


# PLAYBILL



Alpha Psi Omega  
Delta Psi Omega  
Chapters in Action  
Scholarship Winners

ΑΨΩ

ALPHA PSI OMEGA

ΔΨΩ

DELTA PSI OMEGA

2018



# History of Alpha and Delta Psi Omegas

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

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

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

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

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

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

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

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

## **Alpha Psi Omega Seeking National Business Manager Candidates**

The National Office of Alpha Psi Omega is seeking self-nominations for the position of **National Business Manager**. 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 office of business manager will be held by a full-time theatre faculty from an accredited college or university in order to assure housing of the national records, archives, and supplies at the business manager's college or university. The responsibilities include but are not limited to:

- Handling email correspondence with chapters
- Maintaining chapter records
- Collecting, organizing, laying out, printing, stuffing, and mailing the National Newsletter (*Playbill*)
- Maintaining inventory of supplies
- Filling and shipping orders from chapters for supplies
- Managing the finances of Alpha Psi Omega
- Retaining an accountant to handle filing of appropriate tax forms
- Maintaining the Alpha Psi Omega and Delta Psi Omega intellectual property appropriately
- Attend the South Eastern Theatre Conference every year for the Annual Meeting
- Attend any special meetings that might be called
- Workload varies from week to week: 1-4 hours/week.

Please submit a cover letter/ CV to our current National Business Manager, Dr. Bret Jones  
This posting will remain open until filled.

**Dr. Bret Jones  
Alpha Psi Omega  
Wichita State University  
1845 Fairmount St., Box 153  
Wichita, KS 67260  
(OR E-MAIL TO):**

**E-mail: [businessmanager@alphapsiomega.org](mailto:businessmanager@alphapsiomega.org)**

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# THE NATIONAL OFFICERS



President

Dr. Richard Jones



Vice President

Phoebe Hall



NATIONAL BUSINESS MANAGER

Bret Jones



WEBMASTER

Joel Lord

### Delta Psi Omega Representative

Lisa Coulter  
Theatre Dept.  
Murray State College  
One Murray Campus Street  
Tishomingo, OK 73460  
  
(580) 371-2371 ext. 126



### Regional Representatives

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

Prof. Brian Reed  
Theater Department  
Whittier College  
13406 Philadelphia Street  
Whittier, CA 90601-4413  
  
(562) 907-4831  
[breed@whittier.edu](mailto:breed@whittier.edu)

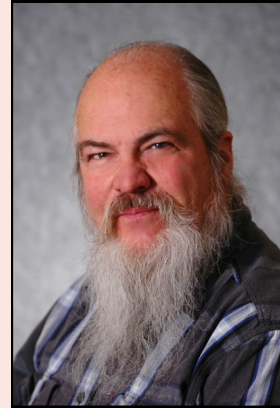




**REGION 2** (Colorado, Iowa, Kansas, Minnesota, Missouri, Nebraska, North Dakota, South Dakota, Illinois, Indiana, Michigan, Ohio, Wisconsin)

Prof. Jack Garrison

Dept. of Theater  
University of Nebraska at Kearney  
905 West 25th Street  
Kearney, NE 68849  
(308)-865-8409  
[garrisonj@unk.edu](mailto:garrisonj@unk.edu)



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

H. Keith Hight

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



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

Zack Ross

Theatre Program  
Bellarmine University  
2001 Newburg Road  
Louisville, KY 40205  
502-272-8431  
[Zross@bellarmine.edu](mailto:Zross@bellarmine.edu)



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

Brad Nies

902 College Avenue  
Brenham, Texas 77833  
979-830-4269  
Email: [bnies@blinn.edu](mailto:bnies@blinn.edu)



## Scholarship Winner

### Harmon Andrews



Theatre has been the most life-changing and amazing thing in my life. It has seen me through some of the toughest times, and I wish to continue to pursue the profession forever. Today, I will explain my plans with this scholarship. Before I comment on future endeavors, I feel it important to talk about what led me to this point.

Growing up, I was very timid. I would get nervous in front of people and have generalized anxiety over things as simple as class presentations. This behavior continued into my high school career, but junior year was the start of a journey that has lead me to where I am now. My friend asked me about joining the speech and debate team. At the time, I dreaded getting into an argument with someone, but then he explained that we would be in Duo, an event about two people preforming a skit. I was intrigued, and so I ended up on the Howland Speech and Debate team. I slowly came out of my shell, learning to express myself through other characters and situations. I finally found a community that I felt com-

fortable in.

Though we didn't find much success our junior year, my friend and I stayed on the team as a Duo pair. Senior year was a lot more difficult in terms of speech. My partner would consistently miss the tournaments due to unforeseen work scheduling. I stuck with him though, and was still having a blast. Near the end of the school year, districts were around the corner. This was our last chance to qualify for the state tournament, and we had a very good shot at placing. Come the week of the tournament, my coach advised me that my partner was dropping out to take the ACT that day. I was frustrated, devastated that I didn't know about this sooner. In a fit of anger, I told my coach that I would take the piece in the solo category of Humor. Looking back, it may have been emotion, but I knew that I could do it. I spent the next two days rehearsing and memorizing all my partners lines, while also developing new character's voices and bod-ies. That Saturday I marched into my school, and had the largest stone in my stomach. I felt like I was going to pass out, but I got up there and preformed. I did everything I could to entertain. Speech tournaments run usually from 7:00am-5:00pm, so when the award ceremony came down I was really on edge. Then, they called Humor. They went through every name on the list before finally saying, "And last but not least, from Howland, Harmon Andrews". That was it. Against all odds, I did it. I went up and accepted my award, listening to the cheers echo throughout the gymnasium. I knew that this is what I wanted to do. I wanted to entertain people. Later that month, I would switch my major from Chemistry to Theatre: Acting and Directing.

