

The Kennedy Center
American College Theater Festival
XXXVIII

Region V

Iowa, Kansas, Minnesota, Missouri, Nebraska, North Dakota, South Dakota

The Kennedy Center American College Theater Festival is sponsored in part by the U.S. Department of Education, Dr. and Mrs. Gerald McNichols, The Laura Pels International Foundation, The Kennedy Center Corporate Fund, and The National Committee for the Performing Arts.

Theater at the Kennedy Center is presented with the generous support of Stephen and Christine Schwarzman

Concordia College,
Minnesota State University
Moorhead
and
North Dakota State University

January 22-28, 2006

NDSU

Dear Participants,

Greetings and welcome to North Dakota State University. NDSU is pleased to co-host the Region V Kennedy Center American College Theatre Festival with our colleagues at Concordia College and Minnesota State University Moorhead. At NDSU, the theatre arts have been a vital part of our curriculum and campus life for more than 90 years. Accredited by the National Association of Schools of Theatre, our theatre department is dedicated to the highest standards in its academic, performance and technical theatre programs. Through the Little Country Theatre, the department's production arm, students are immersed in the creativity, discipline and professionalism of successful stage performance.

While you are here, please take a look at our theatre facilities. NDSU theatre arts students primarily study, work and create at the Askanase Auditorium's main stage (a 380-seat theatre) and the Walsh Studio Theatre, a flexible black box space. In addition, the 1,000-seat Festival Concert Hall in the Reineke Fine Arts Center is used for major musical stage productions. We are delighted that you have come to the NDSU campus, and I hope you enjoy the festival.

Joseph A. Chapman
President



Dear Faculty, Staff and Students,

Welcome to Concordia College and our Frances Frazier Comstock main stage and the college Lab theatres. As a member of the Tri-College University, Concordia is pleased to co-host the Region V Kennedy Center American College Theater Festival. I hope your festival experience will be both challenging and rewarding.

Since Concordia's founding in 1891, theatre productions have been an integral part of the student experience. The first students, sons and daughters of Norwegian Lutheran immigrants, studied Norwegian plays as part of their heritage, as a tool for learning English, and as a means to understand the world beyond the Red River Valley. Although today's students represent 35 states, 33 nations and many cultures, they continue to embrace theatre productions as an essential part of their education.

May this 38th Festival provide you ample opportunity to explore your talents and gain new understanding of theater and the world it reflects.

Pamela M. Jolicoeur
President



Greetings!

Welcome to Minnesota State University Moorhead, host of the 2005-2006 Regional Kennedy Center American College Theater Festival. We are delighted to have you here! Enjoy our campus, our facilities, and our community during your visit.

Congratulations on your accomplishment! You clearly have demonstrated remarkable talent and ability—it is a great honor to be selected to compete in this theater festival. I trust that you will gain much from the competition experience, as well as from the expertise shared by the excellent artists and faculty who will engage you in a variety of workshops during the festival.

I wish you the best of luck in the competition, and continued personal satisfaction as you pursue academic and professional successes.

Roland E. Barden, Ph.D.
President



KCACTF Mission Statement

The goals of the Kennedy Center American College Theater Festival are to:

encourage, recognize, and celebrate the finest and most diverse work produced in university and college theater programs;

provide opportunities for participants to develop their theater skills and insight; and achieve professionalism;

improve the quality of college and university theater in America;

encourage colleges and universities to give distinguished productions of new plays, especially those written by students; the classics, revitalized or newly conceived; and experimental works.

TABLE OF CONTENTS

Festival Credits	5
Festival Host Phone Number	8
National Selection Team	9
Invited Festival Productions	11
Special Events:	12
Ten-Minute Plays	15
24-Hour Playwriting	15
One-Act Plays	15
Costume Parade Entries	15
Showcase of Invited Scenes	16
Directing Auditions	16
2006 Medallion Recipients	17
Festival Schedule	18
Parties!	23
Workshop Descriptions	24
Who's Who (Bios)	31
Student Designers	42
Student Directors	46
Student Playwrights	46
Irene Ryan Nominees	47
Participating Entries	50
Associate Entries	51
MAPS	53

KCACTF will provide reasonable accommodations for participants with disabilities.

Concordia College,
Minnesota State University-Moorhead
and
North Dakota State University

Welcome you to KCACTF XXXVIII, Region V

Festival Credits

KCACTF NATIONAL COMMITTEE

Mark Kuntz, Chair
Harry Parker, Vice-Chair
Catherine Norgren, Immediate Past National Chair

KCACTF NATIONAL OFFICE

Gregg Henry, KCACTF Artistic Director
Susan Shaffer, KCACTF Producing Director

NATIONAL PLAYWRITING PROGRAM

Kate Snodgrass, Chair
Roger Hall, Vice-Chair

NATIONAL DESIGN AND TECHNOLOGIES PROGRAM

Michael Dempsey, Chair
Kip Shawger, Vice-Chair

REGION V EXECUTIVE COMMITTEE

Beate Pettigrew, Regional Chair
Johnson County Community College
Tom Woldt, Regional Vice-Chair
Simpson College
Tom Isbell, Regional National Playwriting Program Chair
University of Minnesota-Duluth
Arden Weaver, Regional Design Chair
University of Minnesota-Duluth

REGION V ADVISORY BOARD

Harry Parker, Immediate Past Regional Chair
Texas Christian University
Brad Buffum, Chief Financial Officer & Website Manager
University of Nebraska-Lincoln
David Crespy, Regional National Playwriting Vice-Chair
University of Missouri- Columbia
Sharon Sobel, Design Vice-Chair

University of Nebraska-Omaha
Paul Hustoles, Festival Registrar
Minnesota State University - Mankato
Anne Byrd, Irene Ryan Coordinator
Normandale Community College
Jim Greer, Professional Development Coordinator
St. Louis Community College-Meramec
Joyce Cavarozzi, Regional Co-Historian
Wichita State University
David Wintersteen, Regional Co-Historian
Concordia College
Lori Horvik, Student Director Coordinator
North Dakota State University
Susan Proctor, Dramaturgy Coordinator
Rockhurst University
Kathleen McLennan, O'Neill Critics Institute Coordinator
University of North Dakota

FORMER REGION V CHAIRS

Lee Adey, University of Minnesota-Twin Cities
Joyce Cavarozzi, Wichita State University
Weldon Durham, University of Missouri-Columbia
Jay Edelnant, University of Northern Iowa
Gregg Henry, Iowa State University
Paul Hustoles, Minnesota State University - Mankato
Harold Nichols, Kansas State University
Harry Parker, Emporia State University
Ronald Willis, University of Kansas
Jack Wright, University of Kansas

REGION V SELECTION TEAM

J.D. Ackman, South Dakota State University
Jim Bartruff, Emporia State University
Julia Bennett, Augustana College
Brad Buffum, University of Nebraska-Lincoln
Joyce Cavarozzi, Wichita State University
Pamela Chabora, North Dakota State University
David Crespy, University of Missouri-Columbia
Richard Herman, Central Missouri State University
Paul Hustoles, Minnesota State University, Mankato
Tom Isbell, University of Minnesota-Duluth
Deanna Jent, Fontbonne University
Corinne Johnson, St. Ambrose University
Jim Lane, Johnson County Community College
Nina LeNoir, Minnesota State University, Mankato
Scott Nice, University of Northern Iowa
John Paul, Northwestern College
Beate Pettigrew, Johnson County Community College
Sharon Sobel, University of Nebraska-Omaha
Scott Stackhouse, Johnson County Community College
David Tidwell, University of Nebraska-Kearney
Arden Weaver, University of Minnesota-Duluth
David Wintersteen, Concordia College
Tom Woldt, Simpson College

REGION V FESTIVAL COMMITTEE

Festival Co-Hosts

Craig Ellingson, Minnesota State University-Moorhead
Lori Horvik, North Dakota State University
David Wintersteen, Concordia College

Associate Co-Host

Scott Brusven

Events Liaison

Elizabeth Evert Karnes

Fargo-Moorhead Convention Visitors Bureau

Sylva Garcia

Festival Coordinators

Concordia College

Bryan Duncan (Lighting Designer)
Michael Vila (Technical Director)
Eddy Barrows (Costumer)
Jim Cermak (FFCT Facilities Coordinator)

Minnesota State University Moorhead:

Roray Hedges (Production Manager)
Sarah Swenson (Technical Director)
Jennifer Reider (Assistant Technical Director)
Ricky Greenwell (Costumer)
Kristin Larson (Student Volunteers)
Marlowe Kulish (Glasrud Coordinator)

North Dakota State University:

John Dalziel (Technical Director)
Luther Fragodt (Production Manager, Festival Hall)
Don Larew (Askanase Facilities Coordinator)
Rooth Varland (Costumer)
Pam Chabora (Hospitality)

David L. Thayer Lighting Competition Coordinator

Dennis Chandler
University of South Dakota

Student Stage Manager Coordinator

Brad Buffum
University of Nebraska-Lincoln

Summer Stock Auditions Coordinator

Sean Byrd
Normandale Community College

Faculty Acting Showcase Coordinator

Richard Poole
Briar Cliff University

24-Hour Play Festival Regional Coordinator

Jim Williams, University of North Dakota

Costume Parade Committee

Sheila Tabaka, Coordinator, Southwest Minnesota State University
Rae Robison, Director, Central Missouri State University
Dan Jones, University of Nebraska-Kearney
Jim Peterson, University of Kansas
Kerri Packard, University of Missouri - Columbia

Showcase of Invited Scenes Coordinator

Harold Hynick, Midland Lutheran College

Community College Liaison

Michael Ricci, Hibbing Community College

Irene Ryan Assistant Coordinator

Nita Ritzke, St. Mary College

Festival Brochure Coordinator

Katherine Pryor, University of Kansas

Load-in Critique Coordinator

Dan Williams, Pittsburg State University

Assistant to the Regional Chair

Patricia Gerrity, Johnson County Community College

Assistant to the Regional Vice-Chair

Cheryl Eaton, Simpson College

FESTIVAL GUESTS

National Selection Team

Aaron Cabell
Caroline Gillespie
Patricia Riggan

National Critics Institute

Tony Adler

TVI Actors Studio Representative

Samantha Aisling
Tracey Rooney

Dell'Arte Diversity Scholarship Representative

Daniel Stein

FESTIVAL RESPONDENTS & JUDGES

Irene Ryan Audition Judges

Final Round Judges

Aaron Cabell
Gregg Henry
Steven Sapp

Semi Final Round

Claudia Beach
John Plumpis
Daniel Stein

Semi Final Classical Award

Jeri Schelhaas
Virginia Smith

Semi Final Musical Award

John Staniunas
Kate Ufema

Preliminary Rounds

Rick Anderson
Karen Barker
Ann Bergeron
Sean Byrd
Patrick Carriere
Pam Chabora
Jim Greer
Richard Herman
Paul Hustoles
Harold Hynick
Tom Isbell
Gwen Jensen
Cory Johnson
Nina LeNoir
Christopher Massey
Allyson Moon
Michelle Rebollo
Michael Ricci
Ray Schultz
Kurt Schweickhardt
Scott Stackhouse
Mira Wiegmann
Ann Woldt
Daniel Yurgaitis
Sarah Zwick-Tapley

Festival Productions

Tracey Armagost
Claudia Beach
Rebecca Hilliker
John Plumpis
Aoise Stratford
Catherine Weidner

Region V Dramaturgy Award

Liesl Lafferty
Felicia Londre
Susan Proctor
David White

William Inge Theatre Festival Scholarship Audition

Jill Andre'
Peter Ellenstein
Theresa Rebeck

SSDC Representative

Rebecca Hilliker

National Playwriting Program

Polly Carl
Stacey Ohrt
Theresa Rebeck
David White

The Barbizon Award for Excellence in Theatrical Design

John Ezell
Martin Gallagher
Matthew Reinert
Kip Shawger
Pia Wahlqvist

Mehron Makeup Design Scholarship

Pia Wahlqvist

Stage Management

Tracy Armagost

David L. Thayer Lighting Competition

Dennis Chandler
Jim Lane
Matt Reinert

Stage Crew Showdown

Dan Williams
Brad Reissig

Region V Festival Respondents

JD Ackman, South Dakota State University
Lori Adams, Illinois State University
Rick Anderson, Kirkwood Community College
Kim Bartling, University of Sioux Falls
Jim Bartruff, Emporia State University
Alisa Belflower, University of Nebraska-Lincoln
Julia Bennett, Augustana College
Ann Bergeron, University of Minnesota-Duluth
Brad Buffum, University of Nebraska-Lincoln
Anne Byrd, Normandale Community College
Sean Byrd, Normandale Community College
Michael Casey, Missouri State University
Joyce Cavarozzi, Wichita State University
Jim Cermak, Concordia College
Pamela Chabora, North Dakota State University
David Crespy, University of Missouri-Columbia
Brad Dell, Iowa State University
Craig Ellingson, Minnesota State University-Moorhead
Ann Foradori, University of Nebraska-Kearney
Robert Foulk, Avila University
Mark Frank, Coffeyville Community College
Ron Gingerich, Dickinson State University
Scott Glasser, University of Nebraska-Omaha
Chuck Harper, Southern Illinois University
Richard Herman, Central Missouri State University
Gary Holcombe, University of Missouri-Kansas City
Robert Hubbard, Northwestern College
Paul Hustoles, Minnesota State University, Mankato

Harold Hynick, Midland Lutheran College
Patrick Immel, Northwest Missouri State University
Tom Isbell, University of Minnesota-Duluth
Gwen Jensen, Wayne State College
Shannon Johnson, Missouri Valley College
Cory Johnson, St. Ambrose University
Karla Kash, Iowa State University
Bill Kincaid, Western Illinois University
Jim Lane, Johnson County Community College
Kristin Larson, Minnesota State University-Moorhead
Nina LeNoir, Minnesota State University, Mankato
Lynette Lepire, University of North Dakota
Paul Stephen Lim, University of Kansas
David McTier, Rockhurst University
Theresa Mitchell, Emporia State University
Allyson Moon, Southwestern College
Scott Nice, University of Northern Iowa
Jonas Nissen, Bethany Lutheran College
Kevin Otos, Oklahoma State University
Beate Pettigrew, Johnson County Community College
Tony Piazza, Allen County Community College
Anna Pileggi, Washington University
Richard Poole, Briar Cliff University

Julie Pratt, Central Missouri State University
Susan Proctor, Rockhurst University
Nadine Purvis-Schmidt, Southwest Minnesota State University
Rae Robison, Central Missouri State University
Jim Ryan, Emporia State University
Peggy Sannerud, Winona State University
Jon Sidoli, Independence Community College
Jim Simmonds, Western Nebraska Community College
Kate Sinnett, St. Cloud State University
Sharon Sobel, University of Nebraska at Omaha
Scott Stackhouse, Johnson County Community College
Deny Staggs, Missouri Western State College
Paul Steger, University of Nebraska-Lincoln
Dave Tidwell, University of Nebraska-Kearney
Jim Trenberth, Iowa State University
Steven Marc Weiss, Coe College
John Wilson, Central Missouri State University
David Wintersteen, Concordia College
Tom Woldt, Simpson College
Ann Woldt, Simpson College
Jim Wood, University of Sioux Falls
Dan Yurgaitis, Northern State University

**Need Assistance? Call the Information Desk at 218-477-2607.
Have an Emergency? Thanks to Sprint of Fargo
you can call a Festival Host at
218-329-1298**

KCACTF National Selection Team 2006

Aaron Cabell (Professional non-academic representative) is a member of the repertory company at The Alabama Shakespeare Festival where he appeared last season as Aaron in *Titus Andronicus* and Banquo in *Macbeth*. In the 2003 ASF season, he appeared in *Romeo and Juliet*, *The Two Gentlemen Of Verona*, *Othello* and directed Frank Galati's adaptation of John Steinbeck's *The Grapes of Wrath*. Other regional theatre appearances include: Clarence Brown Theatre, Studio Arena Theatre, Pennsylvania Shakespeare Festival, North Carolina Shakespeare Festival, Virginia Stage Company, Vermont Stage Company, The Arden Theatre, and Philadelphia Festival Theatre for New Plays. Directing credits include: Virginia Stage Company (Pearl Cleage's *Blues for an Alabama Sky*), University of Tennessee, Knoxville (Gary Garrison's *The Big, Fat Naked Truth*), Bloomsburg University (Irma Goldstein's *Oedipus Tyrannos*), and The University of Buffalo (*Twelfth Night* and Euripides' *Electra*). As a guest artist, he has also directed, taught and/or acted at Virginia Commonwealth University, University of Northern Iowa, Juniata College, and Studio Arena Theatre School. His writing has been published by Heinemann Press in *Monologues for Men By Men, Vol. 2*.

Michael J. Dempsey is a scenic, lighting and costume designer, Michael is completing his third year as Conservatory Director - Technical Theatre Training at the Pacific Conservatory of the Performing Arts and is in his third and final year as National Design Chair for the Kennedy Center American College Theatre Festival. He has designed off-Broadway, as well as for the Oregon Shakespeare Festival, PCPA, NYU, Syracuse Stage and University, Memphis Concert Ballet, University of Memphis, Smith College, and the University of Connecticut. This past year, along with his scenic design for *Napoli Milionaria* at the Oregon Shakespeare Festival, Michael designed costumes for *Copenhagen* and scenery for *Brigadoon* at PCPA. Michael has taught at Alfred University, Syracuse University, Smith College, University of Memphis, Russell Sage College, and the University of Connecticut. Mr. Dempsey helped develop the Free Theatre outdoor theatre program at the Williamstown Theatre Festival where he was the scenic designer and production design coordinator for the first four years. In 1999, he completed his ninth season as the Director of Design and designer in residence at The Contemporary American Theatre Festival. That same year he was awarded a Kennedy Center Medallion for his work with The American College Theatre Festival and in 2001 he received the First Kennedy Center/ACTF Design fellowship to study with Ming Cho Lee.

Carolyn Gillespie (National Committee Representative) is Professor of Theatre at the University of Michigan-Flint where she has taught acting and directing since 1987. Prior to moving home to the Midwest, Gillespie taught at the University of Texas at Dallas for a dozen years and performed


professionally in regional venues. Her affiliation with KCACTF reaches back to 1968 when she participated as a Ryan nominee in Festival I. She served as vice chair, then chair of Region III from 1997 to 2003. Though teaching, directing and administrating now keep her thoroughly occupied, she still performs occasionally as a guest artist. She has directed over thirty productions in Michigan and has won faculty honors for teaching, service, professional development and for serving as an exemplary role model for women. Gillespie holds an MFA from Stanford University and is a member of AEA.

Gregg Henry, artistic director of the Kennedy Center American College Theater Festival. He oversees all of the program's playwriting, performance, design and dramatic criticism programs and works with professional theatres to develop educational partnerships for student and faculty participants. In addition to his KCACTF responsibilities, he is Associate for New Works and Commissions for Kennedy Center Youth and Family Programs. He also coordinates the Kennedy Center/Kenan Foundation Performing Arts Apprenticeship Program. He is the co-producer of the annual Page-to-Stage New Play Festival, a free three-day event at the Kennedy Center, featuring readings of new work by the theatres in the DC Metro Area with a mission to nurture new voices in the American Theatre. For these Festivals he produced readings of Lee Blessing's *The Scottish Play* and Ken Ludwig's *Shakespeare in Hollywood* and *Treasure Island*. Recent productions as a director include Shelagh Stephenson's *An Experiment with an Air Pump* for Journeymen Theatre, the US premiere of Daniel MacIvor's *You Are Here* for Theatre Alliance, Norman Allen's *The Light of Excalibur* at the Kennedy Center, Barbara Field's adaptations of *Scaramouche* for Washington Shakespeare Company, and *Dreams in the Golden Country* at the Kennedy Center and on national tour. Upcoming projects include directing Julie Jensen's *Two-Headed* for Washington Shakespeare Company and *A Christmas Carol* in the Kennedy Center Concert Hall, and producing Duke Ellington's *Such Sweet Thunder* directed by Michael Kahn and choreographed by Mercedes Ellington. Gregg has acted, directed, and/or staged the fights with the Colorado, Iowa, Michigan, Oklahoma and Wisconsin Shakespeare Festivals. He received his MFA in Acting from the University of Michigan and is formerly the director of theatre and an associate professor at Iowa State University.


Patricia Riggan (NPP representative) works in the theatre as a director, actor and teacher. After receiving her undergraduate degree at Cornell University and her MFA from Brandeis, she continued her training in New York City where she had the good fortune to work with many wonderful teachers, including William Esper, Kristin Linklater, Michael Howard, Ed Stern,

and Caymichael Patton. Patricia’s training in voice led to her designation as a Linklater teacher and her many years with Bill Esper gave her a rich background in the Meisner technique. She has coached actors and led workshops in these approaches throughout the country. Patricia began her teaching career in New York, working at Circle in the Square and Hunter College before moving to New England. After teaching at the University of Maine and Emerson College as a guest artist, she joined the faculty at Boston College. For the college’s 2004-2005 season, Patricia directed the New England premiere of *Credible Witness* by Timberlake Wertenbaker and *Necessary Targets* by Eve Ensler. These productions were part of a major conference “Lessons Learned from the Balkan Conflicts” that drew diplomats and peace workers from around the globe. At B.C. she has also directed *Hope* by Terence McNally and new short works for the Boston College Arts Festival. While teaching at Emerson College, she directed the New England premiere of *Lion in the Streets* by Judith Thompson and *To Kill a Mockingbird* in their downtown Boston Majestic Theatre. Patricia has directed professionally for such companies at Boston Playwrights Theatre (Boston Theatre Marathon), Bar Harbor Theatre, Maine Shakespeare Festival, Penobscot Theatre,

Contemporary Theatre of Syracuse, and Portland Stage Company. In New York, she has staged numerous new plays and worked with both the Women In Theatre Festival and the Spotlight on Women series, producing new works by women playwrights. She has been a guest artist at numerous colleges, directing over forty productions in her career. In 1995, Patricia began her involvement with KCACTF, first as a respondent and then as a member of the Region I selection team. She then became vice chair for playwriting, working with Kate Snodgrass, artistic director of Boston Playwrights Theatre. In 2001, she was elected NPP Chair for Region I and served in that position for four years. During this time, she began the region’s new “1x2” One Act Event. Patricia is a member of Actors’ Equity, AFTRA, and ATHE. Her most recent project is the establishment of the AHANA Collective Theatre (ACT@BC) that is dedicated to bringing new works by Asian, Latino, Native American, and African-American playwrights to the Boston College community. She lives outside of Boston with her husband, daughter, and two insane cats.




usitt
northern
boundary section



UNITED STATES
INSTITUTE
FOR THEATRE
TECHNOLOGY

Thanks to
USITT
Northern Boundary Section
and
Heart of America Section
for their generous support of the
First Annual
Stage Crew Showdown



The Association of Stage, Production, and Technology Professionals in the Performing Arts and Entertainment Industry
UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC.
HEART OF AMERICA

Invited Festival Productions

BETWEEN A FROG AND MIKE BELZER

Student Original: Joseph Clark

Student Directed

Kansas State University

Performances: Wed. Jan. 25th, noon & 2:30 pm

Space: MSUM's Glasrud Theatre

THE HOUSE WHERE NOBODY LIVED

Student Original: Paul North

Wichita State University

Performances: Wed. Jan. 25th, noon, 2:30 pm

Space: Concordia's FFCT

A NEW BRAIN

Minnesota State University-Moorhead

Performance: Wed. Jan. 25th, 7:30 pm

Space: NDSU's Festival Concert Hall

HENRY VI, PART III

Denver University

Performances: Thurs. Jan. 26th, 11:15 am, 2:30 pm

Space: MSUM's Gaede Theatre

THE MAN OF INFINITE SADNESS

Student Original: Brian Tanen

University of Minnesota-Duluth

Performances: Thurs. Jan. 26th, noon, 2:30 pm

Space: Concordia's FFCT

10.10.POST.9.11

Student Original: Adam Sharp

Southwestern College

Performance: Thurs. Jan. 26th, 7:30 pm

Space: MSUM's Hansen Theatre

THE LAST BLACK PLAY

Student Original: Nathan Jackson

Student Directed

Kansas State University

Performances: Fri. Jan 27th, 11:15 am, 2:30 pm

Space: MSUM's Gaede Theatre

AN ARMY OF ONE

Student Original: Zacory Boatright

University of Kansas: University Theatre and English Alternative Theatre

Performances: Fri. Jan 27th, noon and 2:30 pm

Space: Concordia's FFCT

PHEGRE

Doane College

Performance: Fri. Jan 27th, 7:30 pm

Space: NDSU's Festival Concert Hall

ALTERNATES TO THE FESTIVAL:

THE LIFE EVERLASTING

Student Original: Jonathan Horlings

Dordt College

SYLVIA

University of North Dakota

INVITED SHOWCASE PRODUCTION

The Birth of Japan

Student Original: Tara Holmes

Denver University

Performance: Friday, January 27, 3:30 p.m.

