrive. I was raised as a very creative child with exposure to the Arts from a young age. I know the value of the Arts to an individual as well as to the community as a whole. At the Pinellas County Center for the Arts, I created numerous opportunities to practice just that, for example, stepping forward as Florida’s student representative for Broadway Cares Equity Fights AIDS, mounting a One-Act Festival for student-written work (now on its 6th Annual Festival), and helping plan and manage a tour of the musical *Songs for a New World* performed at the 2009 International Fringe Festival in Edinburgh, Scotland. After graduation, I graciously accepted a full Presidential scholarship from Brenau University in Georgia to pursue a B.F.A. in Arts Management. While undertaking my degree I worked at the Gainesville Theatre Alliance’s (GTA) offices. After spending a year supporting the Marketing, Box Office, and Administrative staff, I began managing GTA and the University’s Recruitment Team. Recently, I became GTA’s Repertory Company Manager and Assistant to Jim Hammond, GTA’s Artistic and Managing Director, for the development of our new professional theatre expansion, SouthernStage. During my summer months, I sought further professional experience through work at Lincoln Center for the Performing Arts, the Salvador Dali Museum, The Florida Orchestra, and The Eugene O’Neill Theatre Center. Through this, I have developed a keen eye, a fervent work ethic, an awareness of the variety of troubles awaiting the future of the Arts, but most importantly an extreme passion for my field.

While interning at Lincoln Center, during one of the worst rainstorms all summer, I saw the thousands of New Yorkers, from Wall Street businessmen to those “down-on-their-luck”, come together and share a newspaper “umbrella” because they were so captivated by the free public performance in front of them.

When I remember that, I know that even with new technology and low-cost entertainment options, people still crave the Arts. The Arts allow for everyday concerns to be expressed as perceptions of our shared world. These issues are seen, felt and recognized thus creating an understanding that many become an instrument for community reflection and transformation. The Arts have often been said to be food for the soul. They allow us to pursue and discover the passion within ourselves and within others. It gives us the one thing that I believe will save us when the storms come. It is transcendental, it is transformative, and it is our hope for the future.

In a post-recession America where many Theatres, Orchestras, and Ballet Companies have had to close their doors, Arts leaders must face the challenge of a new cultural climate, join forces to identify the future dilemmas of the sector, and prepare the next generation of Arts leaders to fight the battle for the Arts in America. As arts advocacy pioneer Ben Cameron referenced Adrienne Rich’s quote from *Dream of a Common Language*, “We are out in a country that has no language, no laws. Whatever we do together is pure
invention. The maps they gave us are out of date by years.” The world is vastly changing and the arts must change along with it or risk extinction. I wish to be an innovator, a leader of this change, and to do so I must thoroughly know how to ‘play the game’. My passion for the Arts and management are an asset, however, I need a Graduate study experience in Performing Arts Management and Leadership to be the bridge between my zeal and a firm foundation of business understanding and practice.

After completing my studies, I wish to begin working as an upper-level administrator in a larger not-for-profit arts firm. Eventually I would like to step forward as a leader of arts advocacy through national arts councils such as the National Endowment for the Arts or the President’s Committee on the Arts and Humanities. I want to help the Arts regain their foundation in this country and worldwide. I was raised to see the potential of a cardboard box and the magic that Elmer’s glue and a few popsicle sticks can create, to explore music, dance and theatre and to enjoy untold hours of exploration in museums of all types. I know so clearly how the Arts have made me the woman I am today and I also see how the lack of that exposure is harming our current and future generations.

I believe in the transformative power of the Arts as arenas of empathy and collaboration. They are an integral part of the human spirit. I believe that artists must build bridges and tear down walls, understanding our past to imagine a future the slightest bit brighter. I believe the Arts remind us of our true potential in the human experience, the value we have in relation to our world, and the unexplainable connection that we all have with fellow human beings. I believe my purpose is to awaken this possibility in other people. This is my Vocation. This is my Mission.

Stephanie Lehmann’s Scholarship Essay
SCHOLARSHIP WINNER

Derek Graham

A wise professor told me, “You should never be afraid of your own greatness.” If I am afraid, I will never know the extent of my true potential as a determined, scholarly individual. I have made this revelation in the past academic year in reflection of all of my accomplishments as an academically successful student and my experiences as a sound designer in theatre. As a child I was sensitive to the world, extremely hopeful of having a place to belong where I would thrive in my achievements. Sometimes I would grow anxious not only because of the challenges I face but also because of the unknown future. However, my experience in theatre sound has helped shape such a future by showing me what I am bound to become, which is the sound designer of tomorrow. My plans to achieve this ultimate goal will be approached by attending graduate school, networking with professionals in summer programs, and exposing my skills.

My calling as a theatrical sound designer was unexpected as well as life-changing. In my early undergraduate college years I had not yet found the ideal focus most relevant to my Sound Recording Technology concentration and Theatre Arts minor. I, along with most other students with the same concentration, had an ambition to become a music producer, creating music and writing for hip-hop and R&B artists, but I later discovered that there was more to sound than the “typical” career path. Sound design was that major discovery, found in a textbook chapter in a beginner’s theatre course. With a great measure of curiosity and a leap of faith I was willing to step into an area of theatre that I had never encountered before, which was a strongly justifiable reason that I was meant to become a sound designer.

As a reward of my curiosity, I was given the opportunity to lead as the sound designer in the theatre department. The overall role is to provide the “aural” vision in theatrical performances. As simple as the task sounds, the demands were great. Some of my responsibilities included the management of microphones and providing them for the actors, setting up the sound system, briefing the director of my progress during production meetings, and operating the sound for the performances.

Sound design also demanded that I do the necessary research so that my sounds were appropriate for the play itself. In my recent design of Charles Smith’s “Knock Me A Kiss,” it was critical for me to understand the time period of the Harlem Renaissance so that my choices of music and sound effects would accurately fit into the scheme of the period itself. With these sounds, I needed to instruct the performers to follow the sound cues so that it may guide them in their emphasis of key lines and guide me to the next cue. In order to achieve this, I needed them to provide me with visual signals so that I may ignite the necessary cue at the right time. All of these responsibilities became relevant to a leadership role because I was the only person in the practice of sound design. Because there was no professional sound designer employed for the shows, I took it upon myself to learn it. Despite the occasionally strenuous nature of the work, sound design helped me realize my independence and leadership capabilities.