From that moment on, I've been ingrained in the theatre department of Bowling Green. I audition for every show that comes through, be it mainstage or student run. I feel it's important to diversify my acting experience, because not every show will be a Broadway production in my life. My current goal while at BGSU is to study and engage in as much theatre as I can. I started by working in the scene shop, which was not a far departure from my work at my father's hardware store. I continue to work in the shop and volunteer a few hours when I can during high traffic times such as tech week. After my first student show, I worked as the lead, John Dodge, in a play called *Middletown*. It was a great character driven story, and I'd love to go back and do the part again having the training I do now. During my sophomore year, I was cast as the understudy for The Man in the Chair in *The Drowsy Chaperone*. With that role, I also worked as the assistant director and got a greater appreciation for the visions directors have for their projects. I took on my first technical position as a sound board operator for our production. I fell in love with sound, and whenever I can't be a part of a production, I usually try to assist it with sound operation or any other technical position I can fill. I have participated in many shows at BGSU and I have great memories of every single one. Currently, I am working on a student play called *The Bird and the Bee*, which has taught me a lot about monologuing and storytelling, I am directing my friend's piece *In Retrospect*, and finally I will end my season as one of the ensemble in our production of Brecht's *The Threepenny Opera*. Throughout all of this, I have been writing my own plays.





My first production, *Agnes*, was read last Fall and gave me such a better concept for new and powerful plays. My current piece is entitled, *With a Side of Fries*, a dark comedy about fast food workers. After this semester, I plan on studying over the summer. I auditioned for a summer job working as a musician or actor at Cedar Point, an amusement park located in Sandusky, Ohio. During the time of this writing, I have contacted them about my audition application, and they have said that they are looking to start sending letters in March. So, I still have hope. If I do not get a position at Cedar Point, I plan to apply for an internship or study program with the improv group Second City. A former BGSU student attended and said that it was a great experience and one that he highly recommended. This sort of fits in with my overall plan. On terms of awards, I have also been a recipient of the Bravo! BG award since 2016. All my experiences at BGSU have lead me to my overarching plan for theatre.

I have slowly been planning out my theatre education as to get as much information as possible. I've learned a lot about contemporary theatre and musical theatre through my university. Last summer, I applied for a two-month summer school at the London Academy of Music and Dramatic Art. I was accepted and spent my past summer studying across the pond in England. The program, while largely applicable to everything, had a focus on Shakespeare and his contemporaries. This helped me have a better understanding for classical pieces and works. Not only that, but I was able to see some much unique and interesting theatre during my stay, such as an interactive *Great Gatsby*, a clown version of *Romeo and Juliet*, or a *Love Boat* inspired *Twelfth Night*. Finally, last Fall, I worked with the BGSU Treehouse Troupe, a class sponsored youth theatre touring group. This helped me better work with children and gave me very valuable touring experience. Thus, working with Second City will help me gain a better perspective of the mechanics of improvised theatre and improv.

This scholarship will help me save money and be able to use it in my future studies. Living expenses while study in Chicago, or taking workshops and classes. In a general sense, this money will help me keep learning. By learning more about theatre, positions inside of theatre, and general theatre practice, I'll be able to better myself in many ways. For starters, I'll be able to have more informed acting and be able to portray different characters. The LAMDA summer school gave me a brand new outlook to tackling complex characters that has helped me play some of my favorite roles this school year. I want more experiences like that. Experiences that change the way I approach the work I do in and out of the theater. Secondly, I'll be able to take this information and work it into my writing. One of the pieces I'm working on is a melodrama written in Elizabethan text. While still in the earlier stages, I have a skeleton of the plot. My interesting in this project was from my Shakespeare influence at LAMDA.

Overall, I plan to hopefully be a working actor, director, and writer in the future. I know that many stars, such as Matt Damon with *Good Will Hunting*, have followed this kind of path, and I hope one day to join the ranks of those successful artists. With this scholarship, I'd be able to continue refining my craft and better my work for future generations of artists to behold, and, hopefully, one day preform. The biggest thing I want out of life is to make an impact, and inspire future generations of artists to pursue their dreams. That is how I choose to measure my success and as long as I'm happy, I know I'll be making the right choices.





## Scholarship Winner

Adam Visconti

In first grade if you asked me what I wanted to be when I grew up, I would have answered, “A motorcycle-riding, baseball-playing, cooking nun”. Fourteen years later and I have been able to somewhat narrow my focus to the occupation of a sound engineer. However, there are many areas to explore within this already specified field. There is creative sound design, audio mixing, sound electrician, programmer, and equipment sound design. Theatre is the kind of profession where you can’t limit yourself.

Even so, the arts are filled with uncertainty in terms of occupations; theatre in particular. You can audition for numerous shows or apply to a plethora of theaters, but there is never any guarantee of employment. I think this is why some people outside of the arts don’t understand why it’s something we pursue, or why our parents make us double major in marketing or business as a “backup plan”. I think John Lennon was very profound when he answered the question, “What do you want to be when you grow up?” with “Happy”. I would rather be dirt poor and working a job I love, than have money, but working at a job I hate. Personally, I can’t imagine myself doing anything else with my life than being a theatre practitioner- It’s my passion. I have two professional goals for my future: The first is to work on Broadway, and the second is to teach theatre at either a high school or college level.

