

PLAYBILL

2019

Alpha Psi Omega
Delta Psi Omega
Chapters in Action
Scholarship Winners

AΨΩ

ALPHA PSI OMEGA

ΔΨΩ

DELTA PSI OMEGA

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
National Theatre
Honor Society

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

Table of Contents

History of Alpha Psi Omega/Delta Psi Omegas	2
Business Manager Opportunity	3
Table of Contents	4
National Officers	5
DPO & Regional Representatives	6-7
Scholarship Winners	8-11
Chapters	12-38
Southeastern Theatre Conference Pictures	39
Imposter Theatre Company	40
Scholarship Nomination Guidelines	41
Submission for <i>Playbill 2019</i>	42
Grant Application	43

Chapters	
Augustana University	13
Bellarmino University	14
Bergen Community College	15
Blinn College	16
Buena Vista University	17
Concordia University	18
Drew University	19
Indiana State University	20
Kean University	21
Keystone College	22
Lee College	23
McNeese State University	24
Mercer University	25
Meredith College	26
Michigan Tech University	27
Mississippi College	28
Missouri Southern State University	29
Missouri Western State University	30
North Carolina A&T State University	31
North Carolina Wesleyan College	32
Stephen F. Austin State University	33
SUNY Oneonta	34
Tennessee Tech University	35
University of Mary Washington	36
Whittier College	37
Winona State University	38

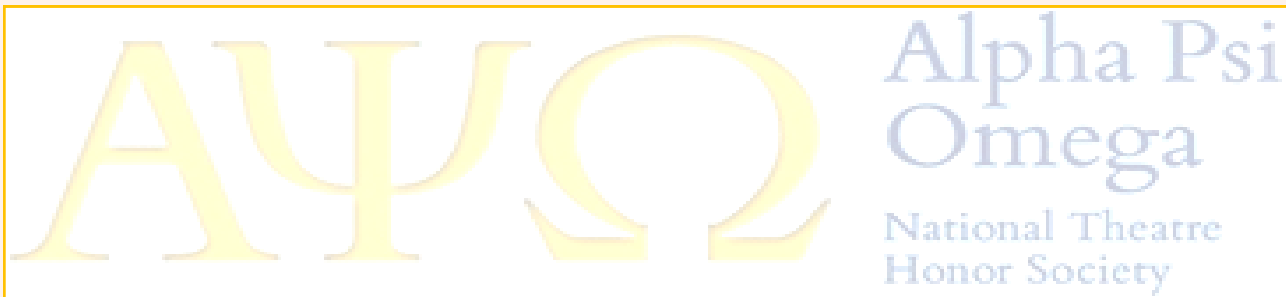
THE NATIONAL OFFICERS



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

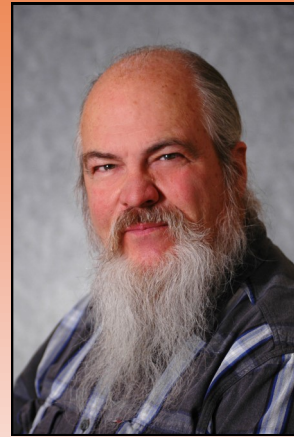
(562) 907-4831
breed@whittier.edu



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

Prof. Jack Garrison

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



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

H. Keith Hight

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



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

Zack Ross

Theatre Program
Bellarmine University
2001 Newburg Road
Louisville, KY 40205



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

Brad Nies

902 College Avenue
Brenham, Texas 77833
979-830-4269
Email: bnies@blinn.edu



FROM THE DESK OF THE PRESIENT

As I write this, summer is beginning to draw to a close, planning for fall courses and productions is gearing up, and we're about ready to enter a new academic year.

A few notes of potential interest:

We have a new website (same address). Not all the bugs are worked out yet, but we're looking forward to a more efficient means of registering new members, of sharing information, and of providing faster and more efficient service to casts and members.

We're creating a new position, tentatively called the Member Services Coordinator. Unlike the officers, who receive only small stipends for their work for APO, the person in this job will be an actual employee, charged with maintaining communication with members and advisors, with facilitating the distribution of membership cards and certificates, and performing other tasks that will allow the Business Manager to concentrate on budgets, audits, etc.

We're attempting to engage both the regional representatives and the Delta Psi Omega representative more in the operation of the organization. We're hoping to bring as many of them as possible to Louisville this spring, and to involve the others through videoconferencing or other means.

We've increased the available funds for the Frankie Day Chapter Enhancement Grants, and we're looking to increase the funding for the student member scholarships.

We'll continue to hold our annual meeting at SETC, but we're looking to have at least informal gatherings at other conferences and festivals that would attract a significant number of members and/or advisors.

Obviously, none of this can happen without the active participation of our members and cast advisors. We thank you for your assistance in furthering the goals of Alpha Psi Omega, and we hope to see many of you in the year ahead, in Louisville or elsewhere. Please contact us with questions or comments.

Break a leg, everyone.

--Rick Jones

National President

Scholarship Winner

Molly Duke



My theatre journey is not a very long one in terms of time. I started getting involved and participating in theatre at the end of my senior year of high school. But since then, theatre has become my entire life. It has become this undeniable force that I can't ignore; more so that I don't want to ignore.

My senior year of high school, I took an introduction to musical theatre course, for the sole purpose of trying to have a class with my sister before I graduated. Well, due to scheduling conflicts, she wasn't able to get in and I was now in a class that I had very little interest in. But with no other options, I was in the class for the rest of the year. But, as months went by, I found myself interested in what we were learning. The history of musicals in America, the different aspects that all go into a musical, who were the big names in the game years and years ago. And I found that I wanted to learn more; I wanted to know more. And then, for our big grade in the class, we had to be involved in the production happening in school. That year the school and music department decided to put on *The Drowsy Chaperone*. And of course, still not being fully involved, I picked a very minor role; one that would require very little late nights spent on school grounds. I picked to be a part of house crew, being told I would only have to come in once performances started.

And this sounded ideal to me. Get a good grade and little involvement, what could be better? But as performances started and I spent more time around the cast and rest of crew, I realized I had truly missed out. I missed out on this close bond everyone had with one another. The inside jokes, the closeness, the true feeling of love for one another and what they were doing. Standing in the choir room (which had been taken over for a large dressing room), watching everyone running around and joking with each other, I realized something. In this moment, I realized that I needed more of this. I needed to feel this panicked yet excited energy again and again. This excitement for that was about to happen. I needed to immerse myself in theatre.