Space: MSUM/Glasrud

Contrary to some popular beliefs, festival production response sessions are open to all festival participants. These can be among some of the most interesting and informative sessions at the festival, so come in and listen to faculty and professionals from outside Region V talk about the shows you saw the day before!

Festival Special Events

SOUND PLAYBACK PARTY

Bring your favorite THEATRICAL SOUNDS: music, sound FX, soundscapes, recorded or performed live. This is an informal sharing of all things sound, starting at 7 p.m. on Monday, January 17 at the Pilot House in the Student Center. Hosted by award winning Sound Designer, Martin John Gallagher, playback equipment and speakers will be provided for sharing recorded sounds. Costumes have "costume parade", Lighting has "show us your looks", and Scenic Design has a model display. This is a time to share your cool SOUND stuff, and trade ideas.

IRENE RYAN SCHOLARSHIP AUDITIONS

The Irene Ryan Scholarships provide recognition, honor, and financial assistance to outstanding student performers wishing to pursue further education. The Irene Ryan Foundation awards 19 regional awards and two fellowships annually. Sixteen of the awards consist of a \$500 scholarship for the representatives of the regional KCACTF. There are two awards of \$2,500 each for the winners at the national festival in Washington, D.C. In addition, the student judged the Best Partner in the national auditions is awarded a cash prize of \$250. The Irene Ryan Acting Scholarships are, indeed, scholarships: the Foundation sends the award to a school designated by the winner where it is used to pay tuition and fees for further education, not necessarily limited to the theatre arts.

TVI ACTORS STUDIO

One Irene Ryan Finalist or partner in Region V will receive a full tuition scholarship to the TVI Summer Professional Actor Training Program in Los Angeles or New York.

TVI's Summer Professional Actor Training Program offers a unique opportunity for a select group of actors to study the craft and business of acting with prominent industry professionals in America's busiest entertainment markets. Students spend two weeks in Los Angeles or three weeks in New York studying with industry professionals, including producers, directors, talent agents, casting directors and faculty members from prominent theatre schools across the country. Housing is at University of California, Los Angeles or New York University.

TVI Actors Studio is the Nation's largest resource center for actors, offering continuous dramatic instruction, entertainment industry networking, professional career consultation, and marketing support for actors. With full-service centers in Los Angeles and New York, weekend programs conducted year-round in a nationwide network of U.S. cities, and an international presence in London, Toronto and Vancouver, TVI sets the industry standard for merging traditional actor training with the realities of the business.

A representative from TVI Actors Studio will select the recipient of the Career Enrichment Award.

TEN-MINUTE PLAYS

Each region establishes submission criteria for its regional ten-minute play festival. Selected playwrights work with a student director, faculty mentor, and student actors to develop a staged reading of the play, followed by a response session with guest respondents during the regional festival. Each of the eight regional festivals will choose a winning Ten-Minute Play and playwright, and four of those eight plays will be invited to the national Festival at the Kennedy Center in mid-April. At that time, the four selected plays will again be presented as a staged reading in the Kennedy Center Theatre Lab with a cast made up of the national Irene Ryan acting scholarship finalists and their partners.

This year, the Ten-Minute Play competition drew 78 entries from our seven-state region. The plays were blinded and read by a distinguished panel of readers from Region VII, not knowing any of the students' names or schools. In accordance with a national policy, six plays were chosen to be staged at our regional festival. The readers were looking for "plays in miniature or, at the very least, plays which give us a moment of illumination in the lives of its characters."

ONE-ACT PLAYS

For the second time, our region is inviting four top student-written one-acts to the festival to be performed as concert-readings. Twelve plays from throughout the seven-state region were submitted, the plays were blinded and read by a distinguished panel of readers from Region VII, not knowing any of the students' names or schools. Those readers chose four one-acts to the festival here in Fargo-Moorhead.

Each one-act will receive a concert-reading (no blocking, actors behind music stands) with the cast provided by the playwright's school. Following the reading will be a response session with guest respondents. The top one-act as chosen by the respondents will be automatically invited to next year's festival as a fully staged production. (BETWEEN A FROG AND MIKE BELZER was last year's winning one-act, and was thus given an automatic invitation to this year's Festival.) This is a terrific opportunity for student playwrights to get valuable feedback in the developmental process, and also to get a production to the regional festival. We encourage even more student one-acts in the future!

NATIONAL CRITICS' INSTITUTE

The National Critics' Institute (NCI) Scholarship offers a work/study program for professional theatre critics and arts writers. In its 28-year history, NCI has attracted more than 200 writers from newspapers of all sizes, magazines, and TV and radio stations to its four-week conference at the Eugene O'Neill Theatre Center in Waterford, Connecticut, each summer. The National Critics' Institute enjoys a close relationship with the National Playwrights Conference.

NCI was established to assist in elevating the level of arts criticism in the United States and to provide writers the opportunity to grow at the same pace as the arts and artists whose work they review and interpret. Students who participate in NCI meet daily with a guest critic in a seminar atmosphere to discuss their own writing and the function of theatre criticism in society. The daily demands of writing reviews of festival plays and meeting morning deadlines simulate the world of professional theatre criticism.

DAVID L. THAYER LIGHTING DESIGN/WORKSHOP COMPETITION

This workshop is for those students with an interest in the area of lighting design and provides an opportunity to share ideas and compete with other students in an adjudicated workshop. There are two awards in the amount of \$100 presented in conjunction with this workshop.

THE BARBIZON AWARDS FOR THEATRICAL DESIGN EXCELLENCE IN SCENIC, COSTUME AND LIGHTING DESIGN

Barbizon Inc. is a premier theatrical supply house specializing in advanced lighting for professionals. The purpose of the Barbizon Awards for Theatrical Excellence is to give outstanding student designers national recognition and the opportunity to exhibit their work at the Kennedy Center. Designs will be appraised on the basis of quality, effectiveness, originality, and rendering techniques. Schools with one or more student designers in participating or associate productions are eligible for the Barbizon Awards for Theatrical Design Excellence.

FACULTY ACTING SHOWCASE

Have you been hearing a lot lately about “living in the moment,” “playing the first time,” and “making discoveries” in your acting process? Now is your chance to see acting teachers from across the region put those theories into action! Several enthusiastic faculty actors will, literally, play scenes for the first time as they “splash” into works by great contemporary and classical authors. The people involved were sent scenes without knowing who their scene partner would be. When they encounter each other on stage in the showcase, they will be making their first contact, just as their characters are. Playing the first time? Definitely. Potential for some hair-raising acting moments? Don’t miss it!

THE DELL'ARTE/KCACTF DIVERSITY SCHOLARSHIP

KCACTF is once again teaming up with the Dell'Arte International School of Physical Theatre to offer the Dell'Arte/KCACTF Diversity Scholarship to attend the professional actor training program in Blue Lake, California. Students from all ethnic backgrounds are encouraged to apply; preference will be given to students who assist in Dell'Arte's goal of a more diverse student body for the Dell'Arte International School of Physical Theatre, based on both ethnic background and economic background. Auditions

for the scholarship will be held by a Dell'Arte Company member at each of the KCACTF regional festivals in 2005, and the scholarship recipient will be invited to Washington DC to participate in master classes, and celebrated at the KCACTF Awards Night during the national festival. The scholarship is a full tuition waiver and a housing grant of \$2500.

24-HOUR PLAY FESTIVAL

In October 1995, the first production of the 24-Hour Plays took place on Manhattan's Lower East Side. Inspired by Scott McCloud's 24-hour comics (comic books composed in a single day), project creator Tina Fallon saw an opportunity to bring together a community of creative people in a time-limited experiment. The project was intended as a one-time-only event. Over six years and three hundred plays later, the 24-Hour Plays have been produced in New York, London, Los Angeles, and Chicago.

Two years ago, we premiered this event at the festival in Denver and it was a huge success! Now we're at it again as the event begins with an evening meeting of the participants and the clock begins to tick. Once the meeting is over, the playwrights will have until the next morning to write a complete short play. That morning, the directors will arrive, read through the plays, select scripts, cast the shows, and the rehearsal process begins. While the casts are rehearsing, the technical crews will begin designing and creating sets, lights and sound. The entire process culminates that night in a wild evening of shows completing the 24-Hour Play Festival! Don't miss this maniacal onslaught of the creative process under fire!

COLLEGE FAIR

College transfer information fair for all interested parties! Finding time during the festival to stop and share contact information can prove difficult while running between workshops and productions. This event will allow students and educators the opportunity to collect recruitment materials from Universities and Colleges within our Region in one hub, at their leisure. Representatives from participating schools will also be available during the session for questions and fellowship. While this fair is mainly geared toward the 2-year student hoping to find a contact or information about 4-year programs, the event is open to all!

UNIVERSITY RESIDENT THEATRE ASSOCIATION

As a means to strengthen the relationship between U/RTA and KCACTF, representatives of U/RTA design and technical programs will discuss the dynamics and expectations of the U/RTA application process with faculty member and students, and will provide feedback about interested students' portfolios.

SOCIETY OF STAGE DIRECTORS AND CHOREOGRAPHERS SCHOLARSHIP PROGRAM

Region V is proud to work in conjunction with the Society for Stage Directors and Choreographers in the SSDC Scholarship Program. This year's Region V applicants will go through a rigorous directing experience including: submitting an essay outlining their work as a director, presenting a staged scene (in conjunction with the William Inge Scholarship Scene Audition), preparing and defending his or her director's book for the prepared scene, and attending several special SSDC seminars.

Each of the eight KCACTF regions selects one student director to attend the National Festival in Washington D.C. in April. The Society for Stage Directors and Choreographers (SSDC) is sponsoring the students to attend the national festival and is awarding a one-year Associate Membership to the SSDC.

In Washington, the students from the eight regions will attend workshops and direct a reading of one of the nationally selected ten-minute plays. One of these eight students will receive a \$1,000 scholarship to attend the Collaborative Process Summer Intensive held in Washington with Ming Cho Lee.

THE ALCONE COMPANY NATIONAL FESTIVAL FELLOWSHIPS IN MAKEUP DESIGN AND THE MEHRON and MAKEUP DESIGNORY AWARD

This exhibition presents student makeup designs from KCACTF participating or associate productions. KCACTF respondents or a faculty supervisor nominates students for entry. The Alcone Fellowship brings one student makeup designer from each of the eight regions to the Kennedy Center for master classes with a professional Broadway makeup designer and for the opportunity to exhibit their work at the Kennedy Center. Students selected for The Alcone Company National Fellowships in Makeup Design are also nominees for the Mehron Makeup Award.

KCACTF SOUND DESIGN AWARD

This exhibition presents student sound design from KCACTF participating or associate productions. Students nominated by KCACTF respondents or a faculty supervisor present their work for response by professional designers. The winner of the regional award submits the project for review by a committee appointed to select the national winner.

STUDENT DRAMATURGY AWARD

Sponsored by funding from the Association for Theatre in Higher Education, a theatrical theory, practice and advocacy organization for faculty and students in the U.S. and Canada, the Region V Student Dramaturgy Award is designed to recognize contributions by student dramaturgs to the conception, development and production of theatre within their colleges and universities, or to educational projects in dramaturgy. The philosophical foundation of this award, like that of dramaturgy itself, rests in the belief that art benefits from examination on the parts of both artist and audience, and that creative inspiration accompanied by analysis and reflection is most likely to lead to productions and projects that fulfill the spiritual, social and personal potential of the theatrical event.

Inherent in the guidelines for the award is the belief that the dramaturg should participate fully and uniquely in the collaborative act of making theater and in promoting social discourse around the theatrical event. Five criteria are employed in determining the winning submission: distinctiveness; contextualization; impact; ethics; and significance.

Three dramaturgs, representing both professional and academic theatre in our region, will select the winner of the 2006 Region V Student Dramaturgy Award, who will receive a \$200 cash prize, and recognition at the Awards Ceremony that marks the end of the Region V Festival.

The Student Dramaturgy Award is sponsored by funding from the Association for Theatre in Higher Education, a theatrical theory, practice and advocacy organization for faculty and students in the U.S. and Canada.

TEN-MINUTE PLAYS

Sketch

by Carolyn Kras (Washington University)
 Director: Jessica Hovey (St. Benedict)
 Faculty Mentor: Brad Dell (Iowa State)

Reticence

by Carolyn Kras (Washington University)
 Director: Scott Swezey (Johnson County Community College)
 Faculty Mentor: Patrick Carriere (Bemidji State University)

The Proposition

by Danielle Joelle Mann (Minnesota State University, Mankato)
 Director: Jenn Bock (Fontbonne University)
 Faculty Mentor: Penny Weiner (Washburn)

Parachutes

by Adam Quesnell (Minnesota State University-Moorhead)
 Director: Drew Shirley (Emporia State University)
 Faculty Mentor: Mike Ricci (Hibbing Community College)

Three Girls

by Whitney Rowland (Johnson County Community College)
 Director: Amoussa Koriko (North Dakota State University)
 Faculty Mentor: Penny Weiner (Washburn)

Retribution

by A. S. Yalen (University of Missouri-Columbia)
 Director: Adam Moeller (Iowa State University)
 Faculty Mentor: Mike Ricci (Hibbing Community College)

24-HOUR PLAY FESTIVAL PLAYWRIGHTS

Adam Best (University of Missouri-Columbia)
 Liz Fornango (University of Missouri-Columbia)
 Timothy Goss (Washburn University)
 Robert Wells (University of Missouri-Columbia)

ONE-ACT PLAYS

The Scissors

by T. R. McLain
 (Minnesota State University-Moorhead)

Forbidden Fruit

by Kevin McFillen
 (University of Missouri-Columbia)

Labyrinth

by Adam Ross Quesnell
 (Minnesota State University-Moorhead)

Mint

by Randy Wyatt
 (Minnesota State University, Mankato)

COSTUME PARADE ENTRIES

A Midsummer Night's Dream, College of St. Benedict
As You Like It, University of Missouri-Columbia
The Belle Strategem, Central Missouri State University
The Crucible, Minnesota State University, Mankato
Fortinbras, North Dakota State University
The Importance of Being Earnest, Emporia State University
James and The Giant Peach, Iowa State University
Kiss Me Kate, University of Minnesota-Duluth
Macbeth, Central Missouri State University
Macbeth, Southwest Minnesota State University

The Nightingale, Dakota Wesleyan University
Phantom, University of Nebraska, Kearney
Smash, University of Nebraska-Omaha
Tartuffe, Nebraska Wesleyan University
Trudi & the Minstrel, Winona State University
The Will Rogers Follies, Minnesota State University, Mankato
Zombie Prom, Central Lakes College

SHOWCASE OF INVITED SCENES

Urinetown, St. Ambrose University
All in the Timing, Briar Cliff University
Dead Man Walking, Creighton University
Picnic, Drake University
Last Seen, Washburn University
Sylvia, University of North Dakota

Marcus Is Walking, Emporia State University
Escape from Happiness, Washington University
Dr. Faustus, Wartburg College
Endgame, Midland Lutheran College
DeathSong, Dordt College

SSDC/INGE FESTIVAL DIRECTING AUDITIONS

MONDAY EVENING SESSION

1. Erin Wencil (Minnesota State University, Moorhead)
The Loveliest Afternoon of the Year by John Guare
2. Amoussa Koriko (North Dakota State University)
The Dark at the Top of the Stairs by William Inge
3. Nathan Wagner (Winona State University)
Men in White by Sidney Kingsley
4. Candace Feldman (Kansas State University)
Frankie & Johnny in the Claire De Lune by Terrence McNally
5. Brian LaDuca (University of Nebraska-Lincoln)
Natural Affection by William Inge
6. Debra Berger (Minot State University)
The Loveliest Afternoon of the Year by John Guare
7. David A. Lane (Fontbonne University)
The Art of Dining by Tina Howe

TUESDAY MORNING SESSION

1. Jayna Gearhart (Southwest Minnesota State University)
Noon by Terrence McNally
2. Cole Flaatt (Minnesota State University, Moorhead)
Abstinence by Lanford Wilson
3. Scott Swezey (Johnson County Community College)
Chaucer in Rome by John Guare
4. Jenn Bock (Fontbonne University)
The Loveliest Afternoon of the Year by John Guare
5. Adam Moeller (Iowa State)
Greenwich Mean by John Guare
6. Travis Hoovestol (North Dakota State University)
A Social Event by William Inge

2006 KCACTF MEDALLION RECIPIENTS

The Kennedy Center Medallion is presented to outstanding teachers and artists who have made significant contributions to the life of Region V through their dedication, time, artistry and enthusiasm. Most importantly, recipients have demonstrated a strong commitment to the values and goals of KCACTF and to excellence in educational theatre. This year, Region V presents Medallions to two outstanding recipients:

Roger Moon, Associate Professor and Director of Theatre at Southwestern College in Winfield, KS, received his BA at Southwestern, and MA from Emporia State University of Kansas. Beginning teaching on the collegiate level at Ottawa University in Ottawa, KS in 1982, he first attended the Kennedy Center American College Theatre Festival in St. Louis, and, inspired by the experience, started Ottawa's decades of participation in KCACTF. In six years at Ottawa, Roger credits KCACTF with inspiring numerous students into professional and educational theatre careers, winning many acting and design citations, including regional Barbizon design awards. In 1988 Roger returned to Southwestern College with Allyson, teaching partner, wife, and creative collaborator, to become professors of theatre and manage SC's summer dinner theatre, Horsefeathers and Applesauce. Bringing participation in KCACTF to SC, they encouraged students to broaden their horizons through annual associate and participating production entries, and active participation in regional festivals. Coaching and guiding students to numerous awards in acting, design, tech, Playwriting, and criticism, receiving regional and national awards, Roger has received personal commendations, including meritorious achievement awards from KCACTF for outstanding direction of Miss Julie and Philemon, the latter of which was selected for performance at the 1999 regional festival in Ames, IA. Roger has worked for years with student playwrights, encouraging full productions of student-written original scripts, two of which received KCACTF Playwriting commendations with scenes selected for performance at regional festivals. The production

of 10.10.POST.9.11: Laughter in the Aftermath, which Roger mentored through the Playwriting process and directed, has been chosen by KCACTF Region 5 for performance at the 2006 festival.

Allyson Moon is currently an Associate Professor of Theatre and Speech at Southwestern College. She received a BA from Southwestern College and an MA from Emporia State University. Before returning to Southwestern College, she worked with the Kathryn Rogers Foundation Artists, taught in the public school system, and was a faculty member, director, and choreographer at Ottawa University. As Managing Director of Horsefeathers and Applesauce Summer Dinner Theatre she served as a company representative at the KCACTF Region V summer stock auditions allowing her the privilege of working with hundreds of students, faculty, and professionals from across the region and the country. She also coordinated the Region V auditions and interviews for several years. As a faculty member at Southwestern College, she has participated in KCACTF regional production work as a director and designer, and as a respondent and selector throughout Kansas. She directed Painted Heart, a student written work that was invited to the festival as a staged reading in 1992. Her work as a director and educator has resulted in numerous Meritorious Achievement Awards from KCACTF for both herself and her students. Since the early '90's she has worked extensively with creativity theory and gaming which has led to an active pursuit of theatre across the disciplines, improvisational acting, and theatre arts advocacy. Results of this ongoing work have

been the subject of several workshops in the region, the development of new classes and Southwestern's 9 LIVES Improvisational Comedy Troupe. She currently serves as a board member of Marquee, Inc., a non-profit organization, which owns and manages a regional performing arts center. As an actor, director, designer, and administrator, she continues to work in professional, educational, and community theatres. As a core of all education, she believes that study in the arts is essential for all individuals at all levels of development.

Ebony Theatre at Kansas State University began in the mid-1970's as a means to address the lack of leading roles available to minorities in main stage productions. Working in a small black box theatre, Ebony produces student directed, student designed, and, periodically, student written material. Ebony has had two recent productions chosen for the KCACTF Region V festival: *The Last Black Play* this year, and *Mancherios* in 2003. Driven by a strong commitment to promoting diversity, Ebony Theatre has achieved a rare feat since its beginning over three decades ago: it remains one of the only collegiate theatre organizations in the mid-west that has continuously produced plays by and about African-Americans. Ebony emphasizes theatre as a collaborative, selfless act, intended to both bring people into the group and convey powerful messages about stereotypes and social injustice. With the support of Kansas State University, Ebony Theatre has survived as a significant voice for a future in which all people have opportunity, lives gain meaning, and the theatre remains a place of hope.