The statement, “I want to work on Broadway”, is something that adults and media tend to label as unrealistic. It is stigmatized as silly and a waste of time to dream about. Despite this, to work on Broadway is my professional goal. I like to think of a sound mixer, audio 1, as an unlisted character in a script. Every time they step up to the board to mix a show, they are putting out their best performance. They have to know their cues, all the other characters’ cues, the mood that needs to be communicated to the audience, and how those things are communicated.

The energy that a cast and an AI give is going to be felt by the audience, and then that energy will be returned. One of the most euphoric moments I have ever experienced was sitting in a Broadway theatre and just getting to feel everything that was going on in the show, the way it affected me, and the way it was affecting those around me. I want to be able to be a part of that, mixing at some super expensive sound console at the back of an insanely large house, and getting to contribute to making people feel something.

Theatre can challenge opinions, change minds, and even save lives. The field of theatre is full of forward thinkers with creative license. Those two aspects combined serve as a model for the rest of society. Every show that I have seen has taught me life lessons. Rather than hitting me over the head with them like a bat, it is more like a pillow filled with social commentary. Rent was one of the most blatant pieces of entertainment of its era addressing the issues of AIDS, homosexuality, and drug use. Two vastly different shows such as A Raisin in the Sun and Gentleman’s Guide to Love and Murder share the common theme of the complexities of family dynamics with the underlying issues of racism in one and classism in the other. One show was quite heavy, yet the other was lighthearted fun. Both entertained and educated their audiences. Of Mice and Men highlighted the human struggle and mental deficits. Chicago, Legally Blonde,

and Book of Mormon pointedly chastised us for our stereotypical views. Theatre portrays ideas and beliefs that aren’t necessarily commonly acknowledged or acted upon in day to day life. It gives people hope for the future. Imagine a child watching Wicked and seeing a strong female lead defy (pun intended) social norms and standing up for what’s right. Even an adult watching a production of Avenue Q can leave with the newfound assurance that sometimes it takes a while to find your purpose in life and don’t give up hope, because that’s okay. This is why I recently had the revelation that after I go out and work in the field as much as possible at as many theater companies as possible, I want to be a theatre teacher in the future. I want to be able to share my passion of such a progressive and revolutionary field with a younger generation. John Steinbeck once said, “The theater is the only institution in the world which has been dying for four thousand years and has never succumbed. It requires tough and devoted people to keep it alive.” Teaching is how I plan to devote myself to our art, so that we may have it for another four thousand years.





When I was in the 7th grade, my social studies teacher asked me if I wanted to be the lighting designer for a production of *Godspell* for a community theatre hosted by his church. Having had no experience with theatre outside of seeing some children's shows and melodramas, I had zero idea what a lighting designer was, nor what they did. Nonetheless, I enthusiastically said, "Yes!" The program raised money for children removed from the home by Child Protective Services due to abuse and neglect. For six years I was fortunate enough to run their technical program and I even performed in two of their productions as Captain Hook in *Peter Pan* and Gaston in *Beauty and the Beast*. Seizing that initial opportunity impacted my life in many unforeseen ways. It is what made me realize that theatre was a career I could actually pursue.

I completed three years of technical theatre classes and an advanced drama class during my high school career. In between my sophomore and junior years, my parents, in an attempt to discourage my somewhat untraditional choice of vocations, encouraged me to complete a summer stock internship at the Millbrook Playhouse in Central Pennsylvania. Little did they realize that the 13 to 18 hour days would only fuel my enthusiasm. I was rewarded for my hard work that summer with the opportunity to, as a 16-year-old, be the lighting designer for two children's plays professionally performed. Seeing my vision come to life was an indescribable feeling. During that summer internship, I learned some incredibly valuable skills much earlier than I would have without it. I was exposed to all aspects of production, not just lighting and sound. I learned what it really meant to multi-task, to remain focused despite obstacles (including a flood), and to not over-estimate the need for thorough preparation.

It was this internship that caught the attention of the recruiting professor for Northern Arizona University when I was giving a presentation of my portfolio at the 2014-2015 Arizona State Thespian Conference. I am now in my junior year at NAU and just finished my role as the sound designer for a run of *King John* by William Shakespeare; my first mainstage work not assisting a professor. The responsibility associated with this design position was truthfully more than I expected. It showed me exactly what I still need to work on, but also what my strengths are. However, one of the most beneficial learning experiences I had during tech week of the show, actually had nothing to do with the show itself. I got to hear stories from the director and other designers, all of whom were my professors, about when they were in college. They talked about how they failed assignments, lived out of a car for a while, didn't go to graduate school until later in life, totally flopped in their first professional design meeting, and a great deal of other relatable content. There was a Facebook post going around that said something to the effect of, "The most detrimental thing a person can do to themselves is think they have to have their life figured out in their 20s". These professors, who are completely brilliant at what they do and have had insane work opportunities, were once just as lost as I feel right now.

The summer of 2015, I was able to visit Broadway for the first time. While there I had the privilege to meet Mr. Fletcher McCune, the technical director for New World Stages. He told me that to succeed in this business I needed to do three things: 1) Work hard and as often as I could

2) If I make a mistake, own it, and 3) Have integrity.

I don't know where I'm going to wind up five years from now. I don't even know what company from the National USITT conference might call me back about summer stock this upcoming summer. But I will not stop actively searching out and enthusiastically saying, "Yes!" to opportunities until I reach my goals.







**Kevin Bergen and Fernando Tipacti in "A Flea In Her Ear"**

Directed by Ken Bonnaffons  
 Production Design by Jim Bumgardner  
 Lighting Design by Graham Frye  
 Costume Design by Marie Natali  
 Sound Design by Steven Schwartz  
 Props Coordinated by Eireann Ingersoll  
 Stage Managed by Linda Ramirez



**Dakota Librescu in "Hamlet"**

Directed by Mary Clifford  
 Production Design by Thomas O'Neill  
 Lighting Design by Miru Kim

Costume Design by Marie Natali  
 Sound Design by Dean Mattson  
 Props Coordinated by Dan Conrad  
 Stage Managed by Peter Lydon



**Matthew Rella, Kevin Bergen and the ensemble from "Guys and Dolls"**

Directed by Jim Bumgardner  
 Music Directed by Jess Abrams  
 Choreographed by Amanda Kopel  
 Production Design by Thomas O'Neill  
 Lighting Design by Jared Saltzman  
 Costumes Design by Marie Natali  
 Sound Design by Stephen Schwartz  
 Props Coordinated by Ashley Waldron  
 Stage Managed by Peter Lydon



**Taryn McManus, Alex Preziosi and Ray Gopaul in "The Chairs"**

Directed by Jared Saltzman  
 Production Design by Jared Saltzman  
 Scenic Art by Eireann Ingersoll  
 Lighting Design by Miru Kim  
 Costume Design by Marie Natali  
 Sound Design by Dean Mattson  
 Props Coordinated by Dan Conrad  
 Stage Managed by Matthew Owitz





*Arsenic and Old Lace* (Actors L to R: Kara Freeman as Martha Brewster, Jennifer Patrick as Abby Brewster, and Caleb Wyrick as Mortimer Brewster.)

Directed by Brad Nies.

Technical Direction by Kevin Patrick.

Costume Design by Jennifer Patrick.

(Below) *Black Comedy* (Actors L to R: Zachary Hopkins as Harold Gorringer, Jaci Weidemann as Clea, Blake Latz as Brindsley Miller, Eva Kirby as Carol Melkett, Cristian Santiago as Colonel Melkett, and Ilana Ariel as Franz Schuppanzigh.)

Directed by Brad Nies.

Technical Direction by Kevin Patrick.

Costume Design by Jennifer Patrick.

(Bottom Left)

*Hansel and Gretel* (Actors L to R: Cassin Villalobos as Gretel and Zachary Hopkins as Hansel.)

Directed by Brad Nies.

Technical Direction by Kevin Patrick.

Costume Design by Jennifer Patrick.

(Bottom Right)

*Zombie Prom* (Actor: Ilana Ariel as Delilah Strict.)

Directed by Brad Nies.

Technical Direction by Kevin Patrick.

Costume Design and Choreography by Jennifer Patrick.

Music Direction by Jill Stewart.





*Haiku*

Pictured: Madison Couture and Serena Rosenblatt  
Directed by Aaron Sartorio

*Heathers The Musical*

Directed by Emily Dzioba  
Pictured Ensemble

*MUD*

Directed by Daniel LaPenta  
Pictured: Logan Fish and Alessandra LePera

*Down Neck*

(World Premier) by Pia Wilson  
Directed by Meyung Kim  
Pictured: Ashley Backe and Nicolette Boillotat

*4320P: Immersion*

(World Premiere) Devised by NY Theatre Semester Students with Tectonic Theatre  
Directed By Madeleine Blossom  
Pictured: Aaron Sartorio, Aliyah Keisler, Alize' Martinez, Mary Ferguson, Emily Rosales, Madison Couture



*Midsummer Nights Dream*



*Too Much Light Makes the Baby Go Blind*

#### Faculty Sponsors

Kathryn Johnston  
Christopher Evans  
April Soroko



*Why Torture is Wrong and the People Who Love Them*

#### Chapter Officers

President: Jesse Veliz  
Vice President: Roman Alexander  
Treasurer: Corey Rose  
Secretary: Laura Goetz



*The Woolgatherer*

#### 2018-2019 Season

|   |                           |
|---|---------------------------|
| [title of show] Summer 2018 by Jeff Bowen and Hunter Bell | Directed by Jesse Veliz   |
| Almost Maine Fall 2018 by John Cariani                    | Directed by Sophie Siegel |
| The Marriage Counselor Spring 2019 by Joey Oulette        | Directed by Rachel Weis   |



*Wait Until Dark*

Pictured (Left to Right): Judah Fox, Sarah Jirgal (APO)

Director: Scott Hayes

Scenic Designer: Mark Howieson

Costume Designer: Brianne Ross

Lighting Designer: Barry Gawinski

Stage Manager: Rebecca Hibma (APO)

*Thoroughly Modern Millie*

Pictured (Left to Right): Brandon Yoder, Brandon Shawl (APO), Shelby Mason (APO), Luke Snively, Joshua Swezey

Director: Neal Brasher

Scenic Designer: Connie Hecker

Costume Designer: Kathy Jordan

Lighting Designer: April McWilliams

Stage Manager: Jaymee Wagner (APO)

*Arsenic and Old Lace*

Pictured (Left to Right): Rachel Jones, Neal Brasher, Gabrielle Crandall

Director: Chris Nelson

Scenic Designer: Kayla Arrell

Costume Designer: Lynne Forth

Lighting Designer: Zane Cooper

Stage Manager: Rebecca Berryman (APO)

*Bye Bye, Birdie*

Pictured (Left to Right): Tyler Crocker, Jabrea Kohn, Hannah Mehl, Kayla Reichard, Sarah Jirgal (APO), Adell Ehrhorn (APO), Victoria Conner, Madeline Rasmusson, Kayleigh Hamer, Joshua Swezey, Travlyn Pantana, Clayton Moore, Tyler Bentley, Joel Hadden, Isaac Altizer, Austin Russell

Director: Andy Geffken

Scenic Designer: Mark Howieson

Costume Designer: Kathy Jordan

Lighting Designer: Barry Gawinski

Stage Manager: Brandon Shawl (APO)



*The Bakkhai*: Torreke Evans & Megan Smith both as Dionysos, the God of Theatre and Wine, drinking from a kylix.