This desire was so strong that on a college visit to Bellarmine, I realized on the way there I wanted to change my major. I wanted to become a theatre major. And this felt so entirely crazy to me. I plan everything out in as much as advanced as possible. I never do things last minute because it's simply not in my nature. And I had had very little involvement with the show, but I needed more. What little theatre I had done had changed me so much. And once I got to college, I did more. I had this panicked feeling of being behind compared to everyone else in my year alone, not even including the upper classmen. So, I had to do as much as I could in order to feel like I could handle and deal with the same amount of work as everyone else. Freshmen year fall semester, I told my acting teacher (who is also the head of the department) that I was interested in costume/hair/makeup. She made me aware of an opera occurring on campus that semester that needed some positions to be filled, those three things being one of them. So, I quickly took the opportunity, realizing that if I waited too long, who knew who else could or would come in and take it. I worked with the actors on what they had clothing-wise and were willing to let be used for the production. Props mistress was soon also added to my title, working on both gathering and making props. And as I kept working hard, I kept having more responsibility placed on me. I was backstage on headset, keeping track of entrances/exits of actors and props. And I won't lie, it was super stressful and at times very intimidating. But I kept working. I didn't want to stop. The stress felt worth it once the show went up. Everything I had worked for was onstage, and it was the most satisfying feeling in the world for me. I felt like I had helped in making something greater than myself. And this was a feeling I wasn't ready to let go of yet.

From there, I moved up from doing a multitude of things to having a specialized job on the productions. First was an assistant lighting designer position; a position that quite frankly terrified me to my very core since I knew nothing about lights. But there was something exciting there too. A new field that I had never stepped foot in before; unfamiliar terrain that I got to explore. And while I learned that lights were not my area of specialty, I gained even more appreciation for those who work in that field. My next assistant position was with the costume designer for the show my sophomore year. With this position I felt closer to the goal of working in my field. And it was for sure a learning experience. I didn't feel properly taught in terms of being sat down and explained things, but it was the hands-on experience that I felt I had gained. My mentor handed me fabric and told me how to do the sewing, but she didn't hold my hand. She didn't in anyway baby me or coddle me. She threw me out to the wolves and told me to fend for myself. And because of this, I did. I would sew, and I would mess something up, and she would simply tell me to fix it. And I would. And it felt amazing once I had done something correctly. It was this feeling of satisfaction that I hadn't truly felt before.

From that point on, I had moved up and I started getting to design for the main stage shows happening on campus. It was such an incredible feeling. I worked closely with directors; coming up with designs and ideas and fully realizing a combined vision. I worked closely with actors, seeing what kinds of clothing they had that could be used for productions and what ideas they had that they wanted to contribute to the show as well. I also started to get used to working with assistants and trying to delegate responsibility to them. But of course, this was not all smooth sailing. There were a lot of struggles that came with now being in a higher up position that I hadn't realized before. Working with small budgets was challenging, but it forced me to be creative; come up with new ideas and solutions to problems. Sometimes, I worked with directors who gave very little information in terms of what they wanted costume wise and I had to work solo on that the costume look for the show would be. Other times, I worked with directors who had too many ideas that I had to work with them towards finding a final decision. But, all of these struggles made me better. I felt with each production I was learning new things about both myself and how to make a production come together in the end.

My theatre journey has not been a long one, I will be completely honest in that regard. And I don't know everything there is to know about both costuming but also theatre. But I'm always learning. I'm taking what opportunities I can and making the best of every struggle I've faced. And I would love to be able to say what I'll do with my future in definite plans. I know for a fact it will be in theatre and ideally it will be in costuming. However, so much of my theatre career has been fast paced and unplanned. But three years ago, I wasn't even involved in theatre. If I could go back in time and I ask my past self what I thought I would be doing, I wouldn't have an answer for you. But theatre has given me a purpose. It's given me a goal, a dream to work towards all day every day. And there isn't a single part of that that I would change; the good, the bad, the ugly. I would do it all again in a heartbeat if it meant that I would be where I am today. Theatre has taught me so many life lessons and practical resources that has truly made me who I am today. Theatre is an undeniable force that has come into my life like a wrecking ball. It has changed me in so many ways, but in no way do I feel like I need to pick up the pieces. The pieces are where they are, because they are building me up to my future.

Scholarship Winner

Nadina Espinosa

Alpha Psi Omega has always been a pillar of my career at SUNY Oneonta. When I started college I knew I needed to pursue my passion for theatre, and I looked up to the members of APO immensely. Since joining, I have taken a

mentee and am currently serving as treasurer of the Lambda Omega cast. I have organized our budget, kept us ahead of schedule on our current fiscal projects, and I have assisted with brainstorming new fundraising ideas with the rest of our e-board, including our second annual 24-hour theatre festival, our upcoming student-faculty talent show, and a memorial concert for SUNY Oneonta alumni and former APO member Kyle Burch. Oneonta has helped me blossom in theatre in ways I never believed I could. I have worked on stage and off on productions for the past five semesters and will continue to do so for my next three. Some of my favorite experiences have included playing Molly Aster in *Peter and the Starcatcher*, assistant directing *Barefoot in the Park*, and being cast as Violet Newstead in *9 to 5* for the upcoming spring semester. All of these opportunities have shown me that I am always more capable than I believe and have allowed me to grow into a truer, more honest version of myself. Theatre has taught me so much about who I am as a person and who I want to be.

While I've always known I wanted to dedicate my life to helping others, I didn't quite know how I could do that and satisfy myself. Performing has opened my eyes to the restorative and redemptive power theatre gives to the lost and the voiceless, and I want to continue to explore the craft. I hope to be considered for Alpha Psi Omega's student membership scholarship so I can defer the cost of an opportunity to perform in an international professional production of *A Doll's House Part 2* by Lucas Hnath and participate in the Prague Shakespeare Company summer program. In doing this I hope to expand my knowledge of theatre, gain experience from nationally ranked professionals in the theatre community, and broaden my horizons in ways that will forever benefit my career in theatre and give me a better understanding of humanity from a global perspective.

SUNY Oneonta assistant professor Kiara Pipino has offered me the role of Emmy in *A Doll's House Part 2*. This production would be done with professional equity actors and potentially give me the opportunity to earn equity points. I would work collaboratively and learn from well versed professionals who have been in the theatre business for a very long time. Working in a completely professional environment would allow me to obtain the firsthand experience in theatre that I am eager to immerse myself in. The opportunity to add a professional credit to my resume at my age is rare; I'm honored and beyond excited to pursue this new frontier. I'm eager to delve into the production and delve into focused and intense research within the project. For the first time, I would be able to work to develop my own character, learn how to thrive in this professional environment, and rely on my instincts. I want to see what I'm capable of doing outside of the classroom and adjust myself to the professional world so that I can be best prepared for life after college. This production of *A Doll's House part 2* would take place in the United States through May and June of 2019. The production would then be taken to Prague in the Czech Republic. The performance dates for *A Doll's House Part 2* would fall within the month of July and would be dependent on the Prague Shakespeare Company schedule. This is a truly invaluable experience for someone looking to gain experience and exposure within the theatre world. The duality of this experience to provide two professional learning opportunities both in and out of the classroom would give me a chance to perform internationally, gain professional credits for my resume, and train at a prestigious theatrical institution. I cannot pass up such a rewarding and fulfilling opportunity.