Festival Schedule

SUNDAY SCHEDULE

PERFORMANCE, AUDITION AND COMPETITION SCHEDULE

12:00 - 9:00pm	Festival Registration	Courtyard Salon E+F
12:00 - 9:00 pm	Summer Stock Check-In	Courtyard Salon D
12:00 - 6:00pm/	Irene Ryan Check-In/Registration	Courtyard Parlor 1+2
7:00 - 9:00pm		
12:00 - 4:00pm	Thayer Lighting Competition Check-In/Drop-off	Courtyard Salon D
6:00 - 10:00pm	Thayer Hang & Focus	CC/FFCT
7:00 - 9:00pm	10 Minute Play Director/Playwright Orientation	Courtyard Conference Room
9:30pm	All Festival & Irene Ryan Audition Orientation	Courtyard Ballroom

MONDAY SCHEDULE

PERFORMANCE, AUDITION AND COMPETITION SCHEDULE

8:00 - 12:00pm	Thayer Lighting Rehearsal	CC/FFCT
8:30am - 1:00pm	Irene Ryan Warmup Rooms	MSUM/CA 117; CMU 214
8:45 - 9:15am	Irene Ryan Preliminary Round Judge's Meeting	MSUM/CA 100
9:00 - 4:30pm	Festival Registration	MSUM/CMU Lobby
9:00 - 10:00pm	Festival Information Desk	MSUM/CMU 204
9:30am	Irene Ryan Preliminary Rounds	(all MSUM) CA 100
		CA 144
		CA 148
		CA 150
		CMU 200A
		CMU 200F
		CMU 203
		CMU 205
		CMU 227
		MSUM/Gaede
12:00 - 4:00pm	Stage Crew Showdown	CC/FFCT
1:00 - 4:00pm	Thayer Lighting Performance/Response	MSUM/Hansen
2:00pm	Irene Ryan Semi-Final Announcement	MSUM/CMU 205
3:00 - 6:00pm	Ten-Minute Play Auditions	MSUM/CA 100
7:00pm	Sound Playback Party	MSUM/Hansen
5:30 - 9:30pm	Irene Ryan Semi-Final Round	MSUM/Gaede
8:00pm	William Inge/SSDC Directing Orientation	MSUM/Hansen
9:30pm	Stage Crew Showdown Finals	MSUM/Gaede
10:00-11:30pm	William Inge/SSDC Directing Scenes Session 1	MSUM/Gaede
11:30pm	Irene Ryan Finalists Announcement	MSUM/Gaede

Building Codes:

CA = Center for the Arts

CC = Concordia College

CC/FFCT = Frances Frazier Comstock Theatre

CMU = Comstock Memorial Union

Courtyard = Courtyard Moorhead Marriot Hotel

MSUM = Minnesota State University-Moorhead

MSUM/CA = Minnesota State University-Moorhead /
Center for the Arts

MSUM/CMU = Minnesota State University Moorhead /
Comstock Memorial Union

NDSU = North Dakota State University

TUESDAY SCHEDULE

PERFORMANCE, AUDITION AND COMPETITION SCHEDULE

8:00 - 12:00pm	Thayer Lighting Rehearsal	CC/FFCT
8:00am - 5:00pm	Design/Tech Expo Load-in	MSUM/CMU 200B/E
9:00am - 4:30pm	Festival Registration	MSUM/CMU Lobby
9:00am - 10:00pm	Festival Information and Ticket Desk	MSUM/CMU 204
9:00am - 12:00pm	Costume Parade Rehearsal	NDSU/Festival
9:00am - 4:00pm	Costume Parade Load-in	NDSU/Festival Backstage
9:00 - 12:00pm	Summer Stock Auditions	MSUM/Glasrud
9:00 - 10:30am	William Inge/SSDC Directing Scenes Session 2	MSUM/Gaede
10:30 - 12:30pm	William Inge/SSDC Response Session	MSUM/Gaede
11:00 - 12:30pm	Showcase of Invited Scenes Orientation	MSUM/Hansen
12:30 - 2:45	Dell'Arte Auditions	MSUM/CMU 200A
12:30 - 3:00pm	Summer Stock call-backs & interviews	MSUM/CMU 101; CMU 121
1:00 - 3:00pm	Thayer Lighting Performance/Response	CC/FFCT
1:00 - 4:30pm	SSDC Directing Interviews	MSUM/Gaede
1:00 - 3:00pm	Showcase of Invited Scenes	MSUM/Hansen
1:00 - 3:00pm	College Fair	MSUM/CMU 200C
1:00 - 5:00pm	Irene Ryan Finals Rehearsal	NDSU/Festival
3:00 - 4:30pm	National Critics' Institute	MSUM/CMU 121
3:00 - 6:00pm	U/RTA Portfolio Reviews	MSUM/CMU 218
3:00 - 6:00pm	Irene Ryan Preliminary Round Feedback	CMU 200A
		CMU 200F
		CMU 203
		CMU 205
		CMU 227
		CMU 207 (for CA 100)
		CMU 208 (for CA 144)
		CMU 214 (for CA 148)
		CMU 101 (for CA 150)
7:00 - 10:30pm	Irene Ryan Finals Showcase & Costume Parade	NDSU/Festival
11:00pm	24-Hour Play Festival Orientation	NDSU/Askanase
Midnight	24-Hour Play Festival Process Begins	NDSU/Askanase
Midnight	FARGO (the movie)	Fargo Theatre

WORKSHOP SCHEDULE

9:30-10:45am	Props: Artificial Food	CMU 227
9:30-10:45am	Page to Stage	CMU 205
11:00-12:15pm	Extreme Physical Theatre	CMU 200A
11:00-12:15pm	Designing and Styling a Synthetic Wig	CMU 227
11:00-12:15pm	Stage Managers Without Mentors	CMU 203
12:30-1:45pm	Design 101: How to Paint a Drop	CMU 227
12:30-1:45pm	Writing is Rewriting is Writing	CMU 205
12:30-1:45pm	The Business of Show	CMU 203
12:30-1:45pm	Page to Stage	CMU 214

Building Codes:

CA = Center for the Arts

CC = Concordia College

CC/FFCT = Frances Frazier Comstock Theatre

CMU = Comstock Memorial Union

Courtyard = Courtyard Moorhead Marriot Hotel

MSUM = Minnesota State University-Moorhead

MSUM/CA = Minnesota State University-Moorhead / Center for the Arts

MSUM/CMU = Minnesota State University Moorhead / Comstock Memorial Union

NDSU = North Dakota State University

WEDNESDAY SCHEDULE

PERFORMANCE, AUDITION AND COMPETITION SCHEDULE

9:00am – 4:30pm	Festival Registration	MSUM/CMU Lobby
9:00am - 10:00pm	Festival Information and Ticket Desk	MSUM/CMU 204
9:00 - 10:15am	Irene Ryan Semi-Finals Response (Closed Session)	MSUM/CMU 101
9:00 – 11:30am	National Critics' Institute	MSUM/CMU 214
9:00am - 1:00pm	Design/Tech Expo Open Viewing	MSUM/CMU 200B/E
10:30 - 11:45am	Irene Ryan Finals Response (Closed Session)	MSUM/CMU 101
12:00pm	<i>BETWEEN A FROG AND MIKE BELZER</i>	MSUM/Glasrud
12:00pm	<i>THE HOUSE WHERE NOBODY LIVED</i>	CC/FFCT
2:00 - 5:00pm	Design/Tech Expo - Respondent only Walk-thru	MSUM/CMU 200B/E
2:30pm	<i>BETWEEN A FROG AND MIKE BELZER</i>	MSUM/Glasrud
2:30pm	<i>THE HOUSE WHERE NOBODY LIVED</i>	CC/FFCT
3:00 - 6:00pm	URTA Portfolio Reviews	MSUM/CMU 218
7:30pm	<i>A NEW BRAIN</i>	NDSU/Festival
10:00pm	24-Hour Play Festival Performance	NDSU/Askanase

WORKSHOP SCHEDULE

8:00-9:00am	Director's Breakfast Forum	Courtyard
9:30-10:45am	Advanced Dramaturgy: Panel Presentation	CMU 227
9:30-10:45am	Stage Combat: Unarmed Basics	CMU 200A
9:30-10:45am	Acting Shakespeare: Verse Workshop	CMU 200C
9:30-10:45am	This Wooden O	CMU 205
9:30-10:45am	TVI Actor's Studio: The Business of Acting	CMU 203
9:30-10:45am	Understanding KCACTF Playwriting Awards	CMU 207
9:30-10:45am	Taking Students to the Next Level	CMU 208
11:00-12:15pm	Directing the Now	CMU 227
11:00-12:15pm	Auditioning for the Professional Musical Theatre	CMU 200A
11:00-12:15pm	Advanced Stage Management	CMU 205
11:00-12:15pm	Writing Professionally	CMU 207
11:00-12:15pm	Getting Into Grad School: For Student Designers	CMU 208
11:00-12:15pm	Behind the Scenes at the Santa Fe Opera	CMU 214
11:00-1:45pm	Millinery with Stitched Straw and Sinamay	CMU 200C
12:30-1:45pm	A Conversation About the Dramatist Guild of America	CMU 207
12:30-1:45pm	Thinking Ahead	CMU 227
12:30-1:45pm	Conversations with Professional Playwrights	CMU 207
12:30-1:45pm	Master Class on Scene and Monologues	CMU 200A
12:30-3:15pm	Speaking the Characters	CMU 205
2:00-3:15pm	Enough to Make Your Blood Run Cold!	CMU 227
2:00-3:15pm	Stage Combat: Unarmed Basics	CMU 200A
2:00-3:15pm	Working on the Fringe	CMU 203
2:00-3:15pm	The Directing Process: 90 Minutes or Less	CMU 208
3:30-4:45pm	The Director's Journey	CMU 200A 3:
3:30- 4:45pm	Play Development: Theater's Team Sport	CMU 227
3:30- 4:45pm	The Making of a New Play	CMU 205

Building Codes:

CA = Center for the Arts

CC = Concordia College

CC/FFCT = Frances Frazier Comstock Theatre

CMU = Comstock Memorial Union

Courtyard = Courtyard Moorhead Marriot Hotel

MSUM = Minnesota State University-Moorhead

MSUM/CA = Minnesota State University-Moorhead /
Center for the Arts

MSUM/CMU = Minnesota State University Moorhead /
Comstock Memorial Union

NDSU = North Dakota State University

THURSDAY SCHEDULE

PERFORMANCE, AUDITION AND COMPETITION SCHEDULE

8:00 - 8:30am	Load-in response: <i>BETWEEN A FROG</i>	Courtyard Salon D
8:00 - 8:30am	Load-in response: <i>HOUSE WHERE NOBODY LIVED</i>	Courtyard Meeting Room
8:30 - 9:30am	Production Response: <i>BETWEEN A FROG</i>	Courtyard Salon D
8:30 - 9:30am	Production Response: <i>HOUSE WHERE NOBODY LIVED</i>	Courtyard Meeting Room
9:00am – 4:30pm	Festival Registration	MSUM/CMU Lobby
9:00am - 10:00pm	Festival Information and Ticket Desk	MSUM/CMU 204
9:00 – 11:30am	National Critics' Institute	MSUM/CMU 218
9:00 - 12:00pm	Design/Tech Expo Responses	MSUM/CMU 200B/E
9:30 - 10:30am	Production Response: <i>A NEW BRAIN</i>	Courtyard Salon D
9:30am - 12:15pm	One-Act Play Festival	MSUM/CMU 205
10:00-10:30am	Load-in response: <i>A NEW BRAIN</i>	Courtyard Salon D
11:15am	<i>HENRY VI, PART III</i>	MSUM/Gaede
12:00pm	<i>THE MAN OF INFINITE SADNESS</i>	CC/FFCT
1:00 - 5:00pm	Design/Tech Expo Responses	MSUM/CMU 200B/E
2:00 - 4:45pm	One-Act Play Festival	MSUM/CMU 205
2:30pm	<i>HENRY VI, PART III</i>	MSUM/Gaede
2:30pm	<i>THE MAN OF INFINITE SADNESS</i>	CC/FFCT
7:30pm	<i>10.10.911</i>	MSUM/Hansen
9:30pm	Festival Recognition Ceremony	MSUM/Hansen
11pm	Faculty Acting Showcase	MSUM/Glasrud

WORKSHOP SCHEDULE

9:30–10:45am	Acting Techniques for the Camera	CMU 203
9:30–10:45am	TVI Actor's Studio: The Business of Acting	CMU 227
9:30–10:45am	Unpunctuated Text	CMU 200A
9:30–10:45am	Writing Your Own One-Minute Monologue	CMU 200C
9:30–10:45am	White to Black – Weddings to Mourning:	CMU 208
11:00-12:15pm	Be Here Now!	CMU 200C
11:00-12:15pm	Creating Effective Publicity Posters	CMU 208
11:00-12:15pm	Guidelines for Choosing Musical Theatre Material	CMU 200A
11:00-12:15pm	The Soundman Cometh	CMU 227
11:00-12:15pm	Voice Overs & Commercials How To's	CMU 203
12:30-1:45pm	Beginning Computer Rendering	CMU 227
12:30-1:45pm	Never Let the Facts Get in the Way of a Good Story	CMU 203
12:30-3:15pm	Photoshop Tricks and Techniques	CMU 207
12:30-1:45pm	Stage Combat for Dummies	CMU 200A
12:30-1:45pm	Writers in Performance	CMU 200C
2:00-3:15pm	Acting Shakespeare: Verse Workshop	CMU 200A
2:00-3:15pm	Get a Bigger Problem: Notes on a Career	CMU 203
2:00-3:15pm	Multicultural Stage Management: Process and Panel	CMU 208
2:00-3:15pm	Talking on Tongues: Assorted Dialects for the Actor	CMU 227
2:00-3:30pm	The Tiger Strikes	CMU200C
3:30– 4:45pm	Exploration of the Santa Fe Opera Safety Program	CMU 208
3:30-4:45pm	Dance for Musical Theatre	CMU 200A
3:30-4:45pm	Developing a Course in Non-Western Theatre	CMU 216
3:30-5:45pm	Playing Transitive Action	CMU 227

Building Codes:

CA = Center for the Arts

CC = Concordia College

CC/FFCT = Frances Frazier Comstock Theatre

CMU = Comstock Memorial Union

Courtyard = Courtyard Moorhead Marriot Hotel

MSUM = Minnesota State University-Moorhead

MSUM/CA = Minnesota State University-Moorhead /
Center for the Arts

MSUM/CMU = Minnesota State University Moorhead /
Comstock Memorial Union

NDSU = North Dakota State University

FRIDAY SCHEDULE

PERFORMANCE, AUDITION AND COMPETITION SCHEDULE

8:00 - 8:30am	Load-in response: <i>HENRY VI, PART III</i>	Courtyard Parlor 1
8:00 - 8:30am	Load-in response: <i>MAN OF INFINITE SADNESS</i>	Courtyard Meeting Room
8:30 - 9:30am	Production Response: <i>HENRY VI, PART III</i>	Courtyard Parlor 1
8:30 - 9:30am	Production Response: <i>MAN OF INFINITE SADNESS</i>	Courtyard Meeting Room
9:00 - 12:00pm	Design/Tech Expo Responses (if needed)	MSUM/CMU 200B/E
9:00am – 12:00pm	Festival Registration	MSUM/CMU Lobby
9:00am - 10:00pm	Festival Information and Ticket Desk	MSUM/CMU 204
9:00 – 11:30am	National Critics' Institute	MSUM/CMU 218
9:30 - 10:30am	Production Response: <i>10.10.911</i>	Courtyard Parlor 1
10:30-11am	Load-in response: <i>10.10.911</i>	Courtyard Parlor 1
10:30am - 12:00pm	10-Minute Play Festival	MSUM/Hansen
11:15am	<i>THE LAST BLACK PLAY</i>	MSUM/Gaede
12:00pm	<i>AN ARMY OF ONE</i>	CC/FFCT
12:00 - 2:00pm	10-Minute Play Festival Responses	MSUM/Hansen
2:30pm	<i>THE LAST BLACK PLAY</i>	MSUM/Gaede
2:30pm	<i>AN ARMY OF ONE</i>	CC/FFCT
5:00pm	All Design/Tech Expo entries must be picked up	MSUM/CMU 200B/E
7:30pm	<i>PHEGRE</i>	NDSU/Festival
9:30pm	Festival Recognition Ceremony	NDSU/Festival

WORKSHOP SCHEDULE

8:00-9:00am	Designer's Breakfast Forum	Courtyard
9:30-10:45am	Props: Artificial Food	CMU 227
9:30-10:45am	No Fear Shakespeare	CMU 200A
9:30-10:45am	Writing Your Own One-Minute Monologue II	CMU 200C
9:30-10:45am	Unpunctuated Text	CMU 203
9:30-10:45am	Playwriting for Beginners	CMU 207
9:30-12:15pm	Starting a Theatre Company	CMU 200F
11:00-1:45pm	Basic Soap-Opera & Camera Acting Techniques	CMU 205
11:00-12:15pm	Designing and Styling a Synthetic Wig	CMU 22711:
11:00-12:15pm	Stage Combat for Dummies	CMU 200C
11:00-12:15pm	The William Inge Festival	CMU 206
11:00-1:45pm	Exploring the Dances of Robbins and DeMille	CMU 200A
12:30-1:45pm	Design 101: How to Paint a Drop	CMU 227
12:30-1:45pm	Writers in Performance II	CMU 200C
12:30-1:45pm	Get a Bigger Problem: Notes on a Career	CMU 203
12:30-1:45pm	Finding Shakespeare's Hidden Direction	CMU 207
12:30-1:45pm	Lions and Tigers and Grad School . . .	CMU 208
12:30-2:45pm`	Making a Life Mask	CMU 200F

FRIDAY CONTINUES...

Building Codes:

CA = Center for the Arts

CC = Concordia College

CC/FFCT = Frances Frazier Comstock Theatre

CMU = Comstock Memorial Union

Courtyard = Courtyard Moorhead Marriot Hotel

MSUM = Minnesota State University-Moorhead

MSUM/CA = Minnesota State University-Moorhead /
Center for the Arts

MSUM/CMU = Minnesota State University Moorhead /
Comstock Memorial Union

NDSU = North Dakota State University

FRIDAY WORKSHOP SCHEDULE CONTINUED

2:00-3:15pm	Acting Techniques for the Camera	CMU 208
2:00-3:15pm	Festival 38 Feedback	CMU 205
2:00-3:15pm	How Do We Preserve the Best of Both . . .	CMU 207
2:00-3:15pm	Suit The Action to the Word, the Word to the Action	CMU 200A
2:00-3:15pm	Talking on Tongues: Assorted Dialects for the Actor	CMU 203
2:00-3:30pm	The Tiger Strikes	CMU200C
2:00-3:15pm	USITT Student Chapter Leadership	CMU 227
2:00-4:45pm	A Dancer’s Life in Theatre	CMU 200C
3:30-4:45pm	One Person’s Opinion and Other Tactics	CMU 205
3:30-4:45pm	Costume Design: European Perspective	CMU 207
3:30- 4:45pm	Reflecting the Character: An Actor in Make-Up	CMU 227
3:30- 4:45pm	Voice Overs & Commercial How To’s	CMU 208
3:30-4:45pm	Showcase Production: THE BIRTH OF JAPAN	MSUM/Glasrud

SATURDAY SCHEDULE

PERFORMANCE, AUDITION AND COMPETITION SCHEDULE

8:00 - 8:30am	Load-in response: <i>LAST BLACK PLAY</i>	Courtyard Parlor 1
8:00 - 8:30am	Load-in response: <i>ARMY OF ONE</i>	Courtyard Meeting Room
8:30 - 9:30am	Production Response: <i>LAST BLACK PLAY</i>	Courtyard Parlor 1
8:30 - 9:30am	Production Response: <i>ARMY OF ONE</i>	Courtyard Meeting Room
9:30 - 10:00am	Load-in response: <i>PHEDRE</i>	Courtyard Parlor 1
10:00 - 11:00am	Production Response: <i>PHEDRE</i>	Courtyard Parlor 1

LET US ENTERTAIN YOU!

Student Parties:

*Monday at the Courtyard Ballroom at 10:30 pm
Theme: 80's Prom, Come dressed in your best 80's prom formal attire*

*Wednesday at the Courtyard Ballroom at 10:30 pm
Theme: Rock Star / Glam Star*

*Thursday at the Courtyard Ballroom at 11:30 pm
Theme: Slumber Party - Underpants Dance Theme*

*Friday at the Days Inn Ballroom at 11:30 pm
Theme: School Unity Theme –
Each School Make Up their Own Theme and Dress Alike*

Workshop Descriptions

NOTE: Except where noted, workshops are open to ALL festival participants. Due to space and material limitations, please be prepared to observe the participation limits set by the workshop leader. (Some are reflected here, but others may be determined at the time of the workshop.)

ACTING AND DIRECTING

Acting Shakespeare: Verse Workshop

(Catherine Weidner)

Shakespeare's plays present particular challenges to the contemporary actor. This workshop will help the actor meet those challenges and make Shakespeare's language come alive, and give actors the opportunity to explore and develop the tools needed to perform texts by Shakespeare and other playwrights of the classical repertory. No preparation or previous experience with Shakespeare is necessary. We will focus on basic text work, covering fundamental skills, which will "demystify" the language and give actors a practical, common-sense approach to the text. All participants should bring a pencil or pen. Teachers are welcome.

Acting Techniques for the Camera

(Katherine Billings)

Let an entertainment professional show you how it's done. Explore acting techniques for the screen. Experience practical acting exercises to achieve camera readiness. Gain confidence acting on camera with current film & TV scripts. Learn the professional expectations of the entertainment industry.

Be Here Now! Acting and Being "Present" on the Stage

(John Plumpis)

We will examine what we mean by being present and in action on the stage. We will practice bringing ourselves forth through exercises, games and short scenes. This is a really fun session on how to help clear that noise you are listening to in your head (and you know what I mean!) while you are supposed to be *acting*! Wear comfortable clothes. Bring a notebook.

The Directing Process: 90 Minutes or Less

(Peter Ellenstein)

A step-by-step examination of the director's process. This session runs the gamut from choosing a play, to working with designers, to casting to the first rehearsal, to working with actors (students and pros), and gives a breakdown of rehearsal weeks leading to performance. The session covers practical tips and methods that enable a director to make "the whole" greater than the sum of the parts in any production. The workshop is a lecture-demo, using audience members to illustrate the process.

Directing the Now: Tools and Techniques for Creating Spontaneity on Stage

(Brad Dell)

"Be in the moment." "Be Spontaneous." "Make discoveries." "Create characters that come alive." These cliché, but essential requests are made around the world of acting and directing. But how can directors actually breathe "the now," into the life of his or her play? Here's a workshop that will show the director some exercises to do just that. Primarily for the director, this hands-on workshop will be helpful to actors and teachers as well! Actors with workable monologue or scene material are particularly encouraged to participate.

The Director's Journey: Approaching a Script from Page to Stage

(Jill André)

Come join professional director Jill André as she explores the multi-faceted world of directing. Learn more tools of the trade and challenge your current process in this exciting workshop with an industry leader.

Enough to Make Your Blood Run Cold!

(Gwen Jensen)

Does the thought of a "Cold Read" make your blood run cold? How do we approach one of the most feared aspects of auditioning? After working through a series of training approaches, exercises, and relaxation, your next cold read may become the BEST part of your audition! Participation limit: 40; STUDENTS ONLY.

Finding Shakespeare's Hidden Direction: Letting the Speech Speak to You

(Patrick Carriere)

This workshop will offer an approach to unpacking, understanding and performing verse based on methods used by the Royal Shakespeare Company. We will explore not only the fundamentals of scanning a text and the poetic devices used by Shakespeare, but also how this poetic structure comes to life in performance and guides performers in the choices they make. The aim of this work is to create the foundations for the performer to "feel" the text and give him/herself over to the power of the language. Participation limit: 25; STUDENTS ONLY.