Director: Elizabeth van den Berg

Stage Manager: Laura Hawk

Light Designer: Joseph Fox

Sound Designer: Laura Hawk & Mikaela Turek

Properties Mistress: Mikaela Turek

Costume Designer: Cody Gilliam

Set Designer: Ira Domser

*Carrie the Musical*: Carrie White (Emma Bartels-Jones) using her powers after being crowned prom queen and being covered in pig's blood.

Director: Josh Seltzer

Stage Manager: Laura Hawk

Light & Set Designer: Ira Domser

Sound Designer: Brittany Adams

Properties Mistress: Mikaela Turek

Costume Designer: Celestine Ranney-Howes



*The Student Directed Play Festival*: Trotsky (Trevor Haupt) and Mrs. Trotsky (Colleen Clark), in *Variations on the Death of Trotsky*. This was one of eight short shows performed during this production.

Directors: Bryan Bowen & Brandon Richards

Stage Manager: Alexa Brenner

Light Designer: Jessica Anderson

Sound Designer: Rachel Zanoni

Properties Mistress: Cole Owen

Costume Designer: Lauren Pedersen

Set Designer: Ira Domser





*Marie Antoinette* by David Adjmi

Cast, l-r, Gracie Glenn as Lamballe, Allie Sullivan as Marie, Leslie Castro as Polignac

Set, Lights & Projections by Jenni Mann Becker

Costumes by Sarah McCabe

Hair & Make-up by Karyn Raynor

Properties by Hannah Davis

Stage Managed by Jordan Clodfelter

Directed by Catherine Rodgers

#### **Meredith College Theatre Season 2017-18:**

*Decision Height*

*The Duchess Mislaid*

*Xanadu*

*Marie Antoinette*

#### **Chapter Officers for 2017-18:**

President: Leslie Castro

Vice-President: Victoria Mitchell

Secretary: Allie Sullivan

Treasurer: Anna Brescia

Pledge Mistress: Emm Eiden

Concessions: Gracie Glenn

Historian: Grace Bolton

Faculty Sponsor: Catherine Rodgers, Professor of Theatre





***Picasso at the Lapin Agile*** - Freddy (Noah Kozminski\*) and Germaine (Sarah Jo Martens\*) debate with patrons of their bar, the Lapin Agile. Patrons in this scene include Suzanne (Lucille Nunneley), Gaston (Mark Wilcox), and Einstein (Tyler Lupinski). Other Alpha Psi members involved: A Visitor (Nick Golden\*), Technical Director (Jason Scott\*), Assistant Props Master (Kassie Baril\*), Assistant Scenic Designer (Elise Larsen\*), Assistant Stage Manager (Makenzi Wentela\*)



***Fires in the Mirror*** – Final technical rehearsal for the production in preparation for dress rehearsals to begin. A few of the army of technicians prep for rehearsal to begin on the finalized TV Studio set involving five projection screens with predetermined content and live video feed. Other Alpha Psi members involved: Actors – Callisto Cortez, Marie Miller, Noah Kozminski, Tom Klonowski.



Chapter members were asked to assist with the local Downtown Houghton Victorian Christmas Festival by dressing in costume, provided by the Michigan Tech Theatre Company, and acting in character while strolling through the historic downtown area to provide ambiance to the event. Alpha Psi Members involved: Nick Golden, Katy Gula, Callisto Cortez, Hunter Storie, Sarah Jo Martens (Costume Designer), Noah Kozminski, Jason Scott, Elise Larsen, Kassie Baril, Kitty Williams, Marie Miller, Alexandra Walker (Assistant Costume Designer), Makenzi Wentela (Costume Designer), & Tom Klonowski.



***When You Comin' Back Red Ryder*** – Teddy (Noah Kozminski\*) challenges Steven “Red” Ryder (Tom Klonowski\*) to stand up to him as a man. Teddy has the small-town dinner held at gun point with its patrons injured emotionally and physically with Steven as his psychological target for the majority of abuses. Other Alpha Psi members involved: Angel (Katy Gula\*), Props Master (Alexandra Walker\*), Master Electrician (Hunter Storie\*), Assistant Costumer Designer (Alexandra Walker\*, Kassie Baril\*, Kitty Williams\*)



Hannah Post and Keaton Kreikemeier as Wednesday and Gomez Addams perform "Happy/Sad" in The Addams Family Musical.



From Left to Right: Sean Graves as Bun Foo, Clair Booton as Miss Dorothy, Hunter Nathan as Jimmy Smith, and Hannah Post as Millie Dillmount in the student directed Alpha Psi Omega Show, 'Thoroughly Modern Millie'.

#### Alpha Psi Omega Show: Thoroughly Modern Millie

Director: Amber Wilson

Assistant Director: Michaela Millikan

Musical Director: Roger Bunnell

Stage Manager: BaiLeigh Leach

Assistant Stage Manager: Maddison Underberg



John Peetzke as Peter and Jacqueline Opheim as Molly in 'Peter and the Starcatcher'.

#### Theater Season:

The Miracle Worker- Directed by Dan Hays

Newsies- Directed by Lee Meyer

Agnus of Gods- Directed by Leah Burke

Once Upon A Mattress- Directed by Dan Hays

Alpha Psi Omega Show: Clue- Directed by Alex Cesena

The Hunchback of Notre Dame- Directed by Dan Hays

#### List of Faculty and Staff:

Dan Hays, Director of Theater

Bill Kirby, Director of Technical Theater





"Conrade & Borachio are arrested." J. R. Coker, Ian Campbell



"Hero, Margaret, Ursula get ready for the wedding."  
Natalie Fehrenbacher, Katrinka Wayne, Harmanpreet Kaur



"The wedding debacle." Katrinka Wayne, Harmanpreet Kaur,  
Natalie Fehrenbacher, Kat Tate, John Henry Sullivan,  
Trevor Byrd, Josia Jacobi

Much Ado About Nothing by William Shakespeare, directed by Phyllis W. Seawright. Swor Auditorium in Nelson Hall. Student Director was Katherine S. Parker; technical director was Alex Thomson; dance choreographer was Sarah Thames. Set design was by Randy Jolly and Phyllis Seawright. February 22-25, 2018.



"Caliban's Song." Alex Thomson, Josia Jacobi,  
Matthew Bell. Music by Claire Holley





### Antigone

Pictured: standing: Zoe Lepper, Sitting: August Abernathy

Director: Jim Lile

Scene Designer: Logan Reagan

Light Designer: Logan Reagan

Costume Designer: Anne Jaros

Sound Designer: Jahayla Overton

Make-up/Hair Designer: Megan Thomas



### How the Other Half Loves

Pictured: L-R: Kayley Baumhover, Preston Hamilton, Hulon Smith, Chelsie Jeffries, Allison Dodge

Director: Ann Grace Lile

Scene Designer: Logan Reagan

Light Designer: Logan Reagan

Costume Designer: Inge Logtenberg

Sound Designer: Jamie Keilani Strong

Make-up Designer: Michelle Potts



### **Theatre Season:**

Antigone

The Sleeping Beauty

Pippin

How the Other Half Loves

### Pippin

Pictured: L-R: Kaden Propps, Grace Roush, Zoe Lepper, Hulon Smith, Austin Henady, Allison Dodge, Miranda Duncan, August Abernathy

Director: Jim Lile

Scene Designer: Logan Reagan

Light Designer: Sam Claussen

Costume Designer: Anne Jaros

Make-up Designer: Jamie Keilani Strong



*School House Rock Live*



*Short and Sweet*



*Spring Awakening*

2017/2018 Officers

President: Ben Smith

Vice President: Megan Hanley

Secretary: Rachel Segbawu

Treasurer: Elizabeth Adams

2018/2019 Officers

President: Abby Sexton

Vice President: Abby Wolff

Secretary: Allyson Bryson

Treasurer: Jamie Talias



*Blithe Spirit*





Oct. 2017...*Oktoberfest – and The Brothers Grimm ...*  
Aleksandr Shiriaev as Crown Prince Ludwig (our MC)



Apr. 2018 *Gozzi, Lazzi, and Pasta... Italian Dinner Theatre...*  
L-R Savannah Flanagan, Toni Tutt, Dakota Casey, Annastasia Dick.



Feb. 2018. *Kisses and Cuisine... A Dinner Theatre with French Salon Fairy Tales.* L-R: Shamon Wright, Dakota Casey, Savannah Flanagan, Annastasia Dick, Trey Russell, and Moises Roa Ortiz.



**King John.**

Director:  
Christina  
Gutierrez-  
Dennehy\*,  
Lighting:  
Ben Alexan-  
der,  
Sound:  
Adam Vis-  
conti\*,  
Costume:  
Kate Ellis

Keegan  
Hughes\*



**The Mousetrap.** Director: Robert Yowell, Lighting: Ben Alexander, Sound: Adam Visconti\*, Costume: Cameo Gustafson

Miguel Ochoa\*, Morgan Gallob, Emily Wood\*

**Tartuffe.** Director: Kathleen McGeever\*, Lighting: Rebekah Ryan, Sound: Ben Alexander, Costume: Kareem Attia

Kara Hunt\*, Victoria Niemiec\*



**2018-2019 Officers:** President: Michaela Rodriguez, VP: Ella Johnson, Treasurer: Aliza Cano, Secretary: Kara Hunt, Master of Rituals: Adam Visconti, PR: Miguel Ochoa, Freshman/Transfer Liaison: Ryan Bowman, Faculty Advisor: Christina Gutierrez-Dennehy

**NAU 2018-2019 Season:** *The Secret Garden*; A Series of One-Acts by David Ives; *The Effect*; *Mr. Burns, A Post-Electric Play*

**Beta Nu Production:** *The 39 Steps*



**Intimate Apparel.** Director: Robert Yowell, Lighting: Brian Shelby, Sound: Ben Alexander, Costume: Kate Ellis

Kristi Garcia\*, Michaela Rodriguez\*, Hadley Singer\*, Je'maya Hereford\*, Ella Joseph\*, Taelor Smith





Mathew Wallace as Victor Frankenstein and James Martin as The Creature in *Frankenstein*.



The cast of the Beta Mu chapter of Alpha Psi Omega, backed by photos from department productions over the decades.



Jacob Beals as Rosencrantz and Samuel Edgren as Guildenstern in *Rosencrantz and Guildenstern are Dead*.

#### Theatre Season:

*The Heiress* written by Ruth and Augustus Goetz and directed by John Klonowski

*Rosencrantz and Guildenstern are Dead* written by Tom Stoppard and directed by David Burke.

*Frankenstein* adapted by Frank Gialanella and directed by John Klonowski

*Pardon the Pitchfork* (an adaptation of *Paradise Lost*) written and directed by student Samuel Edgren, featured alongside *Children of a Lesser God* directed by student Mathew Wallace.

*You're a Good Man Charlie Brown* adapted by Clark Glesner and directed by Kristen Klonowski

The Student Directed One Act Festival, with plays directed by Hannah Brandt, Nicole Snover, Crista Wilhite, Cayley Cantwell, James Martin, James Matthew Wyatt, and Jessica Tingley.



Ian Malone as Morris Townsend and Nicole Snover as Catherine Sloper in *The Heiress*.



Lily Olson '18\* and Ashleigh DiBenedetto '20 as Hermia and Jean in *Dead Man's Cell Phone*

Scenic Design for *Dead Man's Cell Phone* – Claire Crusott '18\*

Lighting Design for *Dead Man's Cell Phone* – Emma Bledsoe '18\*



(left to right) Olivia Whicheloe '19, Rachel Williamson '20, Lauren Frautschi '18\*, and Diana Bloom '21 in *Little Shop of Horrors*



Alexander Rios '18\* and Lydia Hundley '20\* as Creon in *Medea*

President: Cynthia Mullins '18

Vice President: Sam Rollin '18

Secretary: Michayla Rice '19

Treasurer: Claire Crusott '18



Ian Nace '18 and Ashleigh DiBenedetto '20 as Dwight and Jean in *Dead Man's Cell Phone*

Scenic Design by Claire Crusott '18\*

Lighting Design by Emma Bledsoe '18\*





### Theatre Season:

#### Romeo and Juliet

Director- Charlie DelMarcelle

Fight Director- Jacqueline Holloway

Stage Manager- Lauren Tetlow \*

Set Designer- Juliet Wunsch

Lighting Designer- Nate Hart\*

Costumer Designer- Constance Case\* and Sierra Anderson

Sound Engineer- Lucas Fendlay

Composer- Meghan Reed

#### Exit the King

Director- John Bellomo

Stage Manager- Anton Patriarca

Set Designer- Carly Williams\*

Lighting Designer- Martin Dallago\*

Costume Designer- Casey Parker

Sound Designer- Caitlin Thompson \*

#### Never Have I Ever

Director- Leonard Kelly\*

Stage Manager- Taylor Mattes\*

Set Designer- Juliet Wunsch

Lighting Designer- Nate Hart\*

Costume Designer- Sam Funk\*

Sound Designer- Teagan Edsell

#### Berlin to Broadway with Kurt Weill, a Musical Voyage

Director- Liz Staruch

Stage Manager- Maria Carroll\*

Set Designer- Maria Monachino\*

Lighting Designer- Lauren Tetlow\*

Costume Designer- Constance Case\*

Sound Designer- Genevieve Knull



### *The Penelopiad*

Oscar Nava, Kevin (Claire) Wiessinger, and cast

Director by – Jennifer S. Holmes

Scenic & Lighting Design by Brian Alan Reed

Musical Arrangement & Composition by Sydney Summers,

Costume Design by Monica French

Stage Management by Amanda Garcia

(Below) *Gas Light*: Nikki Knupp and Ruben Sanchez  
 (Far Right) *Gas Light*: Nikki Knupp and Gunner Joachim  
 Director & Choreograph – Katie Liddicoat  
 Scenic & Lighting Design by Joshua Christ  
 Costume Design by Monica French  
 Sound Design by Katie Liddicoat  
 Stage Management by Ryan Talbert



### *The Penelopiad*

Lauren Estrada, Taylor Penn, Samantha Paladini, Madalyn Matosian, Rachel Villareal, Megan D'Souza, Sadie Recio, Cole DiGrazia, Naya Sarab Sawah

Director by – Jennifer S. Holmes

Scenic & Lighting Design by Brian Alan Reed

Musical Arrangement & Composition by Sydney Summers

Costume Design by Monica French

Stage Management by Amanda Garcia







*Elephant & Piggie's "We are in Play!"* Traveling Tour  
 Books & Lyrics by Mo Willems  
 Music by Deborah Wicks La Puma  
 Directed by Heather Williams-Williams



*You're A Good Man, Charlie Brown*  
 Music, Lyrics, and Book by Clark Gesner  
 Additional Music by Andrew Lipa  
 Directed by Heather Williams-Williams



*The Maids* by Jean Genet  
 Directed by Jim Williams



*Hot L Baltimore* by Lanford Wilson  
 Directed by Jim Williams

#### Officers 2017-2018

President: Becca Borchardt

Vice President: Kayla Williams-Schwarze

Business Manager: Ella Dierberger

Secretary: Courtney Harms

## **PAPERLESS REPORTING OF NEW MEMBERS**

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

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

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

**Do this by e-mailing a Word or PDF document to  
[businessmanager@alphapsiomega.org](mailto:businessmanager@alphapsiomega.org)**

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

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

Please begin this with your next inductee report.



# **2018 National Meeting Report**

With nearly 100 members in attendance (in a room not likely approved for more than 50) an entirely new website for the national organization was shown off. Obviously, if you're reading this, the new site hasn't been released yet, because one critical new feature isn't quite ready. When the new site goes live, we will be accepting new member induction reports entirely online, from the initial report to the approval of your faculty advisor and through payment via PayPal. For this to work, however, we absolutely need updated contact information for faculty advisors for every chapter. Please have your faculty advisor reach out to the national office via [CastContacts@alphapsiomega.org](mailto:CastContacts@alphapsiomega.org) to update their information. We are aiming for a release date of 4/15/2018 for the new site.

It was then announced that the 2018 Scholarships, in the amount of \$1500 each, are being awarded to Adam Visconti of Northern Arizona University's Beta Nu Chapter, and Kelly Boyce of Bellarmine University's Alpha Theta Beta chapter. Looking forward, applications for the scholarship should be sent to Prof. Phoebe Hall, our National Vice President, and are due by January 15 of each year. It was then announced that the scholarships will now be in the amount of \$2000 each.

On a related subject, it was discussed that we also give the Frankie Day Chapter Development Grant, in any amount up to \$5000. We have given one so far, to a chapter who puts together a children's show, then packs it up and takes it on tour to parts of rural Mississippi that don't have any other exposure to live theater of any sort. They go on tour in April of this year and we're looking forward to receiving pictures of the production! Instructions and guidelines for applying for the grant will be made available on the new website.

We are still looking for interested faculty members who would be willing to take on the role of National Business Manager. Dr. Bret Jones has held the position for 12 years and is looking for his successor. The job posting is below.

We are also now looking for candidates to be our Region 4 Representative. Region 4 comprises Alabama, Florida, Georgia, Kentucky, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia, and Puerto Rico. Candidates must be full-time faculty or emeritus faculty members. The position entails primarily fielding email questions from chapters, and maintaining contact with faculty advisors to chapters throughout the Region. We heartily thank Seamus Bourne for his service to Alpha Psi Omega over the past several years, and are really jealous of his future endeavors.

Copies of Playbill were handed out, pins were purchased (come to SETC, get your pins for \$10 instead of \$15...), questions were asked, questions were answered (sometimes even the questions that were asked!), and a fine time was had by all.

## NOMINATION GUIDELINES

### ALPHA PSI OMEGA/DELTA PSI OMEGA SCHOLARSHIP

Each year, the National Officers of Alpha Psi Omega/Delta Psi Omega will select from nominated candidates, two recipients of Alpha Psi Omega/Delta Psi Omega Scholarships. Each in the amount of \$1500, these awards are to be used by the recipient to further her/his education and/or professional goals in theatre. Winners will be announced at the annual national meeting of APO/DPO at the Southeastern Theatre Conference (winners will be informed as early as possible so that they may attend the meeting if they wish; otherwise, the scholarship will be sent directly to the recipient following the annual meeting).

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

The completed Nomination Packet must include:

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

Name/Address of the nominee.

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

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

Specific future plans and goals of the nominee.

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

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

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

A current transcript of the nominee's academic record.

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

### PLEASE RETURN COMPLETED NOMINATION PACKAGE TO

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

**(OR E-MAIL TO):**

**E-mail: [businessmanager@alphapsiomega.org](mailto:businessmanager@alphapsiomega.org)**



## **Pictures and Information for *Playbill***

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

This info includes:

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

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

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

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

Submit electronically to: [businessmanager@alphapsiomega.org](mailto:businessmanager@alphapsiomega.org)

**The deadline is June 15, 2019**

## Chapter Enhancement Grant Application

General information for applicants:

This grant is designed to assist chapters of Alpha Psi Omega and Delta Psi Omega in furthering their reach and involvement on their campus and in their communities. A chapter may apply for this grant in order to provide funding for service projects, production costs associated with APO/DPO sponsored events, or other such programs that have a direct impact on the general improvement of campus or community life, keeping with our mission to: "...to promote drama on the university/college level."

Grants are awarded in three levels- \$500.00, \$1000.00 and \$3000.00. Grants are awarded annually at the national meeting in March of each year. For full consideration, applications must be received by January 20<sup>th</sup>.

Send application via email to: [president@alphapsiomega.org](mailto:president@alphapsiomega.org)

Name of Chapter: \_\_\_\_\_

Name of Institution: \_\_\_\_\_

Contact Information—Faculty sponsor: (Name) \_\_\_\_\_

(email) \_\_\_\_\_ (phone) \_\_\_\_\_

Mailing Address: \_\_\_\_\_

Date of Application: \_\_\_\_\_

Amount Requested:        500.00 \_\_\_\_\_        1000.00 \_\_\_\_\_        3000.00 \_\_\_\_\_

Name of proposed project or program: \_\_\_\_\_

Describe in detail the plan of the project or program and how it will be implemented. *Attach additional sheets as needed.* Signed and dated by the faculty sponsor. **A letter of support by the faculty member's dean is also requested.**

Describe the anticipated impact of the project or program on the target audience. How will this project or program add to the development of your chapter or benefit your departmental, campus or local/regional communities? *Attach additional sheets as needed.*

Please prepare a timeline for the execution of the various activities involved in the project or program (give dates and a description of the activity):

Please provide a proposed budget for the project or program (Provide Description, Cost, Quantity, and Total):

A report will need to be sent to the national officers upon completion of the project. The report could include: pictures, designs, programs, or other materials associated with the project. If a report is not received, this will hinder the chapter's next grant application.

If the chapter's grant proposal is accepted, the waiting period to apply for another is three academic school years.

The national officers will use the following criteria to judge the proposal:

Does the grant proposal support Alpha Psi Omega/Delta Psi Omega's mission?

Is the application complete? Incomplete applications will not be considered.

The chapter must be active and in good standing with the national office. An inactive chapter will not be considered for a grant.

Does the amount requested fit the grant's specifications?

Will Alpha Psi Omega's reputation be enhanced?