With my current background in theatre sound design, one of my primary goals is to take a graduate study in a Master of Fine Arts in Sound Design program. During my time in undergraduate school, I have
gained much experience as a student sound designer by participating in theatre productions. Although my school is deprived of an employed sound designer, I have been able to provide the theatre productions with the conceptual ideas behind the usage of sound in the plays. However, I believe that I will have a stronger sense of the responsibility of a sound designer by studying at a graduate institution to hone my skills and improve my art.

This will also provide me with different aspects of sound design that I have not yet explored such as stage rigging and sound scoring. Nevertheless, I expect to be instructed and trained to become a professional sound designer.

I also intend to enroll in graduate school to absolve myself of my shortcomings. I had bypassed great summer theatre opportunities that would have helped me grow in my craft, but because of the fear of rejection, I refused to apply. I have also had a semester, which I had failed to finish a research paper because of overly assessing the challenge of the assignment. It seemed that my sense of motivation would decline at certain points of my life. Although my semester was a great success, I felt that I failed myself. From this failure, I learned that these upheavals can affect the magnitude of my work’s efficiency, and I must learn to discipline myself to finish. I believe that attending graduate school will provide me such a chance for growth, where I can approach my goals with steady motivation. My drama professor always told me to “stop thinking so hard and jump into the pool to find out if you’re going to swim or not. Otherwise, you will never get anything done.”

In addition to enrolling into a graduate school program, I also believe that summer theatre internships will also help in my pursuit of a professional career in theatre sound. With my abilities to create music by composition and MIDI technology, I am capable of becoming a valuable asset to any production. I have demonstrated this in one of my most recent designs in a children’s play called “Thaddeus and ‘Tila,” in which I have arranged all of the music. In working in summer interns and jobs for theatre, I will increase in my networking contacts and my opportunities to collaborate with more theatre companies in several locations, thus expanding my creative process in designing sound for a production.

Sound design is not just a goal, but it is the beginning of a path to a greater goal: success. By studying in a graduate program, networking with summer institutions, and exposing all of my skills, I can become a great commodity amongst other professionals, for great outcomes have yet to take place during my path to later successes. Gifford Pinchot stated, “the vast possibilities of our great future will become realities only if we make ourselves responsible for that future.” I do not know where my path will lead to, but I know that becoming the sound designer of tomorrow will take me there.

—Edited from Derek’s Scholarship Essay
Faculty and Staff:


A Christmas Carol
L to R: Tyson Woolf, Nic Eastlund, Jimmy Stipanowich, Shelby Putlack, Craig Ester, Pete Zapp, Luke Burris, Aikaterini Makridakis, Talley

WaterStation
L to R: Evan Cullinan, Demani Arnold

Love sick
L to R: Ethan Strimple, Cynthia Nesbit, Michael Ferraro, Jackie Seijo

Still Life With Iris
L to R: Ethan Strimple, Cynthia Nesbit, Michael Ferraro, Jackie Seijo
Belmont University                  Nashville, TN                  Kappa Omicron Chapter

**On the Verge**
Director: Nettie Kraft
Set and Lighting Design: Paul Gatrell
Costume Design: Miles Gatrell
Sound Design: Krystle Henninger

**Outside Paradise (World Premiere)**
Actors Bridge Collaboration
Written and Directed by Bill Feehely
Set Design: Rebekah Reimer
Lighting Design: Rich Davis
Costume Design: Jessica Mueller
Sound and Projection Design: Ross Woodruff

**Almost, Maine**
Director: Brent Maddox
Set Design: Paul Gatrell
Lighting Design: Mitch Massaro
Costume Design: Jessica Mueller
Sound Design: Krystle Henninger

2012-2013 Officers:
President: Rebekah Reimer
Vice-President: Miles Gatrell
Secretary: Kallen Prosterman
Treasurer: Casey Flyth
Parliamentarian: Raquel Law
Faculty Advisor: Jessica Mueller

Senior Capstones in Rep
The Flies
Directed by Rebekah Reimer

The Effect of Gamma Rays on Man-in-the-Moon Marigolds
Directed by CJ Tucker

The Miss Firecracker Contest
Directed by Shawn Knight
Club Officers:
President – Matthew Cordero
Vice-President – Jamie Kurtz
Secretary – Jeremy Wojciechowski
Treasurer – Nick Bruno

Katie Stevens in “Pygmalion”
Directed by Ken Bonnaffons
Set Design by Jared Rutherford
Lighting Design by John Ehrenberg
Costume Design by Marie Natali
Sound Design by Patrick Ryan

Amanda Zaccone, Philip Hackett, Sarah Strickland & Alexander Rivera in “The 1940’s Radio Hour”
Directed by Jim Bumgardner
Musical Directed by Jess Abrams
Choreographed by Diana Ciappina
Set Design by John Ehrenberg
Lighting Design by Rich Sasson
Costume Design by Marie Natali
Sound Design by Patrick Ryan

Nick Bruno in “Accidental Death of an Anarchist”
Directed by Mary Clifford
Set Design by Thomas O’Neill
Lighting Design by Graham Frye
Costume Design by Marie Natali
Sound Design by Dean Mattson

The Cast of “The Farnsworth Invention”
Directed by Peter Campbell
Set Design by Caite Hevner
Lighting Design by Jared Saltzman
Costume Design by Marie Natali
Sound Design by Patrick Ryan
“Snow White and the Seven Dwarfs”—Directed by Bradley A. Nies
Technical Direction by Kevin Patrick; Costume Design by Jennifer Patrick; *(L to R) Emma Russell as Doc, Gabby Robertson as Grumpy, Austin Allie as Bashful, Jericka Gaskamp as Sneezy, Karen Rush as Sleepy, Jamie Calhoun as Happy, and Amy Kirkland as

2012-2013 Delta Psi Omega Officers:
Tyler Morton – Stage Manager (President)
Aaron Cravens – Head Usher (Vice President)
Jamie Calhoun – Business Manager (Secretary)
Emma Russell – Publicity Manager (Historian/Event Coordinator)

Theatre Arts Faculty/Sponsors:
Bradley A. Nies – Theatre Arts Director/Delta Psi Omega Sponsor
Jennifer Patrick – Part-Time Instructor/Costume Designer

“Biloxi Blues”
2013 TCCSTA Play Festival Entry—Directed by Bradley A. Nies
Technical Direction by Kevin Patrick; Costume Design by Jennifer Patrick; *(L to R) Christian Daigle as Hennesey, Tyler Morton as Wykowski, Robbie Kuecker as Carney, Austin Allie as Jerome, Zachary Yoke as Epstein, and Nathan Maler as Selridge.