“I’ll get you Victor Kiriakis!”— Basic Soap-Opera & Camera Acting Techniques

(Kristin Larson & Tom Brandau)

Workshop participants will create short solo soap-opera vignettes, each containing distinct “soap-opera style” acting moments. Basic techniques for camera acting such as hitting marks, working with properties, and camera awareness will be learned through the process of creating a scene. Participation limit: 18; STUDENTS ONLY.

Lions and Tigers and Grad School . . . Oh, My!

(Craig A. Ellingson & David Wintersteen)

MA? MFA? PhD? Come and we will talk about the differences between these 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 them, finding and evaluating grad programs, how to apply successfully and how to survive that first semester in grad school. STUDENTS ONLY.

Master Class on Scene and Monologues

(Jill André)

Come join professional actress Jill André as she gives feedback on prepared scenes and monologues. Come ready to share your work and engage in the critique process in exciting workshop with an industry leader.

No Fear Shakespeare

(Joyce Cavarozzi)

Techniques for text and rehearsal to build character. Participatory. Scene work and/or monologue work provided. Wear comfortable clothes. Participation limit: 40

Playing Transitive Action: A Participatory Workshop on Action Analysis & Active Analysis

(Pam Chabora)

How do you NEED the need of your character? Playing specific transitive action (i.e active verbs) is elusive for actors. Intellectually they “get” it, but when it comes time to put up the goods, they often revert to playing emotions, conditions, and generalizations. This participatory workshop will actively focus on the difference between transitive and Intransitive action, on the power of specific action analysis, and the difference between direct and secondary activity as a vehicle for achieving an objective. Participation limit: 75

Suit the Action to the Word, the Word to the Action

(John Plumpis)

We will work on monologues and/or scenes examining the actions in that material through language, rhetoric and meter. Practical work in rehearsing and performing the classics with vigor. We will work on how your action, your commitment, what you want, what you will, drives a scene and the ways language may convey that. Bring a *clean* copy of your monologue or scene. Be physically and vocally warm. Wear

something comfortable for rehearsal. *For scenes, no more than two handers please.*

Thinking Ahead

(Peter Ellenstein)

Using a well-learned Shakespearean speech, actors use their voice and body in this exercise to force themselves to always stay ahead of the words, never allowing themselves “dead spots” in their performance or the audience a chance to get ahead of them. It is a great tool for staying on the through-line of the action with intensity, not falling into over-emotionalism, and creating surprise in performance. Note: For advanced actors. The first students to arrive prepared will be used to demo the technique for the remaining audience. STUDENTS ONLY.

The Tiger Strikes—Get the Job!

(Drew Tombrello)

An actor, contrary to some job descriptions, auditions for a living. This is the MOST important thing an actor does. This workshop is not an acting class. It covers the three components of the audition and deals with how not to eliminate yourself without knowing it. The workshop is filled with the odds against the new actor and talks about how to minimize these odds. Most young actors are in there fall back position before they have given there careers, that they have loved and trained for, a chance to blossom. If you audition well you get call-backs and a good percentage of call backs translates into jobs. Be a Tiger and Get the job!

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 from Shakespeare to Shepard without punctuation. 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.

Voice Overs & Commercials How To’s

(Katherine Billings)

Introduce yourself to the voice over and commercial industries. Learn audition tips, recording session procedures, the lingo, script breakdown, and explore various interpretations for voice over & commercial copy. Join this practical, fun seminar & gain voice over and commercial audition savvy from an industry pro.

DESIGN AND TECHNOLOGY

Beginning Computer Rendering

(Tim Case)

This workshop will take the student step by step through a method of creating color renderings for scenery, lighting or costuming using existing pencil sketches. Though the method is easy to learn, it is being used in the industry today to create dramatic sketches that are easily adjustable in the creative process. Participation limit: 40

Basic Costume Rendering using Digital Imaging Software

(Robbie Jones)

The objective of this workshop is to introduce the use of Digital imaging software for costume rendering and other applications. The software used in this workshop will be Corel Photo-paint 9, but these techniques could be applied to other software. Some of the key elements will be scanning images, creating layers, and using masks. It will also briefly cover scanners, printers, and pen tablets.

Costume Design: European Perspective

(Pia Wahlqvist)

Our costume designer will share a variety of production designs with us. She has designed performances in a variety of sizes, expressions and styles--from huge, spectacular productions with actors, dancers and musicians and hundreds of costumes to intimate, psychological dramas with a few characters.

Design 101: How to Paint a Drop

(Nancy J. Pontius)

Everything you want to know about painting a drop: from painters elevations, color matching, sizing, grid layout, cartooning, to planning the paint process. For all of those who love to paint! Come join the discussion.

Designing and Styling a Synthetic Wig

(Tracey Lyons)

The affordable wig solution, synthetic hair, needs special care. Learn a few tricks to wig design that can bring your characters look to the next level of completion. Participation limit: 25

Getting Into Grad School: A Discussion for Student Designers

(John Paul)

It takes more than a great portfolio to get into graduate school. A panel of accomplished teachers/professionals familiar with the concerns of graduate programs, discuss the process. The preparation of portfolios is only one of several topics that will be addressed by these U/RTA member schoolteachers. STUDENTS ONLY.

How De We Preserve the Best of Both . . .

(John Ezell)

The relationship between art skills, developing graphic art skills and the ability to draw, render and paint in the context of

this new machine, the computer. To be explored is the integration of traditional, classical approaches to art in scene design and to the applications of new tools and technology.

Millinery with Stitched Straw and Sinamay

(Susan Mai)

Students will learn how to use both stitched straw and sinamay in building hats. Wooden hat blocks and styrofoam hat blocks will be used in the shaping. Students will see how easy it is to build their own styrofoam blocks and modify wooden hat blocks. The information will be presented through lecture and a demonstration of the process with some hands-on work.

Participation limit: 25

One on One: Design Portfolio Reviews

(John Paul)

Sign up for a 15-minute, one-on-one portfolio review with an U/RTA school design professor. This is not a recruiting interview, simply a chance to get some valuable input into the layout, design and content of your portfolio. Tips, suggestions and advice will be provided. Space is limited and advance sign up is required. STUDENTS ONLY.

Photoshop Tricks and Techniques

(Rae Robison)

Come and learn how to render digitally or make your renderings better with digital enhancements. Digital art and portfolios are the wave of the future and you want to be at the front riding the wave!

Props: Artificial Food

(Nancy J. Pontius)

Learn how to create artificial food: Beverages, Breads, Deserts, Cheeses, Sausages, Candies and much, much more! All are invited for this discussion and presentation.

Reflecting the Character: An Actor in Make-up

(D. Scott Glasser)

Actor, director and teacher, D. Scott Glasser, has been a professional actor for 35 years. In this workshop he offers a visual chronicle of a wide array of characters interpreted through stage make-up, and a conversation about using make-up as a transformative tool for the actor.

The Soundman Cometh: What to expect from a Sound Designer

(Martin John Gallagher)

What are you asking for when you call for a sound designer? What does a Sound Designer do anyway? Will one size fit all? Will one person do all? Who's in charge? Of What? Hosted by international sound designer Martin John Gallagher.

Taking Students to the Next Level:

A Discussion for Undergraduate Design Teachers

(John Paul)

Teachers from URTA MFA programs open a dialogue with undergraduate design faculty to examine the skills, competencies and education that a young designer needs to have prior to pursuing graduate placement. The panel will discuss what it is students should be advised to consider before they leap into either training or the profession in the 21st Century. Concerns, observations and questions from undergraduate faculty are welcome. Time permitting, specific advice will be offered to help prepare students for portfolio reviews. **FACULTY ONLY.**

USITT Student Chapter Leadership:

How to Get Established and Help Your Chapter Grow

(Tom Bliese)

A panel discussion with two current student chapter presidents, Silka Werness (UMD) and Hilary Winkworth (MSU, Mankato) as well as an experienced faculty advisor, Tom Bliese (MSU, Mankato). We will go over how to form a student chapter of USITT, the benefits to the university and how to keep it going once it is established.

White to Black - Weddings to Mourning: The Victorian Women's Wardrobe

(Susan Mai)

Have you every wondered how the traditions were developed for weddings and funerals? Queen Victoria and the Victorian period developed many of these traditions. Through lecture and visual presentations we will explore the fascination with the romance of weddings and sadness of mourning.

MUSICAL THEATRE, VOICE & MOVEMENT

Auditioning for the Professional Musical Theatre

(Paul Finocchiaro)

The workshop will contain information about what to wear, which headshot to bring, what song to sing, how to pick the 16 bars that are best for you, call back procedures, what auditions not to go to, and how to make a favorable impression in the small amount of time that you have in an audition situation.

Dance for the Musical Theatre

(Paul Finocchiaro)

This workshop will start with a full dance warm-up, progress to an across the floor exercise and finish with a dance combination. The choreography will be the original choreography from a Broadway Musical. The issue of how to ACT while dancing will be addressed and techniques will be demonstrated and implemented during the workshop time. Dance attire and a jazz shoe or sneaker should be worn. This workshop will be fun and informative. You will get the perspective of an instructor that has been in professional Musical Theatre for seventeen years.

A Dancer's Life in Theatre

(Craig A. Ellingson & Matthew Thibedau)

Come listen to the tale of a Broadway dancer and his anecdotal look into the world of theatre and dance. There will be a Q&A section, as well as a short warm-up and dance class, including combination work. Come dressed and ready to dance.

Exploring the Dances of Jerome Robbins and Agnes DeMille

(Jarel Hilding)

After a warm-up focusing on correct body alignment based on ballet principles, students will learn excerpts from DeMille's "Rodeo" (cowboy/city girl movements similar to those in "Oklahoma"), Robbins' "Opus Jazz" (similar to "West Side Story") and "Moves", a dance performed in silence.

Guidelines for Choosing Musical Theatre Audition Material

(Linda Starkey)

This workshop will include a survey of music theatre song collections, audition books, and other printed material currently available. Criteria for choosing appropriate material will include discussion of age range, voice type, and character type. Students are encouraged to come prepared to sing a 2-minute audition song. Participation limit: 25

The Singing Actor: Notes on Performing Musical Theatre Material

(John Staniunas & Barbara Puckett)

Come to the workshop prepared to get feedback on your prepared musical selections. Perform your pieces and strengthen your ability to synthesize your singing and acting skills.

Speaking the Characters:

Vocal Acting Transformation Using the Lessac Voice/Movement System

(Pam Chabora)

The purpose of this participatory workshop is to introduce some basic techniques for vocal characterization that are healthful and voice building. As a certified Lessac specialist, most of the basic voice exercises and techniques Chabora will offer in this workshop have been developed by master pioneer in voice/movement training, Arthur Lessac. Participation limit: 60

Xtreme Physical Theatre

(Daniel Stein)

Daniel Stein will lead an intensive workshop in Xtreme Physical Theatre based on the Dell'Arte International School of Physical Theatre training system which has been developed over 30 years of actor-training. The workshop will include an examination and exploration of intentionality, the actor's presence, movement, improvisation and more.

PLAYWRITING AND DRAMATURGY

Advanced Dramaturgy: Panel presentation

(Susan Proctor)

Panelists from Literary Managers and Dramaturgs of the Americas will host a Q&A session. Come learn more about this exciting and unique part of the theatre world. into another 24-hour festival next year. Come join us!! Participation limit: 25

Beginning Dramaturgy

(Susan Proctor)

Hands-on beginning research for script production analysis. The participants will parse a scene, propose a research strategy and go on-line to begin the search. STUDENTS ONLY.

The Making of a New Play

(Polly K. Carl and Rachel Greene)

How does one work on a new play? Using specific examples from recent script development workshops at The Playwrights' Center and its New Plays On Campus program, we will explore the nature of theatre as a collaborative enterprise and how shifts in text affect plays and their creators. We will also share information about current programs available to students and faculty who are interested in the making of new plays.

Never Let the Facts Get in the Way of a Good Story

(Aoise Stratford)

This workshop and discussion will address the pros and cons of writing the historical or biographical play. Whether drawing heavily on personal history or using known historical figures and events, the playwright faces many challenges when it comes to translating 'real life' into theatrical truth. We'll talk about some well known historical examples in order to see how others have bent the truth to get at the heart of the play, and then address general concerns and the student's own plays with an emphasis on character and plot.

Page to Stage

(Steven Sapp)

Lets take a journey from the page to the stage. Poet,playwright,performer will take the participants through exercises in writing performance poetry for the page and bring them to life on the stage. Participants will also learn how to work in an ensemble with the other participants. Music styles from hip hop to musical theater will be explored as well as different performance styles.

Play Development: Theater's Team Sport

(David White)

Participating in the process of new play development is an inherently collaborative act that may involve a director, dramaturg, actors, designers, stage managers, and individuals from a multitude of backgrounds. Why is a process that could potentially involve so many individuals so often eclipsed by production? In this discussion, we will explore the necessary

elements for creating a play development laboratory in a university theater, knowing if a play is ready for development or production, and the benefits and challenges of this process. This workshop provides a discussion of play development within an academic setting. Participation limit: 75

Playwriting for Beginners: Inspiration and Exercises to Start Building Your Play

(Robert AuFrance)

This interactive workshop presents idea exercises to explore multiple creative pathways in character development, plotting, and focusing thematic ideas. Designed specifically for the beginning playwright, this workshop provides an initial starting point in creating a dramatic performance piece. Participants should bring paper and writing utensils. Participation limit: 40; STUDENTS ONLY.

Understanding the KCACTF Playwriting Awards

(Tom Isbell)

Don't know the difference between the Mark Twain and the John Cauble? Can't tell if your play is eligible for the David Mark Cohen or the National Student Playwriting Award? Unable to remember which awards are for participating productions only? This workshop is designed to walk participants through the Michael Kanin Playwriting Awards, explaining each in detail to help registration for upcoming festivals. Participation limit: 25

Writers in Performance

(Lou Moreno)

Come join this explorative process of creation and performance. Indulge in the "writer" side of you, while allowing the "performer" to come alive. This workshop, which will consist of a two- day exploration, will culminate with original pieces being performed by their playwrights. See the synergy explode in this unique workshop.

Writing is Rewriting is Writing

(Aoise Stratford)

This workshop is a hands-on session for playwrights who have a draft of a play or a scene and want to know how to tighten and expand what they have, shaking loose the bits that don't go anyway and getting that dialogue to crackle. We'll talk about three different kinds of editing and do a close study of tuning up dialogue. We'll also go over exercises to help get back into a draft when we are stuck and have a general overview of story structure to help keep those scenes on track.

Writing Professionally: A Conversation with Theresa Rebeck

(Theresa Rebeck)

Wondering what options are available as a playwright? Trying to figure out what market to go to and how to sell your scripts? Theresa Rebeck, who has written for stage and screen and had plays produced off-Broadway and around the country, will guide us through her own career path and discuss the nuts-and-bolts of making a living as a writer. Participation limit: 75

Writing Your Own One-Minute Monologue

(Janice Fronczak)

Learn to create an original one-minute monologue perfect for classwork, audition material or for performance venues. Using a familiar object that has some kind of personal emotional appeal as a jumping off place, you will work on a guaranteed technique to create that perfect monologue. The last time this workshop was offered the monologues that were created were awesome. Make sure to bring an interesting personal object (or if it is too big, a picture of the object). First class is all about relating with object and writing. The second class the next day will be polishing and performing the monologue (actors to be chosen by playwright). Hoping to have this turn into another 24-hour festival next year. Come join us!! Participation limit: 25

“SPECIALTIES” IN THEATRE

Advanced Stage Management

(Brad Buffum)

What do you need to take your management style to the next level? Come to this informational workshop designed to give you the edge and make your next stage management assignment your best.

Making a Life Mask - Prosthetic Make-up Techniques (Double Time slot)

(Ricky Greenwell)

Learn how to cast a face for use in prosthetic making. We will also learn about the materials needs for life casting, making prosthetics, and what makeup to use when working with Prosthetics.

Stage Combat for Dummies

(Karla Kash)

I will be teaching basic unarmed stage combat moves that anyone, no matter how flexible or movement orientated should feel comfortable doing. We will work on slaps, hair pulls, punches, prat falls, nose kicks, face kicks and more. At the end, we will put a short combination together that everyone will perform. Participation limit: 25

Stage Combat: Unarmed Basics

(Geoffrey Kent)

This master class will cover some of the basic techniques and concepts needed to sell a fight to an audience. Time and space permitting, we will cover falling, non-contact punches and various contact techniques. Class is focused on safteies needed and connecting action to text and character. Participation limit: 40

Stage Managers Without Mentors

(Brad Buffum)

Are you learning the art of stage managing without someone from which to learn? Come to this informational workshop designed to give you the necessary tools to succeed in your next stage management assignment.

Talking on Tongues: Assorted Dialects for the Actor

(Paul Lifton)

The workshop will begin with coverage of standard British pronunciation and inflection and progress to Cockney, Irish, and possibly Yiddish, German, Russian, French, East Indian and other dialects, depending on time. **STUDENTS ONLY.**

CONVERSATIONS ABOUT WHAT WE DO

A Conversation About the Dramatist Guild of America

(Ralph Sevush & Theresa Rebeck)

Insert Blurb – Wednesday, January 25th @ 12:30 pm

Come and learn about THE DRAMATISTS GUILD OF AMERICA. It is the only membership organization dedicated to protecting the rights of playwrights, composers and lyricists. Currently serving over 6,000 members, Guild membership benefits include Business Affairs advice; Contract review; a subscription to the Guild's bi-monthly magazine, *The Dramatist*; *The Dramatists Guild Newsletter*, and the *Resource Directory*.

An Exploration of the Santa Fe Opera Safety Program

(Scott Hansen)

Session will involve the presentation and discussion of the current Safety Program used at The Santa Fe Opera Company. The Opera is well know for it's Comprehensive Safety Program (and wonderful performances) and employs a staff of approximately 650 each summer, 300 of which are "backstage" and require Safety training. Session will focus primarily on costume, scene, paint, and prop shop safety and training but the program also includes much rehearsal, front of house and facilities safety issues.

Behind the Scenes at The Santa Fe Opera and Employment Opportunities

(Tracy Armagost)

The workshop will include a brief visual overview of the history of The Santa Fe Opera, with a behind the scenes look at the facilities. Visuals will also include Production Designs past and present. Employment opportunities for our 2006 season will also be discussed and if time, interviews will be conducted. If you plan to interview, please bring a resume and portfolio.

The Business of Acting: Working As A Professional Actor in Theater, Film & Television

(TVI Professionals)

The transition from academic theatre program to working actor is both difficult and exciting. This seminar helps ease the transition by giving students the confidence and skills to negotiate the fundamentals of the entertainment marketplace and realize their goal of becoming a working actor. Whether the goal is New York, Chicago or Los Angeles; Film, TV or Broadway, this multimedia presentation is a great introduction to the ins and outs of the business of acting.

The Business of Show (Nobody Calls it Show Art)

(Rae Robinson)

What you need to know to work and succeed as a freelance theatre artist. A must for theatre artists planning to work in the entertainment industry - how to market yourself, find those jobs, take care of your finances, and be your own cooperation. Rae Robison has worked in the Los Angeles market as a costume designer in film, television, and stage.

Creating Effective Publicity Posters: Requirements, Process and Computer Program

(David Tidwell)

A workshop/discussion of Creating Posters for Theatrical Venues. Discussion will include poster requirements, legal issues, printing techniques and a student presentation of poster creation using the Photoshop CS software. Co-presented by David Tidwell and UNK student Amy Jacobson.

Designer's Breakfast Forum

(Sharon Sobel & John Paul)

Join your design faculty colleagues for some early morning socializing at the hotel. Open discussion about pertinent issues in design, teaching, or other related matters. (Participants will pay for their own breakfast, if they choose to have some.) FACULTY ONLY.

Developing a Course in Non-Western Theatre for Undergrads

(Paul Lifton)

Using a course in "World Theatre" offered at North Dakota State University as a jumping-off point, this workshop will explore different resources and models available for courses

designed to introduce undergraduates to Asian and other non-Western theatre forms. Presenter will invite participants to share their knowledge and experience in teaching and/or developing such courses. FACULTY ONLY.

Directors' Breakfast Forum

(Cory Johnson)

Join your directing faculty colleagues for some early morning socializing at the hotel. Bring your questions, ideas, and stories about pertinent issues in directing, play selection, teaching, or other related matters. (Participants will pay for their own breakfast, if they choose to have some.) FACULTY ONLY.

Festival 38 Feedback

(Beate Pettigrew)

Join Region V Chair Beate Pettigrew and other members of the planning team for an open roundtable discussion about this year's festival. Open to both students and faculty.

Get a Bigger Problem: Notes on a Career

(John Plumpis)

A glimpse into the life of *this* working actor: the angst, worry, struggle; battles won, joys great and small. My comments include: *hot tips, things I wish I'd known, things I wish weren't true, etc.* Come with questions you're embarrassed to ask, or think you *shouldn't* ask. Most importantly we will examine the privilege and nature of a commitment to a life's work in the Theatre. I promise an inspiring session. Bring a notebook.

Multicultural Stage Management: Process & Panel Discussion

(David Tidwell)

A workshop including both an overview of stage management methods & techniques as well as a discussion of stage managing from a multicultural point of view. Panelists will include Dave Tidwell, Brad Buffum, student SM Mikako Toda and others.

One Person's Opinion(!) and Other Tactics: An Interactive Conversation About the KCACTF Response Process

(Beate Pettigrew & Tom Woldt)

Feeling like you are ready to hit the road as a Region V respondent and curious about what to expect? Experienced respondents interested in having some conversation about the process? Potential, beginning and experience respondents alike are strongly encouraged to join this lively conversation! FACULTY ONLY.

Starting a Theatre Company: Lessons from Three Years of Theatre B

(David Wintersteen & Lori Horvik)

Like many theatre artists, Lori Horvik (NDSU) and David Wintersteen (Concordia) dreamed of opening their own theatre. Three years ago, David and Lori joined three friends and started THEATRE B, a non-profit company intent on "rearranging the furniture of the mind." In this session, Lori and David will provide a tour of the new Main Avenue Theatre, and talk about THEATRE B: the resources, decisions, processes and pitfalls they have discovered in starting a new theatre. Session participants should meet in the Student Center lobby for transportation to the Main Avenue Theatre—home of THEATRE B.

The William Inge Theatre Festival: How Scholars and Students Can Exploit This Treasure

(Peter Ellenstein)

For a quarter century, the greatest playwrights, directors, actors, producers and scholars have gathered once a year in the town of Independence, Kansas, to celebrate the very existence of theatre. Find out how teachers, theater scholars, and students can take advantage of the training and research opportunities available at the William Inge Center for the Arts and the William Inge Theatre Festival. Among these resources is the launching of a new website of video interviews with great American playwrights. Learn of the Festival's unlikely founding and history and what it has to offer to students and faculty. Video and lecture.

