

Colorado • Iowa • Kansas • Minnesota • Missouri • Nebraska • North Dakota • South Dakota

**JANUARY
19-24, 1999**

**IOWA STATE
UNIVERSITY**

ADMIT ONE

Theater

THE KENNEDY CENTER

AMERICAN COLLEGE

THEATER FESTIVAL

ADMIT ONE

region

The Kennedy Center
THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

American College

FESTIVAL

**KC/ACTF National
Committee**

Jeffrey Koep, Chair

Jay Edelnant, Vice Chair

Deborah Anderson,
Member at Large

Mark Kuntz,
Member at Large

Bob Buseick,
Member at Large

Jim Greer,
KC/ACTF Liaison with ATHE

Dick Block, National
Theatrical Design Chair

Bruce Brockman,
USITT Representative

**KC/ACTF National
Playwriting Awards
Committee**

Kenneth Robbins, Chair

Lauren Friesen, Vice Chair

Terry J. Allen,
Member at Large

John Cauble,
Development
Committee Chair

IOWA STATE
UNIVERSITY

IN MEMORIUM

This gathering of theatre artists is dedicated
to the memory and creative spirit of
Garland Wright
1945-1998

Now my charms are all o'erthrown,
And what strength I have's mine own,
Which is most faint: now, 'tis true,
I must be here confined by you,
Or sent to Naples. Let me not,
Since I have my dukedom got
And pardon'd the deceiver, dwell
In this bare island by your spell;
But release me from my bands
With the help of your good hands:
Gentle breath of yours my sails
Must fill, or else my project fails,
Which was to please. Now I want
Spirits to enforce, art to enchant,
And my ending is despair,
Unless I be relieved by prayer,
Which pierces so that it assaults
Mercy itself and frees all faults.
As you from crimes would pardon'd be,
Let your indulgence set me free.

**Epilogue
The Tempest**

FESTIVAL XXXI

ADMIT ONE

THE KENNEDY CENTER

Produced and Presented by the
John F. Kennedy Center for the Performing Arts

AMERICAN COLLEGE

THEATER FESTIVAL

XXXI

Supported in part by
The Kennedy Center Corporate Fund and
The United States Department of Education

In collaboration with the
Heart of America and Northern Boundary Sections
of the United States Institute for Theatre Technology

January 19-24, 1999
The Iowa State Center
Iowa State University, Ames, Iowa

ADMIT ONE

region 5

IOWA STATE UNIVERSITY

THEATRE

Welcomes you to **KC/ACTF** **Region Five's** **FESTIVAL XXXI**

Regional Chair
Gregg Henry

Regional Vice Chair
Harry Parker

Regional Playwriting Chair
Clyde Ruffin

Regional Playwriting Vice Chair
Cynthia Goatley

Interim Playwriting Vice Chair
Leroy Clark

Regional Design Chairs
J. David Blatt and Paul Sannerud

Festival Coordinators
Kim Hale, Josh Bryner,
Gregg Henry

Festival Technical Directors
Keith Duster, Jim Trenberth

Registration Coordinator
Paul Hustoles,
Minnesota State University-
Mankato

Workshop Coordinator
Beate Pettigrew,
Johnson County
Community College

Irene Ryan Coordinator
Harry Parker,
Emporia State University

Design Expo Competition
Coordinator
Fritz Szabo

Costume Parade
Coordinator
Kerri Packard

Local Costume Parade
Coordinator
Doris J. Nash

Assistant to Region V Chair
Jonathan F. Cass

KC/ACTF XXXI
REGION V

FESTIVAL COMMITTEE

FESTIVAL XXXI REGION V PRODUCTIONS

Philemon

By *Tom Jones and Harvey Schmidt*
Southwestern College

Picasso at the Lapin Agile

By *Steve Martin*
Emporia State University

All in the Timing

By *David Ives*
University of Nebraska-Omaha

Dear Finder

By *Tom Isbell and Nelson Andrewz, Valerie Buel,
Denise Dawson, Jamie Haase, Kourtney Kaas,
Julie MacIver, Julie Unulock*
University of Minnesota-Duluth

Picasso at the Lapin Agile

By *Steve Martin*
University of Nebraska-Lincoln

Workshop Productions

Oleanna

By *David Mamet*
University of Missouri-Columbia

Don't Encourage Him

Written and performed by *Jason Taylor*
Iowa State University

FESTIVAL ALTERNATE

Waiting for Godot

By *Samuel Beckett*
University of Nebraska - Lincoln

THE TEN-MINUTE FESTIVAL

Saturday, January 23
at 9:30am in Fisher Theater

Workday

By *Jake Johnson*, University of Iowa
Director, *David Crespy*, University of Missouri

The Kitchen Princess

By *Elise Gustafson*, University of Iowa
Director, *Dana Smith*, Doane College

Post Matters

By *Betsie DeBoom*, Northwestern College
Director, *Judith Zivanovic*, Kansas State

Obscenity

By *M.K. Sennett*, University of Missouri
Director, *Tisch Jones*, University of Northern Iowa

The Waitress and the Gunman

By *Elicia Kaplan*, Grinnell College
Director, *Joyce Cavarozzi*, Wichita State

The Fourth Wiseman

By *Douglas Ficek*, Iowa State University
Director, *Richard Herman*, Central Missouri State

Party Favors

By *Jeffrey Carrillo*, University of Missouri
Director, *John Barnes*, Western State College

Assistant to Festival
Coordinator
Beate Pettigrew,
Johnson County
Community College

Program Data
Jonathan F. Cass

Program Design
Carol Melvin

Hospitality
Marguerite Bennett Folger

Transportation
**Jane Cox,
Brooke McKnight**

Tee-shirt Design
Carol Melvin

Fisher Theater
Production Staff
**Sean Kehoe, Chris
Mannes, Ray Steveson,
Matt Oppedahl, Aaron
Schmidt, Chris Hennes,
Brian Swanson, Dan Kelly,
Joe Powell**

CY Stephens
Technical Director
Steve Harder

THE REGIONAL

SHOWCASE OF INVITED SCENES

University Of Denver
Tartuffe

Central Missouri State
University
Assassins

Coffeyville Community
College
The Diviners

Colorado State
University
Dark Pony

Minnesota State
University, Mankato
Romance, Romance

St. Ambrose University
**How to Succeed
In Business Without
Really Trying**

Truman State University
Pterodactyls

University Of Iowa
The Bow-Wow Club

Johnson County
Community College
The Baltimore Waltz

University Of
Nebraska-Lincoln
Waiting For Godot

Winona State
University
The Car

University Of Iowa
**Everything That Rises
Must Converge**

Moorhead State
University
Cabaret

College Of The
Ozarks
**Ring Round
The Moon**

Augustana College
Screwtape

Doane College
**The Anger in Ernest
and Ernestine**

Festival XXXI Student Playwrights

Michelle Brown
University of Nebraska - Lincoln
Las Vegas Lifestyles

Jason Ehlers
University of Nebraska - Lincoln
When The Butler Tries To Do It

Laura Graham
English Alternative Theatre at Ku
Victim Art

Becky Key
University of Nebraska - Lincoln
Hot Rods

Levy Lee
University of Iowa
Bow Wow Club

Debbie Shaffer-Mattel
Southwestern College
Fifty Way To Leave Your Lover

Gregory Peters
University of Nebraska - Lincoln
Five Playwrights

Jeannine Saunders
Wichita State University
The Great Frozen Man

Jason Taylor
Iowa State University
**Etta Spenser's Soul
Don't Encourage Him**

Strong International
4350 McKinley
Omaha, NE 68112
(402) 453-4444

Heartland Scenic Studio
1308 Jackson Street
Omaha, NE 68102
(402) 341-9121

JTH Lighting Alliance
1301 Corporate
Center Drive
Suite 150
Eagan, Minnesota 55121
(612) 456-0806

SPECIAL THANKS

Region V Student Directors

William Archibald
The Innocents
University of South Dakota

Kathy Bagby
All In the Timing
University of Nebraska - Omaha

Steve Barth
Hot Rods
University of Nebraska - Lincoln

Jacob Crabb
Las Vegas Lifestyles
University of Nebraska - Lincoln

David Craven
Reckless
Minnesota State University, Mankato

Mark Dickenson
When the Butler Tries To Do It
University of Nebraska - Lincoln

Erik Gratton
Witness
Emporia State University

Holly Harper
This Site Unsuitable for Dragons
Central Missouri State University

Rachel Hirschlich
The Diviners
Western State College

Michael Hogwood
Ludlow Fair
Emporia State University

Yvonne A.K. Johnson
Romance/Romance
Minnesota State University, Mankato

Shannon Jowett
The Great Frozen Man
Wichita State University

Mark Littlejohn
How The Other Half Loves
University of South Dakota

Scott A. Mercer
Plaza Suite - Visitor From Hollywood
Southeast Missouri State University

Jessica Nelms
Plaza Suite - Visitor From Forest Hills
Southeast Missouri State University

Ken Paulman
Five Playwrights
University of Nebraska - Lincoln

John Rice
Prelude to A Kiss
University of South Dakota

Levy Lee Simon
Bow Wow Club
University of Iowa

Kevin Studer
Next
Emporia State University

Stacy Walker
Thymus Vulgaris
Emporia State University

Kim Westrich
Plaza Suite - Visitor From Mamaroneck
Southeast Missouri State University

Mark North,
Executive Director,
Iowa State Center

Mark Miller,
Programming Director
Iowa State Center

Craig Wiebke,
Event Coordinator
Iowa State Center

Julie Weeks
Director of Conference
Services
Iowa State Center

**Minnesota State University,
Mankato**

Iowa House

Susan Lassila

The ISU Memorial Union

Elaine Crabbs

SCHEDULE OF EVENTS

FESTIVAL XXXI REGION V Festival Guests

KC/ACTF National Selection Team

Mark Kuniz
Michael Wright
Elizabeth Wong
John Lion

Region Five Festival Respondents

Michael Lupu
Catherine Norgren
Harlene Marley

National Critics Institute Critic

Daniel Sullivan

Irene Ryan Acting Scholarship Semi- Final Adjudicators

Brenda DeVita
Jim Wren
Catherine Norgren

The Irene Ryan Acting Scholarship Final Round Adjudicators

Michael David
Jeffrey Koep
Judith Royer

The Barbizon Award for Excellence in Theatrical Design Regional Design Exposition Respondents

Ming Cho Lee
Matthew Reinert
Zelma Weisfeld

Tuesday, JANUARY 19

3:00 pm - 5:30 pm **Festival Registration**
Irene Ryan Acting Scholarship Registration
Sign-up for Summer Stock Auditions
Memorial Union (MU) Great Hall

5:30 pm **Irene Ryan Acting Scholarship Orientation**, MU Great Hall
6:00 - 10:00 **Irene Ryan Acting Scholarship Preliminary Rounds**,
MU (as assigned)
6:00 **The Ten-Minute Design Project 1st Session**, MU 236
10:00 approx **Announcement of Irene Ryan Acting Scholarship**
Semi-Finalists, MU Great Hall
10:30 - 1:00 am **Swing Dance Party**, MU Great Hall

Wednesday, JANUARY 20

Festival Registration

9:00 am - 12:00	2nd Floor Scheman Lobby
1:00 pm - 4:00	2nd Floor Scheman Lobby
6:30 pm - 7:30	Ames City Auditorium Lobby

8:30 - 9:30 am **Ten-Minute Plays: Organizational Meeting**, Scheman 275
(For Playwrights, directors, and stage managers)
8:00 - ? **Design Expo Installation** (closed), Celebrity Café
9:00 - 1:00 pm **Irene Ryan Acting Scholarship Semi-Final Round**.
Fisher Theater
9:00 am - 6:00 pm **The Ten-Minute Design Project**, CY Stephens Dressing Room
9:00 am - 10:00 pm **The Ten-Minute Plays, Shakespeare's Journey rehearsal**,
Scheman 299
9:30 am - 12:30 pm **Summer Stock Auditions**, Scheman 260-262
9:30 am - 12:30 pm **Ten-Minute Plays, Auditions**, Scheman 275
12:30 - 1:45 **Workshop: Origami & The Scenic Model**,
CY Stephens Dressing Room
1:00 - 3:00 **Summer Stock Callbacks**, Scheman as scheduled
2:00 - 4:00 **Regional Showcase of Invited Scenes**, Fisher Theater
3:30 - 4:45 **The Ten-Minute Design Project:**
The Collaborative Process (Dick Block),
CY Stephens Dressing Room
4:00 **Announcement of Irene Ryan Acting Scholarship Finalists**,
Fisher Theater

Workshop Descriptions

Design and Technical Theater

Educational and Professional Development

Playwriting/Dramaturgy

Voice and Movement

Acting and Directing

Pages 14 - 19

- 4:15 - 7:30 Irene Ryan Acting Scholarship Finalists Rehearsal (closed), Ames City Auditorium
- 4:30 - 6:00 Irene Ryan Acting Scholarship Preliminary Round Response, Fisher Theater
- 4:30 - 6:00 Irene Ryan Acting Scholarship Semi-Final Round Response, CY Stephens Lobby
- 8:00 - 10:30 Irene Ryan Acting Scholarship Finals, followed by: The Region Five Costume Parade, Ames City Auditorium
- 10:30 Irene Ryan Acting Scholarship Awards Ceremony, Ames City Auditorium

Thursday, January 21

Festival Registration

- | | |
|-----------------|-------------------------|
| 9:00 am - 12:00 | 2nd Floor Scheman Lobby |
| 2:00 pm - 4:00 | 2nd Floor Scheman Lobby |
| 6:30 pm - 7:30 | 2nd Floor Scheman Lobby |

- 8:00 am - 5:00 pm David L. Thayer Lighting Design Workshop/Competition, Ames City Auditorium
- 9:00 - 10:30 am **The Art of Producing: A Conversation with Michael David,** Scheman 250/252
- 9:00 - 10:30 Irene Ryan Acting Scholarship Finalist Response, Iowa House
- 9:00 - 12:00 American Players Theatre Audition, Scheman 150/154
- 9:00 am - 2:15 pm Ten-Minute Play rehearsals (closed), Scheman 299
- 9:00 am - 4:00 pm Portfolio Review with Ming Cho Lee, CY Stephens Lobby
- 9:00 am - 6:00 pm The Ten-Minute Design Project, CY Stephens Dressing Room
- 9:00 am - 10:00 pm The Ten-Minute Plays, *Shakespeare's Journey* rehearsal, Scheman 299
- 10:30 - 11:45 am **Workshops**
- 1—New Product Showcase, Scheman 204/208
 - 2—Preparing the Irene Ryan Audition, Scheman 260/262
 - 3—The Alexander Technique: Introduction, Scheman 275
- 10:30 - 11:45 National Critics Institute, Iowa House
- 12:30 pm Workshop Performance: *Oleanna*, University of Missouri, Columbia, MU Great Hall

Workshop Descriptions

Design and Technical Theater

Educational and Professional Development

Playwriting/Dramaturgy

Voice and Movement

Acting and Directing

Pages 14 - 19

12:30 - 2:30 pm **Performance: *Philemon*, Southwestern College, Fisher Theater**

12:30 - 1:45

Workshops

- 1—*A Living with the Classics*, Scheman 150/154
- 2—*Bolder is Better*, Scheman 250/252
- 3—*Margolis Method*, Scheman 260/262
- 4—*The Alexander Technique: Introduction*, Scheman 275

3:30

Performance: *Philemon*, Southwestern College, Fisher Theater

3:30

Workshop Performance: *Oleanna*, University of Missouri, Columbia, MU Great Hall

3:30 - 4:45

Workshops

- 1—*Meisner Magic*, Scheman 150/154
- 2—*Margolis Method*, Scheman 260/262
- 3—*Unpunctuated Text*, Scheman 275

3:30 - 6:00

Workshop - Hand To Hand Combat, Scheman 250/252

4:45 - 6:00

A Conversation with Ming Cho Lee, Scheman 150/154

5:00 - 6:15

Workshops

- 1—*Come Play Away*, Scheman 260/262
- 2—*Puppetry*, Scheman 275

6:00 - 8:15

American Players Theatre Auditions, Scheman 150/154

8:30 pm

Performance: *Picasso at the Lapin Agile*, Emporia State University, CY Stephens

Friday, January 22

Festival Registration

9:00 am - 12:00 2nd Floor Scheman Lobby

8:00 - 8:30 am

Load-in Critique, Scheman 150/154

8:00 am - 5:00 pm

David L. Thayer Lighting Design Workshop Competition, Ames City Auditorium

8:30 - 10:30 am

Festival Response:
***Philemon*, Southwestern College,**
***Picasso at the Lapin Agile*, Emporia State University**
Scheman 150/154

**Workshop
Descriptions**

Design and Technical
Theater

Educational
and Professional
Development

Playwriting/Dramaturgy

Voice and Movement

Acting and Directing

Pages 14 - 19

9:00 am

Design Expo Response/Walk-Through:
Ming Cho Lee, Zelma Weisfeld, Matt Reinert,
CY Stephens/Celebrity Cafe

9:00 - 10:15

Workshops

- 1—**The Musical Theatre Actor**, Scheman 250/252
- 2—**Calling off the Dogmatics** Scheman 260/262
- 3—**Critical Choices**, Scheman 275

9:00 am - 8:15 pm

Ten-Minute Play rehearsals, Scheman 299

9:00 am - 10:00 pm

The Ten-Minute Plays, *Shakespeare's Journey* rehearsal,
Scheman 299

10:30 - 11:45 am

Region Five/Festival Critique, Scheman 150/154

10:30 - 11:45

Workshops

- 1—**Bolder Is Better**, Scheman 250/252
- 2—**Playwriting for the Stage (and for the Corporate Boardroom),**
Scheman 260/262
- 3—**Audition Techniques**, Scheman 275
- 4—**Movement & Dance for the Actor**, Toman Dance Studio,
Forker Building

12:30 - 2:30 pm

**Performance: *All In The Timing*, University of Nebraska -
Omaha**, Fisher Theater

12:30 - 1:45

Workshops

- 1—**The Alexander Technique: Application**, Scheman 150/154
- 2—**Costume Renderings**, Scheman 250/252
- 3—**Margolis Method**, Scheman 260/262
- 4—**Meisner Magic**, Scheman 275
- 5—**Jazz Dance for Actors**, Toman Dance Studio, Forker Building

12:30 - 2:30

National Critics Institute, Iowa House

3:30 - 5:30

**Performance: *All In The Timing*, University of Nebraska -
Omaha**, Fisher Theater

3:30 - 4:45

Workshops

- 1—**The Alexander Technique: Application**, Scheman 150/154
- 2— **The Margolis Method**, Scheman 260/262
- 3—**Lions, Tigers & Grad School, Oh My!**, Scheman 275
- 4—**NOISE**, Toman Dance Studio, Forker Building

3:30 - 6:00

Workshop, *Acting Shakespeare*, Scheman 250/252

8:30

Performance: *Dear Finder*, University of Minnesota - Duluth.
C.Y. Stephens

10:30

TBA

THE TEN-MINUTE PLAY FESTIVAL

Saturday, January 23
at 9:30am in Fisher Theater

Workday

By *Jake Johnson*—
University of Iowa
Director, *David Crespy*—
University of Missouri

The Kitchen Princess

By *Elise Gustafson*,
University of Iowa
Director, *Dana Smith*—
Doane College

Post Matters

By *Betsie DeBoom*—
Northwestern College
Director, *Judith
Zivanovic*— Kansas State

Obscenity

By *M.K. Sinnett*—
University of Missouri
Director, *Tisch Jones*—
University of Northern Iowa

The Waitress and the Gunman

By *Elicia Kaplan*—
Grinnell College
Director, *Joyce
Cavarozzi*—
Wichita State

The Fourth Wiseman

By *Douglas Ficek*—
Iowa State University
Director,
Richard Herman—
Central Missouri State

Party Favors

By *Jeffrey Carrillo*—
University of Missouri
Director, *John Barnes*—
Western State College

Saturday, January 23

- 8:00 - 8:30 am **Load-in Critique**, Scheman 150/154
- 8:30 - 10:30 **Festival Response:**
All in the Timing, University of Nebraska - Omaha
Dear Finder, University of Minnesota - Duluth
Scheman 150/154
- 9:30 - 11:30 am **Festival of Ten Minute Plays**, Fisher Theater
- 9:00 - 10:15 am **Workshops**
1—Playing Shakespeare, Scheman 175
2—Scene Work from Scratch, Scheman 240
- 9:00 - 10:15 **USITT - HOA Business Meeting**, Scheman 167
USITT - NBS Business Meeting, Scheman 171
- 9:00 am - 3:30 pm *Shakespeare's Journey* rehearsal, Scheman 299
- 10:30 - 11:45 am **Workshops**
1—Stage Manager's Round Table, Scheman 167
2—Twisted Monologues, Scheman 250/252
3—The Digital Portfolio, Scheman 275
- 12:30 - 1:15 pm **Performance: *Don't Encourage Him***, Iowa State University,
Fisher Theater
- 12:30 - 1:15 **Workshops**
1—Scene Work From Scratch, Scheman 240
2—Origami & Scenic Model, Scheman 299
3—Auditioning for the Broadway Musical, Benton Auditorium
4—Prague Quadrennial Preview, Scheman 275
5—Four Walls & A Room Full of Actors, Scheman 260/262
6—KC/ACTF Response Workshop, Scheman 175
7—Playing Shakespeare, Scheman 167
8—Presence of the Past, Scheman 179
9—Black Theater Meeting the Challenge, Scheman 230
- 12:30 - 2:30 **National Critics Institute**, Iowa House
- 2:00 - 2:45 **Performance: *Don't Encourage Him***, Iowa State University,
Fisher Theater
- 3:30 - 4:45 **Workshops**
1—Splash, Scheman 150/154
2—ATHE/KC-ACTF Forum, Scheman 167
3—Alone on Stage Scheman 171
4—Shakespeare Out of His Time: Non-Traditional Costume Design,
Scheman 179

Workshop Descriptions

Design and Technical Theater

Educational and Professional Development

Playwriting/Dramaturgy

Voice and Movement

Acting and Directing

Pages 14 - 19

5—**Critical Choices**, Scheman 275

6—**Auditioning for Musical Theatre**, Benton Auditorium

7—**Millinery**, Scheman 299

8—**Four Walls and a Roomful of Actors**, Scheman 260/262

3:30 - 5:30 pm

Roundtable Discussion Cultural Pluralism, Fisher Theater

3:30 - 6:15

Reading of *Shakespeare's Journey* by Leroy Clark, Scheman 220

8:30

Performance: *Picasso at the Lapin Agile*, University of Nebraska - Lincoln, C.Y. Stephens
Awards Ceremony will follow the performance

11:00

The Prom, MU Great Hall

Sunday, January 24

8:00 - 8:30 am

Load-in Critique, Holiday Inn Gateway Center South Ballroom

8:30 - 10:30

Festival Response, Holiday Inn Gateway Center South Ballroom

WHO'S WHO

REGION V 1998 SCREENING TEAM

SELECTION COMMITTEE

Barry Bengtson
Pittsburg State University

Joyce Cavarrozi
Wichita State University

Leroy Clark
Wichita State University

Bud Coleman
University of Colorado - Boulder

Jim Greer
St. Louis Community College-Meramec

Gregg Henry
Iowa State University

John Hill
Colorado State University

Paul J. Hustoles
Minnesota State University, Mankato

Julia Pachoud
Augustana College

Harry Parker
Emporia State University

Beate Pettigrew
Johnson County Community College

Clyde Ruffin
University of Missouri-Columbia

Paul Sannerud
Cornell College

Tom Woldt
Simpson College

Judith Zivanovic
Kansas State University

Costume Rendering Techniques (*James M. Miller, University of Missouri*)

"Show and tell" costume renderings in a variety of techniques and media and demonstration of these techniques for figure and costume drawing.

Creating a Digital Portfolio (*Allen Partridge, Graceland College*)

Design/Application and New Lighting Technology for Theatres
(*JTH Lighting Alliance*)

This workshop will showcase the latest in lighting technology from ETC/Irideon and Wybron. You will see ETC's control consoles, the modular architectural dimming system and their lighting instruments. Irideon will showcase their new indoor and outdoor programmable color changing moving lights. Wybron will show their programmable color scroller and the new Goboram. This workshop will keep you on the cutting edge and give you the opportunity to experience how the new lighting technology can work for you. Stop by our exhibit before or after the workshops for a hands-on application of these exciting new products.

Getting the Job: Interview and Portfolio Presentation Technique and Strategy (*Donald E. Lillie, Missouri Western State College*)

This workshop is a continuation and outgrowth of a workshop given at the national ATHE conference this past summer. At that session members of a panel discussed the on campus interview and its master class component. The focus for this similar workshop will endeavor to examine strategies in a professional portfolio interview and job search. A role playing session will follow this short discussion where 5min mock portfolio interviews will be held. At the conclusion of these interviews, participants will regroup and an evaluation of the interviews will be discussed. The aim of this session, of course, is to help individuals to become more competitive in the job market.

Millinery: Hat Tricks (*Susan J. Mai, Emporia State University*)

Learn how to pull a hat form from buckram. Get ideas of how to "dress" a hat, and how to perk up old hats. Discuss hat history, and equipment used in millinery.

"Origami" and the Scenic Model: From paper folding to modeling paste; Basic Model Building for the Scenic Designer

(*Nancy J. Pontius, Emporia State University*)

Discussion of model making approaches and techniques. The session will include examples of models as well as material used in the fabrication of the Scenic Model.

A Preview of the United States Entry in the Prague Quadrennial Exhibition (*Arden Weaver, University of Minnesota-Duluth*)

Shakespeare Out of His Time: Non-"Traditional" Costume Design
(*Zelma Weisfeld*)

A discussion of period vs. non-period costume design of the plays of William Shakespeare. The workshop will feature a slide presentation from the archives of the Royal Shakespeare Company and Royal National Theatre. The discussion will focus on what seems to work and why.

The Art of Producing: A Conversation with Michael David

A question and answer session with the Producer of the current Broadway productions of *Titanic* and *Footloose*, and many of Broadway's recent hits.

**Black Theatre Meeting the Challenge on the College Campuses in Region V
(Shirley Basfield Dunlap, Iowa State University)**

A round table discussion concerning the health of Black Theatre's presence on the college campuses of Region V.

A Conversation with Ming Cho Lee

One of the nation's preminent theatre artists discusses issues of importance to today's students and educators.

Cultural Pluralism—is it too risky or is it a necessary approach...

(Shirley Basfield Dunlap, Iowa State University)

A round table discussion to promote dialogue concerning approaches to reaching the non-traditional audience and providing work for non-traditional actors. Panelists will include Clinton Turner Davis, Founder of the Non-Traditional Casting Project and playwright, Syl Jones. This session is designed to address the need for theatre programs to re-evaluate their season and process the need to produce plays that will enable students of color to become inclusive. How can the director at the institution see roles being played by a strong actor no matter what the ethnic background of the character or the actor? How can the institution be proactive in the nurturing actors of color? How does the institution become responsible for providing equal opportunity for actors of color? This is a session that is important for the department heads and faculty moving into a new millenium with the same baggage.

**Faculty Awards and Rewards Systems: How are teaching, creativity/
research, and service in the theatre discipline, rewarded in higher education?
(Jim Greer, St. Louis Community College at Meramec; Jeffrey Koep, University of Nevada
at Las Vegas)**

An open discussion for all faculty (students are welcome to attend) concerning issues affecting pay, merit pay, equity, tenure, promotion, reassigned time, etc. Each KC/ACTF Regional Festival will feature this topic. The proceedings will be noted and presented at the ATHE National Conference in Toronto, July 1999.

KC/ACTF Region Five Festival Critique (Gregg Henry)

A discussion of Region Five operations and Festival planning.

**Lions and Tigers and Grad School – Oh My! (Eric Selk, Doane College;
Craig Ellingson, Moorhead State University; David Wintersteen, Concordia College)**

Recent graduates of MA, MFA, and PhD programs will talk about how to find the right graduate program for you. We will talk about differences between M.A.-Ph.D and M.F.A. programs, big and small schools, and school location as factors in choosing a program. Interested undergrads can get assistance in deciding if grad school is right for you, finding and evaluating grad programs, how to apply successfully, and how to survive your first semester in grad school.

Response Workshop

A session designed to introduce regional faculty to the process and basic techniques of production response. This session is highly recommended for those who are interested in going "on the road" during Festival XXXII.

Calling off the Dogmatics (Michael Wright, National Selection Team)

Playwriting for any/everybody: non-writers, beginners, and advanced students through the use of etudes, exercises, and theatre games. In this workshop, Michael Wright utilizes the techniques from his book, *Playwriting in Process*, to help writers at all levels advance their craft and vision. Bring paper, some pens, and an open imagination.

Ethics and Aest[ethics] in the Theatre and the Arts: A Conversation with Michael Lupu

How do these domains interconnect? Does it help to blur the lines between them? Which one validates the artistic achievement and under what circumstances? Should one have an overriding power in the public's eye? What does it mean that a work is "good" and in what way is it considered valuable? Can the moral value of a given subject-matter prevail and, by itself alone, determine the public's aesthetic judgment? Can anything external to the artistic expression communicate the author's vision? How important is it to trace, mix and match the artists' conduct in life and details of their biographies with the results of their work? In the perception of art works what does matter most- the persona of the artist or the creative result? Is art criticism a version of ethic or aesthetic "gossip column" or does it need a set of shared criteria and standards?

Playwriting for the Stage (and for the Corporate Boardroom) (Syl Jones)

Roger Stevens Fund for New American Plays winning Guest Playwright Syl Jones discusses his career as a working playwright. Mr. Jones will stress the importance of flexibility: of putting the skills of the writer to work in many non-theatrical settings- including professional development seminars for corporate clients.

Presence of the Past (Jane Cox, Iowa State University)

How to build a one-person script based on an historical character or a composite of historical characters. Rewards of exploring the past for dramatic characters. Exploration of research leading into the writing of the script to the finished performance. Emphasis on how to make the character come to life.

Bolder is Better: Making Strong, Informed, Physical Acting Choices
(David Wintersteen, Concordia College)

Many of us are skilled at the intellectual exercises of character and play analysis, yet we have trouble putting our ideas into action. Drawing on exercises from Boal and Yakim, participants in this workshop will engage in exercises which will help to get them "out of their heads" and begin making stronger - and better grounded - physical choices.

Come Play Away! (Lori Horvik, North Dakota State University)

A theatre game exchange. Participants are encouraged to bring their favorite or most effective theatre games for exchange. The games will be demonstrated, followed by a discussion of the goals and/or expected benefits of each. Participants are encouraged to bring a brief description of the game and the potential benefit; please bring enough copies to share.

Four Walls and a Room Full of Actors (Kari Margolis and Kym Longhi)

Where do ideas come from? What makes theatre a visceral, intuitive experience? Margolis Brown Company's award winning original works start in the studio - four walls and a roomful of actors - and through a unique collaborative and improvisational process, end up on stage as precisely staged, total theater events, that are rich in imagery and speak to the human condition. Kari Margolis talks about 20 years of creating theatre through an articulated creative process. Video highlights of the Margolis Brown Company's work will be shown.

Hand To Hand Stage Violence (Maxwell Beaver)

The basics of hand-to-hand stage combat safely performed. All participants should wear non-restrictive clothing. Knee and elbow pads would be a plus.

Jazz Dance Technique for Actors (Linda Sabo, Iowa State University)

Sabo's jazz class is based on Giordano's classical jazz technique, which finds its expression in jazz music. Concentrating on establishing a strong abdominal center, standard ballet and modern exercises are given a jazz style. Contemporary and sensual in character, this technique offers an exciting and relevant means to enhance the actor's bodily awareness and capacity for expression.

The Margolis Method: Sculpting a Universal Theater
(Kari Margolis and Kym Longhi)

What is the weight of a feeling, the pressure of a thought? The Margolis Method is a dynamic approach to acting that expands the actors' expressive and creative capabilities. The research centers on the dramatic force and emotion that emanate from the actor's physicality, uniting instinct and intellectual analysis. Physical and vocal exercises and improvisations will explore essential principles for performing and creating theater: dramatic/comic timing as expressed through the -pendulum-conflict, resolution and transformation the -Geometric Spirit- of the actor as it relates to creating a character and neutrality establishing dramaturgical limitations that inspire creative choices the individual's contribution to the artistic whole collaboration that places the actor at the center of the creative process.

Movement and Dance for the Actor (Craig Ellingson, Moorhead State University)

Movement in Theatre: Character movement and Musical Theatre Choreography.

Noise! (Ann Bergeron, University of Minnesota - Duluth)

A rhythm tap session for all levels. A Rhythm funk combination followed by a jam session for all you hoofers who enjoy sharing the upbeat. You don't have to have your tap shoes to join in on the fun.

Safe "Belting" for Singing Actors (Jean Thomas, Iowa State University)

A workshop designed to prepare and protect the singing actor's voice when it is called on to "belt" out a song.

Swing Dance for Actors (Janice Baker, Iowa State University)

Due to the enormous popularity of Squirrel Nut Zippers, Cherry Poppin' Daddies, The Brian Setzer Orchestra and Big Bad Voodoo Daddy- a workshop in the dance styles of the "Swing Era."

Acting Shakespeare Like Shakespeare's Actors (Jeffrey Green, University of Nebraska at Kearney)

A series of interactive games, dances and exercises which introduce and explore an approach to and interpretation of the "notation" found in the *First Folio*.

The Alexander Technique: Applying the Principles (Mary Eagle)

A session on the application of the Alexander Technique in rehearsal and performance.

Alone on Stage; the Structure and Staging of the One-Character Monodrama (Tom Gambill, Benedictine College)

The single character play of monodrama has become increasingly popular in recent years. Despite its gradual acceptance as a recognizable dramatic form, the single-character play presents some unique structural and staging challenges. The workshop will examine the unique requirements of staging a full-length play with only one performer.

Audition Techniques - Preparing the Package (Ann Bergeron, University of Minnesota Duluth)

This workshop will focus on some details of open call auditions that will help you to put together clearer, more professional audition packages. From introducing yourself to the final "thank you", every moment counts.

Auditioning for the Broadway Musical (Ron LaRosa)

The Resident Director of the U.S. productions of *Les Miserables* leads a session on the expectations and requirements of auditioning. Student participants will have an opportunity to present an audition for Mr. LaRosa. An accompanist will be provided.

Critical Choices (Kim Harris, William Jewell College)

We will work on a couple of speeches (from Shakespeare and/or Moliere) and perform them using a wide variety of choices based on theories of specific directors and approaches to literary criticism.

Living With the Classics (Jim DeVita)

A Principal actor with American Players Theatre, Jim DeVita discusses the particular challenges of making a living with the classical repertory. Also discussed will be opportunities for actors in places other than "the coasts".

Meisner Magic (Dr. Mary Cutler, University of North Dakota)

Though Sanford Meisner and Larry Silverberg have never claimed this technique to be "magic," yet, Meisner acting can produce *magical* results. Workshop participants will be introduced to three basic Meisner techniques—**repetition, preparation, and working off**. Through experiencing these tenets of Meisner's acting theory, workshop participants will explore how much more "full" their acting can be. University of North Dakota BFA students will demonstrate and coach workshop participants, under the director of BFA Performance Head, Dr. Mary Cutler. These UND students have been trained in and used Meisner in their acting classes, laboratory, and mainstage productions in the BFA program.

The Musical Theatre Actor: (Jack Parkhurst, Southwest Missouri State University)

What are the Director's expectations? What should I "come in with"? What are realistic actor expectations? What are practical concerns? This workshop will be actor focused. We can explore the above questions and any more that the actor may have. If you would like to bring a song, we can use you as an "object" lesson. An accompanist will be provided. However a song is not required. What is required is that you come with all the questions you have regarding working in Musical Theatre.

Outreach Performance: Using Puppetry: A How To (Jim Davis/Mark Parrott, University of Northern Iowa)

The workshop will focus on the creation of an academic puppetry outreach troupe, dealing specifically with staging, construction, and figure manipulation.

Playing Shakespeare Using The Sonnets (Paula Sperry, University of Denver)

Workshop participants will use exercises to explore the clues Shakespeare provides. Using provided copies of the sonnets, we will learn memorization and characterization techniques.

Preparing the Irene Ryan Acting Scholarship Audition (Jim Wren, University of North Carolina-Greensboro; Harry Parker, Emporia State University)

A workshop designed to help coaches and nominees to be better prepared for the Irene Ryan audition. Topics will include: selection of material, rehearsing the audition, and general "do's and don'ts."

Principles of the Alexander Technique for the Theatre Artist (MaryEagle)

An introductory session on the Alexander Technique and its uses for performance.

Scene Work From Scratch! (James Buglewicz, Missouri Western State College)

At last! A scene workshop that you DO NOT have to prepare for! You and a partner pick a scene and DO NOT read it before hand or you and your partner come to the workshop and a scene will be provided! From that point on we will explore the basics of scenework, action/re-action, listening, objectives/obstacles, text and subtext! Giving you the basic tools to approach any scene, anywhere...at any time!

" Splash: Exploring the "Illusion of the First Time" (Mark Kuntz, National Selection Team)

This theatrical experiment uses the "actor's nightmare" to explore the actor/audience relationship and the acting process. Last April, Splash created twelve performances of the play *Brilliant Traces* in one weekend where the actors met for the very first time on stage in performance in front of an audience. This presentation/discussion includes videotape of highlights of the performances.

Twisted Monologues/Theatre Games (Susan Rabideau, Moorhead State University)

Approaching your monologue in a new way using Spolin gaming techniques.