“Enron”—2012 American College Theatre Festival Entry—Directed by Bradley A. Nies
Technical Direction by Kevin Patrick; Costume Design by Jennifer Patrick; *(L to R) Sundi Lee as Raptor, Michael Kimmel as Raptor, Aaron Cravens as Andy Fastow, Zachary Yoke as Raptor, and Christian Daigle as Jeffery Skilling.

2012-2013 Theatre Arts Season:
Enron
Snow White and the Seven Dwarfs
Biloxi Blues
Blinn College Theatre Arts Student Showcase—An Evening of Tennessee Williams:
Scenes from “Cat on a Hot Tin Roof”
Scenes from “A Streetcar Named Desire”
Scenes from “The Glass Menagerie”
“Minor Inconveniences” (Original Work)

“An Evening of Tennessee Williams” (Scene from “A Streetcar Named Desire”)
Directed by Amy Kirkland (Student Director)
Technical Direction by Kevin Patrick; Costume Design by Jennifer Patrick; *(L to R) Colleen Dougan as Blanche, Josh Blocker as Stanley
BRENAU UNIVERSITY         GAINESVILLE, GEORGIA         ALPHA BETA KAPPA CHAPTER

**The Frog Prince**, Gay Hammond. Directed by Gay Hammond

**She Loves Me**, Joe Masteroff, Jerry Bock, and Sheldon Harnick. Directed by Jim Hammond

**Twelfth Night**, William Shakespeare. Directed by Elisa Carlson

**DISCOVERY SERIES:**
- *Brave New World*, adapted by Joshua Crisp. Directed by David Franklin
- *Macbeth*, William Shakespeare

**CHAPTER OFFICERS:**
- President: Catherine Councell
- Vice Pres: Joe Harris
- Sec. of Membership: Jennifer Owens
- Sec. of Meetings: Emily Taylor
- Treasurer: Molly Steinhaus
- Historian: Alessandra Scarcia
- Philanthropy Chair: Ariel Simmons

**FACULTY/STAFF:**
- **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, Asst. Professor, Brenau University
- Fred Lloyd, Assoc. Professor and Resident Costume Designer, Brenau University
- Elisa Carlson, Assoc. Professor, Gainesville State College
- Stuart Beaman, Director of Design & Production, Assoc. Professor at Gainesville State College
- Larry Cook, Resident Designer, Asst. Professor at Gainesville State College
- Celeste Morris, Adjunct Instructor of Theatre at Brenau and Gainesville State College, GTA Recruitment Chair
- David de Vries, Visiting Assistant Professor of Theatre.
- Darrell C. Morris, Director of Multi-Media and Theatre Services
- David Becker, Technical Director, Gainesville State College
- Terri Becker, Instructor, Gainesville State College
- Kyle Ankiel, Assistant Technical Director
- Joslyn Hilliard, Director of Business and Audience Services
- Beth Kendall, Marketing Manager
- Sara C. Olson, Costume Shop Supervisor
- Leslie Vinson, Box Office Assistant

**THE PRODUCERS**, Mel Brooks and Thomas Meehan. Directed by Jim Hammond
The Drowsy Chaperone. Leah Mazur*, Brandon Smith, Alyssa Yates, Dylan Bittner and Haley Loller

A Curious Mishap. Brett Jolly*, Alex Huff and Brandon Landers*

Table Manners. Brandi Goldsmith*, Brandon Landers*, Brandon Smith, Brett Jolly*, and Leah Mazur*

Nora. Brandon Landers*, Ashley Winfrey and Leah Mazur*

* Denotes APO Membership
The College of William and Mary    Williamsburg, VA    Alpha Delta Nu Chapter

The Merry Wives of Windsor
Pictured: Kevin Place, Nicole Boyd
Not Pictured: Ben Lauer, Shaan Sharma, Ryan Warsing
Assistant Director: Jonno Marlton
Stage Manager: Kelsey Schneider
Sound Designer: Meghan Byrnes
Scenic Charge Artist: Josh Blum
Photo Credit for Geoff Wade

Sitayana
Pictured: Elaine Vega, Sunny Vinsavich, Joe Kosciusko Tritschler
Not Pictured: Meghan Byrnes, Kevin Place
Stage Manager: Taylor Schwabe
Sound Designer: Taylor Nelms
Mask Designer: Nick Martin
Photo Credit for Sitayana: Elliott Hay

Joe Turner's Come and Gone
Pictured: Christopher Richardson, Candace Garnes, Shaan Sharma, Ryan Warsing
Not Pictured: Nathan Alston
Photo Credit for Geoff Wade

Pippin
Pictured: Nicole Boyd, Rebecca Turner, Shaan Sharma, Kevin Place, Megan Tatum
Not Pictured: Kelsey Schneider
Stage Manager: Cris Ruthenberg-Marshall
Makeup Designer: Ruth Hedberg
Lighting Designer: Taylor Nelms
Photo Credit for Geoff Wade
**Concordia University  
Seward, NE  
Omega Lambda Chapter**

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**Arsenic and Old Lace**
Directed by Joshua Schultz; Set Design: Robert Olson; Costume Design: Kirsten Awe; Light Design: Sean Berry; Sound Design: Bethie Williams
Stephanie Schroeder, Cory Prelerson, Allie Parkhurst