This Wooden O: Acting and Directing at Shakespeare's Globe Theatre

(William Whitaker)

Having taught at Shakespeare's Globe Theatre for over nine summers, Bill Whitaker shares his observations about this special theatre in London, and in particular, how the speculative recreation/restoration of this storied theatre has led to remarkable discoveries about the nature of acting and staging Shakespeare. Being mindful of how Shakespeare is being performed these days in this "original" venue will certainly serve the work of any actor or director. Some informal thoughts -- followed by Q&A.

Working in the Fringe

(David White)

Thinking about doing a play in the New York International Fringe Festival? This presentation will explore the creative challenges faced by our production team in mounting my original play, Trash, as well as the various benefits and detriments of producing a play in the fringe festival. By approaching this discussion from both a creative as well as a practical standpoint, I hope to illuminate the obstacles and rewards of participating in a fringe festival. Participation limit:

75

Who's Who

Tony Adler has been writing about the arts since 1980. His criticism and features appear in local and national publications, and online with Bloomberg News. He has taught criticism at Columbia College, DePaul University and--starting in 2006--at Lake Forest College. His short play, *Sam and Bessie*, recently received a reading at the Chicago Dramatists Workshop and publication in the Chicago Reader fiction issue.

Samantha Aisling, TVI Consultant and professional actor, is an expert on growing up in the Midwest. She made her professional stage debut in Denver at age 5 in the opera *Carmen*. She performed in children's theater in Minneapolis and was a reporter in Columbus, Ohio, for the regional CBS Show KIDS NEWS NETWORK. She also co-hosted a live weekly radio show, Kids Sundae, for NPR affiliates. She has performed in more than 25 theatrical productions, several national commercials and recently starred in the third part of the Scarecrow series, which has international direct to video distribution. She has worked as a music video casting director for such artists as Clay Aiken, Jr/Sr, and Death Cab for Cutie.

Jill André is a producer, director and an actress. She was co-founder of the Pleiades Theatre Group, a non-profit organization to fund and develop playwrights and also co-founder of the American Renaissance Theatre where she produced numerous new works. In her travels around the world as a faculty member of the University of Pittsburgh's Semester At Sea, she produced and directed workshops and presentations during the spring of 1993. In Los Angeles, Ms. André directed *BODIES UNBOUND*, which also played at the Edinburgh Festival, *TRUST*, *COMINGS AND GOINGS*, *LAST SUMMER AT BLUEFISH COVE* co-directed with Dorothy Lyman and many more. In New York, *THE LAST SORTIE* (at TSS), *NAVAJO MEMOIRS*, *EASTER WEEKEND*, *NIGHTGAMES*, *CHICAGO IMPULSE*, and *BABY GRAND*. As an actress, she appeared on Broadway in such plays as *CHILDREN OF A LESSER GOD*, *THE TRIP BACK DOWN*, and *THE GREAT WHITE HOPE*, as well as many Off-Broadway and regional productions. Some of her many TV and film credits include *TWIN FALLS*, *IDAHO*, *GHOSTS OF MISSISSIPPI*, *LOST IN AMERICA*, *THE PRACTICE*, *NYPD BLUE*, *PICKET FENCES*, and numerous more

Tracy Armagost has been employed at the Santa Fe Opera for 18 years. She started as a Properties Carpenter Apprentice, moved on to the Props Running Crew as an Assistant and then ran the Running Crew for ten years. For the past seven years she has been Assistant to the Production Director. Her main responsibilities include heading up the recruiting program for the Technical Apprentice Program, production scheduling and supervising the onstage rehearsals. She feels one of the

most rewarding parts of her job is interviewing students from around the United States and then getting to work with them during the season. Tracy will be conducting a workshop titled "The Santa Fe Opera-Behind the Scenes." The workshop will include a visual look at the facility, designs past and present, and employment opportunities. Tracy will also be interviewing students for the 2006 Santa Fe Opera season and will be the Festival Stage Management Respondent.

Robert AuFrance is the Director of Theatre at Waldorf College, Forest City, IA. In addition to being a director, actor, and theatre scholar, Dr. AuFrance is also a living playwright, having had his works performed across America, and in Russia and South Africa. Some of his works include: *Crop Circle*, *A Remembering Game*, and *Solitaire for Two*.

Claudia A. Beach is Chair of KCACTF Region VI. She serves as Director of Theatre at Henderson State University in Arkadelphia, Arkansas, where she also teaches classes in acting, directing, and playwriting. A native Texan, she earned both BFA and MA degrees from Stephen F. Austin State University, and the Ph.D. from Texas Tech where she also served as Theatre Coordinator for the University Center's Allen Theatre. For six years she was Director of Theatre at the University of Central Arkansas. She has directed over fifty productions for university, civic, community, and high school theatres, and acted professionally in summer stock, dinner theatres, and television commercials. In recent summers she has directed and acted at the Oklahoma Shakespearean Festival. Dr. Beach served a number of years as a member of the Board of Directors of the Southwest Theatre Association and as editor of *Theatre Southwest*, the journal of that association.

Katherine Billings is an award-winning director, actor, writer, producer and currently an Adjunct Professor at Seattle Pacific University, Artist in Residence at the Victoria Motion Picture School, as well as owner of Billings Productions, an education and entertainment company in the U.S. and Canada.

Tom Bliese received his MFA in Theatrical Design from The University of Wisconsin-Madison. He serves as the Scene Designer for Minnesota State University, Mankato and is responsible for designing or supervising students' designing of the scenery for all MSU, M theatre productions. He served as a national officer for USITT, designed more than 90 productions, is a member of United Scenic Artists and has been advising students in USITT since 1977. He is a scenic painter and semi-professional magician.

Tom Brandau is a national award-winning writer/director who has over twenty years experience working in film and television. Mr. Brandau, a directing graduate of the American Film Institute in Los Angeles, recently received his MFA in Theatre from Towson University in Baltimore. He has, over the past twenty years, worked as a free-lance writer/director on many regional and national commercial campaigns and has spent five years as a writer/producer/director for Fox 45 Television in Baltimore. His film *Cold Harbor* recently won “Best Feature” at the Annapolis Reel Cinema Festival and was screened at the Newport Beach Film Festival in California.

Scott M. Brusven has been working as the Associate Festival Coordinator for Festival 38 in Fargo-Moorhead. Scott has a BA in Theatre Arts from Concordia College, Moorhead, Minnesota. Scott received the first place award in the Poster and Program Design Competition last year in St. Louis for his ad work on Concordia’s production of *Guys and Dolls*, and was noted for his work with the National Critics Institute.

Brad Buffum (Production Stage Manager—Johnny Carson School of Theatre and Film and Nebraska Repertory Theatre, University Of Nebraska--Lincoln) In his nine years at UNL, Brad has been PSM for such blockbusters as *A Christmas Carol*, *Fiddler on the Roof*, *Guys and Dolls*, *Oklahoma!* and nearly thirty productions for NRT, including *Carnival*. Brad recently stage managed productions in Poland and Russia. He serves on the KCACTF Regional Selection Team, acts as CFO, and is webmaster for both kcactf5.org and kcactf.org.

Anne Byrd is the incoming Vice-Chair for Region V and is serving as the Irene Ryan Auditions Coordinator this year, after serving as Workshop Coordinator for last year's festival. Anne is Chair of the Department of Music and Theatre at Normandale Community College in Bloomington, MN. For Normandale, she serves as a director and teaches performance courses. Her production of *Lucia Mad* was the 2002 alternate production to the regional festival. Anne is also a freelance director in Minneapolis and is currently working on a series of original plays for Hardcover Theatre. Anne holds a BA from Iowa State University and an MFA in Directing from Western Illinois University.

Sean Byrd is a faculty member in the Department of Theatre at Normandale Community College in Bloomington, Minnesota where he teaches introductory cinema, television and acting courses and serves as a mainstage director. His most recent directing endeavors include *Once Upon a Mattress*, *An Experiment with an Air Pump* and *Crimes of the Heart*. In addition to his work at NCC, Sean is an active actor/director and teacher in the Twin Cities. He has appeared on stage with Hardcover Theatre, Fifty Foot Penguin, Minnesota Shakespeare Project, 15 Head: A Theatre Lab and Pig’s Eye Theatre Company. He has taught at the Children’s Theatre Company and in several school districts throughout the metro area. Sean holds an MFA in Acting from Western Illinois University.

Polly K. Carl is responsible for the artistic leadership and fiscal management of the Playwrights’ Center in Minneapolis. She produces and directs the Center’s annual PlayLabs Festival featuring new plays by a dozen writers from around the country. This past year she has supported the development of new plays by Lee Blessing, Jordan Harrison, Kira Obolensky, Naomi Lizuka, Madeleine George, and Vincent Delaney. Carl commissions new work including, most recently, plays from Mac Wellman and Craig Lucas, whose *Small Tragedy* won the 2004 Obie for Best American Play. While at the Center, she has co-produced numerous plays with Twin Cities theater companies and was an integral part of the initiation and completion of the Center’s \$1.1 million capital campaign completed in 2001. She has been with the Center for six years, and has a Ph.D. in Comparative Studies in Discourse and Society from the University of Minnesota.

Patrick Carriere has taught at the University of Kansas, Haskell Indian Nations University and Bemidji State University. He has worked as an actor, director, designer and fight choreographer in over forty productions, and in four different languages (Japanese, Russian, Greek and English). His research interests include Russian Theatre, Native American Theatre, and Acting Theory. This past summer he studied Shakespearean performance at the Royal Shakespeare Institute in Stratford-upon-Avon. His latest project was directing *Macbeth* at BSU.

Tim Case is a professor of scenic design at the University of South Dakota and a freelance designer. He has designed and painted for numerous theatres, New World Pictures, ABC Television, Opera Omaha, and Sea World. He has recently written two tutorials for theatre artists on AutoCAD and Photoshop.

Joyce Cavarozzi Wichita State University, has directed more than 100 productions and costumed more than 150. Shakespeare, contemporary theatre and the rehearsal process are interests. She has extensive performance experience on stage, in television and film. She is past chair of KCACTF Region V, a member of the regional selection team and the Regional Advisory Board. She has judged the Classical Acting Award at the Kennedy Center and directed the Evening of Scenes there. She serves as vice chair of the National Partners for American Theatre. She is a founding member of the Association of Kansas Theatre and the Mid-America Theatre Conference. Past president of the WSU Faculty Senate, she received the University’s President’s Award for Distinguished Service.

Pamela D. Chabora is a faculty member at NDSU with a focus in performance training. In her 19 years as a specialist in actor training, she has served as a Master Teacher of Acting at the University of New Hampshire Department of Theatre and Dance, as Head of Performance at Susquehanna University, at the University of Toledo's Department of Theatre, Film, and Dance, and at the University of Maine at Fort Kent. In addition to a thriving career in educational theatre, Chabora has maintained a parallel career in professional theatre as an actress, singer, and director/choreographer. She is currently working as in a Guest Artist contract for the role of Emily Dickinson in a one woman show, *The Belle of Amherst*.

David Crespy (NPP Vice Chair) is the founder and co-director of MU's Writing For Performance program. He serves as the artistic director of its Missouri Playwrights Workshop, Mizzou New Play Series, and MU Summer Repertory Comedies-in-Concert. He is the author of *Off-Off Broadway Explosion* (Back Stage Books) with a foreword by Edward Albee. His play *Beshert*, which is the first installment of his *Jewish Dating Cycle*, is published in *Playwriting Master Class* edited by Michael Wright (Heinemann). David's ten-minute play, *Perfect Hair*, is anthologized in Gary Garrison's book on ten-minute plays, *Perfect Ten*, (Heinemann). David is the resident playwright of First Run Theatre, Inc. in St. Louis.

Brad Dell is a Theatre Lecturer at Iowa State University, teaching classes in Directing, Acting, Musical Theatre, and Script Analysis. From 1998-2003, Brad directed numerous productions as Assistant Producer of Apple Hill Playhouse in Delmont, PA. In May, he graduated from Western Illinois University with an MFA in Directing. Most recently, he directed the musical *Mame* for Summer Music Theatre in Macomb, IL, and up next he'll direct *My Fair Lady* as the final production of Iowa State's mainstage season.

Peter Ellenstein is the Artistic Director of the William Inge Center for the Arts, Independence, KS. For seven years he was Producing Director of the Los Angeles Repertory Company. He has served as a panelist for the National Endowment for the Arts and as a site visitor for the California Arts Council. He is a multiple award-winning director and producer of theater, a member of the Society of Stage Directors and Choreographers, Screen Actors Guild and Actors' Equity Association. He has worked both in front of and behind the footlights and the camera on numerous theater production, film and television shows.

Craig A. Ellingson is the Director of Theatre at Minnesota State University Moorhead where he teaches in the area of acting, directing, musical theatre, movement and dance. His most recent appearance onstage was as Gordo in *A New Brain*. Other performance credits include Emcee in *Cabaret*, Harold Hill in *The Music Man*, Charlie Brown in *You're a Good Man, Charlie Brown!*, Albert in *Bye, Bye Birdie*, Che in *Evita* and Rutledge in *1776*. He has also performed at the Kennedy

Center with Signature Theatre's production of *Overtures*. In addition to performing, Craig's directing and choreography work has earned him several awards. Craig holds a B.F.A. in Musical Theatre Performance from the University of Nebraska-Lincoln and a M.F.A. in Theatre Directing from Minnesota State University Mankato.

Victor En Yu Tan has most recently designed *Cambodia Agonistes* for Pan Asian Rep in New York City, the world premiere of *Taste Test* for the Virginia Stage, the American Premiere of *Young Lady From Rwanda* for the Kansas City Rep, *Room Service* for the Cleveland Playhouse, and the world premiere of *Claim to Fame* by Isaac Ho for the Lodestone Theatre in LA.. Other recent designs include *Madama Butterfly* and *La Cenerentola* for the Sacramento Opera, *5 Course Love* and *Convenience* both by Gregg Coffin for Sacramento Theatre Company (STC), Regina Taylor's *A Night in Tunisia* for the George Street Playhouse, *Lady Day at the Emerson Bar and Grill* for the Alabama Shakespeare Festival, *Crumbs from the Table of Joy* for Theatre Virginia, *Christmas Carol* for Virginia Stage, *Machinal* for the Missouri Repertory, *Albert Herring* and *Le Nozze de Figaro* for Florida State Opera, *Christmas Carol*, *Little Prince*, *Tea*, *Kokoro*, *Picasso at the Lapin Agile*, *Art*, and *Educating Rita*, for STC, *Gypsy* for Weston Playhouse, and *La Boheme* and *Rigoletto* for the American Opera Company 2001 tour to Taiwan.

John Ezell (Hall Family Foundation Professor of Design) has designed for Broadway, the New York Shakespeare Festival, the Tony Award winning Crossroads Theatre and Cincinnati Playhouse, Roundabout, Shakespeare Theatre in Washington, D.C., Hong Kong Repertory Theatre, Royal Danish Ballet in Copenhagen, Swedish Riksteatern, and the Cullberg Ballet in Stockholm, Sweden. He is a consultant to Yale's Beinecke Rare Book and Manuscript Library and a participant in the exchange of theatre artists with the Peoples' Republic of China.. He received Washington University's 2001 Distinguished Alumni Award, and he was recently inducted into the College of Fellows of the American Theatre at the Kennedy Center in Washington, D.C.

Paul Finocchiaro is currently an assistant professor at Minnesota State University Mankato. After receiving his BFA in Musical Theatre with a minor in voice and dance from the Boston Conservatory, he went on the National Tours of *West Side Story*, *Gypsy*, *Ziegfeld*, and the European Tour of *The Music of Andrew Lloyd Webber*. He then went on to receive an MFA from UNLV in acting. Paul's regional credits include ten roles in *Starlight Express*, *Nine*, *Guys n' Dolls*, *Sweeney Todd*, on Cruise Ships, in Las Vegas production shows, as the lead singer, and has worked extensively with Michael Crawford, David and Patrick Cassidy, Chita Rivera, and Sheena Easton.

Janice Fronczak is finishing her fifth year as an Assistant Professor of Theatre at the University of Nebraska at Kearney. As a playwright and monologist, her work has been presented in the far reaches of the United States, including Alaska and Hawaii. Her latest writing project took Janice to Galveston, Texas where she conducted interviews/research about the 1900 Great Flood (in which her great-grandfather perished) for a screenplay in progress. Three of her monologues are published in *The Best Stage Men's Monologues 1999* by Smith & Kraus. An anthology entitled: *Blue Food and Others...* A collection of 1-2 Minute Monologues perfect for Beginning Acting Classes and Auditions: 67 original monologues is awaiting that all important phone call from a publisher.

Martin John Gallagher (Sound Designer) is an award winning national musical director, computerized musical arranger and sound designer based in Portland, Oregon. In 2005 he won the Silver Medal for the United States in the international World Stage Design exhibition in Toronto, Canada. He designs sound and synthesizer programming for the Portland Opera. He was a judge and keynote speaker for first ever Kennedy Center American College Theatre Festival sound design competition two years ago. Also, he has just released an interactive CD-ROM "Wireless Microphones In the Theatre" for Sound, Costume, Wig and Makeup Designers, and Production Coordinators. It is available directly from Mr. Gallagher. <http://www.home.earthlink.net/~mjgallag>.

D. Scott Glasser is a director, actor, and teacher, who has worked with such theatres as The Guthrie Theatre, GeVa Repertory Theatre, Opera Institute at Boston University, A Contemporary Theatre (Seattle), Minnesota Opera, The Children's Theater Company (Minneapolis), Skylight Opera Theatre, and the Utah and Nebraska Shakespeare Festivals. Scott was Artistic Director of the Madison Repertory Theatre for 9 seasons, and recently joined the faculty of the University of Nebraska at Omaha Department of Theatre.

Rachel Greene, Office and Special Programs Coordinator at The Playwrights' Center, oversees the New Plays On Campus program. Previously, she was the Artistic Administrator/Local Casting Director and a Teaching Guest Artist at the Dallas Theater Center. She also worked as a Casting Director/Associate for many Dallas area theaters and KERA Dallas' PBS documentary on Margo Jones. Education: BFA in Theatre with an emphasis on Acting/Directing and a BA in Spanish from Texas Tech University.

Ricky Greenwell has been working as a Professional Make-up Artist for 14 years and Costume designer of 5. Ricky is in his second year as Costume Designer for Minnesota State University Moorhead. Ricky Received his MFA in Technical Theatre, Costume Design, at Wayne State University, Detroit, MI where he was awarded the Detroit Free Press Designer of the year 2003, for his Design of *Cloud 9*. Ricky is a Certified

Make-up Artist with a degree from Joe Blasco Make-up Center his is also a Licensed Cosmetologist. In addition to his design work at MSUM Ricky travels as a National Make-up Artist with Tigi Bed Head educating stylist on make-up techniques and well as working on runway and fashion shows.

Jim Greer is Professor and Chair of Theatre at St. Louis Community College at Meramec. He has been an active member of KCACTF for many years. On a national level he has served as liaison between the Association for Theatre in Higher Education (ATHE) and KCACTF. On a Regional level he has served as respondent, selection team member, Irene Ryan judge, Regional Advisory Committee, and served as local coordinator for Festival XXXVII in St. Louis. He has served for three years as Professional Development Coordinator for Region 5. Jim was also the 2005 recipient of the Kennedy Center Gold Medallion. Outside of his involvement with KCACTF Jim has served as President of Missouri Citizens for the Arts and is presently working with the Association for Community College Students on lobbying efforts for National educational issues.

Scott Hansen has been the Faculty Technical Director for Kansas State University for seven years, also serving as the Departmental Safety Officer and on the College of Arts and Sciences Environmental Safety and Health Committee. He recently worked as the Safety Coordinator and Assistant to the Production Coordinator at The Santa Fe Opera.

Richard Herman is Chair and Professor of Theatre at Central Missouri State University. He holds his PhD in Directing and Acting from Texas Tech University. Richard teaches courses in directing, acting, and theatre history and has served as director for over 100 academic and professional productions. For KCACTF, Richard has served as Assistant Irene Ryan Coordinator, regional respondent, regional selections team member, director for the Ten-Minute Play Festival and Irene Ryan judge. Beginning in 2006, Richard will begin his term as Vice Chair for the Region V New Plays Program. This year Richard received the Speech and Theatre of Missouri's Outstanding Teacher Award and Central Missouri State University's Excellence in Teaching Award.

Lori Horvik has been a member of the theatre arts faculty at North Dakota State University since 1995. In addition to her teaching and directing responsibilities at NDSU, she serves as Associate Director for Productions. She has an MFA in Directing from Northern Illinois University and has worked as a professional director, stage manager, and educator in Chicago with the Playwright's Center, St. Sebastian Players, Magic If Productions, and Loyola University. Ms. Horvik also works in the area of curricular consulting. She serves as an accreditation evaluator for the National Association of Schools of Theatre and has consulted at Prince Abubakar Audu Univeristy in Ayingba, Nigeria. Most recently, she is a proud co-founder of Theatre B, Fargo-Moorhead's newest cutting-edge theatre company.

Jerel Hilding is currently associate professor of dance at the University of Kansas. He teaches all levels of ballet, pointe, repertory, pas de deux and rhythms and structures of music. As a principal dancer with the Joffrey Ballet for 15 years, Hilding performed in works by many of the 20th century's most influential choreographers, including Balanchine, Arpino, Robbins, Ashton, Cranko, Jooss, Massine, and Tharp.

Rebecca Hilliker is the head of the Department of Theatre and Dance at the University of Wyoming, where she teaches dramatic literature and directing. She has published numerous articles and reviews for such journals as *Theatre Journal*, *Theatre History Studies*, *Within the Dramatic Spectrum*, *New England Theatre Journal*, *Nineteenth Century Theatre*, and the *Journal of Popular Culture*. She has directed over 50 productions during her career. Rebecca is former chair for the Kennedy Center American College Theatre Festival Region VII and last year served on the national selection team. She is currently serving as a Member at Large. Her production of *Acetylene* written by student Erik Ramsey was selected in regional competition as the new student play national winner six years ago. It was later presented at the Kennedy Center for the Performing Arts. Rebecca assisted Moises Kaufman in the development of the play *The Laramie Project* and appears in the HBO movie of the production both as an actor and character. She is the recipient of the prestigious Horace Robinson Award from the Northwest Drama Conference for.

Paul J. Hustoles is currently Professor and Chair of the Department of Theatre and Dance at Minnesota State University, Mankato where he has also been Artistic Director of Highland Summer Theatre since 1985. Paul received his B.F.A. from Wayne State University, his M.A. from the University of Michigan and his Ph.D. from Texas Tech University. A college instructor for over thirty years, he has taught in Missouri, Texas, Mississippi and Michigan. His specialties include acting, directing, musical theatre, theatre management and theatre history. He practices what he preaches, having directed 170 shows and having produced over 425. He was Artistic Director of the Mule Barn Theatre, Missouri, for six years, and will celebrate his 36th consecutive year of summer stock in 2006. Paul began his association

with the Kennedy Center American College Theater Festival in 1983 when he assisted with mounting Region VI's West Texas district festival. He also hosted two regional festivals up north. He is a past Vice Chair of Region V North and past Region V Chair. He served on the National Committee for a term as the Chair of Chairs and directed the Irene Ryan Winner's Circle Evening of Scenes at the Kennedy Center for Festivals 30, 34, 35 and 36. For the past eight years he has been the Region V Festival Registrar. Dr. Hustoles is the proud recipient of the KCACTF Gold Medallion of Excellence Award in Theatre.