The Prague Shakespeare Company would give me the opportunity to study in a diverse environment and engage with people from different cultures while giving me a unique, intense, and vast learning experience in Shakespearean plays. A large majority of professional productions put on in the United States are Shakespeare, and, therefore, this experience would improve my resume when I set out on auditions after I graduate college. This program would allow me to get hands on experience working with Shakespeare in a way I haven't been able to access before. This program offers a broad range of classes linked to Shakespeare including Stage Combat, Mask, Meisner technique for Classical Acting, Michael Chekhov technique for Classical Acting, Viewpoints for Classical Acting, Directing Shakespeare, Shakespeare Audition Workshop, Shakespeare's Rhetoric and Shakespeare & Gender Neutral, Gender Conscious, and non-Binary artists, to name a few. I would be able to learn from esteemed theatre professionals such as Gregory Gudgeon from the Royal Shakespeare Company, Eric Rasmussen (an American folio expert), Brendan Fox from the Colorado Shakespeare Festival, Linda Gates (head of voice at Northwestern University, former coach of Meryl Streep and Megan Merkle), Irwin Appel (head of the MFA program at University of California, Santa Barbara), and Ray Paolino (head of the MFA program at University of Georgia). The amount of talent, skill, and potential in the staff for this company is truly as immeasurable as the skills I would gain from their expertise.



This month-long program would not only include regularly scheduled classes, but evenings would encompass rehearsal times that would make up four performances of abridged Shakespeare plays that may also give me an opportunity to earn equity points. Not only would I be able to gain the skills necessary for Shakespearean art, but I would be able to actually implement these skills in a professional setting with the opportunity to work with like minded peers from all walks of life. As a dual major, I will not have the opportunity to study abroad because of my strict class schedule and my necessity to stay within my financial aid requirements. In our current social climate, I think indulging our academic experience in all walks of life is growing in importance. I would be working with passionate and like-minded individuals from a variety of cultures that are foreign to me. By better understanding those who are different from myself and bonding over our similarities, I hope to gain a better understanding of humanity and grow with this global society. While I believe I am a little late in my theatre career to begin having Shakespearean experience on my resume, I am beyond eager to learn and indulge myself in the process. This opportunity was brought to my attention by my mentor, Kiara. I was honored to receive her recommendation for this program. She gave me the push I needed to pursue something so detrimental to my career.

It is evident that this experience of a lifetime is completely invaluable. However, the price that the Prague Shakespeare Company puts on this experience equates to approximately \$5,450. Tuition for the program from July 1st through July 28th is \$3,450 and standard room and board is listed starting at \$2,000. There are also opportunities for education trips such as the two day trip to Cesky Krumlov that would include tickets to see a performance in the Revolving Theatre and provide an opportunity to tour the world's oldest operating Baroque theatre. This additionally would cost \$325. Taking risks, especially in the theatrical world, are always expensive. This burden is something that would be too costly for me as a junior in college to bear. While my best efforts are being put forth to find any means necessary to reduce the cost, I'm still struggling to make ends meet. I work three jobs while being a full time student with a dual major. I will be spending my spring semester working as a student supervisor, student manager, and orientation leader, along with taking seventeen credits, and playing Violet Newstead in *9 to 5*. While I am nothing if not hardworking, there is only so much I can do in hopes of reducing the cost of this program. But you don't want numbers; you want to know about me. You want to know what this scholarship would do for me and where it will take me. When I set a goal for myself, it makes me want to make a plan, find a neat little path on which to put my life to get me from point A to point B with no bumps in the road. While plans and to-do lists are my forte, life never works that way. My entire life, my only goal has been to help others. For so long, I didn't let myself entertain the idea of pursuing a career in the performing arts because I felt like I couldn't be a productive member of society and help others through theatre. I was scared. I spent so much time telling myself not to pursue what I really wanted because I feared reality. I'm done being scared. I want to dive in head first and learn everything there is to learn. I want to grow in a way that only theatre allows me to do. It is through powerful roles that I have found myself and how powerful I can be. I realize now that just because theatre helps me grow and heal, doesn't make it selfish. If I can help others connect and feel and go on a journey with me to escape the world, if only for a couple hours, that could be enough. If I can be a part of theatre that breaks ground on social issues or helps people recognize themselves on stage when they feel like they are all alone, that would be enough. I need to perform. I want to develop and expand upon my passion. I want to meet people who share that passion and who drive me to work hard and be a better version of myself.

My goals for the future are simple: I hope to conquer my part in our upcoming musical, get accepted to the Prague Shakespeare Company and find a way to make the experience affordable, finish out my junior year with a 4.0, and start my senior year strong, confident, and ready to take on anything. I am done being afraid of everything, from the fear of pursuing performance as a career to the trivial social pressures and anxieties that come with being a college student. I wanted to plan my life in a way that would make me feel secure, but I refuse to let myself move into a place where I cannot grow and will not be satisfied. I want to stop trying to plan every moment and simply allow myself to live and breathe, and be who I actually want to be, not who I think I should be. I want to experience the real world and do what I'm truly passionate about before moving on to potential graduate schools. I went into college saying that when I grew up I wanted to be a high school guidance counselor that directed the school plays and musicals. Part of me still wants that, but I still don't want to settle and find myself unsatisfied with a boring desk job. I want to have valuable experience in the real world before I get there. I want to see what other cultures are like outside the confines of my white suburbia hometown and my white, rural college town. I want to know what life is like outside of the United States and grasp a better understanding of my privilege in society. I want to be able to do more than tell students where to stand on a stage so we can see them. I want to teach them what theatre is really like and how it can be so much more moving than it seems. I want to teach about how theatre is a meditative art and how it can heal you and help you grow. I want to help others in finding their own goals and subsequently finding the courage to pursue them. This scholarship would significantly defer the cost of an experience that can only prove detrimental to my personal and professional development. I appreciate Alpha Psi Omega's consideration for this scholarship and for the opportunity this organization gives students like myself to expand their knowledge and passion for theatre.



Real as Air, a new work written by Augustana faculty member, Richard Swanson featuring original music by Augustana graduate, Maddie Todd. Directed by Jayna Fitzsimmons. Pictured: Skylar Allen, Joscelyn Schipper, Kale Hellman (APO), Tristan Love (APO), Sara Crosby, Chofian Abobakr (APO), Andrew Canaan (APO), Abby Giambatista (APO), Ashlyn Himley (APO), Maddie Todd.

Clue the Musical directed by Jayna Fitzsimmons (APO). Pictured: Noelle Starnes, Coleman Peterson (APO), Casey Schultz, Ashlyn Himley (APO), Lauren Sandison, Tristan Love (APO), and Logan Swanson.



Crimes of the Heart directed by Dan Workman (APO). Pictured: Elise Oren (APO) Joscelyn Schipper, and Ashlyn Himley (APO).

Puberty the Musical written and directed by current Augustana student Coleman Peterson (APO) for the student led theatre organization, ACTS. Pictured: Annika Paulsen, Alyssa Volmer-Johnson, Carter Sitzmann, Tilly Jagelski, Noelle Starnes, Grace Hayworth, and Elise Oren (APO).