Unpunctuated Text (Aaron Cabell)

Based on an exercise developed by John Burgess and Sir Peter Hall of Britain's Royal National Theatre, this workshop will explore reading and listening techniques that empower the actor to embrace and use heightened language to the fullest effect. Participants will read various texts without punctuation from Shakespeare to Shepard. The goal is to develop a heightened sensitivity to what the author means prior to character interpretation. Through trial and error, participants will explore how the use of breath and rhythm contribute to making complicated language clear. By listening to and focusing on *hearing* the playwright, the actor more effectively communicates the character's needs, wants, and thoughts to the audience.

PARTICIPANTS'

BIOGRAPHIES

Janice Baker is an Assistant Professor in Dance at Iowa State University, holding a B.F.A. from the University of Utah and an M.S. from Kansas State University. She directs the I.S.U. Dance Tour Company and is the faculty advisor for Orchesis II and the I.S.U. Ballroom Company. Janice's teaching career encompasses a vast array of experiences. She teaches for the New Visions Dance Project and represented Very Special Arts Iowa at the International Festival of Very Special Arts at the Kennedy Center. She has been the owner/director of The Dance Place, a private studio in West Des Moines since 1983, where she teaches all technical styles and creative movement for children and adults. With Mary Joyce Lind, Janice is an Associate Director of Iowa Dance Theatre. She has choreographed for the Des Moines Ballet, Adventureland, Iowa Dance Theatre, and as a long-time director for the Ingersoll Dinner Theatre, Janice has directed and choreographed over 50 musicals including *1776*, *Tintypes*, *Grease*, *Guys and Dolls*, and *The Red Garter Review*. As a performer, some of her favorite roles have been Cassie in *A Chorus Line*, Molly Brown in *The Unsinkable Molly Brown*, The Mute in *The Fantasticks*, Essie in *You Can't Take it with You*, and Agnes in *I Do, I Do*. Janice also dances regularly for Iowa Dance Theatre, Dance Co'Motion and I.S.U. Dance.

Maxwell Beaver - an Equity/AFTRA actor/director and an IATSE theatre technician is a graduate of Penn State University's acting program. His 42 years in the theatre have taken him from the stage, to commercials, to film, to academia; acting, directing, designing, building, teaching, workshoping, consulting, and teaching and choreographing stage violence.

Brenda Bedard - DeVita is a native of Iowa, where she attended both Iowa State University and the University of Northern Iowa. After graduating UNI she attended the Professional Theatre Training

Program at the University of Delaware. After one year of grad school Brenda went to Japan to work and study with Tadashi Suzuki in Toga Mura. Then she moved on to work as a professional actress in Milwaukee, Madison, Rockford and Chicago for five years. Her favorite roles include; Stella in *Streetcar Named Desire*, Joanne in *A Few Good Men*, Chloe in *Lips Together Teeth Apart*, Carol in *Oleanna*, and Maggie in *A Cat on a Hot Tin Roof*. She has also done a number of commercials and industrials. For the past 4 seasons she has taken a break from acting to start a family and to work as the Casting Director and Artistic Coordinator at American Players Theatre in Spring Green, WI, where she lives with her husband Jim, son Gale and new daughter Sophia.

Ann Bergeron is a Morse-Alumni Distinguished Professor of Theatre at the University of Minnesota Duluth. She received her MFA in Dance from the University of California, Irvine and MFA in Directing from The University of Texas at Austin. Two Fulbright-Hays awards along with her directing, choreographing, teaching assignments and guest workshops have taken her across the U.S.A. as well as to the People's Republic of China, Australia, England, Hungary, India, and Romania.

J. David Blatt received the M.F.A. degree from the University of Utah. He has had five award-winning projects in the American College Theatre Festival; twice his designs have competed at the Kennedy Center; and he has received awards for his designs for *Angels in America: Millennium Approaches*, *The Robber Bridegroom*, *Burn This*, and *Starmites*. He coordinates the annual national undergraduate Scene and Costume Design Competition, now celebrating its twenty-fourth anniversary. He has designed professionally for the William Inge Festivals saluting Arthur Miller and Neil Simon, the Promised Valley Playhouse in Utah, and the Creede Repertory Theatre in Colorado. He spent his summer designing sets and technically directing *Pump Boys and Dinettes* and Ken Ludwig's comedy hit *Moon Over Buffalo* at Wayside Theatre in Virginia. He makes his home in Whitewater with his understanding wife, Kathryn, and their uncooperative cat, Dylan.

REGION V PLAY ENTRIES

ASSOCIATE ENTRIES

Colorado

Colorado State University
Carbaret

University of Colorado-
Boulder
All My Sons
Fences
Hair
Turkey!!! The New Musical
Pygmalion

University of Denver
Working

University of Northern
Colorado
Do Black Patent Leather
Shoes Really Reflect Up?
The Heidi Chronicles
Othello

Western State College
God's Country
The Diviners

Iowa

Clark College
Sylvia

Coe College
Me and My Girl
Present Laughter

Cornell College
An Italian Straw Hat

Dick Block is the National Design Chair of KC/ACTF and an Associate Professor of Design at Carnegie Mellon University. Recent design credits include *You Can't Take it With You*, *A Tuna Christmas* and a new musical version of *Moby Dick*. New York design credits include *Conrack* for AMAS (nominated for an Audelco Award), *Fascinating Rhythms* for Columbia Artist (also toured), *Creeps* at the Court-yard Playhouse, *Much Ado About Nothing* for Equity Library Theatre and two pieces for Theatreworks USA: *The Velveteen Rabbit* and *Footprints On the Moon*. He has also done design art work on such Broadway productions as *Evita*, *42nd St.*, *Barnum*, *Cats*, and *Joseph and The Amazing Technicolor Dreamcoat*. Active with Opera Theatre of Pittsburgh, he has to his design credits *Così Fan Tutte*, *The Tender Land* and co-design for *Julius Caesar*. He has also designed a number of productions at the Pittsburgh Playhouse including *What The Butler Saw*, *Me And My Girl*, *Steel Magnolias* and *Dreamgirls*. Additional credits include work at the Opera Theatre of St. Louis, the Public Theatre (New York City), Center Stage in Baltimore, the McCarter Theatre in Princeton, NJ and the American Repertory Theatre in Cambridge, Mass. He received his M.F.A. from Northwestern University.

James Buglewicz has been a professional director for the past ten years. He holds a B.F.A. from New York University's Experimental Theatre Wing and a M.F.A. from the University of Arizona. He currently is an assistant professor of Theatre and Video at Missouri Western College in St. Joseph, Missouri. Prior to joining academia full time, he was free-lance teaching/artist, director and an acting coach for screen and stage. His directing credits include, *The Caucasian Chalk Circle*, *Waiting for Godot*, *Fool for Love*, *Romeo and Juliet* and *A Lie of the Mind* and numerous premieres of original productions.

Aaron Cabell, an actor and director making his home in Buffalo, New York, Aaron's production for SUNY Buffalo of Sophocles' *Electra* was invited to Region II's 1996 Festival. As an actor, he has appeared at the Arden Theater and the Festival Theater for New Plays in Philadelphia; Studio Theater, Washington D.C; the North Carolina Shakespeare Festival, Studio Arena Theatre in Buffalo; and Steppenwolf

Wisdom Bridge and Victory Gardens Theatres in Chicago. Recent roles include Oberon in *A Midsummer Night's Dream* and the title role in *Othello* for Vermont Stage Company and the Pennsylvania Shakespeare Festival, and the Ghost of Christmas Present in *A Christmas Carol* at Virginia Stage.

Joyce Cavarozzi is Associate Professor of Theatre, School of Performing Arts, Wichita State University. Her areas of expertise are directing and acting. She has directed over 80 productions, with particular emphasis in contemporary works and Shakespeare. One of her productions was presented at Region V festival and two were alternates. Joyce has designed costumes for more than 150 productions and has extensive performance experience on stage, in television and in film. She is the past chair of Region V, directed the 25th Anniversary Evening of Scenes at the Kennedy Center, is past president and founding member of the Association of Kansas Theatre, a founding member of the Mid-America Theatre Conference, and is a member of the Screen Actor's Guild and the Society of Stage Directors and Choreographers (Associate), and has received the WSU President's Award for Distinguished Service.

Leroy Clark earned the B.A. degree from the University of Maine, the M.F.A. from the University of Oklahoma, and the Ph.D. from Kent State University. He has directed more than seventy-five productions. Four shows—*Angels in America: Millennium Approaches*, *Equus*, *Curse of the Starving Class*, and *House of Blue Leaves*—have been presented at regional American College Theatre festivals. He has received Meritorious Achievement Awards from the KC-ACTF for directing and has won numerous playwriting awards, including the Alaska Playrush, the Jack Morrison and Shubert Playwriting Fellowships, the Tennessee Williams/New Orleans Literary Award, and the Salt and Pepper Mime Company national award. He received a citation from the Alaska Legislature for directing and playwriting. He is a member of the Dramatists Guild; the Society of Stage Directors and Choreographers, associate; and the Playwrights Center. While on sabbatical leave last year, Clark directed his original play, *3 Points Not in A Straight Line*, at the University of

Dordt College
Macbeth
The Good Person
of Setzuan

Iowa State University
A Little Night Music
Macbeth
A Poke in the Eye

Loras College
Where's Charley?

Northwestern College
Aladdin and the Wonderful
Lamp
A Midsummer Night's
Dream
Noises Off

Simpson College
Landscape of the Body
One-Acts (The American
Dream, The American
Century, Evolution)
Still Life
Tons of Money

St. Ambrose University
Buried Child
How to Succeed in
Business Without Really
Trying
The Lion in Winter
University of Iowa
The Bow-Wow Club
Everything that Rises
Must Converge

Alaska- Anchorage, wrote a new biographical play about Shakespeare and a new comedy called *The Jungle Set*, and presented papers on Bill Irwin at the International Congress of European Theatre in Italy and on Shakespeare's *Shrew* at the Popular Culture Conference in York, England. His paper on the influence of Ancient Greek Comedy was published by the Instituto Europeo de Investigación Teatral in *Reinterpretación del Antigua Teatro Griego en la segunda mitad del siglo XX*.

Jane Cox has been involved with theatre for over twenty-five years; and in that time has worked on over two hundred productions as an actress, designer, or director. She currently is an associate professor and stage director for Iowa State University Theatre. The first one-woman show she performed was *The Belle of Amherst* which toured Iowa through a grant from the Fisher Foundation. It was also performed in other states and Russia. She wrote *The Yellow Rose of Suffrage* through funding from a grant from the Liberal Arts and Sciences College at Iowa State. It concerns the life and words of one of Iowa's greatest women, Carrie Chapman Catt. It has been performed in twenty states, the Kennedy Center, and the Smithsonian. Jane has also written *Fields of Endless Days* which starred Ossie Davis and Ruby Dee; *A Woman's Place*, concerning the life of suffragist Lucy Stone; and has written the script for a musical on the life of Clara Schumann. Jane also teaches a wide variety of theatre classes to university students, children, and seniors.

Dr. Mary Cutler is currently Head of BFA Performance at the University of North Dakota. Dr. Cutler has taught performance and dramatic literature at UND for nine years, and she was recently promoted to Associate Professor. Her production of Hazel Phylis Snee's *Censored on Final Approach* was nominated for Region 5's 1995 Festival, and this past year served as an ACTF respondent. A reluctant convert to this technique, Cutler teaches, directs, and uses Meisner in her own acting.

Michael David From 1980 to present, founding partner and president Dodger Endemol Theatrical (Dodgers); 1970-80, executive director New York's

celebrated Chelsea Theater Center. Produced over 275 plays and musicals in New York; shared in a host of Tony (38 Tony Awards) and Obie Awards. On Broadway currently: *Titanic* (Lunt-Fontanne), *Footloose* (Richard Rodgers); Other Broadway productions include: *High Society, 1776, A Funny Thing Happened on the Way to the Forum* (Nathan Lane, Whoopi Goldberg), *The King and I, The Who's Tommy, Hamlet* (Ralph Fiennes), *Guys and Dolls, Once Upon A Mattress* (Sarah Jessica Parker), *How to Succeed In Business Without Really Trying* (Matthew Broderick), *Jelly's Last Jam, The Secret Garden, Into The Woods, Big River, Prelude To A Kiss, Mandy Patinkin: Dress Casual, The Gospel at Colonus, Pump Boys and Dinettes, A Christmas Carol, and Candide*. Current Off-Broadway productions: *Duet!* at The Actor's Playhouse. Other Off-Broadway productions: *Savion Glover: Downtown, Mandy Patinkin: Mamaloshen*. London: ongoing relationships with Royal Court and Almeida Theater Companies. In addition: Dodger Touring (D-Tours); Dodger Costumes and Broadway Costume Rental, Inc.; past president, Independent Producers Group; executive committee, League of American Theaters and Producers; trustee, Broadway Cares/Equity Fights AIDS.

Jim Davis is a graduate of Clarke College. He has spent the last seven years as a professional puppeteer. Jim is currently enrolled in the graduate program in theatre at UNI.

Jim DeVita A native of Long Island, NY, Jim is an actor and a playwright. He has been a company member of American Player's Theater (a classical repertory theater) for the past five seasons where he has performed as: *Romeo* in *Romeo and Juliet*, *Alceste* in *The Misanthrope*, *King Richard* in *Richard III*, *Algeron* in *The Importance of Being Earnest*, *Rover* in *Wild Oats*, *Bob Acres* in *The Rivals*, *Marlowe* in *She Stoops to Conquer*, *Fluellen* in *Henry V*, and many other roles. Jim graduated from Suffolk County Community College and the University of Wisconsin-Milwaukee and then toured the US, Japan, and Australia with the Suzuki Company of Toga-Mura Japan, in the plays *Clytemnestra* and *The Tale of Lear*. Jim has also worked for the Milwaukee Repertory for three seasons as well as the Madison Repertory.

University of Northern Iowa
Black Eyed Susan
The Imaginary Invalid
Medea

Kansas

Emporia State University
The Philadelphia Story
Spotlight Series: An Evening of Lanford Wilson & Terrence McNally (Thymus Vulgaris, Ludlow Fair, Witness, Next)
The Will Rogers Follies

Johnson County Community College
The Fisherman and the Goldfish
Measure for Measure

Kansas State University
Antigone (Anouilh)
Cabaret

Ottawa University
Godspell

Speed the Plow
The Tempest
Wait Until Dark

Southwestern College
An Enemy of the People

Wichita State University
Babes in Arms
Talk Radio

tory Theater, the Milwaukee Chamber Theater, and the Colorado Shakespeare Festival. Jim is a published playwright for Theater for Young Audiences. His plays are widely produced around the country. His works for young audiences and their families include the original plays *The Christmas Angel* and *Excavating Mom*, and his new adaptations of *Treasure Island*, *Looking Glass Land*, *Tom Sawyer*, *Bambi*, *A Life in the Woods*, and *A Little House Christmas*. Jim currently makes his home in Spring Green, WI, with his wife Brenda Bedard and his children, Gale and Sophia Marie.

Shirley Basfield Dunlap is an Assistant Professor at Iowa State University and Director of the ISU Minority Theatre Workshop. The 1997-98 season found Shirley directing *Having Our Say* at Milwaukee Repertory Theatre, Studio Arena in Buffalo, NY and Dallas Theater Center. She has directed six productions of Dr. Endesha Ida Mae Holland's *From The Mississippi Delta* at regional theaters across the country; two of which were with Tony Award winner, Melba Moore. In September, 1995, she returned to Baltimore, Maryland, where she taught for 11 years, to direct Ossie Davis in *Speak To Us Of Children*. Her work has also been seen at Madison Repertory Theatre, The Human Race Theatre Company, Hippodrome State Theatre, and Tampa Bay Performing Arts Center. Directing credits include *Lysistrata*, *Oak And Ivy*, *A Raisin In The Sun*, *Ma Rainey's Black Bottom*, *Fortinbras*, *The Medea Myth*, and *Shirley Valentine*. Her ISU Minority Theatre Workshop performs summer tours throughout the state of Iowa, presenting such treasures as *Rikki-Tikki-Tavi* and *The Dancing Spider* also *We Be 'ist Jammin' With Shakespeare*. MTW performances have also been seen during the school year in Iowa schools, the ISU Brunner Museum, and the Iowa State Historical Society. Their goal is to preserve, educate and promote our culturally diverse history.

Keith F. Düster, ISU Theatre's Technical Supervisor since Fall 1996, holds a B.A. in Architecture from Iowa State University's College of Design. He previously served as an ISU Theatre Research Assistant and scenic carpenter. Keith was the Scenic Designer for the productions of *The Glass Menagerie*

(1994) and *Pentecost* (1998). Keith is an active member of USITT (United States Institute of Theatre Technology) and has taken part in the organization's Technology Expo. Summer work for Keith has included theatrical carpentry with the Des Moines Metro Opera (1996) and an Architectural Internship with David Laugerman Architects, Des Moines (1995 & 1997).

Mary Stuyvesant Eagle completed the standard three-year, 1600 hour training to become a teacher of the Alexander Technique in London, England, in 1985, and has been in private practice in Iowa City, Iowa since then. She has led many workshops and given lecture/demonstrations over those years for groups as divergent as: The Back Pain Clinic; Univ. of Iowa Hospitals and Clinics; The Iowa Association of Piano Teachers; Intensive Introductory classes for the elderly: Iowa City Senior Center; Various musical departments (voice, organ, strings, percussion) at the Univ. of Iowa; A vocal health seminar: Univ. of Wisconsin, Green Bay; Undergraduate theatre students: Wm. Penn College; Voice Dept: Cornell College; The MFA ceramics class, Art Dept.; Univ. of Iowa; Tensions in Auditioning classes through Univ. of Iowa Music Dept. In addition, MaryEagle has taught Alexander Technique to the graduate acting students at the Univ. of Iowa for two years, and undergraduate voice students at Coe College, Cedar Rapids, Iowa for four years. She belongs to an extended family which boasts nine teachers of the Alexander Technique, including a member of the very first class of twelve whom F.M. Alexander taught to be teachers of his work in the late 1930's. Mary Eagle has been a member of the North American Society of Teachers of the Alexander Technique since its inception in 1987, and is currently in the position of Chair-elect. She is also a member of the Association of Theatre Movement Educators.

Jay Edelnant is Regents' Professor of Theatre at the University of Northern Iowa in Cedar Falls. He teaches courses in theatre research, directing, and dramatic theory, directs and writes plays, and has served as Director of Theatre and Director of Graduate Studies. He has served as a consultant for various state, national, and international educational and

Minnesota

Bemidji State University
The Comedy of Errors

Concordia College
The Effect of Gamma Rays on Man in the Moon Marigolds

Mankato State University
Fiddler on the Roof
How to Succeed in Business...
The Lion in Winter
Reckless
Romance, Romance

Moorhead State University
Actor's Nightmare/Sister Mary Ignatius Explains It All for You
Cabaret
A Midsummer Night's Dream

St. Cloud State University
The Entrepreneur (Plautus)
The Learned Ladies

University of Minnesota-Duluth
The Triumph of Love

University of Minnesota-Morris
All in the Timing
Marvin's Room

Winona State University
The Car
13 Clocks

arts agencies, has been a Sasakawa Fellow at the Japan Studies Institute, and has received the Regents Award for Faculty Excellence. His most recent research focused on the rhetoric of novelist and dramatist Vladimir Nabokov, the national and state secondary school curricula in theatre, and the formulation of curricular goals in critical thinking for pre-school and kindergarten-age children utilizing drama. Recent production work includes Moliere's *The Imaginary Invalid*, Tony Kushner's *A Dybbuk*, David Ives' *All In The Timing*, Stephen Sondheim's *Assassins*, Frank McGuiness' *Someone Who'll Watch Over Me*, and guest artist residencies in Illinois, Iowa, Arkansas, and Nebraska. He serves as a consultant and evaluator for other universities, to the Iowa Arts Council, the Iowa Humanities Board, the Iowa Department of Education and has worked as a consultant to the Ostrovsky Theatrical and Art Institute of Tashkent in Uzbekistan, U.S.S.R. where he worked with the Union of Theatrical Artists and the Performing Arts Training School. He was one of the founding editors and serves as Consulting Editor to the Association for Theatre in Higher Education's national professional journal Theatre Topics. He served as chair of the National Selection Team for the 25th Anniversary Season of the Kennedy Center/American College Theatre Festival, Chair for Region 5 of the KC/ACTF, has served as KC/ACTF's National Chair of Chairs, and as a Member at Large for the National Executive Committee of KC/ACTF. He is currently the National Chair elect. Edelnant received his B.A. from MacMurray College in Jacksonville, Illinois and master's and doctorate from Northwestern University. He has worked as an actor and director in the Chicago area and around the Midwest.

Craig Ellingson is an Associate Professor of Theatre Arts at Moorhead State University in Moorhead, MN. With an MFA in directing from Minnesota State University at Mankato and a BRA in musical theatre performance from the University of Nebraska—Lincoln, his production credits include work with Lincoln Midwest Ballet Company, Nebraska Repertory Theatre, Opera Omaha, Lincoln Contemporary Dance Theatre, Ballet Omaha, Nebraska Vocal Arts Ensemble, Dance Theatre of Omaha, Highland Summer Theatre, Straw Hat Players and

FM Dance Repertory Theatre. Craig teaches acting, directing, movement and musical theatre at Moorhead State.

Marguerite Bennett Folger received her MFA from the University of Minnesota and is an alumna of ISU with degrees in Speech/Theatre and Dance. In addition to teaching at ISU, Marge has been on the faculties of Gustavus Adolphus College and Lewis University and has taught acting for the Guthrie Theater Outreach Program. She has developed Musical Theatre Revues for the Young Performer in Minneapolis at Edison High School and at Waubesa Community College in Sugar Grove, IL. In addition she has taught Creative Dramatics for area youth through the Public Schools and the Ames Parks & Recreation. Her directing credits for ISU Theatre include: *As Is*, *Crimes of the Heart*, *Going Forth By Day*, *Until Someone Wakes Up*, *The Pirates of Penzance*, and *Little Shop of Horrors*. Other directing includes: *The Best Little Whorehouse In Texas* for UNI Summer Rep; and *She Loves Me*, *Nunsense*, *Run For Your Wife*, *Joseph and the Amazing Technicolor Dreamcoat*, *Do Black Patent Leather Shoes Really Reflect Up?*, and *Big River* for the Lillian Russell Theatre aboard the Clinton Area Showboat Theatre where she served two years as Artistic Director. As an actress, her most recent credits include: *They're Playing Our Song*, *The Taffetas*, *A Woman's Place*, *The Road to Mecca*, *Chicago*, *Pippin*, *Into The Woods*, *Baby*. Recent directoral credits include *'Tis the Season*, *Weird Romance*, *Schoolhouse Rock Live!* and *The Music Man*. This season she will be directing and choreographing *Anything Goes*.

Tom Gambill holds an MA in theatre from Miami University (Ohio) and a Ph.D. in theatre from Kent State University. He has headed theatre programs at Western Montana College, Ohio State University's Lima campus, Lake Erie College, and presently is Chairman of the Theatre Department at Benedictine College in Atchison, Kansas. His staging experience encompasses seventy-eight productions including seven one-character plays. His original monodrama *Lincoln's Lady*, will be published this spring.

Missouri

Central Missouri State University
Ah, Wilderness Assassins
This Site is Unsuitable for Dragons

College of the Ozarks
Girl Crazy

Rockhurst College
Hamlet
Galileo

St. Louis Community College at Meramec
Catfish Moon
Extremities

Southeast Missouri State University
The Emperor's New Clothes
Plaza Suite

Southwest Missouri State University
Working

Truman State University
Charley's Aunt
Pterodactyls

University of Missouri-Columbia
Inspecting Carol

Washington University
Company
A Midsummer Night's Dream

Jim Greer is Director of Theatre at St. Louis Community College at Meramec. He has been involved professionally in theatre and higher education for more than 20 years. He has been an active member of KC/ACTF for many years, serving as respondent, selection team member, assistance with hosting two festivals in St. Louis, and presently on the regional executive committee. Outside of his involvement with KC/ACTF, Jim is vice president of Missouri Citizens for the Arts and was recently appointed the liaison between the Association for Theatre in Higher Education (ATHE) and KC/ACTF.

Jeffrey Green has been a member of Actor's Equity Association since 1984. He has performed in Regional (LORT), Stock, and Off-Broadway theatre, including numerous productions of Shakespeare's plays. He also appeared as Shakespeare in the New York premier of *Siren Tears*, a speculation about the writing of the sonnets. He is currently the Director of Theatre at the University of Nebraska at Kearney.

Kim Harris has taught/directed theatre for twenty-seven years in the small college environment and is dedicated to helping his students adapt readily to a multitude of possibilities when it comes to artistic choices they make. Currently he teaches/directs at William Jewell College in Liberty, Missouri and is Chair of the Department of Communication.

Gregg Henry, regional chair, received his M.F.A. from the University of Michigan. Productions directed for ISU Theatre include David Edgar's *Pentecost*, *Hamlet*, *Moliere: the Black Cross*, *Romeo and Juliet*, *Amadeus*, *Dreams . . . Deep as Rivers*, *Playing With Fire (after Frankenstein)*, *The Glass Menagerie*, *Death and the Maiden*, *The Taming of the Shrew* and the American College Theater Festival participant, *Terra Nova*. Gregg has acted, directed, and/or staged the fights with the Colorado, Iowa, Wisconsin and Oklahoma Shakespeare Festivals. His recent summer association has been with the Michigan Shakespeare Festival where he has directed *The Comedy of Errors*, *Much Ado About Nothing* and *The Merry Wives of Windsor*. He staged the battle scenes and duels for the Des Moines Metro Opera productions of Verdi's *Macbeth* and Mozart/

DaPonte's *Don Giovanni*. This season he directed *Macbeth* and is currently working on Moliere's *The Misanthrope*.

Lori Horvik is an assistant professor of Theatre Arts at North Dakota State University, where she teaches acting, directing, and dramatic literature, and is artistic director of NDSU's professional touring children's theatre. Before coming to NDSU, Lori was a member of the artistic staff and board of directors of the Playwright's Center of Chicago and a staff member at the Goodman Theatre. Lori is a member of Actor's Equity Association and does freelance directing in her boundless spare time.

Paul J. Hustoles is currently Professor and Chair of the Department of Theatre Arts at Minnesota State University, Mankato where he has also been Artistic Director of Highland Summer Theatre since 1985. He earned his BFA from Wayne State University, his MA from the University of Michigan and his Ph.D. from Texas Tech University. A college instructor for over twenty-four years, he has taught in Missouri, Texas, Mississippi and Michigan. His specialties include acting, directing, musical theatre and theatre management. He has directed over 135 shows and has produced over 350 productions. He was Artistic Director of the late, great Mule Barn Theatre, Missouri, for six years and will celebrate his 28th consecutive year of summer stock in 1999. He is a past Chair of Region V, past Vice Chair of Region V North, past national Chair of Chairs, and this past January, he directed *The Irene Ryan Winners Circle Evening of Scenes* at the Kennedy Center for Festival XXX. Dr. Hustoles is the proud recipient of the KC/ACTF Gold Medallion of Excellence Award in Theatre.

Tom Isbell, a graduate of the Yale School of Drama, Tom spent ten years as an actor in New York and Los Angeles, acting in theatre, film and TV, working opposite Robert DeNiro, Ed Harris, Anne Bancroft, Sarah Jessica Parker, and Hal Holbrook in theatre and film, including *True Lies*, *Clear and Present Danger*, and *84 Charing Cross Road*. In addition, he guest starred in over 35 prime time programs for TV. He is the author of 3 plays, including *Dear Finder*, a play about the Holocaust, and 3 one-

Nebraska

Concordia University
**The Revenge of the Space
Pandas**

Creighton University
The Empty Plough

Doane College
**The Anger in Ernest and
Ernestine
The Bad Seed
The House of Blue Leaves
No Exit
On the Verge**

Nebraska Wesleyan
University
**Dark Ride
In the Summer House**

University of Nebraska-
Kearney
The Mikado

University of Nebraska-
Lincoln
**Arcadia
Doctor Faustus
Look Back in Anger**

University of Nebraska-
Omaha
Company

North Dakota

Bismarck State College
**The Baby Dance
The Good Doctor**

Dickinson State University
**The Boy Friend
Buried Child**

Minot State University
Not Now Darling

person plays he has performed in New York, Los Angeles, Illinois, Minnesota, and most recently Cairo, Egypt. Tom is currently an Assistant Professor at the University of Minnesota Duluth.

Syl Jones Playwright, author and communications consultant Syl Jones, is the author of *Black No More*, winner of the 1997 Roger L. Stevens Award from The Kennedy Center Fund For New Plays. The play was produced in Minneapolis and Washington, D. C., by the Guthrie Theater and Arena Stage in association with Mixed Blood Theater in March, April, May and June, 1998. The play has been nominated for Best New Play of 1998 by the American Theater Critics Association. The Indiana Repertory Theater also produced *Mother Of The Movement* (Rosa's Children) in March-April of 1998. Jones is a 1992-1994 National Endowment for the Arts Playwriting Fellow in Theater and a 1992-1993 McKnight Foundation Advancement Grant winner. He is the author and producer of more than 35 plays in the past four years; an Editorial and Opinion Columnist for the Minneapolis Star Tribune newspaper; a producer of television documentaries and video programs; and author of *Rescuing Little Roundhead*, a memoir of his childhood, published by Milkweed Editions. As a video and film producer, Jones has specialized in educational media packages for children intended to help reduce violence in schools. His work on these projects, including the two-hour WCCO-TV documentary, *Broken Promises*, and *It's Your Choice*, has been funded by The Minneapolis Foundation and partners such as The Honeywell Foundation, Allina Foundation, Dayton-Hudson Foundation and Northern States Power. Still known in some circles for his controversial 1980 Playboy interview with Nobel Prize-winning physicist Dr. William B. Shockley, who believed that African Americans are genetically inferior to whites, Jones has been a professional journalist since the age of 14. He began writing for the Call and Post newspaper and The Cincinnati Enquirer back in the 1960s while still in high school. After graduating from Augsburg College in 1973, he joined the staff of Modern Medicine magazine as a copy editor and went on to become an investigative reporter who received awards for his work on such disparate pieces as *Thinking The Unthinkable About Race and*

IQ, and *The War Against the Vietnam Vet*. He received the 1991-92 Mixed Blood Theater Versus America prize for his play *Cincinnati Man*; and, *The Cornerstone Prize*, sponsored by Penumbra Theater in St. Paul, for his play *Shine!* He is the only playwright to win both awards. He has also written plays for the 1996-1997 seasons of the Great American History Theater (*The Brotherhood*) and The Children's Theater (*Not Without Laughter*). His specialty plays for corporations and other organizations have been produced throughout the Midwest. *Gun Play*, commissioned by the Hennepin County Attorney's Office to address the issue of violence in the inner city, has been widely performed. *Ring of Fire*, a Country Western musical about domestic violence commissioned by Allina Health System, is currently being performed throughout the state of Minnesota.

JTH Lighting Alliance represents a select group of manufacturers that enable us to offer our clients quality lighting products and services. These companies must exhibit the same philosophy of value, service and performance that we demand of ourselves. Together, we continually search for new and innovative products to ensure that we keep our customers informed of the latest luminaire designs, lamp technology and application techniques. We are committed to expert product knowledge, professionalism and dependable service, which identifies us as the leader in our market area. Our goal is to be the information and application resource meeting and exceeding our customer's needs. JTH Lighting Alliance...offering quality products at affordable prices...standing firm for quality.

Jeff Koep is Dean of the College of Fine and Performing Arts at the University of Nevada, Las Vegas. Previous to the appointment he served as Professor and Chair of Theatre at UNLV. Dr. Koep is also National Chair of the Kennedy Center American College Theatre Festival, an organization with which he has been associated for 20 years. His free time from these demanding positions allows him to serve as: Chair of the Society of American Fight Directors Board; Artistic Advisor/First Vice President of the Carolina Playwrights Center which offered the first workshop presentation of *Love! Valour! Compassion!*

North Dakota State
University
Hot L Baltimore
Something's Afoot

University of North Dakota
Glengarry Glen Ross
Hay Fever

South Dakota

Augustana College
Defying Gravity
Gallaetha
Screwtape
Sylvia

South Dakota State
University
The Crucible
Six Degrees of Separation
Quilters

University of South Dakota
How the Other Half Loves
The Innocents
Prelude to a Kiss

REGION V PLAY ENTRIES

PARTICIPATING ENTRIES

A Winter's Tale for the Stratford Festival, *The Comedy of Errors* and *Othello* for Actors Theatre of Louisville, *The Cherry Orchard* for South Coast Rep., *Macbeth*, *King John*, *Mourning Becomes Electra* and *Peer Gynt* for the Shakespeare Theatre in Washington D.C., both parts of *Angels in America* for the Dallas Theatre Center, *The Notebook of Trigorin* for Cincinnati Playhouse in the Park, *Death of a Salesman* and *A Touch of the Poet* for the Oregon Shakespeare Festival, the opera *Rashoman* for Buhnen Graz, *Portrait of the Families* for Cloud Gate Dance Theatre, *Silver Lining* for Pacific Northwest Ballet, and *Long Days Journey Into Night* for the Arizona Theatre Company.

Donald E. Lillie is an Assistant Professor of Theatre and Video Production at Missouri Western and has been an educator and freelance designer for the past 20 years. He is a member of the KC/ACTF respondent pool for this region and has given many workshops dealing with job searching strategies and portfolio presentation. Examples of his involvement can be seen in this past national ATHE conference as a panel member on The On Campus Interview and the Master Class for ATHE, and last years workshop on Internet Portfolio Development.

John Lion, Director of the Kennedy Center American College Theater Festival, John F. Kennedy Center for the Performing Arts, Washington, DC. Mr. Lion will be participating in his sixth National KC/ACTF Festival and serves as the Senior program director of the Kennedy Center's Youth and Family Programs. He received his B.A. from the University of Chicago, his M.A. from the University of California at Berkley, and has been through the Stanford Ph.D. program where he is currently A.B.D. He has taught at the graduate level at Stanford, UC-Davis, and at the undergraduate level at UC Santa Cruz, and San Francisco State. In 1967 he founded The Magic Theatre, and served as its General Director until 1990, where he directed more than 70 of the 200 productions presented. During his tenure the theatre received a Tony nomination, 8 Obie Awards, the Pulitzer Prize and was recipient of the Margo Jones Award in 1986. Lion is a featured performer in the film *The Right Stuff* and has directed for Public Television as

well as creating a feature-length documentary on the jazz great, Sun Ra. He produced *Fool for Love*, Off-Broadway, which ran for several years, as well as productions in Los Angeles and Tokyo. He is the recipient of 3 Los Angeles Dramalogue Awards for directing as well as numerous Bay Area Critics Awards. Among the artists he has worked with professionally are Sam Shepard, Joseph Chaikin, Ed Harris, Amy Madigan, Danny Glover, Kathy Baker, Peter Coyote, Barbara Hershey, Michael McClure, and Fred Ward. He served on the Rockefeller Foundation Playwriting Panel for 6 years, represented the new play development process at the Columbia University American Assembly along with McNeill Lowry and Roger Stevens in 1984 and wrote the lead article for the Inaugural issue of *American Theatre Magazine*. His professional directing credits include the Manhattan Theatre Club and Milwaukee Repertory Theatre.

Kym Longhi has cultivated her artistic vision as an actor, mime, writer, video producer, director, teacher and artist in residence for over 15 years. Her comprehensive training in acting, dance and mime includes studying intensively under Marcel Marceau. Ms. Longhi has spent the past 5 years as a company member with the Margolis Brown Company, pursuing in-depth training with Kari Margolis. Beyond her responsibilities as featured performer, he work with the MBC has culminated in two additional roles: certified instructor at the Margolis Brown Physical Theater Lab, and MBC Director of Education. Ms. Longhi's credits in acting, writing, directing, and teaching include extensive educational theater outreach as a company member with Actor's Lab Arizona. She is a founding member of the Minnesota Mime Alliance, and has toured as a solo and ensemble artists performing and teaching throughout the Twin Cities, Australia and Japan.

Michael Lupu is a graduate of the Annenberg School of Communications of the University of Pennsylvania. Before coming to the U.S. In 1972, he was active as a drama and film critic in his native Romania, and worked in dramaturgy at the Bulandra Theatre of Bucharest for many years. Associated with the Guthrie Theatre since 1981, he is currently the

Garden City Community College
A Funny Thing Happened on the Way to the Forum

Independence Community College
The Magician's Nephew

Johnson County Community College
Another Birth
The Baltimore Waltz

Southwestern College
Fifty Ways to Leave Your Lover
Philemon

University of Kansas
Accidental Death of an Anarchist

Washburn University
Picasso at the Lapin Agile
Wolfchild: The Correction of Joseph

Wichita State University
The Great Frozen Man
Shakespeare's Journey

Minnesota

University of Minnesota-Duluth
Dear Finder
The Triumph of Love

theatre's Senior Dramaturg. As adjunct faculty with the Department of Theatre Arts of the University of Minnesota, Mr. Lupu has been teaching graduate seminars since 1987. He also taught at Villanova University, Carleton and Augsburg colleges, Elderhostel programs, and theatre appreciation classes at the Guthrie. He is the author of various articles and essays on drama and film, the esthetics of the performing arts, and a monograph study about the Italian film actor and director, Vittorio De Sica (published in Romania in 1966). He conceived and started in 1986 the Guthrie Study Guides and serves as their senior editor. Most recently he was consulting editor of *Dramaturgy in America - A Source Book*, published by Harcourt Brace in 1997.

Susan J Mai is currently an Associate Professor in the Division of Communication and Theatre Arts and Emporia State University, where she teaches costume design, costume history, costume construction, makeup and creative dramatics. She was costume designer for *The Voice of the Prairie*, Region V's production at the 1993 National KC/ACTF. Susan has also won many KC/ACTF Meritorious Achievement awards for her costume and makeup designs

Kari Margolis has been Co-Artistic Director of Margolis Brown Company since 1984, and has created with partner Tony Brown, 10 full-evening multimedia physical theater productions which have toured nationally and internationally. Ms. Margolis has been recognized with six Fellowships from the National Endowment for the Arts Theater and Dance Departments, a Pew Charitable Trusts National Theatre Artist Residency, a McKnight Fellowship/Intermedia Arts, a Jerome Travel Grants, a State Arts Board/Theater Fellowship, a McKnight National Fellow/Minnesota Dance Alliance, a -Bessie- New York Dance and Performance Award and a New York Foundation for the Arts Performance Fellowship. Ms. Margolis has received international recognition for her innovative theater training Method which takes a unique physical and abstract vocal approach to acting. Serving as president of the National Movement Theater Association, Ms. Margolis has been recognized internationally as a teacher, director, and lecturer. Ms. Margolis has served as adjunct faculty

in the masters program at the University of Minnesota Theatre Department for the past three years, and will serve as Cowles Chair at the University of Minnesota in the spring of 1999. Margolis Brown Company (MBC) is a multimedia physical theater company, founded in 1983 in New York City, with the mission to create original theater productions that are thought-provoking and socially relevant to stimulate artistic achievement and understanding through performance, research, and education; and to develop new movement theater and multidisciplinary artists. Since relocation to the Twin Cities in 1993, MBC has created and presented 5 large-scale, critically acclaimed original multimedia physical theater production, in addition to operating the Physical Theater Lab. The Lab offers training in the Margolis Method, an intensive study of the performer's physicality that gives the performance a muscular vocabulary with which to create dramatic art. Margolis Brown Company's full evening performances interweave dramatic movement with multimedia imagery, text, song, costumes and the unusual use of everyday objects to create precisely choreographed, total theater events, that are rich in imagery and speak to the human condition. The work portrays life askew, exposing what is extraordinary in ordinary experiences. It is often full of wry humor and social commentary that is suggestive rather than didactic. Margolis Brown Company seeks to create a theater of spectacle and celebration that searches for the visual metaphor and probing ideas that will grab the viewer both emotionally and intellectually and stay with them long after the show is over.

Harlene Marley Festival Respondent Harlene Marley has worked for KC/ACTF for many years, as Playwriting Chair for Region III, on the National Selection Team, and as Chair of the national Playwriting Awards Committee. Both Region III and Region VI awarded her the Kennedy Center Gold Medallion for Excellence, and the National Committee gave her a special award for service in 1997. She is Professor of Drama at Kenyon College in Ohio.

James M. Miller, Professor of Theatre of the University of Missouri. He has served as a director and/or designer for the Tulane Summer Lyric Theatre

Missouri

College of the Ozarks
Ring Round the Moon

Missouri Western State
College
**The Caucasian Chalk
Circle
Sundew**

Truman State University
As You Like It

University of Missouri-
Columbia
Oleanna

William Jewell College
A Gown for His Mistress

Nebraska

University of Nebraska-
Kearney
Love's Labours Lost

University of Nebraska-
Lincoln
**Nebraska Masquers New
Play Festival
Picasso at the Lapin Agile
Waiting for Godot**

University of Nebraska-
Omaha
All in the Timing

Wayne State College
Joseph Andrews

North Dakota

University of North Dakota
The Glass Menagerie

in New Orleans, Louisiana, the Arrow Rock Lyceum Theatre, and the Stephens College Theatre. Miller's costume designs have received awards and recognition from the Speech and Theatre Association of Missouri and the American College Theatre Festival. His work has been exhibited at Lincoln Center in New York with the United States Institute of Theatre Technology National and International Exhibit of Design, a Retrospective Theatre Exhibit in the George Caleb Bingham Gallery and the Scenery and Costume Exhibit at Southern Illinois University at Edwardsville. He designed costumes for the Tulane University production of George Gershwin's *Girl Crazy* for the International Gershwin Society Symposium.

Doris Nash is a 1991 graduate of Iowa State with a degree in Clothing and Textiles; Doris has been the ISU Theatre Costume Shop Supervisor since 1989. She has designed costumes for the productions of *Rumors*, *Eleven-Zulu*, *Deathtrap* and 1997's *Picasso at the Lapin Agile*. She was the costume shop supervisor for the Emporia Summer Theatre at Emporia State University for three summers. In the summer of 1995, Doris was the Draper for the Colorado Shakespeare Festival production of *As You Like It*. In summer 1996 she was the Cutter/Draper for the Pennsylvania Shakespeare Festival productions of *As You Like It*, *Othello* and *Jack and the Beanstalk*.

Catherine F. Norgren, as a costume designer, Cathy's credits include designs for the National Shakespeare Company, the Vermont Stage Company, the Virginia Stage Company, Pennsylvania Center Stage, the Arden Theatre of Philadelphia, Studio Arena Theatre of Buffalo, Indiana Repertory Theatre, and the North Carolina Shakespeare Festival. She has been a guest designer for Iowa State University Theatre, Villanova University, Gannon University, the University of Evansville, and Interlochen Summer Arts Camp. Cathy is Head of Design and Technology for the Department of Theatre and Dance at the University of Buffalo, and is a member of United Scenic Artists, Local 829. She currently serves as chair of KC/ACTF Region II, and will become national vice-chair of KC/ACTF in April.

Kerri S. Packard is an Adjunct Assistant Professor/Costume Director at the University of Missouri. Her recent Costume Design Credits include: *The Fantasticks*, *Inspecting Carol*, *La Vita Breve*, *The Beekeeper's Daughter*, and *The 1940's Radio Hour*. Three of her classroom assignments were recently published in *Projects for Teaching Costume Design and Technology- A Compendium*.

Harry Parker is the Director of Theatre at Emporia State University in Emporia, Kansas. He supervises the production schedule of both ESU's academic year performance schedule and their renowned Summer Theatre, which was founded in 1955, making it the longest running summer stock on the Great Plains. A native of Oklahoma City, Harry received his undergraduate Theatre degree from Texas Christian University, and from the University of Kansas he earned an M.A. in Theatre (Acting/Directing) and a Ph.D. in Theatre & Film. He spent seven seasons as the Assistant Artistic Director at Lyric Theatre of Oklahoma, where he helped stage over 30 musicals. He has directed more than 40 professional and academic theatre productions including *The Car*, which performed at the 1997 KC/ACTF Region V Festival. His other directing credits include *Holiday*, *Antigone*, *South Pacific*, *The Importance of Being Earnest*, *Extremities*, *Godspell*, *The Philadelphia Story*, *The Will Rogers Follies* and *Marvin's Room* (which earned KC/ACTF Meritorius Achievement for Ensemble Acting.) He has written four original musical revues featuring the music of Irving Berlin, George Gershwin, and others. Next month he directs *The World Goes Round* at ESU. Harry is married to Karen Parker and they have two children.

Jack Parkhurst is an Associate Professor at Southwest Missouri State University. In the last year, he has directed five musicals and one play with music. Two years ago, he directed a workshop production of *Children of Eden* at Penn State University where he was fortunate to be able to work directly with the author Stephen Schwartz. Shortly after this production, the show was released by MTI. Last summer he directed an Equity production of the same show at the Pennsylvania Center Stage. Also last year, he directed an Equity production of *The*

J D Ackman
South Dakota State
University

Karen Barker
Northwestern College

Barry Bengtsen
Pittsburg State University

Ann Bergeron
University of Minnesota-
Duluth

J. David Blatt
Wichita State University

Sheilah Philip Bradfield
Johnson County
Community College

Leroy Clark
Wichita State University

Bud Coleman
University of Colorado-
Boulder

Jane Cox
Iowa State University

Mary Cutler
University of North Dakota

Larry Dobbins
Missouri Western State
College

Simon DuToit
Dordt College

WHO'S WHO

REGIONAL RESPONDENTS

Roar of the Greasepaint - The Smell of the Crowd at the Sacramento Theatre Company. Last November, he directed a production of *Working* in which he was given much of the new material by Mr. Schwartz to "try out" prior to the Long Wharf revival that is currently taking place.

Mark Parrott is a staff designer at UNI. Mark has taught and performed puppetry for a number of years.

Beate Pettigrew holds an M.A. in theatre from the University of Kansas and an M.F.A. in directing from the University of Missouri-Kansas City where she was a Halls Family Scholar. She currently teaches theatre and speech communication at Johnson County Community College, Longview Community College, and the University of Missouri-Kansas City. She is a free-lance director whose recent productions include *The Baltimore Waltz*, *Measure For Measure*, and *The Diviners*.

Nancy J. Pontius is currently an Assistant Professor of Design at Emporia State University. Nancy holds a BFA in Theatre and Art from Miami University and an MFA in Theatrical Design from Southern Methodist University. She has designed for Six Flags Astro World, Southwest Oklahoma Dance Alliance, Miami University, Providence College, Wilsonart Corporation, Dallas Display Co., and served as the Technical Director for the Dallas Opera. Nancy teaches Scenic Design, Scene Painting, Intro to Design, and Stage Management.

Susan Rabideau has been teaching gaming for the last ten years. She has studied Spolin, and played both Comedy and Theatre Sports. She holds a BA from University of Wisconsin-Stevens Point and a MFA from the Mankato State University.

Matthew Reinert is the Resident Lighting Supervisor at the Guthrie Theater where he has supervised over forty productions. His recent designs include *Gross Indecency* and *Simpatico* for the Guthrie Theater Laboratory. Other Theatre includes the Actors Theatre of Louisville-Lighting Supervisor and designs for over fifteen productions, many in the

Humana Festival of New American Plays and Flying Solo Festivals; Missouri Repertory Theatre; Pepsico Summerfaire; Kentucky Shakespeare Festival; Glimmerglass Opera; Chautauqua Opera; Ragamala Music and Dance Theatre; University of Minnesota; Western Michigan University; University of Missouri-Kansas City; Iowa State University. He holds an M.F.A. from the University of Missouri-Kansas City and a B.A. from Iowa State University.

Judith Royer has directed over thirty-five revivals and forty original scripts in the United States and British Isles, among which were the first New York, Los Angeles, San Francisco, Edinburgh Fringe Festival, and Piccolo Spoleto Festival productions of Arlene Hutton's *I Dream Before I Take the Stand* and the Edinburgh and New York premieres of *Last Train to Nibroc*. She has worked as producer, director and dramaturg with new play development programs sponsored by the National Endowment for the Arts, Playwrights Theatre, The Mark Taper Forum and Theatre Gallery in Los Angeles, of which she was founder and former artistic director. She was producing director for the Southern New Plays Festival, sponsored by Southern Repertory Theatre in New Orleans and has directed new works at Alice's Fourth Floor and the Cherry Lane Theatre in New York, as well as the Victory Theatre, the Gascon Theatre Center, and Interact Theatre Company in Los Angeles. Royer is a founding member of the Association for Theatre in Higher Education, former Chair of its Acting Program, and current co-director of ATHE's annual New Play Development Workshop. She is a member of the Kennedy Center/American College Theatre Festival, Region VIII, Board of Governors and that region's Playwriting Awards Committee Chair. She is frequently called upon to act as Festival Critic for KC/ACTF regional and state festivals and conduct their adjudication in-service workshops. She was recently awarded the Kennedy Center Gold Medal for her work with KC/ACTF adjudication and for her work in fostering new plays and playwrights around the country. She is currently a member of The Players Club in New York City. She is also on the Theatre Faculty at Loyola Marymount University in Los Angeles.

Shirley Basfield Dunlap
Iowa State University

Craig Ellingson
Moorhead State University

Jay Fields
Missouri Southern State
College

Marge Bennett Folger
Iowa State University

Frances Ford
University of North Dakota

Ron Frederickson
Emporia State University

Cynthia Goatley
University of Northern Iowa

Jim Greer
St. Louis Community
College at Meramec

Roy Hamlin
Cornell College

Kim Harris
William Jewell College

Ken Haught
Dickinson State
University

Gregg Henry
Iowa State University

Richard Herman
Central Missouri State
University

John Hill
Colorado State University

Rebecca Hilliker
University of Wyoming

Lori Horvik
North Dakota State
University

Clyde Ruffin joined the MU faculty in 1983. He was appointed Chair of the Department of Theatre in 1990 and served in that capacity until 1995. Professor Ruffin is the recipient of The Purple Chalk Award for Undergraduate Teaching, The Kemper Fellowship for Teaching Excellence and the Chancellor's Award for Research and Creativity. In 1996 he was honored as a Distinguished Alumni of The University of Iowa during the 75th Anniversary of the Theatre Arts Department. He is the founding director of the University of Missouri's Black Theatre Workshop and has worked professionally as director, designer, and actor with the Karamu Performing Arts Center in Cleveland, Ohio, The Repertory Theatre of St. Louis, The Cincinatti Playhouse, The Lyceum Theatre and The Metro Theatre Company. Professor Ruffin's most recent accomplishment is the development of an international playwrights festival, in collaboration with the acclaimed poet, playwright and novelist Derek Walcott, held in Castries, St. Lucia.

Linda Sabo, a professional dancer, choreographer, teacher, and director/choreographer is presently on the dance faculty at Iowa State University where her course load includes dance composition, appreciation, jazz technique and tap. As a performer and choreographer, Sabo's work has been seen in New York theatres such as BAM, Town Hall, TOMI, and the Hudson Guild, as well as Disney World and many stock and regional venues or dance companies in the East and Midwest. Her academic teaching and choreography credits include Syracuse University where she headed a successful dance program for musical theatre majors, Iowa State University, the University of Michigan, Colgate University, Southern Illinois University at Carbondale, LeMoyne College and Interlochen. Commercially, she has taught jazz, musical theatre dance and tap for a number of schools in and around central Iowa, most prominently The School for Ballet Iowa in Des Moines where she coordinated a number of jazz dance workshops featuring Gus Giordano as the mater teacher of his own technique. Sabo holds a BFA in dance from The Boston Conservatory and an MA degree in English from Iowa State University where her interest in critical writing merged with her background in dance and theatre. Her thesis *Made*

in America: the cultural legacy of jazz dance artist Gus Giordano is an example of her passion to document and better understand the work of performing artists of this century. Sabo has been married to scenic designer and theatre professor Fritz Szabo and is the mother of eleven-year-old twins Rachel and Martin.

Paul Sannerud teaches in the design and technical theatre curriculum at Cornell College with some courses in theatre history and makeup. Oversees the mainstage and student produced theatre season as well as maintains the College's theatre facility. Primary designer in the mainstage season, directs occasionally, and supervises student directors and designers. Maintains an active free-lance career designing for regional theatres and opera companies from Illinois to Arizona. Teaching experience from Luther College, and the University of Northern Iowa. Recent design include: sets for *Faust* and *Madame Butterfly* for Opera Illinois, sets for *Così Fan Tutte* and *Don Giovanni* for the Fort Worth Opera, sets for *Lizard* for the Phoenix Theatre, lighting for *Our Lady of the Tortilla* for the Phoenix Theatre, sets for *The Cherry Orchard*, *Sylvia*, and *Marry Me* for Riverside Theatre, sets for *Most Happy Fella* for Music Theatre of Wichita and *Diary of Anne Frank* for Wichita Center for the Arts. He is also a playwright, having written and produced *How to Burn an American Flag* at Cornell.

Eric Selk received his MFA in Design from the University of South Dakota in 1991. Since then he has worked in a variety of settings; Resident Designer for a Dinner Theatre to Assistant Designer at the Omaha Community Playhouse. He has worked on films and in different summer Repertory programs. Eric is the Designer/Technical Director at Doane College although he is still active working summers and strongly believes that traveling and new experiences are the best way to keep yourself creative and current. Eric has won various awards from ACTF and local theatre groups in the Omaha and Lincoln area.

Paula Sperry is an Assistant Professor in the Theatre Department at the University of Denver. She teaches beginning and advanced acting classes as well as directing. This winter she will be directing *The*

Jody Hovland
Cornell College/Riverside
Theatre

Paul Hustoles
Minnesota State
University, Mankato

Harold Hynick
University of South Dakota

Corinne Johnson
St. Ambrose University

Laura Jones
Colorado State University

David Kortemeier
Clarke College

Don Lillie
Missouri Western State
College

Paula Lindekugel-Willis
Minot State University

Win Lewis
Winona State University

Kathleen McLennan
University of North Dakota

David Mc Tier
Rockhurst College

Tice Miller
University of Nebraska-
Lincoln

Allyson Moon
Southwestern College

Kevin Neuharth
Minot State University

Jennifer Nostrala
Simpson College

Lee Orchard
Truman State University

Taming of the Shrew at University of Denver and she has written, with a student playwright, a full length Shakespeare cabaret.

Daniel Sullivan has been covering the arts for more than thirty years. Starting as a general assignment reporter for the St. Paul Pioneer Press, he reviewed the early years of the Tyrone Guthrie Theater for the Minneapolis Tribune, covered music and Off-Broadway theater for the New York Times and for twenty-one years was theatre critic for the Los Angeles Times. In 1990 he returned to the Twin Cities to write and teach. His courses at the University of Minnesota School of Journalism and Mass Communication have included *Reviewing for the Mass Media*, *Covering the Arts*, *Backstage at the Cricket Theater*, and *Backstage at the Guthrie Theater*. He spends his summers at the Eugene O'Neill Theatre Center in Waterford, Connecticut, where he directs the National Critics Institute, a summer workshop for young theatre critics, and serves as a dramaturg at the National Playwrights Conference. He is a past president of the Center for Arts Criticism, St. Paul; a past president of the Los Angeles Drama Critics Circle; and a founding member of the American Theatre Critics Association. He has served on three Pulitzer Prize Drama juries and has been an on-site reporter and panelist for the National Endowment for the Arts, the Minnesota Arts Board and the McKnight Foundation.

Fritz Szabo received his BS degree from Emerson College and his M.F.A. from Syracuse University. ISU Theatre's resident Scenic Designer since 1987, Fritz was previously on the faculties of The Boston Conservatory, Colgate University, and Syracuse University. In addition to his more than forty productions at ISU, his work includes Off-Off-Broadway, Off-Broadway, regional, national and international design credits. Recent freelance work includes: the Scenic Artist for the Des Moines Metro Opera productions of *Macbeth*, *La Boheme* and *Così Fan Tutti*; the scenic designs for the Clinton Area Showboat Theatre productions of *Big River* and *The World Goes Round*, and the scenic designs for the Des Moines Metro Opera/Opera Iowa touring productions of *Rumpelstiltskin* and *The Elixir of Love*. Recent and

upcoming designs include *Dancing at Lughnasa*, *Hamlet*, *Fortinbras*, *Bye Bye Birdie*, *The School for Scandal*, *Schoolhouse Rock Live!*, *A Little Night Music*, *Anything Goes* and the set and costumes for *T Bone n Weasel*.

Jim Trenberth, ISU Theatre's Resident Lighting Designer and Production Manager, received his MFA in Theatre Design from Ohio University. Jim joined the ISU Theatre faculty in 1993 after seven years at Western Illinois University. Jim has been the resident scenic and lighting designer at the Wisconsin Shakespeare Festival since 1989, designing over twenty-five productions of Shakespeare and other classics. His freelance work as a designer includes The Wildspace Dance Company of Milwaukee, Clinton Area Showboat, Sunset Theatre in Milwaukee, Central College in Pella, IA and various theatres in Denver. For ISU Theatre, Jim designed scenery and lighting for *The Importance of Being Earnest*, lighting for *Equus*, *A Christmas Carol* and *The Marriage of Figaro*, the Fall Repertory productions of *Hamlet* and *Fortinbras*, *The Medea Myth*, *T-Bone n' Weasel* and *Barchje*. He is the Lighting Commissioner for the Northern Boundary section of the United States Institute of Theatre Technology (USITT). This season Jim designed scenery for the fall rep of *Macbeth* and *A Poke In the Eye* and the lighting for *A Little Night Music* and the upcoming *Anything Goes*.

David Wintersteen holds an M.F.A. in Directing from Mankato State University and a Ph.D. from the University of Oregon. He has primarily taught Acting, Directing and History at the U of O, Luther College and Western State College before his current appointment at Concordia College in Moorhead. In 17 years of academic and professional work David has designed lights, props, scenery and costumes, produced, acted, directed, and performed virtually every other Theatre function. He is most fortunate to be married to actress Carrie Tracy, and father to two beautiful children.

Elizabeth Wong, playwright, won the ATHE 1998 Jane Chambers Award for *China Doll*, a play inspired by the passionate life of 1920s actress Anna May Wong. *Let the Big Dog Eat*, a short play about

Julia Pachoud
Augustana College

Harry Parker
Emporia State University

Jack Parkhurst
Southwest Missouri State
University

Julie Patterson-Pratt
University of Minnesota -
Morris

Joyce Pauley
Moberly Area
Community College

Larry Peters
Ottawa University

Beate Pettigrew
Johnson County
Community College

Ken Robbins
University of South Dakota

Bill Robinson
Mesa State College

Dan Rogers
Bismarck State College

Clyde Ruffin
University of Missouri-
Columbia

Jim Ryan
Emporia State University

Paul Sannerud
Cornell College

Richard Schroeder
Nebraska Wesleyan
University

Andre Sedriks
Wayne State College

Eric Selk
Doane College

gold and philanthropy, was commissioned by Actors Theatre of Louisville, premiering last year at the New American Play Humana Festival. Her Off-Broadway play *Letters to a Student Revolutionary* has been produced nationally and abroad. Her other plays include *Punk Girls*, *Kimchee & Chitlins*, *Alice Downsized*, *The Happy Prince* and *The Play Formerly Known As The Happy Prince*. She has been commissioned by the Kennedy Center for the Performing Arts, Omaha Magic Theatre, Pan Asian Theatre, and the Mark Taper Forum. Her lyrical one act play *Prometheus*, will be produced by Denver Center Theater this year. She is a member of the Dramatist Guild and Writers Guild West. Ms. Wong lives in Los Angeles, and teaches at the University of Southern California, and at the University of California, Santa Barbara, where her papers are archived.

Jim Wren received his BA in Psychology/Communication and Theatre Arts from Heidelberg College and his MFA in Acting/Directing from the University of Florida. Currently the Coordinator of the Performance Program and MFA Acting Advisor at the University of North Carolina at Greensboro, Jim teaches both undergraduate and graduate acting classes. He is Chair of Region IV for the Kennedy Center/American College Theatre Festival, coordinating the 10 state Southeaster Region. A member of Actors' Equity, he has appeared on stage in roles including Stanley in *Broadway Bound* at the Hippodrome State Theatre and Vershinin in *The Three Sisters* at UNC-Greensboro. He has directed over 30 productions, including *Hair*, *The Praying Mantis*, *Largo Desolato*, and *The Who's Tommy*.

Michael Wright is Head of Playwriting and Directing at the University of Texas at El Paso, and Director of the UTEP PlayWorks Festival, a new play development program. He is also the past Playwriting Chair of Region VI of the KC/ACTF, Chair of the New Plays Committee of the Southwest Theatre Association, and a Director/Dramaturg for the WordBRIDGE Playwrights Laboratory in St. Petersburg, Florida. His books include *The Student's Guide to Playwriting Opportunities*, 2nd Ed. (Theatre Directories, Inc.) and *playwriting in Process: Thinking and Working Theatrically* (Heinemann). His plays *Payments* and

Debts are published by Palmetto Play Service; other plays, poems, fiction, and photography have appeared in *The Elvis Monologues*, *Scenes and Monologues for Mature Actors*, *The Rio Grande Review*, and *Voces Fronterizas*, among others. Wright's plays have been produced by Actors Theatre of Louisville, the Baltimore Playwrights' Festival, Berkshire Theatre Festival, Dorset Theatre Festival, New Playwrights' Theatre of Washington, the Source Theatre, the Vineyard Theatre, and the University of Texas at El Paso. A former National Endowment for the Arts Playwriting Fellowship recipient, he has consulted on scripts for the NEA, MGM, American Playhouse, Triad Artists, The Young Playwrights Festival, New Dramatists, Circle in the Square, the Tennessee Arts Council, and the University of Texas at Austin.

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EPCS 99189

Karen Sheridan
Oakland University (Michigan)

Alan Shorter
St. Mary's University
of Minnesota

Jeffrey Slade
Dickinson State University

Dana Smith
Doane College

Paula Sperry
University of Denver

Paul Steger
University of Nebraska-
Lincoln

Randy Susevitch
Coe College

Jim Trenberth
Iowa State University

Willis Watt
Manhatan Christian
College

Brenda Wentworth
St. Cloud State University

Amy RohrBerg Wilson
University of Northern Iowa

David Wintersteen
Concordia University

Jack Wright
University of Kansas

Tom Woldt
Simpson College

Judith Zivanovic
Kansas State University

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