Harold Hynick has taught theatre at the University of South Dakota, Drake University, Chadron State College, Dakota Wesleyan University and is currently Coordinator of Theatre at Midland Lutheran College. His professional credits include work with Stages Repertory Theatre and The Ensemble in Houston, The Penobscot Theatre Company and Maine State Music Theatre in Maine, The Omaha Theatre Company for Young People, and for the past 11 years as an actor and director with The Black Hills Playhouse.

Tom Isbell is a graduate of the Yale School of Drama and spent his professional career acting in theatre, film and TV, working opposite Robert DeNiro, Ed Harris, Helen Hunt, Lynn Redgrave, Rosemary Harris, Hal Holbrook, Anne Bancroft, Sarah Jessica Parker, and others. He has taken two productions to the Kennedy Center as part of KCACTF: *Dear Finder* in 1999, and *The Movie Game* in 2002. An associate professor at the University of Minnesota Duluth, he was recently named the Albert Tezla Scholar/Teacher of the Year, as well a Horace T. Morse Distinguished Teacher, the highest undergraduate teaching honor given within the University of Minnesota. His book, *The Craft of Acting*, comes out in April.

Gwen Jensen is an assistant professor of Theatre and Director of Theatre and Forensics at Wayne State College, Wayne, NE. She received her B.A. from WSC, her M.A. from the University of South Dakota-Vermillion, and her Ph.D. from the University of Nebraska at Lincoln. Jensen has also taught at Central Community College in Columbus, NE and Western Iowa Technical Community College in Sioux City, IA. In conjunction with the WSC Music program, Jensen is currently working on a production of "Guys and Dolls," and in March she will be traveling to Osijek and Zagreb, Croatia to present lectures on American Theatre.

Corinne Johnson has been a professor in the Theatre Department at St. Ambrose University in Davenport, IA since 1989 where she has directed approximately 45 productions. She holds a Ph.D. in theatre from the University of Oregon and has also taught at Luther College, Augustana College, The University of Minnesota and The University of Oregon. As a professional actress she has been seen as Alice in *Blue Window* in NYC, *Three Viewings* at the Stella Adler Theatre in L.A. and just completed a shoot in a independent film entitled *Earth's End*.

Karla Kash has an MFA in acting from Brandeis University and a BFA in acting from Wright State University. Karla most recently was living in NYC, where she was working professionally as an actor, teacher, director, choreographer and fight choreographer. Karla is a proud member of Actor's Equity Association and The Society of American Fight Directors. Karla was thrilled to join the creative team at Iowa State University fall 2005. Karla is teaching Theatre History, Musical Theatre, Introduction to the Performing Arts and directing *The Pavilion*.

Geoffrey Kent is a professional fight director and stage combat teacher based out of Denver, Colorado. He teaches at the National Theatre Conservatory and the University of Denver and has worked as a guest artist across the country. Geoff is also the resident fight director for the Denver Center Theatre Company, Colorado Shakespeare Festival and Opera Colorado. He is one of only 38 Fight Director/Certified Teachers with the Society of American Fight Directors. (Thefightguy.com)

Liesl Lafferty Out of University and straight into show business, Liesl has focused on creating new works. Things *really* began for Liesl when she won the 1996 *Jessie Richardson, Larry Lillo Award for Outstanding Direction of a Play* which she shares with Chris McGregor, for Daniel MacIvor's *House*. As a dramaturg/director, her plays have been nominated for six other *Jessie Richardson Awards*. As an acting teacher, Liesl has worked at Gastown Actor's Studio and Vancouver Film School, and as an ArtStarts Drama Mentor, she has guided student-written and student-directed plays at Vancouver Technical Secondary School. Most recently, Liesl directed *Three Plays* at Malaspina University-College and became a Play Reader for the Manitoba Theatre Centre. Also, with the aid of a Canada Council Creation Grant, Liesl is collaborating with Jenn Griffin on *Into the Waves* which received an excellent reception for a staged reading in November 2005 at the Hysteria Festival at Buddies in Bad Times in Toronto.

James T. Lane, Jr. has been the Designer and Technical Director for the Theatre Department at Johnson County Community College for the past fourteen years. In addition to teaching the technical theatre classes the college offers, he has been responsible for more than 75 of the college's academic theatrical productions. Jim served as the KCACTF Region Five Design Chair from 1999 to 2004 under Greg Henry and Harry Parker. In January 2005, Jim was awarded the John F. Kennedy Center Medallion of Excellence. He has started his tenth season as full time Technical Director and part time Scenic Designer for the Heart of America Shakespeare Festival. He holds an MFA in Scene Design and Technology from the University of Missouri-Kansas City.

Kristin Larson is an Assistant Professor of Theatre at Minnesota State University Moorhead where she teaches classes in acting and directing. She previously taught acting

and directing at Southern Arkansas University. Kristin also lived in Chicago, where she co-founded Fantod Theatre, which was dedicated to producing new works. She has been fortunate to visit much of the western half of the United States through her touring stints with Missoula Children's Theatre and Montana Shakespeare in the Parks.

Paul Lifton is Associate Professor of Theatre Arts at North Dakota State University, where he teaches basic and advanced acting classes, directing, theatre history and literature, and world theatre. He has an M.A. in Theatre from San Francisco State University and a Ph.D. in Dramatic Art from the University of California, Berkeley.

Lauren Lowell is a Professor of Costume Design at Illinois State University. She received her Master of Fine Arts degree in Costume Design from the University of Georgia. She also holds a Bachelor of Art degree from Central Michigan University with a major in General Theatre and double minors in Music and Broadcasting. Lauren is an active member of the United States Institute of Theatre Technology. Lauren received the W. Joseph Stell Design Expo Award in 2001, the USITT-SE Design Award in 2000, and has had two articles and a book review published in *Costume Research Journal*.

Tracey Lyons is an Assistant Professor/Costume Designer for the University of North Dakota. She has taught at Del Mar College and Millikin University. Freelance designs include an all-new *Nutcracker* for the Madison Ballet, and several operas at the University of Wisconsin-Madison.

Susan Mai is an Associate Professor of Theatre at Emporia State University. Susan recently studied in England at the Museum of Costume Bath, Museum of London, Fan Museum, Northampton Shoe Museum, and other costume museums. In England Susan attended the Wombourne School of Millinery where she completed intensive courses in Sinamay and Stitched Straw. Susan holds an MFA from the University of Montana. Susan teaches Costume and Makeup Design, History of Period Styles, and Millinery.

Lou Moreno is the Associate Artistic Director of INTAR Theatre. He directed Nilaja Sun's one-woman *show Blues for a Gray Sun* in fall 2004. Recently, he directed *The Bigger Man* by Sam Marks for Partial Comfort Productions. Also at INTAR, he directed *Drawn and Quartered, Due to the tragic events of...*, and *Anthropophagus*. Additional New York credits include *The Room, Bong Hits, Fresh Dirt*, and *Sightless at Dawn*. Regionally, Moreno directed *Maggie Maggalita*, and assisted Tim Farrell on the Geva Theatre production of *Pyretown*. In Chiapas, Mexico, he assisted Michael John Garcés on *Siempre Mexico con Nosotros* at the Maya cooperative Sna Jtz'ibajom. Moreno is an Associate Producer with The 24 Hour Company, and is a teaching artist with Manhattan Class Company and Manhattan Theatre Club. Mr. Moreno is a recipient of the 2005 Princess Grace Award for Theater.

Stacy Ohrt is the KCACTF Playwriting Chair for Region VII. She began her theatrical career in the river town of Hudson, WI and continued south to Luther College in Decorah, IA where she earned a BA in the Theatre. From corn country she moved to Big Sky country where she completed her MFA in acting at the University of Montana. Most recently, she is the process of starting a playwriting program through the Missoula Family YMCA for middle and high school students. Stacy has returned to the Missoula where she is an Assistant Adjunct Professor in the Drama department. She is also working on a new play while her husband and new baby girl, Phoebe, are sleeping.

Beate Pettigrew is the Chair for KCACTF Region V and currently serves the National Committee as the Chair of Chairs. She lives in Shawnee, Kansas where she teaches theatre and speech communication at Johnson County Community College and the University of Missouri-Kansas City. She received a BFA and BSE from Emporia State University, an MA in Theatre from the University of Kansas, and graduated *magna cum laude* as a Hallmark Fellow from the University of Missouri-Kansas City with an MFA in Theatre Direction. Beate has taught theatre and speech communication at UMKC, Longview Community College, Emporia State University, and Johnson County Community College. At JCCC, she has twice been the recipient of the Lieberman Teaching Excellence Award for Adjunct Faculty. Beate is also the Artistic Director and President of the Barn Players, a 50-year old community theatre in Kansas City.

John Plumpis is currently playing Timon in the national company of *The Lion King*, directed by Julie Taymor. National companies: *Barrymore*, starring Christopher Plummer, directed by Gene Saks; Neil Simon's *Laughter on the 23rd Floor*, directed by Jerry Zaks. New York: The Actors Company Theatre (company member 9 shows); Primary Stages; Mint Theatre Company; NorthEastern Co.; Riverside Shakespeare Co. Regional: Yale Rep; Shakespeare Theatre, Washington DC; Capital Rep; Fairfield Theatre Co.; Missouri Rep; PlayMakers Rep; North Carolina Theatre; Merrimack Rep; Paper Mill Playhouse; Utah, Montana, Three Rivers, and Virginia Shakespeare festivals. International: Suzuki Company of Toga. Television: "Law and Order: SVU," "7th Heaven," "One Life to Live," "Another World," "Guiding Light." Film: *Til There Was You*. Training: MFA, University of Delaware, Professional Theatre Training Program. John has conducted master classes and workshops at nearly 40 colleges and universities across the country, and at regional conferences of the Kennedy Center American College Theatre Festival.

Susan Proctor has been directing plays since 1972. She has worked in upstate New York, Washington, D. C. and the southwest. She has a book in consideration on basic dramaturgy and has taught the course four times. She is new to this region but has been active in Region III. This is her first year at Rockhurst.

Nancy J. Pontius is currently an Associate Professor of Theatre at Emporia State University. Nancy holds a BFA in Art from Miami University and an MFA in Theatrical Design from Southern Methodist University. She has designed and painted for The Boy Scouts of America, Dallas Display Company, Six Flags Astro World, Kenner Toy, Parker Brothers, Southwest Dance Alliance, and "Dallas" the television show. Nancy has received KC/ACTF awards for her scenic designs in Regions I, III, and V.

Barbara Puckett is an Accompanist/Coach at the University of Kansas. She plays for voice majors, vocal classes, and musical theatre classes. Barbara is also the accompanist/coach for the Kansas City Civic Opera Co. Barbara received her Piano Performance degree from the University of Kansas and has spent part of her career at the Lyric Opera in Kansas City.

Theresa Rebeck is a respected and prolific writer who has written for stage and screen. The author of such plays as *Spike Heels*, *The Butterfly Collection*, *Bad Dates*, *The Family of Mann*, and *Loose Knit*, she has had her plays produced off-Broadway, at the Actors Theatre of Louisville, Long Wharf, Seattle Rep, Victory Gardens, and many more. She wrote the films *Harriet the Spy* and *Gossip*, and she has written for "Brooklyn Bridge," "Dream On," "L.A. Law," and has been a writer/producer for both "NYPD Blue" and "Law and Order: Criminal Intent." Her play, *The Scene*, will be presented this spring at the Humana Festival of New American Plays at Actors Theatre of Louisville.

Michael Ricci, Director of Theatre at Hibbing Community College in MN, has been teaching and directing for over twenty years. He has taught at Florida State, Penn State, and University of Louisville, in addition to having been associate director of the apprentice company at Actors Theatre of Louisville and Production Manager of Charlotte Repertory Theatre. He has studied with Stella Adler, Andrei Serban and Richard Schechner, as well as at HB Studios, and the Martha Graham and Alvin Ailey studios in New York. He recently wrote, produced and directed the world premiere stage adaptation of the film *The Blues Brothers*.

Rae Robison is an Associate Professor of Theatre at Central Missouri State University having previously worked as a freelance artist in Los Angeles in film, stage, and television. Active with Region V, Rae has served as the Costume Parade Director since 2005, was the nominee for the 2004 Fellowship in Costume Design, and received meritorious achievement for costume design for several productions.

Tracey Rooney, TVI Academic Outreach Coordinator and professional actor, has performed in more than 100 plays in New York and LA, including the national tour of *The Miser*, The Shakespeare Project's *Romeo and Juliet*, as well as off-Broadway productions at Circle in the Square, the Triad, and the Duplex in NYC. Her first one-woman show, *Do I do?* premiered at LA's Hudson Avenue Theatre last year. Television credits include: *The Young and the Restless*, *The Bold and the Beautiful*, *General Hospital*, *One Life to Live*, Lifetime's *What Should You Do?* and *Port Charles*, and films include *Laughing River*, *Dark Zones*, *In Search of Š* and *The Harbor Tale*. She holds a BFA in acting from NYU's Tisch School of the Arts, and an arts certificate from University College Cork in Ireland. She has been on staff with TVI since 1998.

Steven Sapp Founding member of UNIVERSES (poetry/theater ensemble). Playwright, Actor: EYEWITNESS BLUES in collaboration with Mildred Ruiz; RHYTHMICITY in collaboration with Mildred Ruiz, Reg.e.gaines, Rha Goddess, Reggie Cabico, Willie Perdomo and Gamal Chasten. Co-Writer and performer in *Universes'*, SLANGUAGE, at Off-Broadway's New York Theater Workshop; and *Universes' THE RIDE*. Off-Off Broadway- Writer/Actor-EYEWITNESS BLUES; Directorial Consultant- THE ARCHITECTURE OF LOSS (Assistant Director @ NYTW); SOULAR POWER'D (P.S. 122, New Victory Theater). Director- Will Powers THE SEVEN (@ The Univ. of Iowa); *Universes' THE RIDE*; Reg.e.gaines' TIERS; Alfred Jarry's UBU:Enchained (Arts Link International Exchange with Teatre Polski, Poland). Writer & Director: ANOTHER I DIES SLOWLY and PURGATORY. Awards and Affiliations: The 2002 TCG National Directors Award. The 2002-2004 and 1999-2001 TCG National Theater Artist Residency Program Award, The 1998 and 2002 BRIO Awards (Bronx Recognizes its own) from the Bronx Council on the Arts (Performance), has received fellowships with the Arts and Business Council and playwright organization New Dramatists. Publications: BLACK RAIN, and NOT BLACK AND WHITE anthologies; SLANGUAGE in *The Fire This Time* a TCG Anthology. New York Theatre Workshop Usual Suspect. Artistic Associate- New World Theater. Visiting Artist- Actors Theater of Louisville. Artist in Residence- Dance Theater Workshop.

Ralph Sevush, Executive Director of the Dramatists Guild, has been with the Guild since 1997, advising over 6000 playwrights, lyricists and composers writing for the stage. Before coming to the Guild, he was the Director of Business Affairs and an associate general manager for the Broadway productions of *BIG *The Musical*, Bill Irwin & David Shiner's *Fool Moon*, Julia Sweeney's *God Said, "HA!"* and the off-Broadway and LA productions of Claudia Shear's *Blown Sideways Through Life*. Earlier in his career, he worked for Sony Pictures, Cinema 5 films, and New Line Cinema in motion picture marketing, distribution and finance. He has a B.A. from The State University of New York at Stony Brook,

a J.D. from the Benjamin Cardozo School of Law and has been a member of the BMI/Lehman Engle Librettists Workshop since 1999.

David C. ("Kip") Shawger, Jr. is the Kennedy Center/American College Theatre Festival National Design Vice Chair. A native of New Jersey who received a B.S. degree in Drama from Nebraska Wesleyan University and a M.F.A. degree in Design from Bradley University, he is an award winning designer with over 300 design credits and 30 years experience in education, community, professional theatre, television and film. Currently he is Associate Chair and Head of Design, Department of Theatre and Dance at Ball State University. He emphasizes a strong commitment to KCACTF, of which he is an active member and serves on the Executive Committee for Region III. In 2001, he received the Kennedy Center Gold Medallion of Excellence for his work with ACTF. He has also worked on a Kennedy Center Fellowship with Ming Cho Lee. A recipient of exhibition and purchase awards such as the Prague Quadrennial and United States Institute for Theatre Technology Biennial Showcases, Kip has been cited for excellence by the National Endowment for the Arts.

Susan Sleeper, Vice President of TVI Actors Studio and Director of TVI New York, has more than thirty years of professional experience in the arts, theatre, education and fashion specializing in the areas of management, design, marketing, public relations, teaching and performing. She has been a company member of the Dallas Children's Theater, Dallas Theater Center, and the Harvard Summer Repertory Theatre and has worked extensively as a director, actress and costume and scenic designer. She has created and implemented theater arts programs for children and teens in Dallas and Boston and assisted in the creation and inauguration of Capital Campaigns for Non-Profit Theaters. Susan is the past recipient of the Greer Garson Theater Arts Award for Excellence in Theater and holds a BA in Drama and Studio Art from Principia College and an MFA in Theatre from Trinity University in San Antonio, Texas.

John Staniunas is associate professor of theatre and film and artistic director of The University Theatre. He teaches directing, acting, and musical theatre courses. Since coming to KU more than eight years ago, John has directed *Romance Romance*, *Cabaret*, *You Never Can Tell*, *South Pacific*, *The Cherry Orchard*, *The Bartered Bride*, *Hedda Gabler*, *Die Fledermaus*, *Oklahoma!*, *Godspell*, *Prelude to a Kiss*, and *Hidden: A Gender*, as well as playing Louis Ironson in *Angels in America, Part 1: Millennium Approaches*. He made his Kansas City acting debut in the summer of 2002, portraying Ozzy in *The Scarlet Pimpernel* at the New Theatre in Overland Park. John has directed and acted at theatres and universities across the country, including Milwaukee Repertory Theatre and Madison Repertory Theatre in Wisconsin, the Willows Theatre Company and Sacramento Theatre Company in California, and the Hippodrome in

Florida. John is the recipient of a W.T. Kemper Fellowship for Teaching Excellence, which recognizes outstanding teachers and advisers at KU. John was on leave during the 2004-05 season. He spent the fall semester as a Fulbright Visiting Scholar and Artist at the Lithuanian Academy of Music and the Opera Theatre in Vilnius, where he taught American musical theatre techniques.

Linda Starkey is Associate Director of the Opera/Music Theatre program at Wichita State University. She has been at WSU for the past 25 years teaching voice, acting, music theatre history and directing the musical. She has done music direction or stage direction for over 60 musicals. During the summers she is employed at Music Theatre of Wichita. Her former students are working professionally in the region and on national tours.

Daniel Stein: After studying in the Professional Actors Training Program at Carnegie-Mellon University where he worked with Jewel Walker, Daniel then went to Paris, France to study with Etienne Decroux, becoming M. Decroux's translator, subsequently making his home in Paris for 20 years. Daniel started his professional career as an actor with the French National Theatre. His solo performances have toured in more than 30 countries, as well as in theatres such as the Kennedy Center and Lincoln Center here in the United States. He has taught master classes throughout the world at institutions such as Juilliard School of Drama, New York and The Institute of Dramatic Arts, Tokyo. Daniel has received grants from the National Endowment for the Arts, the United States/Japan Commission, the Pew Charitable Trust, and is a John Simon Guggenheim Fellow. Daniel carries the title of Dean of Students and Projects Director of The Dell'Arte International School of Physical Theatre, in Blue Lake, CA. This past fall he was teaching full time at Sarah Lawrence College, thus sharing his time this year on the two coasts.

Aoise Stratford has received many awards for her plays, which have been performed in the USA, Australia, Canada and Italy. *Somewhere In Between (or) The Ghost of Molly Malone* has been awarded a Pinter Review Prize Silver Medal (2004), the Yukon Pacific Playwright Award (2000) and an American Theatre Critics Association New Play Award nomination (2002). The ten-minute play *Elephants and Coffee*, has won several awards including the Alan Minieri Award (2003), a Five and Dime Playwriting Award (2002), and was selected as a finalist for the Heideman Award (2003) *Will and The Ghost*, a one-act play co-written with Conal Condren, won first place in the New Britain Repertory One-Act Contest (2002) and the Pennsylvania Playhouse Contest (2002), and *Love and a Wide Moon* has been a finalist for Stage Three, the Eric Bentley Award, and The Nancy Weil New Play Search. In 2005 it won the HRC New Play Contest. Also a fiction writer, her stories have appeared in more than ten literary journals. Her short story *Differently* was a finalist for the Julia Peterkin Award (2003). *You Know What I Mean* won the literary-mainstream fiction category for the Writers Digest

Writing Contest (2004), and *View From the Moon* won the Sandhills Writing Conference Short Story Award (2004) and *Pulled Under/Set Afloat* won the Philadelphia Writers' Conference Literary Short Story Award (2005). Ms. Stratford has an MFA in fiction, has been a writer in residence at the Byrdcliffe Arts Colony, is a founding member of Three Wise Monkeys Theatre Company where she now serves as advisor in chief, is a member of the Dramatists Guild, and of the Australian National Playwrights Centre, and serves on the Advisory Board of the Playwrights' Center of San Francisco. She has acted as a new play respondent and taught playwriting workshops for The Arvada Center, The Last Frontier Theatre Conference, and KC/ACTF.

Sheila Tabaka is an Associate Professor in the Theatre Program at Southwest Minnesota State University. She has been coordinating the Costume Parade for the past few years, taking over from its founder, Kerri Packard. Sheila holds a B.A. in Theatre and Film from University of Wisconsin-Stevens Point and a M.F.A. in Costume Design from Minnesota State University, Mankato. Along with her involvement in KC/ACTF, Sheila is also a member of the Costume Society of America. She has delivered several papers at various CSA conferences including, "Edith Head: A Tiny Giant's Impact on Hollywood," "Corsetry for the Theatre" and "Television and Fashion: The Dick Van Dyke Show," the last of which she is expanding into a book dealing with television's influence on fashion. Sheila and her husband, Jim, live in Marshall, MN with their four children.

Matthew Thibedeau is originally from North Dakota, where at 13 he began to study theatre at The Trollwood Performing Arts School. He continued his studies at The Boston Conservatory of Music. Matthew has performed in China, Russia, Brazil, Argentina, Canada, and throughout the U.S., including N.Y.C. and even Alaska and Hawaii, in a variety of entertainment venues including over 30 musicals. Performing in the world premieres of Disney's films *101 Dalmatians* and *Mulan* gave him the opportunity to perform at Radio City Music Hall and The Hollywood Bowl. Matthew and his fellow cast mates received the U.N.'s Peace Messenger award after playing the lead in *Imagine*, an original musical with a worldwide cast and world tour that ended with a performance on the steps of The Capital Building in Washington D.C.