Theta Psi Officers

Faculty Advisor: Jacee Casarella

President: Emily Costello

Vice President: Becky Hicks

Business Manager: Abby Giambatista

Augustana University Theatre Faculty

Department Chair: Dan Workman (APO)

Assistant Professor: Jayna Fitzsimmons (APO)

Instructor/TD: Jacee Casarella (APO)

Instructor/Costume Manager: Cindy Bakke (APO)



The 25th Annual Putnam County Spelling Bee (L to R is Cassie Emert, Trent Everett Byers, Collette Priddy, Kevin Haas, Logan McNeeley, Nina Espinueva, directed by Zackary Ross).



House of Desires by Sor Juana Ines de la Cruz direct by Megan Burnett
(Full Cast)



The 25th Annual Putnam County Spelling Bee



House of Desires

Our season:

The 25th Annual Putnam County Spelling Bee, Music and lyrics by William Finn, book by Rachel Sheinkin, conceived by Rebecca Feldman with additional material by Jay Reiss
Dying City by Christopher Shinn
House of Desires by Sor Juana Inés de la Cruz

Officers:

President: Cassie Emert
VP: Kelly Boyce
Business Officer: Rebekah Jarboe
Faculty: Zackary Ross (Faculty Sponsor), Megan Burnett, Nick Dent

“Barefoot in the Park” - Pictured: Matthew DeMarco and Emma Jean Margey, Directed by Ken Bonnaffons, Production Designed by Eireann Ingersoll, Lighting Designed by Jared Saltzman, Costumes Designed by Marie Natali, Props Coordinated by Dan Conrad, Sound Designed by Dean Mattson, and Stage Managed by Ashley Eskholme.



“Into the Woods” – Pictured: (L to R) Natasha J. Gaston, Kevin W. Bergen & Leigh Jonaitis, Directed by Jim Bumgardner, Music Directed by Jess Abrams, Production Design by William Miller Anderson, Lighting Design by Jared Saltzman, Costumes Designed by Marie Natali, Props Coordinated by Matthew Owitz, Sound Design by Steven Schwartz and Stage Managed by Al Hancox.

“Cyrano”- Pictured: (L to R) David Leegrand, Cole Mantas & Alexander J. Preziosi, Directed by Thomas O’Neill, Production Design by Dimitri Mokarakorn, Lighting Design by Miru Kim, Costumes Designed by Marie Natali. Props Coordinated by Matthew Owitz, Sound Design by Steven Schwartz & Stage Managed by Raen Nina See.



“Noises Off”- Pictured: (L to R) Luiza Mircovich, Kat Meagher & Jason Ver Hage, Directed by Mary Clifford, Production Design by Adam Farnan, Lighting Design by Graham Frye, Costumes Designed by Marie Natali, Props Coordinated by Dan Conrad, Sound Design by Dean Mattson & Stage Managed by Al Hancox.



The Island of Dr. Moreau (Actors L to R: Tyler Roberts as Prendick, Eva Kirby as the Puma, and Brad Nies as Moreau) Directed by Jennifer Patrick. Technical Direction by Kevin Patrick. Costume Design by Jennifer Patrick.



Will Success Spoil Rock Hunter? (Actors L to R: Nicki Pinter as Sally Irving, Zachary Hopkins as George MacCauley, and Dave Harris as Michael Freeman.) Directed by Brad Nies. Technical Direction by Kevin Patrick. Costume Design by Jennifer Patrick.



Roald Dahl's Jack and the Beanstalk-(Actors L to R: Nicki Pinter as the Rabbit, Kaylee Reidenbach as Daisy, Joe Shalaff as the Bean Seller, Eva Kirby as the Pig, Sara Currie as Jack's Mother, Megan Flores as the Giant's Wife, Tyler Roberts as Jack, Jackie Andrade as the Cat, Zachary Hopkins as the Duck, Kiarra Pruitt as the Goose, and Tyler Roberts as the Field Mouse.)



Roald Dahl's Jack and the Beanstalk-(Actors L to R: Tyler Regan as the Field Mouse, Kiarra Pruitt as the Goose, Zachary Hopkins as the Duck, Joe Shalaff as the Horse, Megan Flores as the Sheep, Tyler Roberts as Jack, Jackie Andrade as the Cat, Eva Kirby as the Pig, and Nicki Pinter as the Rabbit.) Directed by Brad Nies. Technical Direction by Kevin Patrick. Costume Design by Jennifer Patrick. Music Direction by Jill Stewart.

Theatre Arts Faculty/Sponsors:

Brad Nies: Director and Professor of Theatre and Communication Studies/Delta Psi Omega Sponsor/U.S.I.T.T. Co-Sponsor

Kevin Patrick: Director and Professor of Technical Theatre Arts/U.S.I.T.T. Sponsor/Delta Psi Omega Co-Sponsor

Jennifer Patrick: Part-Time Instructor/Costume Designer

Delta Psi Omega Officers:

Eva Kirby – Stage Manager (President)

Zachary Hopkins – Head Usher (Vice President)

Nicki Pinter – Business Manager (Secretary/Social Media Manager)

Zachary Hopkins – Slaphappy Improvisation Troupe Co-Captain

Eva Kirby – Slaphappy Improvisation Troupe Co-Captain

2018-2019 Theatre Arts Season:

“Tall and Twisted Tales”

The Island of Dr. Moreau

Slaphappy Improvisation Troupe

Roald Dahl’s Jack and the Beanstalk

Will Success Spoil Rock Hunter?

Blinn College 10-Minute Play Festival

Region III-3A & Region IV-1A One-Act Play Contests



Home Life

University Theatre productions for 2018-19

Radio Daze, a 3-night series of live classic radio theatre

October 11, 12, 13 2018

Directed by *Dr. Bethany Larson*

Sound and Lighting design: David Walker

Costume design: Brittany Boeset, Erica Boeset, Sophie Hackbarth

Monty Python's Spamalot, book by Eric Idle, music by John Du Prez

April 25, 26, 27, 2019

Directed by David Grant Walker

Scenic design: David Walker

Lighting design: David Walker

Costume design: Bethany Larson, Brittany Boeset, Erica Boeset, Sophie Hackbarth

Buena Vista University Theatre 2018-2019 Season

Radio Daze, an evening of classic radio theatre, October 11, 12, 13 in 2018

Home Life by Edward Albee, February 14, 15, 16 in 2019

The Zoo Story by Edward Albee, February 14, 15, 16 in 2019

The American Dream by Edward Albee, February 14, 15, 16 in 2019

Monty Python's Spamalot, April 25, 26, 27 in 2019

Faculty:

David Grant Walker, Assistant Professor of Theatre & Sponsor, Alpha Psi Omega

Bethany Larson, Professor of Theatre

Alpha Psi Omega Officers 2018-19:

Skylar Finch, President

Austin Dean, Vice-President

Emily White, Secretary/Treasurer

The Zoo Story





The Diary of Anne Frank

Directed by Bryan Moore; Assistant Director: Katherine Draucker; Set Design: Robert Olson; Costume Design: Alexa Spale; Light Design: Lewis Kasperek; Sound: Jon Kisker