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**The Matchmaker**
Directed by Bryan Moore; Set Design: Andrew Schwartz and Nick Butcher; Costume Design: Kirsten Awe; Light Design: Sean Berry; Sound Design: Bethie Williams
Sarah Dinger, Daniel Miller, Mallory Hicks, Elyssia Finch, Joseph Weilnau

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**Into the Woods**
Stage Director: Bryan Moore; Vocal Directors: Sarah Farr and Kurt von Kampen; Conductor: Andrew Van Velson; Set Design: Robert Olson; Costume Design: Katrina Schulteis and Kirsten Awe; Light Design: Sean Berry; Sound Design: Andrew Metcalf; Choreography: Amanda Schroeder
Front Row (L to R): Alyssa Lehenbauer, Jenna Karlin, Michaela Gierke, Jordan Miller, Elizabeth Wiseman, Andrea von Kampen, Steven Whitney, Sarah Dinger, Jordan Schultz, Zachary Klatt
Back Row (L to R): Brittany Becker, Collin Christiansen, Kaelynn Marrs, Heather Niedfeldt, Sarah Heins, Stephen Ramsey, Andrew Magnus, Elyssia Finch, Caitlynn Schwehn, Tyler Zander, Beth Ahlers, Sean Carpenter

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**Into the Woods**
Foreground: Heather Niedfeldt; Background: Kaelynn Marrs
The Pi Alpha Chapter of APO backstage at Eastern Michigan University's production of Urinetown.

Members of the Pi Alpha Chapter organizing at a service event.

The Pi Alpha Cast of APO at Winter Initiation 2012.
**Eureka College, Eureka, IL**

**Epsilon Gamma Chapter**

**Officers**
- Director: Tim Jenkins
- Stage Manager: Anna Dabrowski
- Business Manager: Taylor Siedel
- Treasurer: Justin Peters

**Cast**
- Taryn Hefley, Kelli Robison, Coleman Payne, Ashleigh Feger, Bradley Gabehart, Veronica Kudulis, Jerrod Barth, Chris Tam, Belle Grober, Josh Moore, Anna Dabrowski, Alyssa Martin, Jake Geiger, Tim Jenkins, Louis Servant, Rahmell Brown, Tim Nemec

**Faculty Sponsor**
- Marty Lynch

**Faculty & Staff**
- Holly Rocke
- Marty Lynch
- Rhys Lovell
- Mary Wenzel
- Nikki Wheeler

---

**The Man Who Came To Dinner**

**Director:** Holly Rocke

**Cast:** Taryn Hefley, Kelli Robison, Coleman Payne, Ashleigh Feger, Bradley Gabehart, Veronica Kudulis, Jerrod Barth, Chris Tam, Belle Grober, Josh Moore, Anna Dabrowski, Alyssa Martin, Jake Geiger, Tim Jenkins, Louis Servant, Rahmell Brown, Tim Nemec

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**Five Women Wearing the Same Dress**

**Director:** Marty Lynch

**Cast:** Tim Jenkins, Jake Geiger, Coleman Payne, Kelli Robison, Elizabeth Johnson, Chris Tam, Andrew Schoepke, Joshua Moore, Louis Servant, Jerrod Barth, Becky Collins, Justin Peters

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**2012-2013 Season (Main stage season in **bold**)**

- **Five Women Wearing the Same Dress**
- **The Man Who Came To Dinner**
- **Other Places**
- **The Pavilion**
- **The Myth and Bricks Project**
- **Bloody Bloody Andrew Jackson**
- **Little Red Devils Improv Troupe**
- **Olio Cemetery Walk**
- **Central Illinois Stage Combat Workshop**
- **Dance Concert**
Gallaudet University  Washington, DC  Psi Theta Chapter

Caption: From Left to right  Esther Hoffman as Ellen Jean, Brian Cheslik as Pa
Selkie by Laurie Brooks
Directed by Amelia Hensley
Assistant Director: Annette McAllister
Ellen Jean: Esther Hoffman
Pa: Brian Cheslik
Margaret: Gina Burrough
Duncan: Jose Hernandez
Tam: Jane Enabore
Red Haired Selkie: Gracie Wildman
Black Haired Selkie: Sara Moore

Krapp 's Last Tape by Samuel Beckett
Joseph Litchfield as Krapp
Brian Cheslik*** Voice for Krapp
Producer: Ethan Sinnott
Director: Michael Sprouse
Stage Manager: Morgan Eastman
Set Designer: Kellie Martin
Light Designer: Casey Analco
Costume Designer: Kala Granger
Projector/Film Director: David Jessup
Properties Team: Leana Travia and Sarah Brennan

Waiting for Godot by Samuel Beckett
From Left to Right: Ronald Hall, Jr. as Estragon and Charlie Ainsworth as Vladimir
Directed by Charlie Ainsworth
Ronald Hall, Jr. as Estragon
Charlie Ainsworth as Vladimir
Brad Schanz as Pozzo
Gabriel Paulone as Lucky
Andrew Morrill as the Boy
Producer: Ethan Sinnott
Stage Manager: Esther Hoffman
Assistant Stage Manager: Andrew Morrill
Set Concept: Colin Analco
Light Designer: Casey Analco
Costume Designer: Victoria LeBlanc
Properties: Bethany Baker

Alice in Wonderland.  Adapted and Directed by Jessica Willoughby**
From left to right: Casey Analco as Cheshire Cat 1, Miranda Medugno as Alice, Jenna Smith as Cheshire Cat 2
Alice: Miranda Medugno
Cheshire Cat 1: Casey Analco
Cheshire Cat 2: Jenna Smith
Mad Hatter: Andrew Morrill
March Hare/Blue Flower: Tozzie Smith
White Rabbit: Lorne Farovitch
Red Queen/Dr Scarlet: Renca Dunn
Sir Spade: David Jessup
White Queen/Nurse Pearl/Yellow Flower: Brittany Farr
Blue Caterpillar: Corey Balzer
Servant Gill: Yader Martinez
Servant Till: Nicole Strom
Servant Will/Purple Flower: Lore Ameloot
Servant Bill/Minion: James Wilson V
Tweedledum: Jeb Willoughby
Tweedledee: Jessica Israel
Spade: Kendra Opadelido
Spade/Minion: Max Wilding
Spade/Minion: Cheyenna Wilding
Spade/Minion/Red Flower: Mollie Sachs
Producer: Ethan Sinnott
Stage Manager: Trisha Waddell
Assistant Stage Managers: Alanna Langley and Nicole Strom
Backstage Manager: Michael Sprouse
Set Concept: Jessica Willoughby
Light Designer: Annie Wiegrand
Costume Designer: Annie Wiegrand
Properties Team: Leana Travia
Gannon University  
Erie, PA  
Kappa Beta Chapter

Officers  
Allison Kessler – President  
Shawn Hogue – Vice President  
Brittnie Knight – Business Manager  
Sarah Sgro – Historian  
Conor Grey – New Member Coordinator  
Paula Barrett – Faculty Adviser

Mainstage Photo Credited to Rick Klein

Photography

Henry IV, Parts I and II - Shakespeare  
Directed by Paula Barrett

The World Goes ‘Round

2012 – 2013 Mainstage Productions:

Lives of the Saints – David Ives  
Directed by Rev. Shawn J. Clerkin  
Henry IV, Parts I and II - Shakespeare  
Directed by Paula Barrett  
The Children’s Hour – Lillian Hellman  
Directed by Paula Barrett  
The World Goes ‘Round – John Kander & Fred Ebb  
Directed by Jax Kubiak

2012 – 2013 Gannon Fringe Festival

Dog Sees God: Confessions of a Teenage Blockhead – Bert Royal  
Directed by Zack Flock

Dancing with the Moon – Cristen Manion  
Directed by Cristen Manion

The Under-A-Minute Men Present: Literary Canon Fodder! – Will Averill  
Directed by Sarah Sgro

The Glass Menagerie – Tennessee Williams  
Directed by Almitra Clerkin

Red – John Logan  
Directed by Rev. Shawn Clerkin

True West – Sam Shepard  
Directed by Nick Kikola

Once Upon a Forest – Moniek Merkx & Elissa Adams  
Directed by Natalie Pertz and Allison Kessler

The Children’s Hour

Once Upon a Forest
Kean University
Union, NJ

9 Parts of Desire, Main Stage
Director: Anna DeMers
Set Design: Anthony Andrea
Lighting Design: Nadine Charlsen
Costume Designer: Karen Lee Hart
Pictured Actors: Natalie Bailey*

Hairspray, Main Stage
Director: Holly Logue
Choreographer: Michele Mossay
Music Director: Meg Zervoulis
Set Design: Patrick Rizzotti
Lighting Design: Nadine Charlsen
Costume Designer: Karen Lee Hart

The Gamester, Main Stage
Director: Dennis Turney
Set Design: Nadine Charlsen
Lighting Design: Zachary Gage
Costume Designer: Karen Lee Hart
Pictured Actors: Lucas Pinner*, Zach McCullough*, Andria Rogers*, Daniel Pellicano

Hans Christian Andersen’s The Little Mermaid, Second Stage
Director/Choreographer/Playwright: Joshua Schnetzer*
Set Design: Frank Giamella
Lighting Design: Frank Giamella
Costume Designer: Maria Laucella
Pictured Actors: Sara Leone*, Emily Conklin*, Chelsea Gower, Alyson Cohen

2012-2013 Season
Premiere Stages Equity Co-Production: Farragut North
Main Stage:
9 Parts of Desire
The Gamester
Hairspray
Ring a Ding Ding (Children’s Theatre on Tour)

Second Stage:
The Laramie Project
Hans Christian Andersen’s The Little Mermaid

Officers:
President: Joshua Schnetzer
Vice President: Lucas Pinner
Secretary/Treasurer: Andria Rogers
Charitable Funds: Megan Stone
Faculty Advisor: E. Teresa Choate
Mississippi College  Clinton, MS  Phi Chi Chapter

The Importance of Being Earnest
Britton McCall as Jack Worthing, Kim Dingess as Gwendolyn Fairfax, and Kaleb Vanlandingham as Algernon Moncrieff

The 2012-2013 Season
The Best Christmas Pageant Ever, directed by Sandra Grayson, with student-directed Christmas Interludes, set design by Randy Jolly, Swor Auditorium in Nelson Hall

The Importance of Being Earnest, directed by Phyllis W. Seawright, set design by Randy Jolly, costumes by Josette’s of Biloxi, MS, Aven Little Theater in Aven Fine Arts

Spring Scenes: The Bear, Wine in the Wilderness, Bad Air, Aven Little Theater in Aven Fine Arts

Student Officers, 2012-2013:
President, Heather Barnes
Vice-President, Ashley Gressett
Chaplain, Leisha NeSmith
Business Manager, Kim Dingess
Historian, Curtis Everitt

Student Officers, 2013-2014:
President, Ashley Gressett
Vice-President, Victor Barnette
Business Manager, Kim Dingess
Historian, Erin Eiler
Chaplain, Leisha NeSmith

Sandra Grayson, Faculty Sponsor
Theater Faculty—Phyllis W. Seawright, Randy Jolly, Judy Lewis,
Theatre Season:
Fall '12: *Elephant's Graveyard* by George Brant
Spring '13: *Clue The Musical* by Peter DePietro  Music by Galen Blum, Wayne Barker, Vinnie Martucci  Lyrics by Tom Chiodo

Faculty:  Director: Lisa Coulter  
Props: Jeana West  
Set: Lori Keeney  
Pianist: Rebecca Clary

Officers for the Year:
President: Danielle Dameron  
Vice President: Collin Mills  
Secretary: Maggie Payne  
Treasury: Taylor Broom  
Public Relations: Chris Steer

*Elephant's Graveyard*, Ellenor Sprague as Clown and Garrett Nichols as Ringmaster

*Clue the Musical*
2012-2013 THEATRE SEASON

The Right Reverend Dupree in Exile by Jackie Alexander directed by Miller Lucky, Jr.
Black Nativity by Langston Hughes directed by Gregory Horton
Knock Me A Kiss by Charles Smith directed by Dr. Vanita Vactor
Dearly Departed by David Bottrell and Jessie Jones directed by Miller Lucky, Jr.

Knock Me A Kiss by Charles Smith directed by Dr. Vanita Afolayan as Lenora and Alice Moore as Yolande. Picture by Gregory L. Davenport; Costumes by Gregory Horton; Set/Lighting Design by Jeffrey Richardson; Stage Manager - Akeem Williams, Sound Design by James Canty.

Black Nativity by Langston Hughes directed by Gregory Horton Terrance McAllister as African Priest. Directed by Miller Lucky, Jr., Scene, set and Light design and Technical Direction Jeff Richardson; Costume Design by Gregory Horton; Sound Design by Rashaun Marcus; Choreography by Morgan Addington; Musical Coordinator- Reverend Dr. George A. Pass II; Stage Manager, Lauren Horsley and Assistant Stage Manager Philip Daniels. Picture by Barbara Greene

Knock Me A Kiss. Left to Right: Kirk Hill as Jimmy Lunceford; Folaranmi Afolayan as Lenora; Alice Moore as Yolande Du Bois; Nina Simone as Nina Du Bois; Malcolm Evans as Countee Cullen and Tyler Madden as W.E.B. Du Bois.

Donna Baldwin-Bradby-Visiting Assistant Professor, Marketing and Publicity Director, teaches, Stage Management, Theatre Management and Internship class.
Sonya Brown- Adjunct Assistant Professor, teaches Singing for the Actor
Ray Collins- Adjunct Assistant Professor, teaches Voice I and Voice II and Acting for Non-Majors
Frankie Day - Professor, Executive Director of Theatre and Theatre Arts Program Director, teaches acting and directing. Advisor for Alpha Psi Omega cast and National President for Alpha Psi Omega and Delta Psi Omega.
Gregory Horton- Associate Professor, Costume Designer, teaches costuming, and make-up, Children’s Theatre and Introduction to Drama. Co-Advisor for Alpha Psi Omega Phi Epsilon cast.
Stephen Hyers- Adjunct Assistant Professor, teaches Playwriting
Deborah Kintzing- Adjunct Assistant Professor, teaches Acting for the Camera
Tina Yarborough Liggins- Adjunct Assistant Professor teaches Movement I, Movement II, Dance for the Actor and Video Dance.
Miller Lucky, Jr. - Associate Professor, teaches Acting, Directing and Acting for Non-Majors
Jeffrey L. Richardson- Associate Professor, Technical Director, Scenic and Lighting Designer. Teaches on Tech courses.
Dr. Vanita Vector- Associate Professor, Theatre History and Criticism, Black American Drama and Senior Projects, Teaches Children’s Theatre, and Introduction to Drama
North Carolina State University Raleigh, NC Psi Kappa Chapter

Alice in Wonderland
Director, Writer, Scenic Designer- Jayme Mellema
Assistant Director- Antrone Burke
Cast (left to right): William Stewart, Jordan Necamp, Megan Bridges, Erica Abed, Brett Williams, Tony Scialabba, Nathaniel Conti, Matt Hogan, Morgan Piner, Andrew Enloe, Diana Quetti, Philipp Linderman, Michael Taylor, Tianna Soto

2012-2013 Season

Dirty Rotten Scoundrels- Music and Lyrics: Daniel Yazbeck, Book: Jeffrey Lane
Alice in Wonderland- Adaptation by Jayme Mellema
An Inspector Calls- Written by J.B. Priestley
The Heidi Chronicles- Written by Wendy Wasserstein
APO Presents: The Hammy’s

The Heidi Chronicles
Director- Allison Bergman
Cast: Diana Quetti

An Inspector Calls
Director(s): John McIlwee, Rachel Klem
Cast (left to right): Ryan Fleming, Christian O’Neal, Rhonda Lemon

Dirty Rotten Scoundrels
Director: Allison Bergman
Choreographer: Freddy Lee Heath
Cast (left to right): Brett Williams, Nathaniel Conti, Andrew Enloe

Faculty and Staff
John McIlwee- Director of University Theater
Allison Bergman- Assistant Director
Rachel Klem- Acting Coach
Em Rossi- Costume Shop Manager, Designer
Laura Parker- Costume Technician
David Jensen- Technical Director, Thompson Theater
Jayme Mellema- Scenic Designer/Painter
Joshua Reaves- Light/Sound Director and Designer, Assistant Director
Aaron Bridgman- Assistant Technical Director, Thompson Theater
Andrew Korhonen- Operations and Event Coordinator
David Jones- Technical Director, Stewart Theater
Kevin Wright- Assistant Technical Director, Stewart Theater
Ron Foreman- Marketing, Special Projects and Graphic Designer
Nancy Breeding- University Program Specialist, Media and Communications

Officers
Antrone Burke- President
Kenny Hertling- Vice President
Andrew Enloe- Treasurer
Mary Liang- Secretary
Faculty Advisor- John McIlwee and Jayme Mellema
North Carolina Wesleyan College
Rocky Mount, NC
Alpha Delta Alpha Chapter

Officers:
President: Katherine Crickmore, Vice- President: Michael Taylor, Secretary: Chavonne Jones, Faculty Sponsor: Roger Drake.
Faculty and Staff: Roger Drake, Danelle Cauley

Emily and the Dragon by Eric Rogers
Actors L to R: Matt Moyet, Chavonne Jones, Jerome Little, Aubrey Motley

The Best Christmas Pageant Ever by Barbara Robinson

Woman from the Town by Samm-Art Williams
Actors L to R: Leia Batchelor, Tammy Robinson, Chavonne Jones, Delon Wicks

2012-2013 Theatre Season:
Emily and the Dragon
The Best Christmas Pageant Ever
Woman from the Town

5th Annual [Student] Ten-Minute Play Festival:

The 8th Annual Shakespeare Roast [A Party for the Bard on his 449th Birthday]
The Grapes of Wrath, Dance at the Weedpatch Camp

The Grapes of Wrath. The Joads head to California

Bloody Bloody Andrew Jackson. The White House insiders are shocked at Bloody Bloody Andrew Jackson

Bloody Bloody Andrew Jackson. Martin Van Buren tries to comfort AJ

Alpha Psi Omega, Alpha Zeta Gamma Cast
Barbara Burgess-Lefebvre, Faculty Sponsor
Ken Gargaro, Faculty
President Raymond Sims
VP Zachary Kresak
Business Manager Ellen Lichius
Secretary Becca Noal

Season:
The Who’s Tommy
Bloody Bloody Andrew Jackson
Love is Still a Drag
Children of Eden
The Grapes of Wrath
Play in a Day (Seventh Annual)
Chapter Officers:
President – Richard Neal
Vice President – CJ McCormick
Business Manager – Marissa Shephard
Faculty Advisor: John Huston (Dept. Chair)

Once Upon a Mattress - Music by Mary Rodgers, Lyrics by Marshall Barer and Book by Jay Thompson, Marshall Barer and Dean Fuller
Actors: Megan Parker, Robert Neal, Kyle Johnson, Zachary Russell, and Cast
Director: John Huston
Musical Directors: Dr. Stanley Workman Jr. and Justin Wiget

Plaza Suite by Neil Simon
Act One Actors from Left to Right: Chelsey Romick, Nina Martin, and CJ McCormick
Act Two Actors from Left to Right: Jane Duncan and Cody Bruce
Act Three Actors from Left to Right: Ryan O'Donnell and Catherine Stuard
Director: Mary Baughman

All My Sons by Arthur Miller
Actors from Left to Right: Jane Duncan, Richard Neal, Robert Neal, and Catherine Stuard
Director: Mary Baughman
**Little Shop of Horrors** by Howard Ashman and Alan Menken (in photo: Connor Clark)

**Stage Door** by Edna Ferber and George S. Kaufman (in photo L-R: Stephen Graham, Chipper Morris, Anna Goldberg, Celeste Galey, Maddison Myers, Amelia Fultz, Shelby Gilliland, Bianca Stein, Andy Rooney, Emily Gibson, Sarah Chavez, Carly Nunn, Thalia Gomez, Anna Drake, Brandon Hood, Sloan Frierson, Katy Rutherford, Vanessa Hendricks)

**bobrauschenberamerica** by Charles Mee (in photo L-R: Mai Le, Sarah Wisterman, Molly Dyer, Cody David, Kurt Bilanoski, Professor Laura Rikard, Nnamdi Nwankwo, John Lisi)

**Madwoman of Chaillot** by Jean Giraudoux (in photo L-R: Matt Wales, Nnamdi Nwankwo, Noah Scheibmeir, Professor Zach Hanks, and Amelia Fultz)

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**Spring 2012 Alpha Psi Officers:**

President: Benn May
Vice President: Jason Monmaney
Secretary: Jen Sims
Historians: Mai Le and Barbara Grimes
Advisor: Dr. Rick Jones
**Once Upon a Mattress** (book by Jay Thompson, Marshall Barer and Dean Fuller; Music by Mary Rogers, Lyrics by Marshall Barer)

Director & Choreographer: Stephen Nachamie
Music Director: Dr. Clay Price
Associate Set Designers: Tim Baumgartner & Brianna Colombo
Costume Designer: Kitty Macey
Lighting Designer: Greg Brewster

**Sherlock Holmes: the final adventure** (Adapted by Stephen Dietz from the play *Sherlock Holmes* by William Gillette and Sir Arthur Conan Doyle)

Director: Mark Cole
Scene & Lighting Design: Timothy Baumgartner
Costume Design: Darren Logane Jordan Robinson
Actors: Nick Pike (Sherlock Holmes), Jake Luria (Dr. Watson)

**Goodnight Desdemona (Good Morning Juliet)** (by Ann-Marie MacDonald)

Director: Robert Kristel
Scene Design: Brianna Colombo
Lighting Design: Jamie Brooke Ruggio & Tyler Eldred
Costume Design: Julia Kulaya
Actors: Nathan Keep (Romeo); Robin Rubeo Laughter (Desdemona)
**Into the Woods 2012**

*Book by James Lapine*

*Music & Lyrics by Stephen Sondheim*

*Directed by Michael Costello*

Little Red Ridinghood, Morgan MacInnes; Baker’s Wife, Annie Wallace; Baker, Ian Saunders; Witch, Alex Zeto; Cinderella, Jessica de Jong. (Photo by Jeremy Kent White)

**Sponsor:**
Professor John Fleming

**Officers:**
President: Michele Rodriguez
Vice President: Taylor Mudd
Secretary: Lauren Phillips
Treasurer: Eileen Tucker
Public Relations Liaison: Kat Carson
Historian: Diane Irwin
Pledge Advisors: Kelly Crawford & Eric Meo

**Urinetown 2013**

*Music and Lyrics by Mark Hollman*

*Book and Lyrics by Greg Kotis*

*Directed by Kaitlin Hopkins*

Little Sally played by Sydney Roberts plays Little Sally and Gabriel Bernal plays Officer Lockstock

PHOTO by Kristopher A. Garza

**Richard III 2013**

*By William Shakespeare*

*Directed by Chuck Ney*

Shane Vickers (left) portrays King Henry VI and Eugene Lee (right) plays Richard III
Almost Maine, Directed by Dr. Chris Matsos, Stage Managed by Preston Eberlyn

Pride and Prejudice, Directed by Vicki McClurkin, Stage Managed by Gary Flowers

Gruesome Playground Injuries, Directed by Dr. Chris Matsos, Stage Managed by Heather Bryant

The Mystery of Edwin Drood, Directed by Vicki McClurkin, Stage Managed by Emily Gajewski
**blu**
Alex Turner
Reilly Willson
Pascual Darcey
Director, José Joaquín García
Set design, Reed West
Costume Design, Johann Stegmeir
Lighting Design, Michael Jarrett
Stage Manager, Heather Dunlap

**Learned Ladies**, Catherine Shaffner, Emily Blevins, Camden Cantwell, Charlene Morris, Amber Roudette, Director, Walter Schoen, Movement, Anne VanGelder, Scene Design, Reed West, Lighting Design, Reed West, Sound Design, Tosin Olufolabi

**Spring Awakening**
Mary Clohan, Rachel Templeton, Daisha Stone, Mary McDonnell, Emily Brewster, Camden Cantwell, Irene Ziegler
Matthew Peifer, Joseph Kelly, Al Califano
Director, Dorothy Holland; Scene Design, Reed West; Lighting Design, Maja E. White; Costume Design, Johann Stegmeir; Stage Manager, Samantha Campbell

2012-2013 Officers:
President: Becky Silverman
Vice President: Katie Branca
Business Manager: Samantha Campbell
Secretary: Mary McDonnell
Main Stage Shows:
Dames at Sea; book and lyrics by George Haimsohn and Robin Miller, music by Jim Wise
Speech and Debate by Stephen Karam
Dancescape
Straw Into Gold by Sally Netzel

Studio Season:
The Good Body by Eve Ensler
reasons to be pretty by Neil LaBute
Gillswan Song: A Senior Dance Show
Photos by Brad Farrell
NOMINATION GUIDELINES
STUDENT MEMBER ALPHA PSI OMEGA/DELTA PSI OMEGA SCHOLARSHIP

Each year, the National Officers of Alpha Psi Omega/Delta Psi Omega will select from nominated candidates, two recipients of Alpha Psi Omega/Delta Psi Omega Scholarships. Each in the amount of $1000, these awards are to be used by the recipient to further her/his education and/or professional goals in theatre. Winners will be announced at the annual national meeting of APO/DPO at the Southeastern Theatre Conference (winners will be informed as early as possible so that they may attend the meeting if they wish; otherwise, the scholarship will be sent directly to the recipient following the annual meeting).

Nominations must be made by faculty sponsors of APO/DPO chapters or by the chapter itself. Student members of APO/DPO should be nominated for outstanding achievement in theatre work and for academic performance (a minimum 3.0 GPA or its equivalent is required). Nominees should be informed of the nomination and the following materials should be submitted to the National Office no later than January 15th of each year.

The completed Nomination Packet must include:

- Name/Address of Faculty Sponsor and/or Chapter making the nomination.
- Name/Address of the nominee.
- A Letter of recommendation from Faculty Sponsor. This should outline the reasons for the nomination and should focus on the areas mentioned above.
- A well-written 1500 word essay by the nominee. This essay should describe:
  - Specific future plans and goals of the nominee
  - Contributions made by the nominee to their local cast, theatre program/department, and their local community
  - How the nominee will benefit from the scholarship award especially as it relates to their stated goals
- A resumé of the nominee's theatrical activities and academic achievements, honors, etc.
- A current transcript of the nominee's academic record.

The Faculty Sponsor should send all materials requested to the National Office. All of the necessary materials must be sent and received for a nomination to be considered. The National Officers of APO/DPO reserve the right to give no scholarship or only one depending on the quality of nominations received. Only one nomination per chapter may be made each year and the nominated student must be enrolled at the nominating cast's institution at the time the nomination is submitted.

PLEASE RETURN COMPLETED NOMINATION PACKAGE TO (OR E-MAIL RESPONSES TO):

Dr. Bret Jones, National Business Manager, APO/DPO
Alpha Psi Omega
Wichita State University
1845 Fairmount St.
Box 153
Wichita, KS 67260
E-mail: businessmanager@alphapsiomega.org
**Pictures and Information for Playbill**

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

**The deadline is June 15, 2014**

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**PAPERLESS REPORTING OF NEW MEMBERS**

To save trees and the growing number of file cabinets, the National Office is requesting that new chapter members are reported electronically to the Business Manager. For over a year now the Business Manager has been converting all chapter files into PDFs for each school. Each chapter will have an electronic file that has all its history in it.

Report all new inducted members by listing inductee school, faculty sponsor & e-mail, mailing address, inductee name, and classification of inductee. Do this by e-mailing a Word or PDF document to businessmanager@alphapsiomega.org. These documents will be filed in your chapter’s electronic folder.

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

Please begin this with your next new inductee report.
ANNOUNCEMENT

Our Vice President, Tommy Cox, will no longer be able to serve in this office as he has accepted a position with a high school. We wish Tommy all the best with this new endeavor.

According to Section 4 of National Organization in our Constitution: “No person will be eligible for election to a national office except graduates or faculty members of the society actively engaged in theatre activities. The offices of president and vice-president will be held by full-time or retired theatre faculty from an accredited college or university.” This means that the National Office is looking for a replacement for the Vice President position of Alpha Psi Omega.

According to Powers and Duties in our Constitution Section 3 “The Vice-President will succeed to the duties and office of President in cases where the President is unable to fulfill the term of office. It is the Vice-President’s duty to be cognizant of all the affairs and policies of the society.”

This is an important and prestigious position that we need to fill. The Vice President is expected to assist with any Alpha Psi Omega business on the national level, which entails reviewing the annual scholarship applications, meeting with the other executive officers at SETC each year, and other contact hours with chapters through e-mail, phone calls, or other correspondence.

If you are faculty interested in serving the Alpha Psi Omega Honor Society, please contact President Frankie Day: president@alphapsiomega.org

ANNOUNCEMENT

Cleo House, Jr., Alpha Psi Omega’s Region 3 representative has taken another position, which is out of the Region 3 area, which means we are searching for a new representative for this area.

According to our Constitution: “Regional representatives will be held by full-time or retired theatre faculty from an accredited college or university and must reside in their region unless an exception is allowed by the National Office.”

Representatives often act as first point of contact for chapters in their region concerning questions or inquiries about Alpha Psi Omega.

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

If you are faculty interested in serving the Alpha Psi Omega Honor Society and are in the Region 3 area, please contact President Frankie Day: president@alphapsiomega.org