David Tidwell is an Assistant Professor of Scenic and Lighting Design at the University of Nebraska at Kearney. Some of the past workshops he has presented have been The Black & White Model, Establishing a Simple Safety Program, and the quite messy Rendering with Pastels. David has extensive training in many theatrical venues including five years at the Oregon Shakespeare Festival, three seasons with Missouri Repertory Theatre, overseas design work with Hong Kong International School, five years teaching and designing in and around Daytona Beach, Florida and six years at UNK. David is also a professional scenic design member with United Scenic Artists Local 829 out of Chicago and collects historical

scenic and costume renderings as well as theatre memorabilia. Workshops this festival are Multicultural Stage Managing, a Poster Info and Design Workshop and organizing the inaugural Stage Crew Showdown.

Drew Tombrello has had a 35-year career in the International theatre with over 100 shows in the professional theatre. He became vested in Actors Equity in the mid 80's, and is currently the Director of Theatre at Wichita State University. Drew has had 62 Irene Ryan students, many of whom have been regional finalists and one national finalist. He was head of the largest School of Performing Arts in Asia for 6 years, which was located in Singapore. Just before coming to WSU, Drew was Head of Musical Theatre at Western Illinois University and started his teaching career as Head of Acting at United States International University in San Diego. He started teaching in his thirties and before that had a professional career that included over 4000 auditions as well being a non-original member of The Open Theatre.

Pia Wahlqvist: During the years 1983-2001, Pia Wahlqvist has been designing costumes for, mostly theatre and musical theatre, but also for film, opera and commercials. All together, she has designed costumes for more than 30 performances. Her workplace has been at many theatres all over Sweden, from the established national scenes like The Royal Dramatic Theatre, The Royal Opera and Stockholm City Theatre to smaller district- and underground theatres as well as temporarily constellations.

Arden Weaver is Design Chair for KCACTF Region V. He lives in Duluth, Minnesota where he is the Associate Dean in the School of Fine Arts at the University of Minnesota Duluth. He received his Bachelor of Science in Education and a Master of Arts at Emporia State University, a Ph.D. in Theatre Arts, Scenic Design from Texas Tech University. Arden has taught scenic design, lighting design and technical direction at Emporia State, Northwest Missouri State, Texas Tech, Wichita State and University of Minnesota Duluth. Arden is an active member of the United States Institute for Theatre Technology.

Catherine Weidner is the Program Director for the Academy for Classical Acting at The Shakespeare Theatre Company in Washington, DC, where she teaches acting, text analysis, and improvisation. For five years, she was head of the theatre program at Goddard College in Plainfield, VT. She has worked at The Kennedy Center, Center Stage, The Guthrie

David Wintersteen is an assistant professor in the theatre program at Concordia College. David teaches Theatre History, Dramatic Literature, Acting, and the Theatre May Seminar to Europe. He just finished a sabbatical working on an anthology of Theatre literature and criticism. His directing credits include *Joined at the Head*, *Medea*, *Pippin*, *Equus*, *Measure for Measure*, *Picnic*, and *Lend Me a Tenor*. His areas of interest include classical literature, South African

Theater, Theatre de la Jeune Lune, the LaJolla Playhouse, and with Bread & Puppet. In New York, she has directed and performed at Soho Rep and New Dramatists. She holds a BFA in Acting from Ithaca College and an MFA in Directing from the University of Minnesota, and has also trained at The Second City in Chicago and The Neighborhood Playhouse in New York.

Dan Williams, Assistant Professor of Technical Theatre and Design at Pittsburg State University, Pittsburg, Kansas. Dan earned his B.F.A. from Tarkio College and his M.F.A. from Southern Illinois University. He has received four Meritorious Achievement Awards from the Kennedy Center American College Theatre Festival for his design work on *Never In My Lifetime*, *Dancing at Lughnasa*, *Cabaret* and *School House Rock Live*. In 2001, and he was the Mary Jane Teall Theatre Awards Honoree for his set design for *Tru* which was presented in 2003 at the American Stage Theatre in St. Petersburg, Florida. Dan also serves as the Designer/Technical Director for the Alithea Mime Theatre Company and the Wichita Contemporary Dance Theatre. With Alithea, he has toured throughout the United States as well as Warsaw, Poland, San Juan, Puerto Rico, and Shanghai, China. Dan will again tour with them to New York City this fall for performances at the United Nations and in Central Park.

William Whitaker has been associated as a director and actor with many professional theatres: Hot City Theatre, Washington Stage Guild, Round House Theatre, and the Arena Stage, to name a few. He is a Senior Lecturer at Washington University, where he teaches directing and acting. Whitaker holds an MA in Dramatic Literature from The Catholic University of America and an MFA in Theatre from Florida Atlantic University where he was the Joshua Logan Fellow.

David White has a B.A. from New College, Sarasota, Florida; an M.A. from the University of Missouri—Kansas City; and a Ph.D. from the University of Missouri—Columbia (2005). His dissertation *Developing Playwright(s)* provided perspectives into the process of new play development and analysis. He currently works as the Literary Manager and Director of Educational Outreach for the Eugene O'Neill Theater Center in Waterford, Connecticut. David is a founding member of Immanent Eye, a theatre company focused on the development and production of theatre that portrays regional voices, visions, and issues. drama, artistic assessment, and theatre programs at church-related colleges. He earned an M.F.A. in Directing from Minnesota State University, Mankato, and a Ph.D. in Theatre from the University of Oregon. He enjoys parenting, skiing, hiking, canoeing, camping, mountaineering, reading, cooking, and travel.

Tom Woldt is Vice-Chair and Chair-Elect for KCACTF Region V. He serves as the Chair of the Department of Theatre Arts at Simpson College in Iowa, where he teaches courses in the areas of theatre history, literature and performance. He has degrees from South Dakota State University, Minnesota State University, Mankato, and University of Nebraska-Lincoln. Tom directed *Flow My Tears*, *The Policeman Said*, which was presented at the 1995

Region V Festival, and *The Woman In Black* which appeared at the 2000 festival and was chosen as the Honorable Mention production to the national festival in Washington. Recent directing projects have included: *The Trojan Women: Stories of Love and War*, *Love's Labour's Lost*, *My Sister in This House*, *Godspell*, *To Fool the Eye* and *Cmplt Wks of Wllm Shkspr (Abridged.)*

STUDENT DESIGNERS

ALLEN COUNTY COMMUNITY COLLEGE

Footloose
Rob Willing
The Laramie Project
Robert Willing
Levi Parkin

AUGUSTANA COLLEGE

The Skin Of Our Teeth
Tommy Schwartz
Sarah Anderson
You Can't Take It With You
Joe Gentzler
True West
Mark Hokanson

AVILA UNIVERSITY

As You Like It
Jinni Pike
William Swedenburg
Jillian Johnson

BEMIDJI STATE UNIVERSITY

Macbeth
Barry Nelson

BETHANY LUTHERAN COLLEGE

The Imaginary Invalid
Jake Yenish
Ben Inniger

BISMARCK STATE COLLEGE

Handing Down The Names
Genne Howe
Justin Harmon

BLUE RIVER COMMUNITY COLLEGE

Snow White And The Seven Dwarfs
Ruby Salmon

BRIAR CLIFF UNIVERSITY

All In The Timing

BUENA VISTA UNIVERSITY

Grease
Kendra Ramthun
Danielle Payne
Lysistrata
Tom Reburn
Megan Waltz
Megan Schettler

CENTRAL LAKES COLLEGE

Zombie Prom
K.J. Thorpe
Sarah Jo Mogenson

CENTRAL METHODIST UNIVERSITY

Book Of Days

CENTRAL MISSOURI STATE UNIVERSITY

Shadowlands
Gregory Chafin
The Belle's Stratagem
Jackie Jensen
Eric Wetzell
Over The River And Through The Woods
Daniel Parks
Monica Imgrund
Macbeth
Ben Orscheln
Mark Hambrecht
Gregory A. Chafin
Jenny Green
Escape From Central Park Zoo
Andrew Robeson
Emily Irwin
Mark Hambrecht
Pamela Long
Chris Taylor
Eric Wetzell
Jessica Barker

COE COLLEGE

Don Juan Comes Back From The War &
Danny And The Deep Blue Sea
Jackie McCarthy
Scott Keenan
Emily Ganfield
Gypsy
Jaclyn McCarthy

COFFEYVILLE COMMUNITY COLLEGE

The Color Of Slumber
Stuart Wolf
Dangerous Dealings
Stuart Wolf
Joan
Stuart Wolf

COLLEGE OF ST. BENEDICT/ST.

JOHN'S UNIVERSITY
A Midsummer Night's Dream
Katherine Fleischhacker
The Foreigner
Victoria Cox
Amanda Lea
Jennifer Northup

CONCORDIA COLLEGE

Joseph And The Amazing Technicolor Dreamcoat
Elizabeth Mullins

Ryan Ripley
All In The Timing
Jonathan Ross
Amy Oerman
Heidi Graham
Roy Carlson
Jeremiah Bauer
The Grapes Of Wrath
Elizabeth Mullins
Lend Me A Tenor
Anthony Schutz
Elizabeth Mullins

DAKOTA WESLEYAN UNIVERSITY

The Nightingale
Lionel Riley

DENVER UNIVERSITY

The Birth Of Japan: A Bunraku-Style Puppet Play
Daniel Kelly
Beckie Tachick
Morgan Scott
Jeanette Cerami

DICKINSON STATE UNIVERSITY

The Comedy Of Errors
Megan Moe
The Illusion

Ryan Andrus
How To Succeed In Business Without Really Trying
Lief Halvorson

DORDT COLLEGE

A Comedy In Five Acts
Laura Berkompas
Rachel Eckhardt
Amy Blok

Deathsong

Laura Berkompas
Ethan Koerner
Jonathan Horlings

Into The Woods

Phil Van Dyken
The Life Everlasting
Jonathan Horlings
Sarah Hoogendoorn
Ethan Koerner
Ross Feikema
Sue Blom

DRAKE UNIVERSITY

Arts & Leisure
Adam Winfield
Jessica Brandhorst
Nick Johnson
Phillip Longman
Keri Thompson

Picnic

Samina Vieth
Stephanie Rohr
Renee Miller
Adam Winfield

**ENGLISH ALTERNATIVE
THEATRE AT THE UNIVERSITY
OF KANSAS**

*Two Killer One-Acts: The Holocaust
Kid and The Zoo Story*

Andrea Long

EMPORIA STATE UNIVERSITY

The Importance Of Being Ernest

Ben Pilat

Dru Rutledge

Proof

Paul Arnold

Carmen Patterson

Chris Birdsell

Jamie Urban

Marcus Is Walking

Michael Wilke

Megan Hill

Eric Luchen

Drew Shirley

Cara Cusano

The Cocoanuts

Kim Lockwood

A Bright Room Called Day

Nate Brauner

Marisa Fritzemeier

Josh Christoffersen

FONTBONNE UNIVERSITY

The Rose Tattoo.

Lipede D. Lanier

Trisha Bakula

The Nina Variations

Kareem Deanes

The Seagull

Kareem Deanes

GRACELAND UNIVERSITY

The Importance Of Being Earnest

Ivy Akers

GRAND VIEW COLLEGE

The Trojan Women

Tracy Sharp

Criminal Genius

Tracy Sharp

Calvin Johnson

Charles Garner

IOWA STATE UNIVERSITY

Talking With

Derek Paper

Robert Sunderman

Danielle Warnke

Lore Blomquist

Danielle Henke

The Diary Of Anne Frank

Teal Larsen

Nate Thurston

Pseudolous

Brian Phillips

Erin Karhoff

Brian Phillips

Lore Blomquist

James And The Giant Peach

Teal Larsen

The Pavilion

Nate Thurston

**IOWA WESTERN COMMUNITY
COLLEGE**

The Lisa Project

Matt McKim

Jess Lynn Schneider

Roderick Cotton

**JOHNSON COUNTY COMMUNITY
COLLEGE**

Scapino!

Scott Kunefke

Drew Melpolder

The Importance Of Being Earnest

James Vigliaturo

Down The Road

Ann Marie Grinnell

Season Saulet

KANSAS STATE UNIVERSITY

Pudd'nhead Wilson

Maggie Laugh

Evan Tuttle

Carla Sloan

Jake Brenging

*Rosencrantz and Guildenstern Are
Dead*

Jo Jo Percy

Kathy Voecks

Between A Frog And Mike Belzer

Kurtis Rutherford

The Last Black Play

Reuben Lucas

Chad Howard

Kellyn Hurst

MIDLAND LUTHERAN COLLEGE

Wit

Melissa Carnahan

Mary Von Segren

Scott Seelhoff

Jay Severs

Endgame

Lora L. Kaup

**MINNESOTA STATE UNIVERSITY,
MANKATO**

Synonymy

Matt Landwehr

Allen Wright

Shannon

Paul Davidson

Leah Williams

*Five Women Wearing The Same
Dress*

Anna Laffoon

Hilary Winkworth

S.M. Housand

**MINNESOTA STATE UNIVERSITY-
MOORHEAD**

Cat On A Hot Tin Roof

Niffer Reider

A New Brain

Niffer Reider

MINOT STATE UNIVERSITY

The Hallow

Joel Johnson

Noah J. Files

Kristin Boashans

Antigone

J. Marissa Wheeling

Joel Johnson

Debra Berger

Macbeth

Jill M. Wheeling

Al Fairey

Noah J. Files

Debra Berger

**NEBRASKA WESLEYAN
UNIVERSITY**

Tartuffe

Kirk Monismith

Jesse Desler

Fool For Love

Shawn Durbin

Brook Stetler

**NORTH DAKOTA STATE
UNIVERSITY**

Marcus Is Walking

Jeff Gion

Matt Burkholder

Jean Lisbeth Woolwine

Beggar's Opera

Annie Howard &

Amanda Eide

Fortinbras

Jeff Gion

Elizabeth Horab

Bjorn Pederson

The Zoo Story & The Intruder

Ryan Andrus

Lisa Petik

Ryan Domres

Cody Symanietz

Annie Howard

**NORTHWEST MISSOURI STATE
UNIVERSITY**

Twelfth Night

Mike Vertako

David Carr
Katie Schmidt
The Diviners
Rachel Lambert
Eric Niece
NORTHWESTERN COLLEGE
Master's Degree
Cassie Mings
Heather Sidey
Sharmon Drew
David Vander Werff
Galileo
Melody Paynter
Joseph Barker
Copenhagen
Mark Larson
Corinne Mings
Nicky Dutt
Kristen Olson-Jones
Sarah Grace Harpster
Doctor In Spite Of Himself
Marly Wooster
Sky Girls
Edwards Joseph Barker
Amy Leigh Lightfoot
James Joyce's The Dead
Mark Larson
Elizabeth Grim
David And Goliath
Cassie Mings
Hephzibah Dutt
Lois Estell
Megan Hodgkin
OTTAWA UNIVERSITY
Two For The Seesaw
Bethany Rei
Williams Bea Ogden
Casey Jack Kitos
The Nightmare
David Root
ROCKHURST UNIVERSITY
A Lie Of The Mind
Timothy J. Willett
SIMPSON COLLEGE
Student Festival: 2005
Erica Spiller
Amanda Condra
Melissa Stone
Lindsey Ingles
The Man Of Mode
Mandy Peters
Julie Soukup
Nora And Julie
Jenna Bruning
Hamlet
Erica Spiller

Rebecca Jackson
SOUTH DAKOTA STATE UNIVERSITY
Bat Boy
Samantha Bostwick
Micah Ascano
SOUTHWEST MINNESOTA STATE UNIV.
Tartuffe: Born Again
Garrit Kiel
The Lion The Witch And The Wardrobe
Justin Klassen
Melanie Seivert
Jayna Gearhart
Macbeth
Justin Klassen
Melanie Seivert
Marcelline Anderson
SOUTHWESTERN COLLEGE
The Government Inspector
Rebecca Jarvis
Robbie Jones
Ben Rivers
Five One Acts
Hayley Vogt
Ashley Twyman
Jo Wooldridge
Heidi Thatcher
Ben Rivers
Megan Whitaker
10.10.Post.9.11
Jinger Ferguson
Aaron Rose
Matt Miers
Megan Whitaker
Our Town
Jinger Ferguson
Megan Whitaker
Jessica Watters
ST. AMBROSE UNIVERSITY
Blithe Spirit
Daniel Sheridan
Urinetown
Chris Konrady
ST. CLOUD STATE UNIVERSITY
Proof
Steven M. Peterson
"Art"
Grant Merges
Lesley Christianson
Mika Hirabayashi
ST. LOUIS COMMUNITY COLLEGE-MERAMEC
An Interest In Strangers
Ryan McNeely

UNIVERSITY OF KANSAS
English Alternative Theatre/University Theatre
An Army Of One
Stephen Burkett
University Theatre
Popcorn
Robbie Jones
Nick Kostner
UNIVERSITY OF MARY
Dead Man Walking
Cory Wadner
UNIVERSITY OF MINNESOTA - MORRIS
Cootie Shots
David Wilson
Margaret Dobie
The Merchant Of Venice
Alex Clark
Sara Herman
UNIVERSITY OF MINNESOTA-DULUTH
String
Alex Flinner
Megan Pelowski
Alison Rouzer
Theresa Larson
Katie L. Humble
Kiss Me Kate
Sarah Bahr
Here I Go Boys. Wish Me Luck and The Man Of Infinite Sadness
Alison Rouzer
Dave Premack
Alice Shafer
UNIVERSITY OF MISSOURI-COLUMBIA
As You Like It
Adam Barratt
Maggie Killian
Under The Shadow Of The Sword
Patrick Martin
Jon Drtina
Eric Ochterbeck
UNIVERSITY OF MISSOURI-KANSAS CITY
Reckless
Sean Glass
Paul Arthur Ebeling
Patrick Meagher
Scott Breihan
Our Town
Andrew Marks
Rusty Wandall
Arwen Thomas

UNIVERSITY OF NEBRASKA-KEARNEY

Phantom

Jim Sagehorn

Godspell

KrisHaack

Chance Hartman

Takashi Morimoto

James Sagehorn

Mikako Toda

UNIVERSITY OF NEBRASKA-LINCOLN

The Voice Of The Prairie

Erik Vose

Stori Lauritzen

Mike Legate

Cate Wieck

Much Ado About Nothing

Cassie Vorbach

Jeff O'Brien

Mandy Parmeter Eilers

The Seagull

Cassie Vorbach

Jeff Weber

Jeff O'Brien

Wonder Of The World

Erik Vose

Joy Barlean

Na-Ri Lee

Mike Legate

UNIVERSITY OF NEBRASKA-OMAHA

Smash

Christopher Wood

UNIVERSITY OF NORTH DAKOTA

The Effects Of Gamma Rays On

Man-In-The-Moon Marigolds

Jerry Aure

Chris Harder

Kelly MacLeod

Metamorphoses

Jessica Vidden

UNIVERSITY OF NORTHERN IOWA

The Music Lesson

Melisa Wallace

Hans Pregler

Our Town

Ashley Feht

Wonder Of The World

Maura Ruth Hashman

Tiffany N. Rudd

UNIVERSITY OF SIOUX FALLS

Rosencrantz And Guildenstern Are

Dead

Claire Young

Reckless

Emily Knutson

UNIVERSITY OF SOUTH DAKOTA

The Crucible

Bram Davidson

Michelle Peters

Jessica Chavera

Natural History

Darrin Golden

Andrew Axtell

Susan Hill

Proof

Jessica Chavera

Darrin Golden

Anna Winter

Story Theatre

Emily Staloch

Emily Forsman

Crimes Of The Heart

Jessica Chavera

Aaron Laudermith

The Secret Garden

Susan Hill

Chris Schloss

WALDORF COLLEGE

Titus Andronicus

Brett Johnson

Andrew Rosdail

WARTBURG COLLEGE

Dr. Faustus

Andy Thompson

Cassie Lacina

WASHINGTON UNIVERSITY

Escape From Happiness

Chauncey Thomas

Matt Kitces

Leah Battin

Hair

Cory Coleman

Matt Kitces

WESTERN NEBRASKA COMMUNITY COLLEGE

Bing Bang Boom

Anthony Murphy

Justin Lane

Brandon Deal

WICHITA STATE UNIVERSITY

Boy Gets Girl

Joel Baltazor

Brandy Jacobs

Much Ado About Nothing

Matthew Reed

Aimee Dombo

Paul Colella

I Love You, You're Perfect, Now

Change

Matthew C. Reed

Eric Bryce Bledsoe

Paul Colella

Nikki Botkin

The Last Hotel For Women

Matthew Johannes

Carie Buettner

The House Where Nobody Lived

Matthew Johannes

Paul Colella

Christopher With

Shannon Smith

The 1940's Radio Hour

Matthew Reed

Katie Chihaby

WINONA STATE UNIVERSITY

Trudi And The Minstrel

Colleen McMahon

Jamin O'Malley

The Mousetrap

Jeremiah Hohanson

Honk!