Pictured: Miriam Wolf, Broderick Schofield

Where We Are

Written and Directed by Brianna Dehn; Assistant Director: Claire Busby; Set Design: Robert Olson; Costume Design: Alexa Spale; Light Design: Lewis Kasperek

Pictured: Sitting/Lying (L to R): Zeb Uden, Brett Mueller, Cecilia Minchow— Standing (L to R): Ryan Groh, Mary Kohnke, Zach Staehr, RJ Acomb, Allison Story, Bethany Schilling



Harvey

Directed by Bryan Moore; Assistant Director: Chelsea Irwin; Set Design: Robert Olson; Costume Design: Alexa Spale; Light Design: Lewis Kasperek; Sound Design: Jon Kisker



Pictured: Left to Right: Hannah Watt, Haleigh Fitzsimmons, David Schramper

Pictured: David Schramper, Matthew Murphy

Faculty/Staff: Prof. Bryan Moore; Robert Olson, Scene Designer/Shop Supervisor; Alexa Spale, Costume Designer/Shop Supervisor

2018-19 Season: *The Stinky Cheese Man and Other Fairly Stupid Tales*; *The Christians* (staged reading); *The Diary of Anne Frank*; *Where We Are*; *Harvey*; and One-Act Play Festival

The Female Body (Spring Dance Show)

Directed by Kimani Fowlin

Pictured: Laura Bertrand, Erin Gruodis-Gimbel, Bri Rooks, Hannah Ponturo, Katherine Flynn, Isabella Alderton, Mundia Sibongo

[Photo by Lynne DeLade]

*Water By The Spoonful* by Quiara Alegria Hudes

Directed by Cristina Alicia Martinez Lara (CLA '19)

Pictured: L-R Foreground; Kate Fulton-John, Rebecca Filetti-Andujo, Christian Alvarado

L-R Background; Joie Affleck, Emily Deuchar, Ashley Backe

[Photo by Lynne DeLade]

King Lear by William Shakespeare

Directed by Daniel

Pictured: Madison O'Shea, Chris Ceraso (appearing courtesy of Actor's Equity Association)

LaPenta

[Photo by Lynne DeLade]

*The Waiting Room* by Lisa Loomer

Directed By Jamie Richards

Pictured L-R; Nick Ramirez, Nick Meittinis, Tiffany Thompson, John Thacher

Faculty Sponsor: Jim Bazewicz

Chair: Emily Rosales

Secretary: Sam DePierro

Business Manager: Michael Galioto

Public Relations Manager: Rebecca Filetti-Andujo



The Fairytale Lives of Russian Girls, written by Meg Miroshnik and directed by Julie Dixon

Faculty:

Dr. Christopher "Chris" Berchild
 Ms. Julie Dixon
 Dr. Arthur Feinsod
 Mr. Michael Jackson
 Mrs. Tresa Makosky
 Mr. Theodore "David" Marcia
 Ms. Toni Roloff
 Mrs. Michelle Souza
 Mr. David Vogel



Indiana State University's first student written show to be produced, The Lily and the Mantis, written by Myles Hesse and directed by Arthur Feinsod



The Wings of Rain: Four Short Plays directed by Arthur Feinsod and student Jenna Houchin (the plays in order are "The Sandbox" by Edward Albee, "Flowers" by Jose Rivera, "Talk to Me Like the Rain and Let Me Listen" by Tennessee Williams and "The Winged Man" by Jose Rivera).



Macbeth, written by Shakespeare and directed by David Marcia

APO Officers and Members:

Michelle Souza – advisor
 Samantha Ginopolis – president
 Kate Leverton – vice president
 Peighton Emmert – secretary/treasurer
 Michaela Snapp – Historian
 Kaitie Moore
 Jenna Houchin
 Bianca Sloan
 Bra'jae' Allen
 Mariah Spragg
 Morgan Vaclavik
 Kiara Dowell
 Matthew Shludecker



A Midsummer Night's Dream by William Shakespeare

Directed by E. Teresa Choate

Stage Managed by Adalhia Hart*

Pictured Left to Right: Christopher Centinero, Brianna Martinez*, Edward Wagner, Meghan Landon*, Katie Mestres, Rosemarie Manzo*, Connor McKenna*, James Fogerty, Noah Alvarez, Peter Hannon, Jesse Dorfman*, Michael Hopkins*, Joseph Gottfried*, Asia McKnight*



Parade by Jason Robert Brown and Alfred Uhry

Directed by Daniel Kutner

Choreographed by Michele Mossay

Stage Managed by Travis-John Prol*

Pictured Left to Right: Edward Wagner, Rosemarie Manzo*, Lucien Edme, Stephanie Heim*, David Rivera, Connor McKenna*, Joseph Gottfried*, William Leys, Jesse Dorfman*, Joelle Zazz*, Jerrod Everett, Brittany Lindsey*, Melissa Calicchio*, Robin Casserly, Michael Hopkins*, Chris Grant*, Victoria Matthies*, Matthew Fralley.



Blood Wedding by Federico Garcia Lorca

Directed by Ernest W. Wiggins

Stage Managed by Janis Beltran*

Pictured Left to Right: Robert Asencio*, Leahnie Grau, Brianna Martinez*



dEAD dOG pARK by Barry Malawer

Directed by Megan Tobias* and Elise Joyner*

Stage Managed by Kayla Fiscina*

Pictured Left to Right: Maria Cunneely*, Chris Grant*, Michael Hopkins*, Brittany Lindsey*

Chapter Officers (2018-2019):

President: Janis Beltran

Vice President: Brianna Martinez

Secretary: Victoria Matthies

Treasurer: Jesse Dorfman

Kean University Theatre Conservatory Faculty:

E. Teresa Choate, Rachel Evans, Karen Lee Hart, Holly Logue, David Barber, Ernest W. Wiggins



The Poe Asylum, Eileen Walsh, Colin Franko, Michelle Romano
Photo by Rachel Luann Strayer

The Poe Asylum, created and directed by Rachel Luann Strayer

October 31-November 4

Cast:

Michael Calabro

Jasmin Cone

Timmy Dempsey

Colin Franko - Vice President, Alpha Theta Phi

Samantha Layne-Perkins - member, Alpha Theta Phi

Dalton Nixon

Michelle Romano

Felicity Rudden

Aleigh Smith

Jessica Troy

Eileen Walsh - President, Alpha Theta Phi

Student Crew:

Nichole Giani, sound - member, Alpha Theta Phi

Over the River and Through the Woods, by Joe DiPietro

February 28-March 3

Cast:

Michael Calabro

Dalton Nixon

Meg Oyer

Nicole Petry

Darren Weber - member, Alpha Theta Phi

Eileen Walsh - president, Alpha Theta Phi

Student Crew:

Colin Franko, assistant stage manager - Vice President, Alpha Theta Phi

Nichole Giani, sound - member, Alpha Theta Phi



The Poe Asylum, Samantha Layne-Perkins, Eileen Walsh, Colin Franko



Over the River and Through the Woods, front, left to right, Nicole Petry, Dalton Nixon, Eileen Walsh. Back, left to right, Michael Calabro, Meg Oyer, Darren Weber.



The Man of La Mancha

L to R: Tyler Sanders as The Barber; Ryan Martin as Sancho Panza; Reynaldo Bueno, Jr as Padre; Blaine Glover-Garcia as Dr. Sanson Carrasco



The Tempest

L to R: Front: Jennifer Hardin, Reynaldo Bueno, Jr. as Stephano, Logan Romero as Calaban; Marci Barrientos as Trincula; Lacey Gulley; Back: Alex-is Grusecki as Ariel, Aria Giacona as Prospero



Animal Farm

L to R: Reynaldo Bueno, Jr. as Snowball; Kim Martin as Old Major (in projection); Logan Romero as Napoleon



Theophilus North

L to R: Mary Arrigo, Tyler Sanders as Theophilus North, Frankie Moncada, Mason Lauderdale, Marci Barrientos

2018-2019 Season

The Man of La Mancha: Directed by Kim Martin

Remembering Harvey: Conceived and Directed by Roy Brooks

Animal Farm: Directed by Marc Anthony Glover-Garcia

Every Christmas Story Ever Told: Directed by Kim Martin, Student Director-Logan Romero

Theophilus North: Directed by Kim Martin

The Tempest: Directed by Kim Martin

Faculty Sponsor: Kim Martin

President: Aria Giacona

Vice-President: Tyler Sanders

Secretary: Reynaldo Bueno, Jr.

Treasurer: Marci Barrientos

Historian: Faith Boyett

SGA Representative: Mary Arrigo



THE SUMMONING OF EVERYMAN

Opening Scene with Narrator –
World of Sin

L to R- Essence Means, Jennifer Tolbert, Himshree Neupane, Sean Hinchee, Markell Jolivet, Madeline Smith.

SONGS FOR A NEW WORLD

L to R – Heather Foreman, Amy Philips, MaryKate Core, Tyler Brumback, Lara Connolly, Peyton Stanford.



THE AUTISM/ASPERGER'S PROJECT

(Original Devised Theatre Production)

L to R – Peyton Stanford, Hannah Jolivet, Supratik Regmi, Aaron Tanner, Himshree Neupane, Cecile Roques.



FACULTY SPONSORS

Charles McNeely – Director of Theatre Program
Michelle Brunson – Technical Director

OFFICERS

President: Jennifer Tolbert
Vice-President: Jillian Engel
Secretary/Treasurer: Himshree Neupane
Senator: Romm Silwal

THEATRE SEASON

The Summoning of Everyman
By Anonymous
Songs for a New World
By Jason Robert Brown
The Autism/Asperger's Project
Original Devised Piece



“Romeo and Juliet” set in an anime universe



“Proof”: “*Let X equal the month of full bookstores.*”



“Vengeance and Veritas: And Interactive Fantasy Event” DnD IRL



“The Christians”: “*Absolute tolerance means intolerance of the intolerable.*”

Zeta Pi Officers:

Julianna Tollett- President
 Rosie Cooper- Vice-President
 Marianna Bacallao- Marketing Chair
 Noel Hullfish- Business Manager
 Kimberly Gessner- Parliamentarian

2018-2019 Season:

August, 2018- “Vengeance and Veritas: And Interactive Fantasy Event”
 November, 2018- “Romeo and Juliet”
 February, 2019- “The Christians”
 April, 2019- “Proof”



*Photo Credits: Jessica Whitley

***Annie Get Your Gun*** by Irving Berlin

Cast, L –R, Betsy Jones, Emily Spain, Allie Sullivan, Anna Brescia, Jody Mitchell, Davis Leonard, Matthew Harvey.

Set by Michael Allen

Costumes by Becky Bailey

Lights by Jenni Mann Becker

Stage Managed by Grace Bolton

Directed by Catherine Rodgers

She Kills Monsters by Qui Nguyen

Cast, L-R, Tina Porch, Hannah Johns, Allie Sullivan, Leslie Castro, Cal Bumgardner, James Poslusny

Set & Lights by Michael Allen

Costumes by Sarah McCabe

Stage Managed by Grace Bolton

Directed by Steven Roten

**List of Officers for 2018-19:**

Hannah Johns=President

Grace Bolton=Vice-President & Secretary

Anna Brescia=Treasurer

Pledge Mistress=Allie Sullivan

Concessions=Leslie Castro

Historian=Gracie Glenn

Faculty Sponsor=Catherine Rodgers

2018-19 Theatre Season:

Ms. Courageous, Women of Science

She Kills Monsters

Annie Get Your Gun

Boston Marriage

Faculty & Sponsor Names:

Michael Allen

Catherine Rodgers (sponsor)

Steven Roten



Michigan Tech hosted their first ever live D&D event; the production was entirely written and produced by students at MTU. The DM/Director was Noah Kozminski*, and the actors were Scott Murphy*, Makenzi Wentela*, Nick Golden*, Austin Sullivan, Marie Miller*, and Jacob Wells. The crew consisted of Elise Larsen*, Kassandra Baril*, Cole Szeszulski, and Tristan Robb.



Agnes (Callisto Cortez) confides in Mother Ruth (Sarah Jo Martens*) about how God has been punishing her for her sins and reveals her stigmata. Show: Agnes of God by John Pielmeier, Director: Patricia Helsel, Stage Manager: Makenzi Wentela*, Other Alpha Psi members involved: Hunter Storie* (Technical Director), Alexandra Walker* (Master Electrician).



Fanny (Marie Miller*), Mary (Sarah Jo Martens*) and Alex (Katy Gula*) climb over the wall separating them from Terra Incognita so they can begin their journey into uncharted lands, and the future. Show: On the Verge by Eric Overmyer, Director: Roger Held, Stage Manager: Kassandra Baril*, Other Alpha Psi Members involved in the show: Tom Klonowski* (Madame Nhu), Nick Golden* (Mr. Coffee, Nicky Paradise), Elise, Larsen* (Master Electrician), Scott Murphy* (Yeti, Troll).



As act one comes to a close, George Seurat (Jonah Schulte) finishes his most famous work of art, A Sunday Afternoon on the Island of La Grande Jatte. Show: Sunday in the Park with George By James Lapine and Stephen Sondheim, Director: Roger Held, Stage Managers: Elise Larsen* and Kassandra Baril*, Other alpha Psi members involved in the show: Katy Gula* (Dot), Nick Golden* (Soldier 2), Marie Miller* (Mrs.), Scott Murphy* (Jules, Rob Greenburg), Clara Peterson* (Celeste 1, Waitress), Kate Van Susante^ (Old Lady, Blair Daniels)

Faculty Advisors: Patricia Helsel

Executive Board: Sarah Jo Martens – President, Kassandra Baril – Vice President, Katy Gula – Treasurer, Makenzi Wentela – Secretary



The Best Christmas Pageant Ever



Steel Magnolias

SHOWS:

Fall Scenes: Check Please by Jonathan Rand, directed by Kat Tate

Fall Mainstage: The Best Christmas Pageant Ever by Barbara Robinson, directed by Sandra E. Grayson

Spring Mainstage: Steel Magnolias by Robert Harling, directed by Phyllis W. Seawright

Spring Scenes: Night of Comedy directed by Destiny York

All set designs advised by Randy H. Jolly

Faculty Sponsor: Phyllis W. Seawright

Additional faculty: Sandra E. Grayson, Randy H. Jolly

Student officers and members for 2019-2020:

Charlene D. "Carley" Claudio, President
Catherine M. "Cacky" Cape, co-Vice-Pres.

Anisa M. Trevino, co-Vice-Pres.

Hannah M. Cox, co-Secretary

Marquisha M. Mathis, co-Secretary

Katherine Rose S. Parker, Business Mgr.

Matthew Bell, Chaplain

Katherine Parker & Matthew Bell, Co-Historians

John Henry Sullivan

James A. Gibson

Alexander R. Thomson





Ghosts

Pictured: L-R: Chelsie Jeffries, Austin Henady

Director: Jim Lile

Stage Manager: Zoe Musick

Scene Designer: Jim Lile

Light Designer: Todd Manley

Costume Designer: Anne Jaros

Sound Designer: Bailee Lewis

Make-up/Hair Designer: Michelle Potts



Hyronomous A. Frog: The Frog Prince

Pictured: L-R: Bryan "Blue" Blackburn, Kayley Baumhover, Chansey Rhoads

Director: Ann Grace Lile

Stage Manager: Austin Henady

Scene Designer: Anne Jaros

Costume Designer: Michelle Potts

Sound Designer: Blue Blackburn

Make-up/Hair Designer: Bonnie Johnson



Plaza Suite

Pictured: L-R: Hulon Smith, Carly Ball

Director: Ann Grace Lile, Jim Lile, & Todd Manley

Stage Manager: Damon Fox

Scene Designer: Jahayla Overton

Light Designer: Scott Westwood

Costume Designer: Bonnie Johnson

Sound Designer: Zoe Musick

Make-up Designer: Allison Dodge

Theatre Season:

Ghosts

Hyronomous A. Frog: The Frog Prince

Plaza Suite

These Things Fall Apart, A Festival of One-Act Drama



"The Great American Trailer Park Musical" Fall 2018

(Left to Right) Cole Kurcz, Lexie Bryson, Allyson Bryson, Abby Sexton, Callie Broyles, Matthew Tenpen-ny and Bonnie Bouc



"Little Women" Spring 2019

(Left to Right) Kennedy Brock, Allyson Bryson, Libby Denny and Abby Wolff



"Short and Sweet" Fall 2018

(Top Left) "Ferris Wheel" Andy Coutts and Elizabeth Adams (Bottom Left) "The Next Mrs. Anderson" Angel Edwards and Mycah Williams (Top Right) "Tell Them" Noah Bollow and Abby Wolff (Center Right) "21 Chump Street" Noah Bollow, Rae Segbawu, Benjamin J. Smith, Mycah Williams and Danny Campos (Bottom Right) "Fugue" Sarah Acuff, Jamie Tolias, and Allyson Bryson



"Antigone" Spring 2019

(Left to Right) Nyachang Douth, Angel Edwards and Bonnie Bouc

2019-2020 Officers

President: Benjamin J. Smith

Vice President: Lexie Bryson

Secretary: Nicolas Todd

Treasurer: Abby "Kit" Wolff

Faculty Advisor: Jessica Agnew



***Dot* by Colman Domingo**

Director - Miller Lucky Jr.
 Scenic Designer - David Tidwell
 Lighting Designer - Jeffrey Richardson
 Costume Designer - Gregory Horton
 Cast left to right - Vanaya Henderson

***The Taming of the Shrew* by William Shakespeare**

Director - Vanecia Boone
 Scenic Designer - David Tidwell
 Lighting Designer - Jeffrey Richardson
 Costume Designer - Gregory Horton
 Cast left to right - Jaylynn Pasley



***Ruined* by Lynn Nottage**

Director - Dr. Vanita Vactor
 Scenic Designer - David Tidwell
 Lighting Designer - Jeffrey Richardson
 Costume Designer - Gregory Horton
 Cast left to right - Joshua Sutter, Evan Mouton, Anderlyn Smith and Kaliah DeBerry



Ain't Misbehavin' - The Fats Waller Musical Show

Director - Donna Bradby
 Choreographer - Tina Liggins
 Musical Director - Jason Kraack





Proof: Catherine (Savannah Flanagan, Robert (Dakota Casey)



Proof: Catherine (Savannah Flanagan), Claire (Annastasia Dick)



Proof: Hal (Trey Russell), Catherine (Savannah Flanagan)



Proof: Hal (Trey Russell), Catherine (Savannah Flanagan)

2018-2019 Officers:

President: Harold Don Russell III

Vice- President: Dakota Casey

Secretary: Annastasia Dick

Faculty Sponsor: Roger Drake.

Faculty: Roger Drake, Danelle Cauley

***Sweat***

Pictured: Kayla Mroch, Colton Dyer, Alex Duty, EJ Villanueva, Sarah Wiseman, Daniel Hicks

Director: Cleo House

Fight Choreographer: Slade Billew

Costume Design: Angela Bacarisse

Scenic Design: Kenneth Verdugo

Light Design: Mia Lindemann

Sound Design: CC Conn

Properties Master: Kara Haber

Oklahoma!

Pictured: Logan Jennings, Zach Loveday, Shane Reynolds, Mark Rojas, Bayley Owen, Myles Sands, Tommy Vest

Director: Angela Bacarisse

Costume Design: Angela Bacarisse

Scenic Design: Kenneth Verdugo

Light Design: Travis Wilson

Sound Design: CC Conn

Properties Master: Sarah Rutherford

***Cat on a Hot Tin Roof***

Pictured: Ryan Marshall, Triston Haq, Adam Lamb, Kiara Hawkins, Kathleen McNamara, Mark Rojas, Aubrey Moore

Director: Jack Heifner

Costume Design: Angela Bacarisse

Scenic Design: Kenneth Verdugo

Light Design: Mia Lindemann

Sound Design: CC Conn

Properties Master: Jessica Griffin

Beta Phi Cast Officers 2018-2019

President: Aubrey Moore

Vice President: Jamie Carroll

Secretary: Mia Lindemann

Treasurer: Kamron Key

Historians: Katie Irwin and Zaria Harp

Advisor: Rick Jones

Faculty and Staff

Angela Bacarisse, Stephen Bacarisse, Liz Barkowsky, Slade Billew, Barbara Blackwell, CC Conn, Shari Ellsworth, Rosie Brownlow-Calkin, Jennifer Malmberg, Jack Heifner, Cleo House Jr., Rick Jones, Brad Maule, Inga Meier, David Raine, Jackie Rosenfeld, Scott Shattuck, Kenneth Verdugo, Eric Walker

*9 to 5.**9 to 5.*

Participants (both APO members and non-APO members) in the Fall 2018 24-Hour theatre festival.
 (top: Jarrett Dougal, Eryn Kenney, Kyora Wallace, Kenneth Brooke, Savannah Steele, Josh Martell, Briana Powers, Kyle Roth, Caitlin Eccher, Stephen Wilson, Lisa Bianco, Emily Walling, James Blydenburgh, Nadina Espinosa, Katelyn Santora, Kaelan Meers
 middle: Lisa Hornick, Britt Keller, Cynthia Lambertson, Sabrina Cahenzli, Mariah Mazzeo, Jen McKiever, Meghan Hrysko
 bottom: Maggie Clerici, Katie Bohart, Leslie Sawyer, Ashley Ves-cio, Kristen Goodwin, Christalla Rose Elias, Brendan Dromazos, Deanna Prekpalaj, Amanda Carlough)



Spring 2019 E-Board: Josh Martell (Secretary), Caitlin Eccher (Vice President), Patrick Campbell (President), Nadina Espinosa (Treasurer)





Playing With Fire (after Frankenstein) by Barbara Field. L-r, James Alder (the Creature), Jacob Alexander (young Victor), Joe Clark (Frankenstein). Directed by Mark H. Creter. Technical Direction/Design by Jeff Kean and Colin Forsyth. Cast: Frankenstein-Joe Clark, James Alder-the Creature, Victor-Jacob Alexander, Adam, the creature-Aaron Tapley, Elizabeth-, Professor Krempe-Josh Winscott.



Pluto by Steve Yockey. L-r, Andrew Neal (Bailey), Kyusok Lee (Death), Prudence Van Aalten (Elizabeth). Directed by Joe Clark. . Technical Direction/Design by Jeff Kean and Andrew Neal and James Alder. Cast: Elizabeth-Prudence Van Aalten, Bailey-Andrew Neal, Maxine-Dallas Stark, Cereberus-Samia Anderson, Radio voice/Death-Kyusok Lee.



The Rivals by Richard Brinsley Sheridan. L-r, Carrie Rozar (Lucy), Chelsea Holland (Mrs. Malaprop). Directed by Mark H. Creter. Technical Direction/Design by Jeff Kean and Colin Forsyth. Cast: Captain Absolute-James Alder, Lydia Languish-Dallas Stark, Julia-Emily Graham, Faulkland-Aaron Tapley, Sir Anthony-Scott Strahan, Sir Lucius-Josh Winscott, Mrs. Malaprop-Chelsea Holland, Fag-Jacob Alexander, Bob Acres-Andrew Neal, David-Thomas Glanville, Thomas-Calvin Lehman, Lucy-Carrie Rozar.

Faculty Sponsors-Mark H. Creter and Jeff Kean

APO Officers- Kate Mucke-President, James Alder-Vice President, Samia Anderson-Business Manager.

Faculty and Staff-Mark H. Creter-Artistic Director, Jeff Kean-Head of Design, Colin Forsyth-Technical Director.



Merrily We Roll Along

(left to right) Olivia Whicheloe '19*, Neal Gallini-Burdick '19 Abraham Shaikh '19*



The Country Wife

Tommy Kelleher '21 and Victoria Fortune '20*
Lighting Design– Melanie Wisner '19*



God of Carnage

(left to right) Neal Gallini-Burdick '19, Jake Dodges '20* and Olivia Whicheloe '19*



The Amish Project

(left to right) Jake Dodges '20* and Sarah Green '19

Faculty and Sponsors

Chair and APO Sponsor:

Gregg Stull*

Faculty:

Michael Benson, Cate Brewer, Julie Hodge,
Helen M. Housley, Kevin McCluskey

Staff:

Kenny Leon Horning, Brandon Prendergast,
Jon K. Reynolds, Taryn Snyder, Marilyn Wojdak

Chapter Officers

President: Aaron Hoffman-Wilson '20

Vice President: Jess Elkins '20

Secretary: Michayla Rice '19

Treasurer: Victoria Fortune '20



Frankenstein

(Stage right to left)- Ensemble (Katrina Ferrer, Sadie Recio, Jillian Weber, Kevin Weissinger, Sabrina Asteno, Megan D'Souza)

Director – Jennifer Holmes

Scenic & Lighting Design by Brian Alan Reed

Costume Design by Monica French

Sound Design by Roman Curiel

Stage Management by Ryan Talbert

Pippin

(Center stage)- Jacob Shore, Gabriel Gorospe and Ariel Horton as Pippin, Theo, and Catherine

(Stage left)– Players

Direction and Choreography by – Jennifer Holmes

Scenic & Lighting Design by Brian Alan Reed

Costume Design by Monica French

Sound Design by Dave Mickey

Vocal Direction by Sydney Summers

Choreography by Athena Zecha

Stage Management by Ryan Talbert



Officers: President – Sydney Summers, Vice President – Lauren Estrada,

Business Manager – Jacob Shore, Historian – Garrett Spejcher, Publicity Manager – Samantha Paladini.

Faculty: Jennifer S. Holmes (Department Chair & Co-Advisor to APO), Gil Gonzalez (Co-Advisor to APO) Brian Reed, Katie Liddicoat, Patti McCarthy, John Bak, Monica French.

Outstanding Student in Theatre Award Recipients: Jessica McCollum, Jacob Shore, Sydney Summers.

*The Frogs**Gideon's Knot**The Rocky Horror Show**Emilie: La Marquise du Châtelet
Defends Her Life Tonight*

Winona State performed two main stage and two black box shows their 2018-2019 season. Shows that were directed by Jim Williams were “Gideon’s Knot” by Johnna Adams and “Emilie: La Marquise du Châtelet Defends Her Life Tonight” by Lauren Gunderson, both of which were their black box productions. Jim Williams also directed “The Frogs” by Aristophanes. Heather Williams-Williams directed “The Rocky Horror Show” by Richard O’Brien. “The Frogs” and “The Rocky Horror Show” was their main stage productions.

SOUTHEAST THEATRE CONFERENCE MEETING 2019



National Officers—L to R

Richard Jones, President

Phoebe Hall, Vice-President

Joel Lord, Webmaster



Imposters Theatre Company



Several former APO members and Valparaiso University graduates have started a theatre company based in Chicago.

“The Impostors Theatre Company stages stories at the crossroads of retrospect and innovation, where the fantastic collides with the everyday. In order to better our discourse, our relationships, and ourselves, we aim to inspire an urgency for the arts through the power of theatre.”



NOMINATION GUIDELINES
ALPHA PSI OMEGA/DELTA PSI OMEGA SCHOLARSHIP

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

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

The completed Nomination Packet must include:

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

Name/Address of the nominee.

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

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

Specific future plans and goals of the nominee.

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

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

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

A current transcript of the nominee's academic record.

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

PLEASE RETURN COMPLETED NOMINATION PACKAGE TO

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

(OR E-MAIL TO):

E-mail: businessmanager@alphapsiomega.org

Pictures and Information for *Playbill*

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

This info includes:

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

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

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

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

Submit electronically to: businessmanager@alphapsiomega.org

The deadline is June 15, 2020

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 20th.

Send application via email to: 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?

Designed and Edited by

Emma Jones

&

Bret Jones