Allison Engelsma

STUDENT DIRECTORS

COFFEYVILLE COMMUNITY COLLEGE

Venessa Freeman
Dangerous Dealings

DENVER UNIVERSITY

Tara Holmes
The Birth Of Japan

DORDT COLLEGE

Ethan Koerner
DeathSong

Jonathan Horlings
The Life Everlasting

EMPORIA STATE UNIVERSITY

Drew Shirley
Marcus is Walking

KANSAS STATE UNIVERSITY

Tyler Woods
Pudd'nhead Wilson

Candace Feldman
The Last Black Play

Chad Howard
Between a Frog and Mike Belzer

MINNESOTA STATE UNIVERSITY, MANKATO

Erik Tonner
Synonymy

NORTH DAKOTA STATE UNIVERSITY

Cole Davidson
The Zoo Story

Elizabeth Horab
The Intruder

NORTHWESTERN COLLEGE

Solomon Davis
Master's Degree

ST. AMBROSE UNIVERSITY

Daniel Sheridan
Rosencrantz and Guildenstern Are Dead

UNIVERSITY OF SOUTH DAKOTA

Matthew Nesmith
Proof
The Secret Garden

WICHITA STATE UNIVERSITY

Jennifer Buechter
I Love You, You're Perfect, Now Change

Logan Cody Proctor
Raised In Captivity

Carrie Buettner
Fool For Love

STUDENT PLAYWRIGHTS

COFFEYVILLE COMMUNITY COLLEGE

Venessa Freeman
Dangerous Dealings

DENVER UNIVERSITY

Tara Holmes
The Birth of Japan

DORDT COLLEGE

Ethan Koerner
DeathSong

Jonathan Horlings
The Life Everlasting

ENGLISH ALTERNATIVE THEATRE AT THE UNIVERSITY OF KANSAS

Tim Macy
The Holocaust Kid

KANSAS STATE UNIVERSITY

Joseph Clark
Between a Frog and Mike Belzer

Nathan Jackson
The Last Black Play

METROPOLITAN STATE UNIVERSITY

Nestor Amarilla
Two Plays of Paraguay: "Ripped Dress" & "La Pruebera Makes a Good Day"

MINNESOTA STATE UNIVERSITY, MANKATO

Randy Wyatt
Synonymy

NORTHWESTERN COLLEGE

Megan Hodgin
Master's Degree

SOUTHWESTERN COLLEGE

Adam Sharp
10.10.POST.9.11

THE UNIVERSITY OF KANSAS – English Alternative

Theatre/University Theatre

Zacory Boatright
An Army of One

UNIVERSITY OF MINNESOTA-DULUTH

Jessica Lind
String
Brian Tanen
The Man of Infinite Sadness

Dan Moyer
Here I Go, Boys. Wish Me Luck

UNIVERSITY OF MISSOURI-COLUMBIA

Mary Barile
Leaving Hannibal
Adrienne Adderley
Under the Shadow of the Sword

WICHITA STATE UNIVERSITY

Paul North
The House Where Nobody Lived

Irene Ryan Nominees

ALLEN COUNTY COMMUNITY COLLEGE

Julie Hoyt
Alex Noury

AUGUSTANA COLLEGE

Kyra M. Berkness
Joseph Gentzler
Matt Reifschneider
Emily Lutt
Anna K. Miller
John Wilkening

AVILA UNIVERSITY

Deonna Bouye
Rachael Redler

BEMIDJI STATE UNIVERSITY

Andrew Browers
Caleb Fricke
Katherine Tieben

BETHANY LUTHERAN COLLEGE

Rick Jones
Megan Nord

BISMARCK STATE COLLEGE

Conrad Bauer
Ian Knodel
Amber Wolfe

BRIAR CLIFF UNIVERSITY

Sara Arbuckle
Wayne Blum
Matthew Ebel
Carolyn Lohr

BUENA VISTA UNIVERSITY

Luke Harwath
Kelsey Heim
Megan Knapp
Megan Schettler

CENTRAL LAKES COLLEGE

Josh Aune
Joe Heikkila
Meagan Kedrowski

CENTRAL METHODIST UNIVERSITY

Jessica Selega
Christian Wilson

CENTRAL MISSOURI STATE UNIVERSITY

Joey Alfino
Gretel Aschenbrenner
Pamela Long
Ryan Morehead
Brian Sauer
Katy Zoeller

Jamie McCabe

COFFEYVILLE COMMUNITY COLLEGE

Jamie McCabe
Cindy Paasch

COLLEGE OF SAINT BENEDICT

Erin Fogle
Mary Beth Gleason
Nicole Goeden
Jake Swenson

CONCORDIA COLLEGE, MOORHEAD

Tasha Dunn
Marit Geston
Brad Kastendick
Charlie Retzlaff
Ryan Ripley
Ryan Rubek
Larissa Shea
Frank Sjodin

CONCORDIA UNIVERSITY

Jillian Behmlander
Andrew Schultz

CREIGHTON UNIVERSITY

Lena Cigleris
Jeanne Tiehen

DAKOTA WESLEYAN UNIVERSITY

Katie Jarabek
Joseph Schoenfelder

DICKINSON STATE UNIVERSITY

Bradley Auch
Jessica Denman
Kimberly Finnicum
Beth Hurt
Lydia Johnson
Alexandra Kreidt
Lacey Perhus
Jesse Tallmon

DOANE COLLEGE

Jessica L. Alexander
Sara J. Angel
Michael P. Dale

DORDT COLLEGE

Josh deGroot
Jonathan Horlings
Justine Moelker
Marcus Roskamp
Melisa Schans
Jonathon Shaffstall
Joelle Sparks

DRAKE UNIVERSITY

Adrian Aguilar
Jessica Gates
Jake Klinkhammer
Nicole Schremp
Ashley Sinclair

EMPORIA STATE UNIVERSITY

Ben Fleer
Ryan Hamilton
Pat Janssen
Dana McCoy
Emily Osborne
Dru Rutledge
Erin Schmidt
Drew Shirley
Mick Simons
Maria Stukey
Elizabeth Sullivan

FONTBONNE UNIVERSITY

Jenn Bock
Daniel Lanier
Rory Lipede

GRACELAND UNIVERSITY

Corie Austin
Krystal Johnson
Jennifer Kukulka
Bruno Lovric
Arber Mehmeti
Felipe Valle Costa

GRAND VIEW COLLEGE

Chris Busch
Melissa Elder
Justin Troutner
Amanda Zeller

HIBBING COMMUNITY COLLEGE

Louisa Guggisberg
Lyric Rosatti
Mandy Traaseth

INDEPENDENCE COMMUNITY COLLEGE

Meagan Becker

IOWA STATE UNIVERSITY

Jillian Carstensen
Kimberly Chelf
Brendan Dunphy
Julie Graves
Philip Henry
Laurel Krause
William Mort
Amanda Mullen
Jennifer Phillips

Rachael Rhoades
Michael Rubke
Scott Siepker
Laura Williams
IOWA WESTERN COMMUNITY COLLEGE

Madison Bilsten
Matt King
JAMESTOWN COLLEGE
Matt Dettori
Kathy Sirois
Erica Sjostrom

JOHNSON COUNTY COMMUNITY COLLEGE
Kevin Dudzinski
Shawn Keim
Sean Leistico
Caleb Rogers
Shannon Waters Walsh
Jeremy Wright

KANSAS STATE UNIVERSITY
Whitney Dehart
Candace Feldman
Matt McCann
Bridgett McGuire
Price Messick
Bret Palmer
Keenan Ramos
George Stavropoulos
Debbie Swann
Tim Taylor
Michael Wieser
Kelly Wood

KIRKWOOD COMMUNITY COLLEGE
Ryan Buhr
Tiffany Recker

METROPOLITAN COMMUNITY COLLEGE - BLUE RIVER
Alaina Cobb
Corbin Harper

METROPOLITAN STATE UNIVERSITY
Yacoub AlJaffery
Nichole Carey
Mary Van Briesen

MIDLAND LUTHERAN COLLEGE
Christine Alsmeyer
Rebekah Hanline
Scott Seelhoff
Jay Seevers

MINNESOTA STATE UNIVERSITY, MANKATO
Matthew Atwood

Tharen Callanan
Elizabeth Eden
Angelyn Faust
Ashley FitzSimmons
Jason Kruger
Chris Kuisle
Mike McNamee
Toby Miller
Jacleen Olson
Krystyn Spratt
Jason Stone
Randy Wyatt

MINNESOTA STATE UNIVERSITY, MOORHEAD
Joy Dolo
Lindsay Fischer
Greta Frank
Jamie Hanson
Ben Mattson
Anna McCorison
Matthew Pitner
Joshua Stenseth
Stephanie Storhaug

MINOT STATE UNIVERSITY
Melissa Ali
Kristin Boeshans
Noah Files
Jacob Jenkins
Joel Johnson
Lesley Rice

MORNINGSIDE COLLEGE
Jennifer Benjamin
Andrew Goodell

NEBRASKA WESLEYAN UNIVERSITY
Anne Marie Carroll
Jesse Millsbaugh
Brook Stetler
Jon Weber

NORMANDALE COMMUNITY COLLEGE
Nicki Dunlap
Ben Lindholm
Lacey Piotter
Nick Violante
Rachel Weber

NORTH DAKOTA STATE UNIVERSITY
Hannah Bell
Ryan Domres
Jeremy Grinnsteiner
Daniel Dutot
Amanda Eide
Bjorn Pederson
TJ Pirkl
Taylor Schatz

Mitchell Lee Skajewski
NORTHWEST MISSOURI STATE UNIVERSITY
Kathryn Dorrell
Timothy Forsythe
Roely Gorham
Erin Jenkins
Rachel Melton
Steven Perkins
Patrick Robbins
Lauren Schuberth
Jeffery Talley

NORTHWESTERN COLLEGE
Gavin Baker
Benjamin Brownson
Margareta DeBoer
Sophie Eicher
Matt Hulstein
Jaimi Joneson
Tracy Pronk
Nicole Pullaro
Lindsay Westerkamp
Kristi Woodyard
Elizabeth Zurn

ROCKHURST UNIVERSITY
Lindsay Hacker
Erin Herrmann
Philamon Matande
Rachelle Simon
Stephanie Sommer
Timothy Willett

SIMPSON COLLEGE
Jenna Bruning
Jonathan Feld
Lindsey Johnson
Zach Leiser
Victor May
Megan Shipley
Julie Soukup
Angela Vogel

SOUTH DAKOTA STATE UNIVERSITY
Nolan Hayes
Adam Skoglund

SOUTHWEST MINNESOTA STATE UNIVERSITY
Dennis Charles Anderson
Jayna Gearhart
Nissa Nordland
Jennifer Shouse
Jacob Swanson
Colin Roshaven Wasmund

SOUTHWESTERN COLLEGE
Krystal Lease
Kimberly Lowery
Mariah Marion

York Moon
 Alexis Morrison
 Aaron Rose
 Adam Sharp
 Chris Thatcher
 Allen Twitchell

ST. CLOUD STATE UNIVERSITY

Heather Dahlberg
 Matthew Earley
 Adam Lesar
 Jay Terry

ST. AMBROSE UNIVERSITY

Marianna Caldwell
 Andrew Harvey
 Jack Kloppenborg
 Jeremy P. Pack
 Sean Pankuch
 Jenny Stodd

ST. JOHN'S UNIVERSITY

Mark Knutson

ST. LOUIS COMMUNITY COLLEGE

Crystal Korabek
 Scott McMaster

UNIVERSITY OF DENVER

Erica Bates
 Colin Day
 Jeffrey Graves
 Sara Schlagenhauff
 Kathleen Small
 Kevin St. John

UNIVERSITY OF KANSAS

Candice Bondank
 Joe Carey
 Patrick Crough
 Larissa Ejzak
 Tara Gallagher
 Kate Giessel
 Dylan Hilpman
 Justin Knudsen
 Valerie Smith
 Dianne-Yvette Cook

UNIVERSITY OF MARY

Victoria Bertness
 Mark Kuntz

UNIVERSITY OF MINNESOTA, DULUTH

Ben Elledge
 Brittany Parker
 Ann Ragsdale
 Brandon Roberts
 Sarah Schmitz

UNIVERSITY OF MINNESOTA, MORRIS

Philip Burgraff
 Alex Carlson
 Todd Janssen
 Nick Lostetter

UNIVERSITY OF MISSOURI

Kevin Babbitt
 Erin Castle
 Spencer Ham
 Stephen Kruse

UNIVERSITY OF MISSOURI, COLUMBIA

Matthew Koenen
 Erin Nothum
 Lauren Palmer

UNIVERSITY OF NEBRASKA - KEARNEY

Jean Aird
 Chance Hartman
 Jordan House
 Jenna Johannsen
 Joe Knispel
 Katie Miller
 Matthew Nicholson

UNIVERSITY OF NEBRASKA - LINCOLN

Andrew Beck
 Caitlin Brandes
 Rachael Charlop-Powers
 Jesse Glasgow
 Jim Hopkins
 Ja'nelle Taylor
 Jerry Temple
 Mikael Walter

UNIVERSITY OF NEBRASKA - OMAHA

Jen Agnew
 Kasey Brandt
 Steve Knox
 Angela Horschem

UNIVERSITY OF NORTH DAKOTA

Sharon Boonstra
 Chris Harder
 Jesi Mullins
 Emily Walsh

UNIVERSITY OF NORTHERN IOWA

Chad Ryan
 Melisa Wallace

UNIVERSITY OF SIOUX FALLS

John Boe
 Michael Haddican
 Emily Knutson
 Jennifer Losey
 Tyler Muth
 Justin Phad
 Allison Pistulka

UNIVERSITY OF SOUTH DAKOTA

Joseph Bauer
 Miles Brindley
 Robert Garness
 Andy Heller
 Ryan Henderson
 Alyssa Horn
 Emily Johnson
 Randy Niles
 Jonnie Stapleton

WALDORF COLLEGE

John Cogan
 Mack Fuller
 Ashley Young

WARTBURG COLLEGE

Lourey Middlecamp
 Rebecca Robinson

WASHBURN UNIVERSITY

Shanna Carlson
 Marianne Kearns

WASHINGTON UNIVERSITY IN ST. LOUIS

Barrie Golden
 Laura Harrison
 J. Reese
 Carolina Reiter

WICHITA STATE UNIVERSITY

Stephen Barker
 Laurie Sutton
 Marius Ausbie
 Taylor N. A. Moore
 Cassandra Nuss
 Katie Riggs
 Ashley Sorensen
 Alex Stoll
 Sarah Streck
 Leah Swank

WINONA STATE UNIVERSITY

Mark Benzel
 Latrisha Green
 Gregory Jennings
 Tyler Lueck
 Meggan Massie
 Denise Ruemping

Participating Entries

BEMIDJI STATE UNIVERSITY <i>Macbeth</i>	<i>I Hate Hamlet</i>	<i>10.10.Post.9.11</i>
BISMARCK STATE COLLEGE <i>Handing Down the Names</i>	INDEPENDENCE COMMUNITY COLLEGE <i>A Macbeth</i>	ST. CLOUD STATE UNIVERSITY <i>Art</i>
BRIAR CLIFF UNIVERSITY <i>All in the Timing</i>	IOWA STATE UNIVERSITY <i>James and the Giant Peach</i>	UNIVERSITY OF KANSAS – English Alternative Theatre and University Theatre <i>An Army Of One</i>
CENTRAL LAKES COLLEGE <i>Zombie Prom</i>	<i>The Pavilion</i>	UNIVERSITY OF MINNESOTA-DULUTH <i>Here I Go, Boys. Wish Me Luck and The Man Of Infinite Sadness</i>
COFFEYVILLE COMMUNITY COLLEGE <i>The Color of Slumber</i>	JAMESTOWN COLLEGE <i>Antigone</i>	UNIVERSITY OF MISSOURI-COLUMBIA <i>Leaving Hannibal</i>
<i>Dangerous Dealings</i>	KANSAS STATE UNIVERSITY <i>Between a Frog and Mike Belzer</i>	UNIVERSITY OF NEBRASKA-KEARNEY <i>Godspell</i>
<i>Joan</i>	<i>The Last Black Play</i>	UNIVERSITY OF NEBRASKA-LINCOLN <i>The Seagull</i>
COLLEGE OF ST. BENEDICT <i>A Midsummer Night's Dream</i>	METROPOLITAN STATE UNIVERSITY <i>Two Plays of Paraguay: "Ripped Dress" & "La Pruebera Makes A Good Day"</i>	UNIVERSITY OF NORTH DAKOTA <i>Wonder of the World</i>
DENVER UNIVERSITY <i>The Birth of Japan</i>	MINNESOTA STATE UNIVERSITY, MANKATO <i>Synonymy</i>	UNIVERSITY OF NORTH DAKOTA <i>Sylvia</i>
<i>Henry VI, Part III</i>	MINNESOTA STATE UNIVERSITY-MOORHEAD <i>A New Brain</i>	UNIVERSITY OF SIOUX FALLS <i>Rosencrantz and Guildenstern are Dead</i>
DICKINSON STATE UNIVERSITY <i>The Illusion</i>	NEBRASKA WESLEYAN UNIVERSITY <i>Fool for Love</i>	UNIVERSITY OF SOUTH DAKOTA <i>The Secret Garden</i>
DOANE COLLEGE <i>Phedre</i>	NORMANDEALE COMMUNITY COLLEGE <i>The Einstein Project</i>	WALDORF COLLEGE <i>Titus Andronicus</i>
DORDT COLLEGE <i>A Comedy in Five Acts</i>	NORTH DAKOTA STATE UNIVERSITY <i>Fortinbras</i>	WARTBURG COLLEGE <i>Dr. Faustus</i>
<i>Deathsong</i>	NORTHWEST MISSOURI STATE UNIVERSITY <i>How I Learned to Drive</i>	WASHBURN UNIVERSITY <i>Last Seen</i>
<i>Into the Woods</i>	<i>Twelfth Night</i>	WESTERN NEBRASKA COMMUNITY COLLEGE <i>Bing, Bang, Boom</i>
<i>The Life Everlasting</i>	<i>The Diviners</i>	WICHITA STATE UNIVERSITY <i>The Last Hotel for Women</i>
DRAKE UNIVERSITY <i>Arts & Leisure</i>	NORTHWESTERN COLLEGE <i>Master's Degree</i>	<i>The House Where Nobody Lived</i>
ENGLISH ALTERNATIVE THEATRE AT THE UNIVERSITY OF KANSAS <i>Two Killer One-Acts: "The Holocaust Kid" and "The Zoo Story"</i>	<i>Copenhagen</i>	
EMPORIA STATE UNIVERSITY <i>A Bright Room Called Day</i>	<i>Sky Girls</i>	
GRAND VIEW COLLEGE <i>The Trojan Women</i>	SOUTHWESTERN COLLEGE	
HIBBING COMMUNITY COLLEGE		

Associate Entries

ALLEN COUNTY COMMUNITY COLLEGE

Footloose
The Laramie Project

AUGUSTANA COLLEGE

The Skin of Our Teeth
You Can't Take It with You
True West

AVILA UNIVERSITY

As You Like It

BETHANY LUTHERAN COLLEGE

The Imaginary Invalid

BLUE RIVER COMMUNITY COLLEGE

Snow White and the Seven Dwarfs

BUENA VISTA UNIVERSITY

Grease
Lysistrata

CENTRAL METHODIST UNIVERSITY

Book of Days

CENTRAL MISSOURI STATE UNIVERSITY

Shadowlands
The Belle's Stratagem
Over The River and Through the Woods
Macbeth

Escape From Central Park Zoo

COE COLLEGE

Don Juan Comes Back From the War
Danny and the Deep Blue Sea
The Learned Ladies

COLLEGE OF ST. BENEDICT/ST.
JOHN'S UNIVERSITY

The Foreigner

CONCORDIA COLLEGE

Angels in America, Part 1
Joseph and the Amazing Technicolor Dreamcoat
The Grapes of Wrath
Lend Me a Tenor

CONCORDIA UNIVERSITY

All in the Timing

CREIGHTON UNIVERSITY

Dead Man Walking

DAKOTA WESLEYAN UNIVERSITY

The Nightingale

DICKINSON STATE UNIVERSITY

The Comedy of Errors
How to Succeed In Business without Really Trying
Move Over, Mrs. Markham

DRAKE UNIVERSITY

Picnic

EMPORIA STATE UNIVERSITY

The Importance of Being Earnest
Proof
Marcus Is Walking
The Cocoanuts

FONTBONNE UNIVERSITY

The Rose Tattoo
The Nina Variations
The Seagull

GRACELAND UNIVERSITY

Dona Rosita, the Spinster
Bye Bye Birdie
The Importance of Being Earnest

GRAND VIEW COLLEGE

Junglebook
Criminal Genius

INDEPENDENCE COMMUNITY COLLEGE

Quilters

IOWA STATE UNIVERSITY

Talking With
The Diary of Anne Frank
Pseudolous
A Christmas Carol

IOWA WESTERN COMMUNITY COLLEGE

The Lisa Project

JOHNSON COUNTY
COMMUNITY COLLEGE

Scapino!
The Importance of Being Earnest
Down The Road

KANSAS STATE UNIVERSITY

Pudd'nhead Wilson
Rosencrantz and Guildenstern Are Dead
Pippin

KIRKWOOD COMMUNITY COLLEGE

A Streetcar Named Desire

MIDLAND LUTHERAN COLLEGE

Wit
Endgame

MINNESOTA STATE UNIVERSITY, MANKATO

The Will Rogers Follies
The Crucible
Five Women Wearing the Same Dress

Galileo

Man of La Mancha

MINNESOTA STATE UNIVERSITY, MOORHEAD

Into The Woods
Cat on A Hot Tin Roof
A Christmas Carol

MINOT STATE UNIVERSITY

The Hallow
Antigone
Macbeth

MORNINGSIDE COLLEGE

A Doll's House

NEBRASKA WESLEYAN UNIVERSITY

Tartuffe

NORMANDEALE COMMUNITY COLLEGE

Crimes of the Heart

NORTH DAKOTA STATE UNIVERSITY

Marcus Is Walking
Beggar's Opera
The Zoo Story & The Intruder

NORTHWESTERN COLLEGE

Galileo
David and Goliath

OTTAWA UNIVERSITY

Two for the Seesaw
The Nightmare
Dancing At Lughnasa

ROCKHURST UNIVERSITY

A Lie of the Mind
Necessary Targets
The Crucible

SIMPSON COLLEGE

Student Festival: 2005
The Man of Mode
Nora and Julie
Hamlet

SOUTH DAKOTA STATE UNIVERSITY

Bat Boy

SOUTHWEST MINNESOTA STATE UNIVERSITY

Tartuffe: Born Again

*The Lion, the Witch, and the
Wardrobe
Macbeth*

SOUTHWESTERN COLLEGE

*The Government Inspector
Five One Acts
Our Town*

ST. AMBROSE UNIVERSITY

*Blithe Spirit
Rosencrantz and Guildenstern
Are Dead
Urinetown*

ST. CLOUD STATE UNIVERSITY

Proof

ST. LOUIS COMMUNITY**COLLEGE-MERAMEC**

An Interest in Strangers

ST. LOUIS UNIVERSITY

The House of Bernarda Alba

UNIVERSITY OF KANSAS

*The Three Sisters
Popcorn*

UNIVERSITY OF MARY

Dead Man Walking

**UNIVERSITY OF MINNESOTA,
MORRIS**

*Cootie Shots
The Merchant of Venice*

**UNIVERSITY OF MINNESOTA-
DULUTH**

*String
Kiss Me Kate*

**UNIVERSITY OF MISSOURI-
COLUMBIA**

*As You Like It
Under The Shadow of the Sword*

**UNIVERSITY OF MISSOURI-
KANSAS CITY**

*Reckless
Our Town*

**UNIVERSITY OF NEBRASKA-
KEARNEY**

*Phantom
Cloud Nine*

**UNIVERSITY OF NEBRASKA-
LINCOLN**

*The Voice of the Prairie
Much Ado About Nothing*

**UNIVERSITY OF NEBRASKA-
OMAHA**

*Mother Courage and Her
Children
Smash*

**UNIVERSITY OF NORTH
DAKOTA**

*The Effects of Gamma Rays on
Man-In-The-Moon Marigolds
Metamorphoses*

**UNIVERSITY OF NORTHERN
IOWA**

*The Music Lesson
Sweeney Todd
Our Town
Wonder of the World*

UNIVERSITY OF SIOUX FALLS

*Damn Yankees
Reckless*

**UNIVERSITY OF SOUTH
DAKOTA**

*The Crucible
Natural History
Proof*

WASHINGTON UNIVERSITY

*Escape From Happiness
Hair*

WICHITA STATE UNIVERSITY

*Boy Gets Girl
Much Ado About Nothing
I Love You, You're Perfect, Now
Change*

The 1940's Radio Hour

WINONA STATE UNIVERSITY

*Trudi and the Minstrel
The Mousetrap
Honk!*

MAPS

Area Map:

