

THE KENNEDY CENTER  
AMERICAN COLLEGE THEATER  
FESTIVAL  
XXXX  
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.

IOWA WESTERN COMMUNITY COLLEGE,  
UNIVERSITY OF NEBRASKA-OMAHA  
&  
CREIGHTON UNIVERSITY

COUNCIL BLUFFS, IA / OMAHA, NE

JANUARY 20-26, 2008

# LETTER OF WELCOME



CHESTER J. CULVER  
GOVERNOR

## OFFICE OF THE GOVERNOR

PATTY JUDGE  
LT. GOVERNOR

January 08, 2008

Kennedy Center American College Theater Festival  
701 North C St.  
Indianola, IA 50125

Dear Participants:

As Governor and Lt. Governor of Iowa, we would like to welcome the Kennedy Center/American College Theatre Festival to the Council Bluffs-Omaha Area.

If you've never had the opportunity to visit Iowa, you will be surprised by all it has to offer. The Council Bluffs metro area offers a unique blend of city conveniences and heartland hospitality that is hard to beat. There is an abundance of entertainment amenities, sumptuous dining choices, indulgent shopping venues and a variety of museums and cultural attractions.

The arts and cultural opportunities here are second to none, including the Chanticleer Theater in the heart of Council Bluffs. There are sumptuous dining opportunities throughout the city, and area shops and galleries provide ample opportunity to explore this great city.

Iowa has always had a love of the arts and this is reflected throughout our great state. From small high school productions to larger nationally known events and attractions; we believe Iowa's passion for the arts is evident.

We are happy to have you here and wish you the best of luck in your upcoming performances! We hope you enjoy your stay in Iowa and visit again soon.

Sincerely,

Handwritten signature of Chester J. Culver in black ink.

Chester J. Culver  
Governor

Handwritten signature of Patty Judge in black ink.

Patty Judge  
Lt. Governor



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# KCACTF MISSION STATEMENT

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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.

Through regional and national festivals, KCACTF participants celebrate the creative process; see one another's work, and share experiences and insights within the community of theater artists. The KCACTF honors excellence of overall production and offers student artists' individual recognition through awards and scholarships in playwriting, acting, criticism, directing, and design.

Since its inception, KCACTF has given more than 400,000 college theater students the opportunity to have their work critiqued, improve their dramatic skills and receive national recognition for excellence. More than 16 million theatergoers have attended approximately 10,000 festival productions nationwide.

## *KCACTF REGION V STRATEGIC GOALS 2006-2009*

As a means to both support the mission statement of the Kennedy Center American College Theater Festival national organization and to move Region V to an even higher level of excellence, the Regional Executive Committee commits to the following strategic goals for the period of 2006 through 2009 (Festivals 39-41). We invite conversation from all participants about strategies for achieving these goals.

- Promote dynamic festival programming, while responsibly maintaining fiscal vigor.
- Ensure quality production responses that are consistent, sensitive, thoughtful, and informative.
- Promote institutional, gender, and racial diversity in the regional festival through personnel and programming.
- Maximize accessibility to information in order to:
  - maintain organizational transparency.
  - increase active participation.
  - ensure greater student awareness of festival opportunities.
- Grow the number and effectiveness of opportunities for student participation in festival activities.

Approved 21 July, 2006  
Tom Woldt, Region V Chair  
Anne Byrd, Region V Vice-Chair  
Sharon Sobel, Design & Technologies Chair  
David Crespy, National Playwriting Programs Chair

***KCACTF will provide reasonable accommodation  
for participants with disabilities.  
Contact Tom Woldt, Region V Chair for more information.***

IOWA WESTERN COMMUNITY COLLEGE,  
UNIVERSITY OF NEBRASKA-OMAHA  
&  
CREIGHTON UNIVERSITY  
WELCOME YOU TO  
KCACTF XXXX,  
REGION V

FESTIVAL CREDITS

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*NATIONAL KCACTF LEADERSHIP*

---

**Karen Anselm**, *Bloomsburg University*  
DESIGN AND TECHNOLOGIES VICE-CHAIR

**Darrell Ayers**, *Kennedy Center for the  
Performing Arts*  
VICE-PRESIDENT, EDUCATION

**Mark Charney**, *Clemson University*  
NATIONAL COMMITTEE MEMBER-AT-LARGE

**Samantha Foti**,  
*Kennedy Center for the Performing Arts*  
KCACTF PROGRAM ASSISTANT

**Roger Hall**, *James Madison University*  
PLAYWRITING PROGRAMS VICE-CHAIR

**Rebecca Hilliker**, *University of Wyoming*  
NATIONAL COMMITTEE VICE-CHAIR-ELECT

**Gregg Henry**,  
*Kennedy Center for the Performing Arts*  
KCACTF CO-MANAGER, ARTISTIC DIRECTOR

**Mark Kuntz**, *Western Washington University*  
NATIONAL COMMITTEE CHAIR

**Maggie Lally**, *Adelphi University*  
NATIONAL CHAIR-OF-CHAIRS, CHAIR REGION II

**Dan Larocque**, *Auburn University*  
NATIONAL MEMBER-AT-LARGE

**Catherine Norgren**, *University of Buffalo*  
IMMEDIATE PAST NATIONAL CHAIR

**David Lee Painter**, *University of Idaho*  
NATIONAL MEMBER-AT-LARGE

**Harry Parker**, *Texas Christian University*  
NATIONAL COMMITTEE VICE-CHAIR

**Susan Shaffer**,  
*Kennedy Center for the Performing Arts*  
KCACTF CO-MANAGER, ADMINISTRATOR

**Kip Shawger**, *Ball State University*  
DESIGN AND TECHNOLOGY CHAIR

**Kate Snodgrass**, *Boston Playwrights' Theatre*  
PLAYWRITING PROGRAMS CHAIR

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## REGION V LEADERSHIP

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### REGIONAL ADVISORY BOARD

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**Brad Buffum**, *University of Nebraska-Lincoln*  
WEBMASTER; COORDINATOR  
STAGE MANAGEMENT INITIATIVE

\***Anne Byrd** *Normandale Community College*  
REGIONAL VICE-CHAIR  
CHIEF FINANCIAL OFFICER  
PROFESSIONAL DEVELOPMENT

\***David Crespy** *University of Missouri-Columbia*  
CHAIR, NATIONAL PLAYWRITING PROGRAMS (NPP)

**Richard Herman**, *University of Central Missouri*  
VICE-CHAIR, NPP  
COORDINATOR, TEN-MINUTE PLAY FESTIVAL

**Robert Hubbard**, *Northwestern College (IA)*  
COORDINATOR, NATIONAL CRITICS INSTITUTE

**Paul Hustoles**, *Minnesota State University, Mankato*  
FESTIVAL REGISTRAR

**Tom Isbell**, *University of Minnesota-Duluth*  
COORDINATOR, IRENE RYAN AUDITIONS

**Corinne Johnson**, *St. Ambrose University*  
COORDINATOR, WORKSHOPS

**John Paul**, *Minnesota State University, Mankato*  
VICE-CHAIR, DESIGN/TECHNOLOGIES  
COORDINATOR, DESIGN EXPO

**Beate Pettigrew**, *Johnson County Community College*  
IMMEDIATE PAST REGIONAL CHAIR  
COORDINATOR, DRAMATURGY INITIATIVES

**Julie Pratt**, *University of Central Missouri*  
COORDINATOR, DIRECTING INITIATIVES

\***Sharon Sobel**, *University of Nebraska-Omaha*  
CHAIR, DESIGN AND TECHNOLOGIES

\***Tom Woldt**, *Simpson College*  
REGIONAL CHAIR; HISTORIAN

\*=Regional Executive Committee

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### FESTIVAL MANAGEMENT TEAM

---

**Rick Anderson**, *Kirkwood Community College*  
COORDINATOR, COLLEGE FAIR

**Sean Byrd**, *Normandale Community College*  
COORDINATOR, SUMMER INTERN  
AUDITIONS/INTERVIEWS

**Christine Dotterweich Bial**, *University of Kansas*  
COORDINATOR, FESTIVAL BROCHURE

**Becky Foster**, *Graceland University*  
ASSISTANT COORDINATOR, WORKSHOPS

**Mark Frank**, *Coffeyville Community College*  
COORDINATOR, INVITED SCENE SHOWCASE

**Chuck Harper**,  
*Southern Illinois Univeristy – Edwardsville*  
ASSISTANT COORDINATOR, DIRECTING

**Gwen Jensen**, *Wayne State College (NE)*  
ASSISTANT FOR RIGHTS AND ROYALTIES,  
IRENE RYANS

**Rebecca Maholland**  
*Wichita State University*  
ASSISTANT COORDINATOR, COSTUME PARADE

**Steve McLean**, *Simpson College*  
ASSISTANT COORDINATOR,  
THAYER LIGHTING EVENT

**Jeff Peltz**, *University of Central Missouri*  
COORDINATOR, STAGECREW SHOWDOWN

**Amanda Petefish-Schrag**,  
*Northwest Missouri State University*  
ASSISTANT COORDINATOR, SUMMER INTERN  
AUDITIONS/INTERVIEWS

**Kathy Pryor**, *University of Kansas*  
COORDINATOR, THEATRE MANAGEMENT INITIATIVE

**Michelle Rebollo**,  
*St. Louis Community College-Meramec*  
ASSISTANT FOR NOMINEES AND DATA, IRENE RYANS

**Brad Reissig**, *University of North Dakota*  
COORDINATOR, LOAD-IN/LOAD-OUT/GOLDEN  
HAND-TRUCK

**Peggy Sannerud**, *Winona State University*  
COORDINATOR, THAYER LIGHTING EVENT

**Nadine Schmidt**,  
*Southwest Minnesota State University*  
COORDINATOR, FACULTY ACTING SHOWCASE

**Dana Smith**, *Truman State University*  
COORDINATOR, ALTERNATIVE FORMS WRITING  
INITIATIVE

**Sheila Tabaka**, *Southwest Minnesota State University*  
COORDINATOR, COSTUME PARADE

**Jim Wood**, *University of Sioux Falls*  
ASSISTANT COORDINATOR, STAGECREW SHOWDOWN

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FESTIVAL MANAGEMENT ASSISTANTS

---

**Danille Brown**, *Simpson College*

SPECIAL GUEST LOGISTICS COORDINATOR

**Scott Brusven**, *Northern Prairie Arts Association*

CONSULTANT/ASSISTANT TO REGIONAL CHAIR

**Emily Kurash**, *St. Ambrose University*

ASSISTANT TO THE WORKSHOP COORDINATOR

**Kathy Teigland**, *Simpson College*

SECRETARY/ASSISTANT TO THE REGIONAL CHAIR

**Angela Vogel**, *Simpson College*

POWER POINT LAYOUT ARTIST

**Ann Woldt**, *Simpson College*

POWER POINT VOICE-OVER ARTIST

---

FORMER REGION V CHAIRS

---

**Lee Adey**

**Joyce Cavarozzi**

**Weldon Durham**

**Jay Edelnant**

**Gregg Henry**

**Paul Hustoles**

**Harold Nichols**

**Beate Pettigrew**

**Harry Parker**

**Ronald Willis**

**Jack Wright**

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REGION V FESTIVAL RESPONDENTS

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*The production response has always been the heart and soul of KCACTF. Congratulations and thank you to the following people for giving so unselfishly of their time, their expertise, their passion for educational theatre, and the lives of their cars in service as production respondents across the expansive Great Plains of Region V!*

**JD Ackman**

*South Dakota State University*

**\*Rick Anderson**

*Kirkwood Community College*

**Kathleen Bagby-Coate**

*Iowa Western Community College*

**Jeff Barker**

*Northwestern College-Iowa*

**Karen Barker**

*Northwestern College-Iowa*

**\*Jim Bartruff**

*Emporia State University*

**\*Julia Bennett**

*Augustana College*

**Kathryn Bentley**

*Southern Illinois University-  
Edwardsville*

**David Bratt**

*Winona State University*

**\*Brad Buffum**

*University of Nebraska-Lincoln*

**\*Anne Byrd**

*Normandale Community College*

**Sean Byrd**

*Normandale Community College*

**Patrick Carriere**

*Bemidji State University*

**Pamela Chabora**

*North Dakota State University*

**\*David Crespy**

*University of Missouri-Columbia*

**Lee Crouse**

*Dodge City Community College*

**Brad Dell**

*Iowa State University*

**Jay Edelnant**

*University of Northern Iowa*

**Craig Ellingson**

*Minnesota State University at Moorhead*

**Paul Finocchiaro**

*Minnesota State University, Mankato*

**Rebecca Foster**

*Graceland University*

**Mark Frank**

*Coffeyville Community College*

**Janice Fronczak**

*University of Nebraska at Kearney*

**Ron Gingerich**

*Dickinson State University*

**Scott Glasser**

*University of Nebraska at Omaha*

**\*Jim Greer**

*St. Louis Community College-Meramec*

**Heather Hamilton**

*Minnesota State University, Mankato*

**Chuck Harper**

*Southern Illinois University –  
Edwardsville*

**Haidee Heaton**

*Culver-Stockton College*

**Tom Heiman**

*Baker University*

REGION V – KENNEDY CENTER AMERICAN COLLEGE THEATRE FESTIVAL XXXX  
COUNCIL BLUFFS, IA / OMAHA, NE

**Andy Henrickson**

*Mount Marty College*

**\*Richard Herman**

*University of Central Missouri*

**\*Lori Horvik**

*North Dakota State University*

**Robert Hubbard**

*Northwestern College-Iowa*

**\*Paul Hustoles**

*Minnesota State University, Mankato*

**Harold Hynick**

*Midland Lutheran College*

**Tom Isbell**

*University of Minnesota-Duluth*

**Gwen Jensen**

*Wayne State College*

**#\*Cory Johnson**

*St. Ambrose University*

**Kaarin Johnston**

*College of St. Benedict/St. John's*

**Karla Kash**

*Drake University*

**Bill Kincaid**

*Western Illinois University*

**Hardy Koenig**

*Minnesota State Moorhead*

**Jim Lane**

*Johnson County Community College*

**Bethany Larson**

*Buena Vista University*

**#\*Kristin Larson**

*Grand View College*

**Paul Lifton**

*North Dakota State University*

**Paul Lim**

*English Alternative Theatre at  
University of Kansas*

**Michael McCandless**

*Creighton University*

**Jayne McGhan**

*Ridgewater Community College*

**\*Mike McIntyre**

*Jamestown College*

**\*Kathleen McLennan**

*University of North Dakota*

**\*Theresa Mitchell**

*Emporia State University*

**Allyson Moon**

*Southwestern College*

**Kevin Neuharth**

*Minot State University*

**\*John Paul**

*Minnesota State University, Mankato*

**Amanda Petefish-Schrag**

*Northwest Missouri State University*

**Beate Pettigrew**

*Johnson County Community College*

**Anna Pileggi**

*Washington University-St. Louis*

**Julie Pratt**

*University of Central Missouri*

**Susan Proctor**

*Rockhurst University*

**Mark Putman**

*Missouri State University*

**Michelle Rebollo**

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Meramec*

**Michael Ricci**

*Hibbing Community College*

**Nita Ritzke**

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**Jennifer Ross Nostrala**

*Simpson College*

**Jeri Schelhaas**

*Dordt College*

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**Kate Sinnett**

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**John Wilson**

*University of Central Missouri*

**\*David Wintersteen**

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**Ann Woldt**

*Simpson College*

**\*Tom Woldt**

*Simpson College*

**Jim Wood**

*University of Sioux Falls*

**Scott Working**

*Metropolitan Community College-  
Omaha*

**\*Daniel Yurgaitis**

*Northern State University*

**Sarah Zwick-Tapley**

*Iowa State University*

*# "Road Warrior" Outstanding Respondent Award*

*\* Regional Selection Team Member*



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IRENE RYAN PRELIMINARY ROUND JUDGES

---

<b>JD Ackman</b>	<b>Ron Gingerich</b>	<b>Jeri Schelhaas</b>
<b>Rick Anderson</b>	<b>Chuck Harper</b>	<b>Nadine Schmidt</b>
<b>Karen Bohm Barker</b>	<b>Lori Horvik</b>	<b>Kurt Schweickhardt</b>
<b>Jim Bartruff</b>	<b>Paul Hustoles</b>	<b>Dana Smith</b>
<b>Julia Bennett</b>	<b>Kristin Larson</b>	<b>John Wilson</b>
<b>Kathryn Bentley</b>	<b>Mike McIntyre</b>	<b>David Wintersteen</b>
<b>Patrick Carriere</b>	<b>Allyson Moon</b>	<b>Jack Wright</b>
<b>Pam Chabora</b>	<b>Jennifer Nostrala</b>	<b>Daniel Yurgaitis</b>
<b>Craig Ellingson</b>	<b>Beate Pettigrew</b>	
<b>Paul Finocchiaro</b>	<b>Michael Ricci</b>	

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LOAD IN / LOAD OUT / GOLDEN HAND-TRUCK RESPONDENTS

---

<b>Denise Williams</b>	<b>Jon Young</b>	<b>Brad Reissig</b>
<b>Robbie Jones</b>	<b>Jeffrey Peltz</b>	

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HOST STAFF

---

FESTIVAL COORDINATORS

**Kathleen Bagby-Coate**

*Iowa Western Community College*

**Jerry Ditter**

*Iowa Western Community College*

FESTIVAL AREA COORDINATORS

**Katie Cameron**

*University of Nebraska-  
Omaha*

HOSPITALITY COORDINATOR

**Carl Dumicich**

*Iowa Western Community  
College*

TECHNICAL DIRECTOR

**D. Scott Glasser**

*University of Nebraska-  
Omaha*

FESTIVAL HOST

**Wes Houston**

*University of Nebraska-  
Omaha*

VOLUNTEER COORDINATOR

**Robbie Jones**

*University of Nebraska-  
Omaha*

TECHNICAL DIRECTOR

**Mark Krejci**

*Creighton University*

TECHNICAL DIRECTOR

**Sharon Sobel**

*University of Nebraska-  
Omaha*

DEPARTMENT CHAIR

**Ashley Spessard**

*University of Nebraska-  
Omaha*

TRANSPORTATION

COORDINATOR

**Bill VanDeest**

*Creighton University*  
THEATRE COORDINATOR

**Steven Williams**

*University of Nebraska-  
Omaha*

DIRECTOR OF THEATRE

FESTIVAL ASSISTANTS AND LIAISONS

**Kristalynn Busskohl**

ASSISTANT HOSPITALITY  
COORDINATOR

**Katie Cameron**

HOSPITALITY COORDINATOR  
- DINNERS

**Denise Chapman**

IRENE RYAN LIAISON

**Lydia Dawson**

COSTUME PARADE LIAISON

**Krystal Kelly**

STUDENT SOCIAL EVENTS  
COORDINATOR

**Sabrina Kinney**

ASSISTANT  
VOLUNTEER/TRANSPORTATI  
ON COORDINATOR (*UNO*)

**Matthew Lott**

ASSISTANT COSTUME  
PARADE LIAISON

**Michiela Marshall**

WORKSHOP LIAISON  
ASSISTANT

**Alicia McMann**

WORKSHOP LIAISON

**Michael Medrano**

SUMMER STOCK AUDITIONS  
LIAISON

**Catie Miller**

WORKSHOP LIAISON  
ASSISTANT

REGION V – KENNEDY CENTER AMERICAN COLLEGE THEATRE FESTIVAL XXXX  
COUNCIL BLUFFS, IA / OMAHA, NE

**Jenny Pool**

DESIGN EXPO LIAISON

**Danielle Smith**

DIRECTING LIAISON

**Allie Stoysich**

STAGE CREW SHOWDOWN

LIAISON

**Jennifer Walker**

ASSISTANT VOLUNTEER

COORDINATOR (*IWCC*)

**Ron West**

DRAMATURGY EVENTS

LIAISON

**Char Willoughby**

COSTUME PARADE LIAISON

**Scott Working**

PLAYWRITING EVENTS

LIAISON

HOSPITALITY

COORDINATOR–HOSP. SUITES

---

FESTIVAL SPECIAL GUESTS, JUDGES AND RESPONDENTS

---

**Monica Anderson**

NCA Theatre Division Chair

*Franciscan University-Stuebenville*

STUDENT DIRECTING ADJUDICATOR (IN ABSENTIA)

**Karen Anselm**

KCACTF National Design Vice Chair

*Bloomsburg University*

COSTUMES AND MAKEUP, WORKSHOPS

**Tracy Armagost**

Assistant to the Production Director

*Santa Fe Opera*

STAGE MANAGEMENT, CREW SHOWDOWN,

AUDITIONS/INTERVIEWS, WORKSHOPS

**Ellen Baker**

Production Manager

*Children's Theatre Company, Minneapolis*

STAGE MANAGEMENT, CREW SHOWDOWN,

AUDITIONS/INTERVIEWS, WORKSHOPS

**Bruce Bohne**

Professional Actor, Los Angeles

IRENE RYAN FINALS, WORKSHOPS

**Mark Charney**

KCACTF National Critics Institute/Dramaturgy

Coordinator, *Clemson University*

NATIONAL CRITICS' INSTITUTE

**Ron Clark**

*Riverside Shakespeare Festival, Iowa City*

AUDITIONS/INTERVIEWS, WORKSHOPS

**David Daniel**

Education Director, *American Players' Theatre,*

*Wisconsin*

AUDITIONS/INTERVIEWS, WORKSHOPS

**Scott Edwards**

Sound Designer, *Guthrie Theater*

SOUND DESIGN, WORKSHOPS

**Karen Eterovich**

Professional Actor

*Love Arm'd Company and NYC*

IRENE RYAN SEMI-FINALS, SHOWCASE

PERFORMANCE, WORKSHOPS

**Jeff Gibson**

KCACTF Region IV Chair

*Middle Tennessee State University*

STAGE MANAGEMENT, THEATRE MANAGEMENT

CHALLENGE, PRODUCTIONS

**Gregg Henry**

KCACTF National Artistic Director

NATIONAL SELECTION TEAM

**John Hill**

KCACTF Design Vice Chair, Region VII

*Front Range College*

SCENIC AND COSTUME DESIGN, WORKSHOPS,

PRODUCTIONS

**John Iacovelli**

Professional Designer, LA and NYC

SCENIC DESIGN, WORKSHOPS

**Terre Jones**

President/CEO

*Wolf Trap Foundation for the Performing Arts*

THEATRE MANAGEMENT CHALLENGE, WORKSHOPS

**Maggie Lally**

KCACTF Region II Chair, SSDC

*Adelphi University*

SSDC DIRECTING, DESIGN EXPO, WORKSHOPS,

PRODUCTIONS

**J.R. Lederle**

Lighting Director, *Steppenwolf Theatre, Chicago*

THAYER LIGHTING, DESIGN EXPO LIGHTING,

WORKSHOPS

**Michael Legg**

Apprentice Company Associate Director

*Actors Theatre of Louisville*

AUDITIONS/INTERVIEWS, WORKSHOPS

**John Lepard**

Professional Actor

*Purple Rose & Williamston Theatre Co's*

IRENE RYAN SEMI-FINALS, WORKSHOPS

**Mindi Logan**

KCACTF Region VII Chair, *University of Portland*

IRENE RYAN FINALS, WORKSHOPS

REGION V – KENNEDY CENTER AMERICAN COLLEGE THEATRE FESTIVAL XXXX  
COUNCIL BLUFFS, IA / OMAHA, NE

**Will McAdams**

Apprentice Company Director  
*Actors Theatre of Louisville*  
AUDITIONS/INTERVIEWS, DESIGN EXPO,  
WORKSHOPS

**Donna Meester**

KCACTF Region IV Design Chair  
*University of Alabama*  
COSTUMES AND MAKEUP, WORKSHOPS,  
PORTFOLIO REVIEW

**Tom Miller**

Director of Outreach and Career Development,  
*Actor's Equity Association*  
WORKSHOPS

**Tom Mitchell**

KCACTF Region III Co-Chair  
*University of Illinois*  
DESIGN EXPO, TEN-MINUTE PLAYS,  
PORTFOLIO REVIEW, PRODUCTIONS

**Steve Moulds**

Membership and Literary Associate  
*Minneapolis Playwright's Center*  
DRAMATURGY, WORKSHOPS

**David Lee Painter**

National Directing Coordinator *University of Idaho*  
DIRECTING ACTIVITIES,  
NATIONAL SELECTION TEAM

**Barbara Parisi**

*Ryan Repertory Theatre, Long Island University*  
STUDENT DIRECTING ADJUDICATOR (IN ABSENTIA)

**Harry Parker**

KCACTF National Vice-Chair  
*Texas Christian University*  
NATIONAL SELECTION TEAM

**John Plumpis**

Professional Actor, New York  
IRENE RYAN FINALS, WORKSHOPS, PRODUCTIONS

**Mark Prey**

Technical Director  
*Shakespeare Theatre, Washington DC*  
TECHNICAL DIRECTION, WORKSHOPS,  
PORTFOLIO REVIEW

**Elaine Romero**

Professional Playwright  
TEN-MINUTE PLAYS, ONE-ACT PLAYS, WORKSHOPS

**Emily Ruddock**

Artistic Manager, *Actors Theatre of Louisville*  
IRENE RYAN SEMI-FINALS, AUDITIONS/INTERVIEWS

**Doug Scholz-Carlson**

Associate Director  
*Great River Shakespeare Festival, Minnesota*  
IRENE RYAN FINALS-MUSICAL/CLASSICAL,  
AUDITIONS/INTERVIEWS, WORKSHOPS

**Kip Shawger**

KCACTF National Design Chair  
*Ball State University*  
NATIONAL SELECTION TEAM

**Gretchen Smith**

KCACTF Region VI NPP Chair  
*Southern Methodist University*  
TEN-MINUTE PLAYS, ONE-ACT PLAYS,  
WORKSHOPS, PRODUCTIONS

**Kate Snodgrass**

KCACTF National Playwriting Programs Chair  
*Boston University*  
TEN-MINUTE PLAYS, ONE-ACT PLAYS,  
WORKSHOPS, PRODUCTIONS

**David Thayer**

Lighting Designer/Emeritus Professor  
DAVID L. THAYER LIGHTING EVENT

**Adrienne Thompson**

KCACTF Past NPP Chair  
*New York University*  
NATIONAL SELECTION TEAM

**Joe Tilford**

Dean, *North Carolina School for the Arts*  
SET DESIGN, WORKSHOPS, PORTFOLIO REVIEW

**Kristina Tollefson**

*University of Central Florida*  
COSTUME PARADE ADJUDICATOR (IN ABSENTIA)

**Rob Urbinati**

Professional Director, New York  
DIRECTING ACTIVITIES, WORKSHOPS

**NEED ASSISTANCE? HAVE AN EMERGENCY??**  
**CALL 402-250-1259**

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## *KCACTF NATIONAL SELECTION TEAM 2008*

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**Gregg Henry** is Artistic Director of the Kennedy Center American College Theater Festival.

In addition, he is Artistic Associate for New Works and Commissions for Kennedy Center Youth and Family Programs. He coordinates the Kennedy Center/Kenan Fund for the Arts Performing Arts Apprenticeship Program. As a producer of the annual Page-to-Stage New Play Festival, approaching its 7<sup>th</sup> anniversary, he produced readings of Lee Blessing's *The Scottish Play* and Ken Ludwig's *The Three Musketeers*, *Shakespeare in Hollywood* and *Treasure Island*. He hosted the Summer 2007 MFA Playwrights' Workshop, in association with the National New Play Network, and will again in Summer 2008 and 2009. Recent productions include Tom Isbell & Mark Russell's *Teddy Roosevelt and the Treasure of Ursa Major* at The Kennedy Center (and currently on National Tour), Meg Schadl's *Listen* for Catholic University, the U.S. Premieres of Morris Panych's *Girl in the Goldfish Bowl* for Metro Stage and Daniel MacIvor's *You Are Here* for Theatre Alliance, Julie Jensen's *Two-Headed* for Washington Shakespeare Company, Shelagh Stephenson's *An Experiment with an Air Pump* for Journeymen Theater, 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. He directed concert readings of *The 13 Hallucinations of Julio Rivera* by Stephen Culp for Baltimore CenterStage's First Look series, *Autobiography of a Constellation* by Lila Rose Kaplan for Arena Stage's Downstairs series, where he will direct Alex Lewin's *The Near East* in March. He has directed, acted and/or staged the fights for the Colorado, Iowa, Michigan, Oklahoma and Wisconsin Shakespeare Festivals. Gregg 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.

**David Lee-Painter** is Professor of Theatre, Chair of the Department of Theatre and Film at

University of Idaho, outgoing Chair of Region VII, past national Chair of Chairs of the Kennedy Center American College Theatre Festival, national Member at Large, and proud member of the 2008 National Selection team. This past year he directed *Brilliant Traces*, *Oklahoma!* and *A Midsummer Nights Dream* for the University of Idaho and is likely the most fortunate person in the world - getting to work with such fabulous friends, colleagues and the hardest working students ever. David earned an MFA in directing from Illinois State University, and has worked professionally at both the Idaho and Illinois Shakespeare Festivals, the John F. Kennedy Center for the Performing Arts, Idaho Theatre for Youth, and The American Stage Company in St. Petersburg Florida, among others. His production of *Moby Dick* represented North America at the 1996 ASSITEJ World Congress in Rostov on Don Russia. He shares his wonderful life with his darling wife Nancy, four furry critters and two magical daughters Allix & Molli, who have stepped into the night in pursuit of that flighty temptress, adventure, both studying English, at Univeristy of Idaho and The College of Idaho.

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## *KCACTF NATIONAL SELECTION TEAM 2008*

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**David C. (“Kip”) Shawger, Jr.** is the Kennedy Center American College Theatre Festival National Chair of Design and Technology. A native of New Jersey who received a BS degree in Drama from Nebraska Wesleyan University and a MA degree in Design from Bradley University. He is an award winning designer with over 300 design credits and 35 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. Professionally, his credits include scenery for the Actor’s Conservatory Theatre in San Francisco with the late William Ball, American Entertainment Productions, Carnival Cruise Lines (out of both the Los Angeles and Miami ports-o-call), and PBS Television series “The Adventures Of Elmer And Friends”. In 1990, he designed the award winning Off-Broadway New York production of *Pelleas And Melisande* at the Schapiro Theatre directed by Maggie Mancinelli. 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 and the Indiana Arts Commission. In 1984, he received Ball State University’s Outstanding Creative Endeavor Award. He has also been published in *Theatre Crafts Magazine*, *TCI*, and other leading theatrical journals as well as the educational videos “Where Do I Start?” and “How Do I Paint It?”, which are produced by Design Video Communications, Indianapolis and New York. Active with USITT and OISTAT, his design students have successfully participated in KCACTF Region III and National Festivals, attended major universities, and gained employment in academic and professional theatres, film, and television.

**Adrienne Thompson** currently teaches at NYU’s Rita and Burton Department of Dramatic Writing (DDW), Tisch School of the Arts. She currently teaches the Steinberg Playwriting Workshop designed to support student playwrights in the development of their plays. Also at the DDW she produces and directs student play and screenplay readings and productions. In Region II as the NPP Chair she created the SSDC Scholarship student directing program. Last summer she worked with David White and Mark Charney at the WordBRIDGE Playwrights’ Laboratory as an actress and director. She has also acted in developmental readings at the William Inge Festival. As a professional actress she worked at, among others, the Guthrie, Denver Center, ACT, Public Theatre, EST, Arizona Theatre Co. Favorite roles include Ophelia, Lady Macbeth, Miranda, Leah Harellick (originated), and many roles by Romulus Linney including Komachi (originated) and Cora. She is a founding member of the Signature Theatre Co., NYC. Adrienne holds an MFA in acting from ACT, San Francisco and has taught at Hofstra University and Suffolk County Community College.

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## 2008 KCACTF MEDALLION RECIPIENT

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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 the Medallion to:



**Jerelyn Schelhaas** graduated from Dordt College with a BA in English Education and a minor in Speech Communication. While at Dordt she acted in many major roles in main stage productions—from *The Rivals* to *The Crucible*. After graduating from college and marriage to Dave Schelhaas, she taught English, Speech and Drama at high schools and junior high schools in Iowa, Florida, and Michigan. After the completion of a Masters Degree in Theatre, Speech Communication and English from the University of South Dakota, Jeri began teaching at Dordt College, first as adjunct in the English department and eventually as faculty and director in the Theatre Arts Department. The last four years she has also chaired the department. She will retire at the end of this academic year.

During the past 20 years at Dordt, among other teaching and directing responsibilities, Jeri directed and acted in three traveling shows: *Things They Couldn't Say*, the story of Diet Eman and the Dutch underground during World War II; *Our Family Album*, a survey of the 150 year history of the Christian Reformed Church; and *Vision at Work and Play*, a celebration of the 50 years of Dordt College. These shows performed in much of the US and Canada. One of the highlights of her directing career came in 2004, when Dordt's production of *All My Sons* was invited to be performed at KCACTF in Denver.

Besides directing, Jeri has taught Introduction to Theatre, Fundamentals of Acting, Voice and Oral Interpretation, Mask and Movement, Playwriting, and Creative Dramatics for Children as well as Communication and English courses.

Through the years, KCACTF has become very important for Jeri as **THE** professional organization which emphasizes the things she cares about most—students, their work and her work with them. No other organization in which she participates focuses its activities as much on students and their growth as does KCACTF. Keeping Theatre Arts alive in a relatively small liberal arts college and keeping theatre truthful in our culture as a means for reflection, celebration, and examination of the human heart have been goals for Jeri throughout her career.

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## *FESTIVAL SPECIAL EVENTS*

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*In addition to productions, responses and workshops, don't forget some of the other exciting events that will transpire during festival week! For more detailed information, visit the Region V website ([www.kcactf5.org](http://www.kcactf5.org)).*

### **ALCONE COMPANY NATIONAL FESTIVAL FELLOWSHIPS IN MAKEUP DESIGN**

This exhibition presents student makeup designs from KCACTF participating or associate productions. The Alcone Fellowship brings one student makeup designer from each of the eight regions to the Kennedy Center for master classes. Designs on display Tuesday through Thursday in the Heartland Ballroom, Holiday Inn.

### **ALTERNATIVE FORMS WRITING WORKSHOP AND SHOWCASE**

Participants work closely with a veteran writer/actor on developing “alternative forms” of dramatic performance—comic monologues, storytelling, rants, sketch comedy. See the work in showcase-performance on Thursday, late-night!

### **BARBIZON AWARDS FOR THEATRICAL EXCELLENCE IN SCENIC, COSTUME & 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 on display Tuesday through Thursday in the Heartland Ballroom, Holiday Inn.

### **COSTUME PARADE**

Throughout the festival year, regional respondents nominate productions they feel should be included in the Costume Parade. Schools are also allowed to self-nominate their best work. This year all the nominations were “blinded” for anonymity, sent to professionals from Regions IV and VII and ranked. Using these rankings, the Regional Executive Committee then determined the festival invitees. Check out the interesting and elegant threads on Friday night!!

### **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. Come see the student’s work on Tuesday at 9:00 a.m. at the Creighton University Lied Center for the Arts.

### **DRAMATURGY INITIATIVES**

Sponsored by the Literary Managers and Dramaturg’s Association (National Fellowship) and the Association for Theatre in Higher Education (Region 5 initiative,) the Region V Dramaturgy Initiative 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 LMDA National Fellowship winner will attend the national festival in Washington. Projects on display Tuesday through Thursday in the Heartland Ballroom, Holiday Inn.

### **FACULTY ACTING SHOWCASE**

Now is your chance to see acting teachers from across the region put “theories” into action! 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, Tuesday late night!

### **FACULTY DIRECTING SHOWCASE**

(NEW THIS YEAR!) Watch the final result as faculty directors and student assistant directors take on the challenge of casting, rehearsing and presenting a 5 minute scene with 6 hours of rehearsal over two days. WHEW! You won't want to miss the excitement! Presented Wednesday late night.

### **IRENE RYAN SCHOLARSHIP AUDITIONS**

A three-round audition process culminates in two people receiving scholarships and being chosen to represent Region V at the national festival in Washington, D.C. Additional awards are presented for Best Partner, Best Classical and Best Musical auditions. Finals Friday night!

### **NATIONAL CRITIC’S INSTITUTE**

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. Throughout the week the daily demands of writing reviews of festival plays and meeting morning deadlines simulate the world of professional theatre criticism. One winner is chosen to attend the national festival in Washington. Reviews will be posted in the Palace Foyer, Holiday Inn and on the Region V website.

### **PORTFOLIO REVIEW SESSIONS**

(NEW THIS YEAR!) Students show a physical portfolio, electronic portfolio, or a combination of the two mediums. Each student presents their materials and receives feedback from professionals in the industry. This session is open for public viewing. Students in their junior year are encouraged to attend as a viewing audience member in order to assist in preparing for the 2009 Portfolio Reviews. Reviews happen on Friday at 1:00 p.m. in the Heartland Ballroom, Holiday Inn.

### **ONE-ACT PLAYS**

Several dozen one-act plays from Region V were read “blinded” for anonymity by a team of readers from outside our region. Presented in concert reading here, the play chosen as the most outstanding may be invited to the national festival, and will be invited back to next year’s festival as a fully mounted production (*LIGHTS FADE*, *CURTAIN* is this year’s example.) Presented Tuesday evening.

### **REGION V AWARDS IN DESIGN AND AFFILIATED ARTS/CRAFTS**

Students’ work that is from “unrealized” projects, or does not fall under the Barbizon or Alcone awards systems, is displayed and adjudicated. Class assignments, props projects, poster designs and other formats on display in the Heartland Ballroom Tuesday through Thursday.

### **SHOWCASE OF INVITED SCENES**

Through the course of the “festival season,” Region V respondents nominate scenes of high quality from both Associate and Participating Productions. On Tuesday afternoon, check out some of the outstanding work that’s been happening around the Region.

### **SOCIETY OF STAGE DIRECTORS AND CHOREOGRAPHERS SCHOLARSHIP PROGRAM**

Applicants go through a rigorous directing experience including: submitting an essay outlining their work as a director, presenting a staged scene and preparing and defending his or her director’s book with an SSDC member. The Society for Stage Directors and Choreographers (SSDC) sponsors one student director from each region to attend the national festival and awards a one-year Associate Membership to the SSDC. Presented Monday late night!

### **SOUND DESIGN AWARD**

This exhibition presents student sound design from KCACTF Participating or Associate Productions. One winner’s work will be displayed at the national festival in Washington. Designs on display Tuesday through Thursday in the Heartland Ballroom, Holiday Inn.

### **STAGE CREW SHOWDOWN!**

Four-person teams work together on crew activities ranging from hanging a curtain to quick-costume-change, and are judged on both time and execution. Prelims are Sunday night and Monday afternoon, and don’t miss the exciting finals on Monday night!

### **STAGE MANAGEMENT FELLOWSHIP**

Entrants nominated from their home productions present their complete prompt book. In addition, entrants serve on the Festival Honors Stage Management Crew stage managing one of the many all-festival events. One winner is chosen to attend the national festival in Washington. Projects on display Tuesday through Thursday in the Heartland Ballroom, Holiday Inn.

### **SUMMER STOCK AUDITIONS AND INTERVIEWS**

As of 01/05/08, the following professional companies from around the Midwest had committed to audition and interview prospective students for acting, technical jobs, and internships:

#### ***Actor’s Theatre of Louisville***

*Louisville, KY*

#### ***American Players Theatre***

*Spring Green, WI*

#### ***Black Hills Playhouse***

*Rapid City, SD*

#### ***Brownville Village Theatre***

*Brownville, NE*

#### ***Children’s Theatre Co. of***

***Minneapolis***

*Minneapolis, MN*

#### ***Children’s Theatre of***

***South Dakota***

*Rapid City, SD*

#### ***Great River Shakespeare Festival***

*Winona, MN*

#### ***Highland Summer Theatre***

*Mankato, MN*

#### ***Theatre L’Homme Dieu***

*Alexandria, MN*

#### ***Riverside Theatre***

***Shakespeare Festival***

*Iowa City, IA*

#### ***Santa Fe Opera***

*Santa Fe, NM*

#### ***Sieur DuLuth Summer***

***Arts Festival***

*Duluth, MN*

#### ***The Straw Hat Players***

*Moorhead, MN*



### TEN-MINUTE PLAYS

Experience the six plays (out of over eighty submitted) chosen by a team of judges from outside Region V. These judges read the plays “blinded” for anonymity and chose the six most outstanding works, which are then staged at the festival by student directors, working with faculty mentors. One play may be chosen by reading/writing criteria (not for its performance at the regional festival) for the national festival. Presented Friday afternoon!

### THEATRE MANAGEMENT CHALLENGE

(NEW THIS YEAR!) Students participating in the Theatre Management Challenge submitted proposals after reading *How I Learned to Drive* by Paula Vogel. Proposals included a synopsis of the play, a detailed budget projecting income and expenses, and a marketing and outreach plan. Students will receive an oral response from one or more theatre management professionals, and will be assigned an event management position for a Festival Production or similar Festival Event. The winner will receive an interview for an internship in an area of theatre management at Wolf Trap Foundation for the Performing Arts in Vienna, VA (greater Washington D.C. area) for a 2008 summer internship.

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## SOCIETY OF STAGE DIRECTORS & CHOREOGRAPHERS NATIONAL FELLOWSHIP AUDITIONS

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### MONDAY, 10:00 P.M.

**Liz Carey-Linskey**, *Concordia College*

*Buried Child* by Sam Shepard

**Ryan Fortney**, *University of Central Missouri*

*Hot and Throbbing* by Paula Vogel

**Charles Johnston**, *Southwestern College*

*Fool For Love* by Sam Shepard

**Joshua Stenseth**, *Minnesota State University,*

*Moorhead*

*Cowboys #2* by Sam Shepard

**Michelle Makie**, *St Cloud State University*

*Strange Interlude* by Eugene O’Neill

**Brian LaDuca**, *University of Nebraska, Lincoln*

*Fool For Love* by Sam Shepard

**Joshua Minnis**, *University of Central Missouri*

*The Children’s Hour* by Lillian Hellman

**Heather Folsom**, *Minnesota State University, Mankato*

*Curse of the Starving Class* by Sam Shepard

**Taylor Gozia**, *University of Central Missouri*

*Ah Wilderness* by Eugene O’Neill

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## DAVID L. THAYER LIGHTING WORKSHOP PARTICIPANTS

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### TUESDAY, 9:00 A.M.

**Jonathan Ross**, *Concordia University*

Mentor: Mira Weigmann

**Justin Koopman**, *Concordia University*

Mentor: Mira Weigmann

**Robert Figueira**, *University of Kansas*

Mentor: Mark Reaney

**Ryan Seifert**, *Winona State University*

Mentor: Peggy Sannerud

**Ryan Andrus**, *North Dakota State University*

Mentor: Rooth Varland

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## SHOWCASE OF INVITED SCENES

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TUESDAY, 1:00 P.M.

**INTIMATE APPAREL**

*Iowa State University*

**PICNIC**

*Bismarck State University*

**COMEDY OF ERRORS**

*University of North Dakota*

**PUSHING UP THE SKY**

*Culver-Stockton College*

**SIDE BY SIDE BY SONDHEIM**

*University of Central Missouri*

**RABBIT HOLE**

*Dickinson State University*

**EVERY ANGEL**

*University of Southern Illinois-Edwardsville*

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## ONE-ACT PLAY FESTIVAL

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TUESDAY, 8:00 P.M.

**THE ROAD TO HELL**

**Jaime Lyn Bast**, *Saint Louis University*

Faculty Mentor: Gary Wayne Barker

**FOREVER AND A DAY**

**Paul Rundle**, *University of Central Missouri*

Faculty Mentor: Richard Herman

**AN OLD ALBUM**

**R. Paul Klein**, *Minnesota State University,*

*Moorhead*

Faculty Mentor: Craig Ellingson

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## FACULTY DIRECTING SHOWCASE

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WEDNESDAY, 10:30 P.M.

**SARAH AND ABRAHAM** by Marsha Norman

Director: Susan Proctor

*Rockhurst University*

Assistant Director: Matt Casteel

*Drake University*

**NO SOCO DE LA ESCUELA** by Luis Valdez

Director: Kristen Larson

*Grandview College*

Assistant Director: Bridget Lachowsky

*Kansas State University*

**JANUARY 21, 22, 23** by Suzan-Lori Parks

Director: Deny Staggs

*Missouri Western State University*

Assistant Director: Cheryl Barker

*University of Central Missouri*

**REVERSE TRANSCRIPTION** by Tony Kushner

Director: Keith Oliver

*St. Louis Community College-*

*Meramec*

Assistant Director: Sarah Breyne

*Culver-Stockton College*

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## TEN MINUTE PLAY FESTIVAL

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FRIDAY, 2:00 P.M.

**THE GAZELLE**

**Nick Medved**, *University of Kansas*  
Director: Ronald Zank,  
*University of Missouri-Columbia*  
Mentor: Chuck Harper,  
*Southern Illinois University*

**BLEEDING**

**Tyler Mills**, *Minot State University*  
Director: Matt Mercer, *St Ambrose University*  
Mentor: April Hubbard, *Dordt College*

**BURN THE PRAIRIE**

**Chris Stroschein**, *Minot State University*  
Director: Jean Punt, *Northwestern College*  
Mentor: Mark Kelt,  
*Central Methodist University*

**ERICA'S KITE**

**Whitney Rowland**, *University of Kansas*  
Director: Madeline Dudziak,  
*St. Ambrose University*  
Mentor: Penelope Weiner,  
*Washburn University*

**THE EDGE OF THE WORLD**

**Elizabeth Ashby**, *St. Louis University*  
Director: Zach Thonon,  
*University of Central Missouri*  
Mentor: Jeremy Fiebig, *Waldorf College*

**COMMON MARKET**

**Fonzie Geary**, *University of Missouri Columbia*  
Director: Andrew Cudzilo, *Park University*  
Mentor: Patrick Carriere,  
*Bemidji State University*

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## COSTUME PARADE ENTRIES

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FRIDAY EVENING

**ASH GIRL**

*Northwest Missouri State  
University*

**CATS**

*Minnesota State University-  
Moorhead*

**FIGARO'S MARRIAGE**

*St. Cloud State University*

**FOLLIES**

*North Dakota State  
University*

**JAMES AND THE GIANT**

**PEACH**

*Winona State University*

**CINDERELLA**

*Southwest Minnesota State  
University*

**URINETOWN**

*Johnson County Community  
College*

**OUR COUNTRY'S GOOD**

*University of Nebraska-  
Omaha*

**MEASURE FOR MEASURE**

*Northwestern College*

**WINTERS TALE**

*Dordt College*

**PUNCH AND JUDY**

*State Fair Community  
College*

**PRIDE AND PREJUDICE**

*Simpson College*

**ALL MY SONS**

*St. Ambrose University*

**SHADOW GETS A BLACK EYE**

*University Of Central  
Missouri*

**INTIMATE APPAREL**

*Wichita State University*

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## THEATRE MANAGEMENT PARTICIPANTS

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**Christy Ellis**, *Southwest Missouri State University*

**Andrea Graham**, *Concordia College, MN*

**Zadi Khalsa**, *University of Central Missouri*

**Marissa LaRose**, *Truman State University*

**Aaron B. Larson**, *University of South Dakota*

**Megan Luebke**, *Concordia College, MN*

**Megan Richardson**, *Wichita State University*

**Rene Soloman**, *Park University*

**Mackenzie Webb**, *Simpson College*

**Anna Marie Wilharm**, *University of Northern Iowa*

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## *NATIONAL CRITICS INSTITUTE PARTICIPANTS*

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**Jaime Lyn Bast**, *Saint Louis University*  
**James Bierly**, *Northwestern College*  
**Meaghan Downs**, *Concordia University, Nebraska*  
**Brett Grady**, *University of Kansas*  
**Robin Joelle Harman**, *Central Methodist University*  
**Alexandra Johns**, *University of Minnesota Duluth*  
**Meghan Newman**, *Kansas State University*  
**Jim Ostler**, *University of Missouri*  
**Jenn Peterson**, *Park University*  
**Andy Pierce**, *University of Missouri-Columbia*  
**Drew Riebhoff**, *Simpson College*  
**Heather Tallman**, *Minot State University*  
**Aaron Westalke**, *University of Central Missouri*

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## *FACULTY FELLOWSHIPS*

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*Congratulations to the following Region V faculty members who have been nominated by their peers, and confirmed by the Executive Committee, as outstanding teaching artists.*

### ***REGION V FACULTY NATIONAL FESTIVAL FELLOWSHIP IN PLAYWRITING***

**Patrick Carriere**, *Bemidji State University*

### ***REGION V NATIONAL TEACHING ARTIST GRANT AWARD NOMINEES***

**DIRECTING:** **Julie Pratt**, *University of Central Missouri*  
**ACTING:** **Julia Bennett**, *Augustana College (SD)*  
**COSTUME DESIGN:** **Rooth Varland**, *North Dakota State University*  
**LIGHTING DESIGN:** **Jim Trenberth**, *Iowa State University*  
**SCENIC DESIGN:** **John Paul**, *Minnesota State University, Mankato*

*Region V extends its deep appreciation to the following sponsors for their generous support of the festival:*

*Alcone Company*  
*Association for Theatre in Higher Education*  
*Barbizon*  
*Cengage Learning*  
*Focal Press*  
*McGraw-Hill*  
*National Partners of the American Theatre*  
*Society for Stage Directors and Choreographers*  
*United States Institute for Theatre Technology*  
*Christine Hitt, Chair, IWCC Music Department*  
*Jennifer Leibsack & Lindsey Johnson, Omaha Convention and Visitors Bureau*

## INVITED FESTIVAL PRODUCTIONS

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### **LIGHTS FADE, CURTAIN** by Whitney Rowland

**Paul Stephen Lim** *English Alternative Theatre at University of Kansas*

Wednesday, January 23, 1:00 p.m. & 7:30 p.m.

Creighton University Lied Center for the Arts

*After many years away from home, a successful playwright encounters great resentment from his family when he returns to visit their dying mother. Matters get worse when they discover that the new play he is working on not only 'cannibalizes' but also distorts their family history.* Run time: 1 hour

### **OF MICE AND MEN** by John Steinbeck

**Charlotte Guyette** *University of South Dakota*

Wednesday, January 23, 2:00 p.m. & 7:30 p.m.

Iowa Western Community College Performing Arts Center

*This towering classic of American theatre features two drifters, George and Lennie, who have dreams of living off the "fat of the land" once they have earned enough as ranch hands to buy their own place. Their plans go horribly awry, however, when Lennie has a fateful encounter with Curley's wife.* Run time: 2.5 hours

### **COPENHAGEN** by Michael Frayn

**Robin Schraft** *Drury University*

Thursday, January 24, 10:00 a.m. & 3:00 p.m.; Friday, January 25, 10:00 a.m.

University of Nebraska-Omaha Weber Fine Arts Black-box

*Life and physics meet when nuclear physicists Niels Bohr and Werner Heisenberg try to re-create what actually occurred during their fateful meeting in Copenhagen during the height of World War II. As they unravel the mystery we are led on an exploration in which life mirrors scientific theory.* Run time: 2 hours

### **TABULA RASA** by Whitney Rowland

**Beate Pettigrew** *Johnson County Community College*

Thursday, January 24, 7:30 p.m.; Friday, January 25, 12:30 p.m.

Creighton University Lied Center for the Arts

*When the old family table appears in Lila's apartment, she is suddenly confronted by images from her past. Now, surrounded by a distant husband, a dying father, an unstable mother, and a handsome, mysterious neighbor, Lila is forced to question her life, her memories, and her sanity.* Run time: 2 hours

### **THE WILD PARTY** by Andrew Lippa

**Marie King** *Wichita State University*

Thursday, January 24, 7:30 p.m.; Friday, January 25, 1:00 p.m.

Iowa Western Community College Performing Arts Center

*The roaring 20's. Bathub gin. Hot jazz. Sexually ambitious Vaudeville entertainer Queenie ("whose legs were built to drive men mad") throws a party intended to be the wildest New York City has ever seen. Living up to its hype all too well, the title bash slithers and dances its way to a night of booze and bawdiness ending in violence.* Run time: 2 hours

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## SPECIAL SHOWCASE PRODUCTION

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### **LOVE ARM'D: APHRA BEHN AND HER PEN**

Conceived, Written & Performed by **Karen Eterovich**

Thursday, January 24, 2:00 p.m. – Holiday Inn Ballroom Theatre

*As she prepares to leave him, the famous playwright Aphra Behn puts a curse on John Hoyle: he will have to remember everything about her. This dramatic rendering of Behn's turbulent life and times reconfigures her work into a dramatic confrontation, highlighting her conflicting emotions as she contends with sexuality, faithlessness, and disease.* Run Time: 1 hour

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## DESIGN/TECH INTENSIVES

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*(The following workshops required pre-registration and are NOT open to the general public.)*

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MONDAY: 9 a.m. – 12 p.m.

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**SCENE PAINTING: REALISTIC TEXTURES FOR THE STAGE AND FILM** UNO Scene Shop

**Robin McKercher, assisted by Greg Gowen** Learn the newest techniques in scenic painting that anyone can master. This interactive course will explore realistic scenic painting, tromp l'oeil and unique effects that will make your next production even better. We will tackle realistic marble, crackle paint, granite, rust, and other similar textures. All activities are hands-on. Students should bring: clothes and shoes appropriate to the shop environment. No sandals. (Experience level: Beginning to Intermediate.) Participation limit: 10

**3-DIMENSIONAL MAKEUP FOR THEATRE AND FILM** UNO Makeup Room

**Ronnie Chamberlain** Bring your makeup kit and be prepared to learn and apply a variety of horrendous cuts, bruises, scars, and other gruesome prosthetics and special effects. (Experience level: you must have completed a semester course in stage makeup.) Participation limit: 16

**SCRIPT ANALYSIS AND VISUALIZATION FOR THE LIGHTING DESIGNER** Heartland Conference Rm D, HI

**Dennis Chandler** How does a lighting designer read/visualize/talk to the rest of the production team about a script? Students are asked to read: Edward Albee's *Zoo Story* before the festival and bring it with you. (All levels of experience.) Participation limit: 25

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TUESDAY: 1 p.m. – 4 p.m.

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**SCENE PAINTING: WOODGRAINING** UNO Scene Shop

**Jon Young, assisted by Greg Gowen** This intensive will break down the steps for creating beautiful woodgrain for the stage environment. The presenter will teach students step-by-step examples using research and various faux tools in order to create 2-d woodgrain. Students will create two examples of wood grain to take home with them. Be prepared to get messy! Students should bring: clothes and shoes appropriate to the shop environment. No sandals. (Experience level: Beginning to Intermediate.) Participation limit: 10

**3-DIMENSIONAL MAKEUP FOR THEATRE AND FILM** UNO Makeup Room

**Ronnie Chamberlain** Bring your makeup kit and be prepared to learn and apply a variety of horrendous cuts, bruises, scars, and other gruesome prosthetics and special effects. (Experience level: you must have completed a semester course in stage makeup.) Participation limit: 16

**QUICK AND DIRTY 3-DIMENSIONAL PROSPECTIVE DRAWING FOR THE DESIGNER** UNO Design Studio

**Bob Hamel** At some point every scenic designer needs to make the transition from a ground Plan to a 3-Dimensional drawing of the set so you can best communicate your ideas and environment with the other members of your production team. Before the advent of 3-D software, drafters had many methods to do this using pencil, paper and your brain. We will work with one of the fastest methods to do this as we prepare a Prospective Drawing from provided ground plans and sectional drawings. (All levels of experience - as long as you know how to read a ground plan and section drawing.) Students should bring: three #2 pencils and a good eraser. Participation limit: 18

**COSTUME RUNWAY** Heartland Conference Rm B, HI

**Sheila Tabaka, assisted by Marybeth Sorrell and Kimberly Jones** This intensive will be done in the creative spirit of Bravo Channel's Project Runway. Designers will work in teams of two, chosen when they arrive. Upon their arrival each team will be given a time period in fashion history. They will research that era, have time to design the costume, be given a bag of fabric and then create the garment. All projects, including the designs, will be on display throughout the Design Expo. (All levels of experience.) Students should bring: 5 yards of fabric. (It could be 1 yard of this and 4 yards of that, but a total of five yards. All the fabric will be combined, then redistributed) and Costume and/or Fashion History books for research. Participation limit: 16

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## *FESTIVAL SCHEDULE*

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### JANUARY 20

#### SUNDAY PERFORMANCE, AUDITION & EVENT SCHEDULE

3:00 – 7:15 p.m.	Festival Registration	Palace Foyer; HI
3:00 – 5:00, 5:30 – 7:15 p.m.	Irene Ryan Information Desk	Salon A; HI
3:00 – 5:00, 5:30 – 7:15 p.m.	Summer Stock Check In	Salon B; HI
3:00 – 6:00 p.m.	Design Expo Space Assignments (Pre-registrants Only)	Heartland Ballroom; HI
4:00 – 5:30 p.m.	David L. Thayer Lighting Design Hang and Focus (Participants Only)	Creighton University Lied Center for the Arts
6:00 – 7:30 p.m.	Ten-Minute Play and One Act Play Director/Playwright Orientation	Salon C; HI
7:30 p.m.	Festival Launch & Orientation and Certificates of Merit	Palace Ballroom; HI
9:00 – 11:00 p.m.	Stage Crew Showdown Preliminary Round	Palace Ballroom; HI

**THE BUS-RIDERS GUARANTEE: THOSE TAKING THE SHUTTLE BUSES TO PERFORMANCES WILL BE GUARANTEED A SEAT IN THE THEATRE AND WILL HAVE THE OPPORTUNITY TO BE SEATED FIRST AT ALL PERFORMANCES.**

***CONTRARY TO POPULAR BELIEF, FESTIVAL PRODUCTION RESPONSE SESSIONS ARE OPEN TO ALL FESTIVAL PARTICIPANTS. THESE CAN BE AMONG SOME OF THE MOST INTERESTING AND INFORMATIVE SESSIONS, SO COME IN AND LISTEN TO FACULTY AND PROFESSIONALS FROM OUTSIDE REGION V TALK ABOUT THE SHOWS YOU SAW THE DAY BEFORE!***

**NEED ASSISTANCE? HAVE AN EMERGENCY??**

**CALL (402) 250-1259**

# JANUARY 21

## MONDAY PERFORMANCE, AUDITION & EVENT SCHEDULE

8:00 – 8:45 a.m.	Irene Ryan Preliminary Judges Meeting	Ballroom B; HI
8:00 a.m. – 12:00 p.m.	Design Expo Space Assignments (Pre-registrants Only)	Heartland Ballroom; HI
8:00 a.m. – 5:00 p.m.	Festival Registration & Information	Palace Foyer; HI
8:30 a.m. – 1:00 p.m.	Irene Ryan Warm Up Rooms	Salon A; HI (piano) South Conference Room; CI
9:00 a.m. – 12:00 p.m.	Design Intensives (Pre-registrants Only)	UNO Campus
9:00 a.m. – 12:00 p.m.	Script Analysis Intensive (Pre-registrants Only)	Heartland Ballroom, Room D; HI
9:00 a.m. – 1:00 p.m.	Irene Ryan Preliminary Round Auditions	Ballroom A, D, E, G, & Holiday A, B, C; HI Center & West Conference Rooms; CI
9:00 a.m. – 4:00 p.m.	David L. Thayer Lighting Design Workshop	Creighton University Lied Center for the Arts
1:00 – 3:00 p.m.	Stage Crew Showdown Preliminary Round	Ballroom B, C, F; HI
1:00 – 5:00 p.m.	Design Expo Space Assignments (Not Pre-registrants)	Heartland Ballroom; HI
3:00 – 3:30 p.m.	Irene Ryan Semi-Final Announcement	Ballroom B, C, F; HI
3:30 – 6:30 p.m.	Directing Showcase & Ten-Minute Play Auditions	Ballroom D; HI
6:00 – 10:00 p.m.	<b>Performance:</b> Irene Ryan Semi-Final Round Auditions	Ballroom B, C, F; HI
8:00 – 9:30 p.m.	SSDC Directing Orientation	Center Conference Room; CI
10:00 – 11:30 p.m.	<b>Performance:</b> SSDC Directing Scenes	Center Conference Room; CI
10:15 – 11:30 p.m.	<b>Performance:</b> Stage Crew Showdown Final Round	Ballroom B, C, F; HI
11:30 p.m.	Irene Ryan Finals Announcement	Ballroom B, C, F; HI



## MONDAY WORKSHOP SCHEDULE

Workshops are coded by initials that correspond with the section of the brochure where a description may be found.  
For example, “AD” workshops are described in “Acting and Directing” section.

8:00 a.m. – 12:00 p.m.	MT	<i>Irene Ryan Physical/Vocal Warm-ups</i> (Korte)	South Conference Room; CI
9:30 – 10:45 a.m.	DT	<i>10 Ways To Improve Your Costume Renderings</i> (Varland)	Heartland Ballroom, Room B; HI
11:00 a.m. – 12:15 p.m.	PWD	<i>If They Write It-Your Audiences Will Come</i> (Crespy)	Salon D; HI
11:00 a.m. – 12:15 p.m.	DT	<i>Introduction to the Wonderful World of Sketch Up</i> (Reading)	Heartland Ballroom, Room C; HI
12:30 – 1:45 p.m.	DT	<i>Costume Distressing Techniques</i> (Greenwell)	Salon D; HI
12:30 – 1:45 p.m.	TK	<i>How to Start Your Very Own Professional Theatre Company</i> (Lepard)	Heartland Ballroom, Room C; HI
2:00 – 3:15 p.m.	AD	<i>The Director’s Work With The Actor</i> (Ricci)	Holiday A; HI
2:00 – 3:15 p.m.	MT	<i>Whoops, Scoops, and Growls: Non-traditional Singing Techniques for Musical Theatre</i> (Foradori)	West Conference Room; CI
2:00 – 3:15 p.m.	MT	<i>Dance Audition Techniques</i> (Rudd)	South Conference Room; CI
2:00 – 4:45 p.m.	DT	<i>Making Props with Found Objects</i> (Dumicich)	Heartland Ballroom, Room B; HI
3:30 – 4:45 p.m.	PWD	<i>Writing your Own One-Minute Monologue-Part I</i> (Fronczak)	Salon D; HI
3:30 – 4:45 p.m.	DT	<i>Resumes and Cover Letters for Theatre Technicians</i> (Baker)	Center Conference Room; CI
3:30 – 4:45 p.m.	AD	<i>Co-Directing with a Purpose</i> (Petefish-Schrag and Ross)	West Conference Room; CI
3:30 – 4:45 p.m.	AD	<i>Inside and Out: Understanding Script Analysis</i> (Hare, Lou)	Heartland Ballroom, Room C; HI
6:30 – 7:45 p.m.	SP	<i>I’m Mad as Hell and I’m Not Gonna Take it Anymore! Part I</i> (Lally)	Salon D; HI
6:30 – 7:45 p.m.	MT	<i>Finding and Freeing your Honest Voice</i> (Clark)	Heartland Ballroom, Room B; HI

### 11:30 P.M. – 1:30 A.M. RENT STUDENT PARTY

#### HOLIDAY A & B, HOLIDAY INN

*It’s been 525,600 minutes since our last party.*

*Forget regret or life is yours to miss.*

*There’s no day like today to celebrate la vie Boheme in your best winter/bohemian garb.*

*Students wishing a quieter environment, please feel free to socialize in HOLIDAY C during these evening hours.*

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

# JANUARY 22

## TUESDAY PERFORMANCE, AUDITION & EVENT SCHEDULE

8:00 – 11:00 a.m.	Faculty Directing Showcase Rehearsals (Closed Sessions)	East, Center, & West Conference Rooms; CI
8:00 a.m. – 5:00 p.m.	Summer Stock Auditions & Interviews	Ballroom G; HI (Classical) Holiday A; HI (Dance) Holiday B; HI (Interviews) Holiday C; HI (Musical)
8:00 a.m. – 5:00 p.m.	Festival Registration & Information	Palace Foyer; HI
8:00 a.m. – 10:00 p.m.	Design/Tech Expo Open to Public	Heartland Ballroom; HI
9:00 – 10:30 a.m.	Irene Ryan Semi-Final Audition Response for those not advancing to Finals (Closed Session)	Ballroom E; HI
9:00 – 11:00 a.m.	<b>Performance:</b> David L. Thayer Lighting Design	Creighton University Lied Center for the Arts
9:30 – 10:45 a.m.	Alternative Forms Writing Workshop (Closed Session)	Salon B; HI
10:30 a.m. – 12:00 p.m.	Irene Ryan Semi-Final Audition Response for those advancing to Finals (Closed Session)	Ballroom E; HI
11:00 a.m. – 12:30 p.m.	Showcase of Invited Scenes Orientation	Ballroom B, C, F; HI
11:00 a.m. – 2:00 p.m.	Ten-Minute Play Rehearsals	Salon A & B; HI
11:00 a.m. – 3:00 p.m.	David L. Thayer Lighting Design Workshop Sessions	Creighton University Lied Center for the Arts
1:00 – 3:00 p.m.	<b>Performance:</b> Showcase of Invited Scenes	Ballroom B, C, F; HI
1:00 – 4:00 p.m.	Costume Runway Intensive (Pre-registrants Only)	Heartland Ballroom, Room B; HI
1:00 – 4:00 p.m.	Design Intensives (Pre-registrants Only)	UNO Campus
1:30 – 3:30 p.m.	SSDC Directing Scene Response Session	South Conference Room; CI
2:00 – 3:15 p.m.	Alternative Forms Writing Workshop (Closed Session)	Salon B; HI
2:00 – 5:00 p.m.	Faculty Directing Showcase Rehearsals (Closed Sessions)	East, Center, & West Conference Rooms; CI
3:00 – 4:00 p.m.	David L. Thayer Lighting Design Strike	Creighton University Lied Center for the Arts
3:00 – 5:00 p.m.	College Fair	Salon D; HI
3:30 – 5:00 p.m.	SSDC Directing Interviews	South Conference Room; CI
4:00 – 7:00 p.m.	One-Act Play Festival Rehearsal	Ballroom B, C, F; HI
6:00 – 10:00 p.m.	Irene Ryan Preliminary Round Feedback Sessions	Ballroom A, D, E; HI Salon A (for Holiday A); HI Salon B (for Holiday B); HI Salon C (for Holiday C); HI Salon D (for Ballroom G); HI Center & West Conference Rooms; CI
7:00 – 10:00 p.m.	Summer Stock Callbacks & Interviews	Ballroom G; HI Holiday C; HI
8:00 – 10:00 p.m.	<b>Performance:</b> One-Act Play Festival	Ballroom B, C, F; HI
10:00 – 11:30 p.m.	<b>Performance:</b> Faculty Acting Showcase	Ballroom B, C, F; HI

## TUESDAY WORKSHOP SCHEDULE

Workshops are coded by initials that correspond with the section of the brochure where a description may be found. For example, “AD” workshops are described in “Acting and Directing” section.

8:00 – 9:15 a.m.	SP	<i>Commedia: Masks and Characterization</i> (Foster)	South Conference Room; CI
9:30 – 10:45 a.m.	DT	<i>Concept Development for the Designer</i> (Eitrheim)	Heartland Ballroom, Room B; HI
9:30 – 10:45 a.m.	TK	<i>Behind the Scenes of the Region V Festival</i> (Byrd, Woldt)	Heartland Ballroom, Room C; HI
9:30 – 10:45 a.m.	AD	<i>Fantasy Monologues</i> (Hare, Donna)	Heartland Ballroom, Room D; HI
9:30 – 10:45 a.m.	AD	<i>Getting to the YES: Improv Foundations</i> (Bennett)	South Conference Room; CI
11:00 a.m. – 12:15 p.m.	DT	<i>A Beginner’s Guide to Draping Costumes</i> (Greenwell)	Salon D; HI
11:00 a.m. – 12:15 p.m.	MT	<i>Whoops, Scoops, and Growls: Non-traditional Singing Techniques for Musical Theatre</i> (Foradori)	South Conference Room; CI
11:00 a.m. – 1:45 p.m.	AD	<i>Less is More</i> (Ellingson)	Ballroom A; HI
11:00 a.m. – 1:45 p.m.	DT	<i>WYSIWYG made Easy!</i> (Smith)	Heartland Ballroom, Room C; HI
11:00 a.m. – 1:45 p.m.	AD	<i>Didn’t Break Out of the Preliminary Ryan Round? So What?!</i> (Pettigrew)	Ballroom A; HI
12:30 – 1:45 p.m.	TK	<i>Using Valuable Theatrical Skills in the New Economy</i> (Sidoli)	Salon C; HI
12:30 – 1:45 p.m.	DT	<i>Digital Portfolio</i> (Case)	Salon D; HI
12:30 – 1:45 pm	DT	<i>The Business of Design</i> (Iacovelli)	Ballroom E; HI
2:00 – 3:15 p.m.	AD	<i>New Approaches for Acting in Restoration and Regency Plays</i> (Eterovich)	Ballroom A; HI
2:00 – 3:15 p.m.	TK	<i>Is Graduate School Right for Me? A Survival Guide</i> (Hare, Lou)	Heartland Ballroom, Room C; HI
2:00 – 3:15 p.m.	TK	<i>Diversity: Putting the Talk into Action!</i> (Woldt)	Heartland Ballroom Room, D; HI
3:30 – 4:45 p.m.	MT	<i>Creating a Vocal Warm-up</i> (Hare, Donna)	Ballroom A; HI
3:30 – 4:45 p.m.	DT	<i>Model Building Workshop</i> (Jones, Robbie)	Salon C; HI
3:30 - 4:45pm	DT	<i>Analyze This: Script Analysis and Visualization for Designers</i> (Anselm)	Heartland Ballroom, Room C; HI
6:30 – 7:45 p.m.	DT	<i>Costume Rendering Tips and Tricks</i> (Wilburn)	Heartland Ballroom, Room B; HI
6:30 – 7:45 p.m.	PWD	<i>Analyzing Scripts for Production</i> (Moulds)	Heartland Ballroom, Room D; HI
6:30 – 7:45 p.m.	PWD	<i>The Art and Marketing of a Solo Show</i> (Eterovich)	Heartland Ballroom, Room C; HI
6:30 – 7:45 p.m.	TK	<i>Why Not Public Accountancy?</i> (Lederle)	East Conference Room; CI
6:30 – 9:15 p.m.	AD	<i>Spontaneity for Actors</i> (Leon)	South Conference Room; CI
8:00 – 9:15 p.m.	DT	<i>Presenting Yourself (and Your Work) Professionally</i> (Meester)	Heartland Ballroom, Room D; HI

**10:30 P.M. – 1:30 A.M. ZOMBIE PROM**  
**HOLIDAY A & B, HOLIDAY INN**  
*It’s ALIVE... and out for brains and punch!*  
*Wear either your prom or your zombie outfit for a night of terror-filled fun.*  
*Mwahahahahaha!!!*  
*Students wishing a quieter environment, please feel free to socialize in HOLIDAY C during these evening hours.*

## JANUARY 23

### WEDNESDAY PERFORMANCE, AUDITION & EVENT SCHEDULE

8:00 – 11:00 a.m.	Faculty Directing Showcase Rehearsals (Closed Sessions)	Center & West Conference Rooms; CI
8:00 a.m. – 1:00 p.m.	Design/Tech Expo Open to Public	Heartland Ballroom; HI
8:00 a.m. – 5:00 p.m.	Festival Registration & Information	Palace Foyer; HI
9:00 – 11:00 a.m.	One Act Play Responses	Ballroom A; HI
9:30 – 11:00 a.m.	Stage Managers Meeting (Closed Session)	Salon A; HI
11:00 a.m. – 2:00 p.m.	Ten-Minute Play Rehearsals	Salon A & B; HI
1:00 – 2:00 p.m.	<b>Festival Production:</b> <i>Lights Fade, Curtain</i>	Creighton University Lied Center for the Arts
1:00 – 4:00 p.m.	Design/Tech Expo Respondents Only Walk-Through	Heartland Ballroom; HI
2:00 – 3:15 p.m.	Alternative Forms Writing Workshop (Closed Session)	Salon C; HI
2:00 – 4:00 p.m.	National Critics Institute	East Conference Room; CI
2:00 – 4:30 p.m.	<b>Festival Production:</b> <i>Of Mice and Men</i>	Iowa Western Community College Performing Arts Center
2:00 – 5:00 p.m.	Faculty Directing Showcase Rehearsals (Closed Sessions)	Center & West Conference Rooms; CI
4:00 – 6:30 p.m.	Dramaturgy Responses	Heartland Ballroom; HI
7:30 – 8:30 p.m.	<b>Festival Production:</b> <i>Lights Fade, Curtain</i>	Creighton University Lied Center for the Arts
7:30 – 10:00 p.m.	<b>Festival Production:</b> <i>Of Mice and Men</i>	Iowa Western Community College Performing Arts Center
10:30 – 11:30 p.m.	<b>Performance:</b> Faculty Directing Showcase	Ballroom B, C, F; HI

### WEDNESDAY WORKSHOP SCHEDULE

Workshops are coded by initials that correspond with the section of the brochure where a description may be found.  
For example, “AD” workshops are described in “Acting and Directing” section.

8:00 – 9:00 a.m.	AD	<i>Director’s Breakfast Forum</i> (Pratt)	Lobby B; HI
8:00 – 9:15 a.m.	MT	<i>Musical Theatre Styles Dance</i> (Ellingson)	South Conference Room; CI
8:00 – 10:45 a.m.	SP	<i>I’m Mad as Hell and I’m Not Gonna Take it Anymore! Part II</i> (Lally)	Salon B; HI
9:30 – 10:45 a.m.	TK	<i>Get a Bigger Problem: Notes on a Career</i> (Plumpis)	Heartland Ballroom, Room C; HI
9:30 – 10:45 a.m.	TK	<i>Backstage at the Santa Fe Opera</i> (Armagost)	Ballroom D; HI
9:30 – 10:45 a.m.	PWD	<i>Dramaturgy on a Deadline</i> (Moulds)	Ballroom G; HI
9:30 – 10:45 a.m.	DT	<i>Intimate Apparel: Making 19<sup>th</sup> Century Corsets to be Seen</i> (Maholland & Monroe)	Heartland Ballroom, Room B; HI
9:30 – 10:45 a.m.	TK	<i>How to Start Your Own Theatre</i> (Clark)	Heartland Ballroom, Room D; HI
9:30 – 10:45 a.m.	DT	<i>Human Creativity and the Design Arts</i> (Tilford)	Holiday C; HI
9:30 a.m. – 12:15 p.m.	DT	<i>Basic Electricity for Theatre and Stage Power Distribution</i> (Wolpert)	Ballroom E; HI
11:00 a.m. – 12:15 p.m.	AD	<i>The Agent’s Role in the World of a Professional New York Actor</i> (Legg)	Ballroom D; HI
11:00 a.m. – 12:15 p.m.	SP	<i>The Art of Dramatic Criticism: Enhancing the Theatre Through the Play Review</i> (Charney & Hubbard)	Heartland Ballroom, Room D; HI

**REGION V – KENNEDY CENTER AMERICAN COLLEGE THEATRE FESTIVAL XXXX  
COUNCIL BLUFFS, IA / OMAHA, NE**

11:00 a.m. – 12:15 p.m.	SP	<i>Principles of Stage Combat</i> (Scholz-Carlson)	South Conference Room; CI
11:00 a.m. – 12:15 p.m.	DT	<i>Introduction to Console Operation</i> (Lyons)	East Conference Room; CI
12:30 – 1:45 p.m.	TK	<i>Turning Theory into Practice- Moving from the Classroom to the Stage</i> (Petefish-Schrag & Whedon)	Ballroom D; HI
12:30 – 1:45 p.m.	DT	<i>Sound Design Using Q-lab</i> (Putman)	Ballroom E; HI
12:30 – 1:45 p.m.	DT	<i>What Does a Production Manager Do?</i> (Baker)	Heartland Ballroom, Room B; HI
12:30 – 1:45 p.m.	AD	<i>Why All Those Words: How an Actor Can Feed from Shakespearean Text</i> (Daniel)	Salon D; HI
12:30 – 3:15 p.m.	MT	<i>Powerful Singing for Musical Theatre- the Belt Voice</i> (Earnest)	Holiday A; HI
12:30 – 3:15 p.m.	DT	<i>Communication and Collaboration: the Designer's Tools</i> (Bartruff & Mai)	Heartland Ballroom, Room D; HI
2:00 – 3:15 p.m.	AD	<i>Headshots and Resumes</i> (Ruddock)	Salon B; HI
2:00 – 3:15 p.m.	TK	<i>Welcome to the Circle: Collaboration and Process</i> (Chamberlain, Owen, Peltz & Pratt)	Heartland Ballroom, Room B; HI
2:00 – 3:15 p.m.	AD	<i>The Action in Acting</i> (Logan)	South Conference Room; CI
2:00 – 4:45 p.m.	PWD	<i>Shakespeare's Stagecraft: Playing, Ambient Attention, And Embedded Stage Directions In Shakespeare's Theatre</i> (Fiebig)	Ballroom G; HI
3:30 – 4:45 p.m.	PWD	<i>The Art of the Dialogue: Exposition and Subtext</i> (Snodgrass)	Salon C; HI
3:30 – 4:45 p.m.	DT	<i>Making Women's Hats</i> (Rendall)	Salon D; HI
3:30 – 4:45 p.m.	MT	<i>Dance Audition Techniques</i> (Rudd)	South Conference Room; CI
6:30 – 7:45 p.m.	TK	<i>Lions, Tigers, and Grad School, Oh My!</i> (Ellingson, Kearney & Larson)	Ballroom A; HI
6:30 – 7:45 p.m.	DT	<i>Introduction to Console Operation</i> (Lyons)	East Conference Room; CI
6:30 – 9:15 p.m.	PWD	<i>Adapting for the Stage</i> (Urbinati)	Heartland Ballroom, Room D; HI
6:30 – 9:15 p.m.	AD	<i>The Rubber Chicken Factory Improvisational Comedy Workshop</i> (Frank)	Ballroom E; HI
6:30 – 9:15 p.m.	PWD	<i>Writing Your Own One-Minute Monologue- Part II</i> (Fronczak)	Salon B; HI
6:30 – 9:15 p.m.	DT	<i>Tools and Tricks of the Trade: Mixed Media and Watercolor Techniques for the Beginner</i> (Mai)	Salon D; HI

**10:30 P.M. – 1:30 A.M. FRINGE NIGHT**

**HOLIDAY A & B, HOLIDAY INN**

*Celebrate your school spirit by wearing clothes inspired by a play of your choice.*

*Schools are encouraged to show their unity and pride by creating their show theme together.*

*Students wishing a quieter environment, please feel free to socialize in HOLIDAY C during these evening hours.*

# JANUARY 24

## THURSDAY PERFORMANCE, AUDITION & EVENT SCHEDULE

8:00 – 8:30 a.m.	Load-In/Out Response: <i>Of Mice and Men</i>	Ballroom D; HI
8:00 a.m. – 5:00 p.m.	Festival Registration & Information	Palace Foyer; HI
8:30 – 9:30 a.m.	Production Response: <i>Lights Fade, Curtain</i>	Holiday C; HI
8:30 – 9:30 a.m.	Production Response: <i>Of Mice and Men</i>	Ballroom D; HI
9:00 – 10:30 a.m.	Faculty Directing Showcase Response	Holiday B; HI
9:00 – 11:30 a.m.	National Critics Institute	East Conference Room; CI
9:00 a.m. – 12:00 p.m.	Design/Tech Expo Responses	Heartland Ballroom; HI
9:30 – 10:00 a.m.	Load-In/Out Response: <i>Lights Fade, Curtain</i>	Holiday C; HI
9:30 – 10:45 a.m.	Alternative Forms Writing Workshop (Closed Session)	Salon B; HI
10:00 a.m. – 12:00 p.m.	<b>Festival Production:</b> <i>Copenhagen</i>	University of Nebraska-Omaha Weber Fine Arts Black-box
11:00 a.m. – 2:00 p.m.	Ten-Minute Play Rehearsals	Salon A & B; HI
1:00 – 5:00 p.m.	Design/Tech Expo Responses	Heartland Ballroom; HI
2:00 – 3:00 p.m.	<b>Festival Production:</b> <i>Love Arm'd, Aphra Behn &amp; Her Pen</i>	Ballroom B, C, F; HI
2:00 – 3:30 p.m.	Stage Managers Meeting (Closed Session)	Salon A; HI
3:00 – 5:00 p.m.	<b>Festival Production:</b> <i>Copenhagen</i>	University of Nebraska-Omaha Weber Fine Arts Black-box
5:00 – 9:00 p.m.	Design/Tech Expo Load Out	Heartland Ballroom; HI
6:00 – 10:00 p.m.	Irene Ryan Final Auditions Rehearsal (Closed Session)	Ballroom B, C, F; HI
7:30 – 9:30 p.m.	<b>Festival Production:</b> <i>The Wild Party</i>	Iowa Western Community College Performing Arts Center
7:30 – 9:30 p.m.	<b>Festival Production:</b> <i>Tabula Rasa</i>	Creighton University Lied Center for the Arts
10:30 p.m. – 12:00 a.m.	<b>Performance:</b> Alternative Forms Writing Performance	Ballroom B, C, F; HI

♥ LOVE ARM'D PRODUCTIONS

**JANE AUSTEN & APHRA BEHN**  
TWO PLAYS  
WRITTEN & PERFORMED  
by KAREN ETEROVICH

CHEER FROM CHAWTON: A Jane Austen Family Theatrical  
LOVE ARM'D, Aphra Behn & Her Pen  
Booking Dates Starting January 2009  
Info at [www.lovearmd.com](http://www.lovearmd.com)  
Contact [lovearmd@verizon.net](mailto:lovearmd@verizon.net) OR [karen\\_eterovich@hotmail.com](mailto:karen_eterovich@hotmail.com)

## THURSDAY WORKSHOP SCHEDULE

Workshops are coded by initials that correspond with the section of the brochure where a description may be found. For example, “AD” workshops are described in “Acting and Directing” section.

8:00 - 9:15 a.m.	AD	<i>Time and Space: The Actor's Vocabulary</i> (Chapman)	South Conference Room; CI
8:00 – 9:15 a.m.	MT	<i>Auditioning for the Musical Theatre</i> (Finocchiaro)	Holiday A; HI
8:30 - 10:45 a.m.	TK	<i>Talking the Talk</i> (Woldt)	Ballroom D; HI
9:30 – 10:45 a.m.	PWD	<i>Playwrights Center: New Plays on Campus Program</i> (Crespy, Moulds, Romero)	Ballroom A; HI
9:30 – 10:45 a.m.	DT	<i>Collaged Costume Designs</i> (Ringer)	Heartland Ballroom, Room B; HI
9:30 – 10:45 a.m.	DT	<i>Introduction to the Wonderful World of Sketch Up!</i> (Reading)	Heartland Ballroom, Room C; HI
9:30 – 10:45 a.m.	MT	<i>Voice and Verse</i> (Bohne)	West Conference Room; CI
9:30 – 10:45 a.m.	AD	<i>Crowd Speak</i> (Daniel)	Ballroom G; HI
9:30 a.m. – 12:15 p.m.	AD	<i>BE HERE NOW!</i> (Plumpis)	South Conference Room; CI
9:30 a.m. – 12:15 p.m.	DT	<i>Makeup or No Makeup? That Is The Question?</i> (Chamberlain)	Heartland Ballroom, Room D; HI
11:00 a.m. – 12:15 p.m.	AD	<i>A Brief Introduction to Actors' Equity Association</i> (Miller)	Ballroom A; HI
11:00 a.m. – 12:15 p.m.	AD	<i>Stage Department</i> (Daniel)	Ballroom G; HI
11:00 a.m. – 12:15 p.m.	TK	<i>Failing to Get an “A”: the Creative Process</i> (Juhrend)	Salon C; HI
11:00 a.m. – 12:15 p.m.	PWD	<i>Finding Your Stories</i> (Romero)	Heartland Ballroom, Room B; HI
12:30 – 1:45 p.m.	AD	<i>R U Ready to RUMBLE? New Works Up on Your Feet</i> (Pratt)	Ballroom E; HI
2:00 – 3:15 p.m.	MT	<i>Creating a Vocal Warmup</i> (D. Hare)	Heartland Ballroom, Room C; HI
2:00 – 3:15 p.m.	AD	<i>The Director's Work with the Actor</i> (Ricci)	Holiday A; HI
2:00 – 3:15 p.m.	MT	<i>Voice and Verse</i> (Bohne)	West Conference Room; CI
2:00 – 3:15 p.m.	AD	<i>Bring It!: Improv Open JAM</i> (Bennett)	South Conference Room; CI
2:00 – 4:45 p.m.	SP	<i>Mask Characterization: Freeing Creative Instincts Through The Mask *Ross-Nostrala</i>	Ballroom D; HI
2:00 – 4:45 p.m.	AD	<i>Making and Feeling Connections: The Practice of Communion, Stanislavski's System</i> (Carriere)	Ballroom G; HI
3:30 – 4:45 p.m.	TK	<i>What it Takes to be an Arts Manager</i> (T. Jones)	Salon D; HI
3:30 – 4:45 p.m.	AD	<i>Fantasy Monologue</i> (Hare, Donna)	Heartland Ballroom, Room C; HI
3:30 – 4:45 p.m.	SP	<i>Preparing to Run Rehearsals: Stage Management</i> (Proctor)	East Conference Room; CI
3:30 – 4:45 pm	SP	<i>Principles of Stage Combat</i> (Scholz-Carlson)	South Conference Room; CI
6:30 – 7:45 p.m.	MT	<i>Crucial Moments in the Musical Theatre Audition</i> (Glasser & Peterson)	Holiday C; HI
6:30 – 7:45 p.m.	AD	<i>The Care and Feeding of an Improv Acting Troupe</i> (Moon)	South Conference Room; CI
6:30 – 9:15 p.m.	PWD	<i>Essential Playwriting: Finding the Basic Story</i> (Smith)	Salon B; HI
8:00 – 9:15 p.m.	DT	<i>Makeup Design Worksheets for Alcone Entries</i> (Anselm)	Salon D; HI

### 10:30 P.M. – 1:30 A.M. SOUTH PACIFIC, COCO KEY WATER RESORT, HOLIDAY INN

*Surf's up! Wear your bathing suits for an island beach party!*

*(By special arrangement, all registered festival attendees will be admitted to the water resort free of charge for this event – but admittance is only possible with festival badge.)*

*Students wishing a quieter environment, please feel free to socialize in HOLIDAY C during these evening hours.*

# JANUARY 25

## FRIDAY PERFORMANCE, AUDITION & EVENT SCHEDULE

8:00 – 10:00 a.m.	Costume Parade Rehearsal	Ballroom B, C, F; HI
8:00 a.m. – 5:00 p.m.	Costume Parade Load-In	Ballroom E; HI
8:00 a.m. – 5:00 p.m.	Festival Registration & Information	Palace Foyer; HI
9:00 – 11:00 a.m.	Theatre Management Response Session	Heartland Conference Room D; HI
9:00 – 11:30 a.m.	National Critics Institute	Salon A; HI
10:00 a.m. – 12:00 p.m.	<b>Festival Production:</b> <i>Copenhagen</i>	University of Nebraska-Omaha Weber Fine Arts Black-box
10:30 a.m. – 11:30 a.m.	Regional Advisory Board Meeting	Lobby B; HI
10:30 a.m. – 1:30 p.m.	Ten-Minute Play Rehearsals	Ballroom B, C, F; HI
12:00 – 1:00 p.m.	Invited Regional Respondent Luncheon	Salon C; HI
12:30 – 1:45 p.m.	Stage Managers Meeting (Closed Session)	Salon A; HI
12:30 – 2:30 p.m.	<b>Festival Production:</b> <i>Tabula Rasa</i>	Creighton University Lied Center for the Arts
1:00 – 3:00 p.m.	Portfolio Review Session	Heartland Ballroom
1:00 – 3:00 p.m.	<b>Festival Production:</b> <i>The Wild Party</i>	Iowa Western Community College Performing Arts Center
2:00 – 4:00 p.m.	<b>Performance:</b> Ten-Minute Play Festival	Ballroom B, C, F; HI
7:00 – 10:30 p.m.	<b>Performance:</b> Irene Ryan Final Auditions & Costume Parade	Ballroom B, C, F; HI
10:30 p.m. – 12:00 a.m.	Festival Recognition Ceremony	Ballroom B, C, F; HI

**12:00 A.M. – 2:00 A.M. PHANTOM OF THE OPERA**

**HOLIDAY A & B, HOLIDAY INN**

*Dress to impress for our final soirée. Come hear the music of the night. Masquerade!*

*And remember to think of us fondly when we've said goodbye...*

*Students wishing a quieter environment, please feel free to socialize in HOLIDAY C during these evening hours.*



## FRIDAY WORKSHOP SCHEDULE

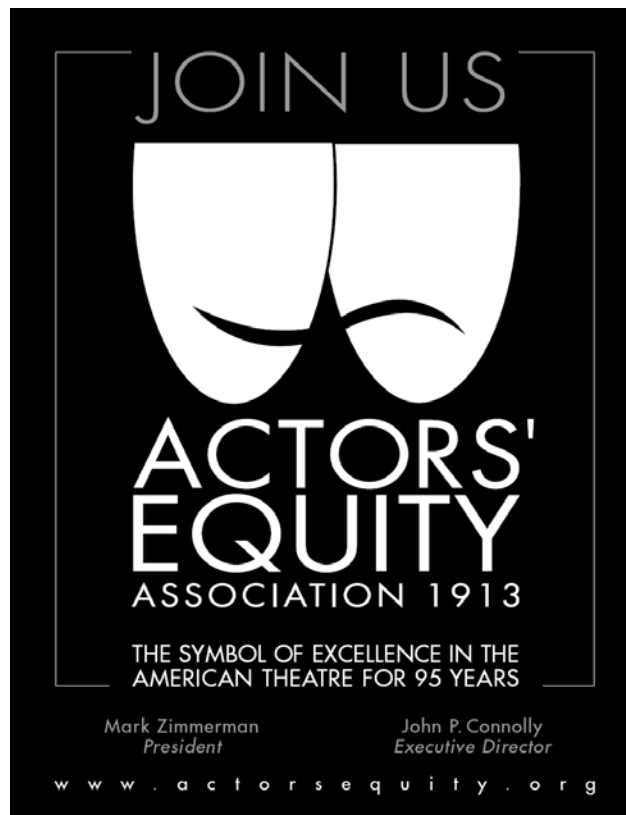
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8:00 – 9:00 a.m.	TK	<i>Designer’s Breakfast Forum</i> (Sobel)	Lobby B; HI
8:00 – 9:15 a.m.	SP	<i>Commedia: Masks and Characterization</i> (Foster)	South Conference Room; CI
8:00 – 9:15 a.m.	TK	<i>How to Prepare to Get a Job in Film and Television</i> (Iacovelli)	Ballroom D; HI
9:30 – 10:45 a.m.	DT	<i>Motion Control Scenery for the Shakespeare Theatre and Your Theatre!</i> (Prey)	Ballroom D; HI
9:30 – 10:45 a.m.	AD	<i>“You Have To Be Funny In Order To Win”...and Other Myths About the Irene Ryan Audition Scholarships</i> (Isbell and Pettigrew)	Ballroom G; HI
9:30 – 10:45 a.m.	DT	<i>A Designing Life - A Retrospective of the Design Work of Joseph Tilford</i> (Tilford)	East Conference Room; CI
9:30 – 10:45 a.m.	PWD	<i>Beginning Playwriting</i> (AuFrance)	Heartland Ballroom, Room B; HI
9:30 – 10:45 a.m.	DT	<i>Costume Rendering with Photo Editing Software</i> (R. Jones)	Heartland Ballroom, Room C; HI
9:30 – 10:45 a.m.	MT	<i>Crucial Moments in the Musical Theatre Audition</i> (Glasser & Peterson)	Holiday C; HI
9:30 – 10:45 a.m.	AD	<i>Student Directing Roundtable Discussion</i> (Painter)	Center Conference Room; CI
9:30 – 10:45 a.m.	DT	<i>Presenting Yourself (and your work) Professionally</i> (Meester)	West Conference Room; CI
9:30 a.m. – 12:15 p.m.	SP	<i>Beginning Competitive Fencing</i> (Lillie)	South Conference Room; CI
11:00 a.m. – 12:15 p.m.	AD	<i>Acting for the Camera: Translating Your Acting Skills to the Screen</i> (Staggs)	Ballroom A; HI
11:00 a.m. – 12:15 p.m.	DT	<i>Puppet Making</i> (Greenwell)	Salon D; HI
11:00 a.m. – 12:15 p.m.	AD	<i>Doing it Chicago-Style: Introduction to Long Form Improv</i> (Bennett)	Holiday B; HI
11:00 a.m. – 12:15 p.m.	AD	<i>The Structure of Shakespeare’s Verse</i> (Scholz-Carlson)	East Conference Room; CI
11:00 a.m. – 1:45 p.m.	AD	<i>Suit the Action to the Word, the Word to the Action</i> (Plumpis)	West Conference Room; CI
12:30 – 1:45 p.m.	TK	<i>Is Graduate School Right for Me?- A Survival Guide</i> (L. Hare)	Salon D; HI
12:30 – 1:45 p.m.	DT	<i>Three Walls and a Ceiling</i> (Young)	Heartland Ballroom, Room B; HI
12:30 – 1:45 p.m.	PWD	<i>A Brief Moment in Time: Writing the History Play</i> (McGhan)	East Conference Room; CI
12:30 – 3:15 p.m.	SP	<i>Mask Characterization: Freeing Creative Instincts Through The Mask</i> (Ross-Nostrala)	Ballroom D; HI
2:00 – 3:15 p.m.	AD	<i>A Brief Introduction to Actors’ Equity Association</i> (Miller)	Ballroom A; HI
2:00 – 3:15 p.m.	MT	<i>Movement for Actors</i> (Frazee)	Ballroom G; HI
2:00 – 3:15 a.m.	SP	<i>Commedia: Masks and Characterization</i> (Foster)	West Conference Room; CI
2:00 – 4:45 p.m.	SP	<i>Through the Nose: Unleashing Your Theatrical Clown!</i> (Roberts)	Holiday C; HI
2:00 – 4:45 p.m.	SP	<i>Beginning Small Sword Techniques</i> (Lillie)	South Conference Room; CI
3:30 – 4:45 p.m.	MT	<i>Dance Fundamentals for Musical Theatre Auditioning</i> (Frazee)	Ballroom G; HI
3:30 – 4:45 p.m.	DT	<i>Wet &amp; Wild: Making it Rain Onstage!</i> (Himmerich & Wethington)	Ballroom A; HI
3:30 – 4:45 p.m.	TK	<i>Assess the Fest!</i> (Woldt)	Salon B; HI
3:30 – 4:45 p.m.	DT	<i>The Designer Display: Where Do I Start?</i> (Shawger)	Salon D; HI
3:30 – 4:45 p.m.	DT	<i>Quick Changes, Frogs and Other Oddities: Designing for Children’s Theatre</i> (Hill)	Heartland Ballroom, Room B; HI

# JANUARY 26

## SATURDAY PERFORMANCE, AUDITION & EVENT SCHEDULE

8:00 – 8:30 a.m.	Load-In/Out Response: <i>The Wild Party</i>	Holiday B; HI
8:30 – 9:30 a.m.	Production Response: <i>The Wild Party</i>	Holiday B; HI
8:30 – 9:45 a.m.	Ten-Minute Play Festival Response Session	Salon C; HI
9:00 – 10:15 a.m.	Irene Ryan Final Audition Response (Closed Session)	Salon A; HI
9:30 – 10:00 a.m.	Load-In/Out Response: <i>Copenhagen</i>	Holiday A; HI
9:30 – 10:00 a.m.	Load-In/Out Response: <i>Tabula Rasa</i>	Holiday C; HI
10:00 – 11:00 a.m.	Production Response: <i>Copenhagen</i>	Holiday A; HI
10:00 – 11:00 a.m.	Production Response: <i>Tabula Rasa</i>	Holiday C; HI



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## WORKSHOP DESCRIPTIONS

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

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### ACTING AND DIRECTING WORKSHOPS (AD)

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**ACTING FOR THE CAMERA: TRANSLATING YOUR ACTING SKILL TO THE SCREEN Deny Staggs**

Have you ever thought you look like a Muppet when you watch yourself on screen? Are you told, "Do the same thing but smaller" or, "Just like that but don't move." This workshop will provide the actor useful techniques to help communicate a performance effectively on camera. Bring 15 seconds of a monologue and a notebook.

Participants will be able to purchase a video tape of their own work for a small fee. Participation limit: 25

*Friday, 11:00 a.m.- 12:15 p.m., Ballroom A; HI*

**THE ACTION IN ACTING Mindi Logan**

It's more than just the lines. Discover how to identify, label, and do behavior truthfully under imaginary circumstances. Learn how the actor can discover and genuinely inhabit the whole of the character. "Words mean nothing. An ounce of behavior is worth a thousand pounds of words" W. Esper. Participation limit: 40

*Wednesday, 2:00 p.m. - 3:15 p.m., South Conference Room; CI*

**THE AGENT'S ROLE IN THE WORLD OF A PROFESSIONAL NEW YORK ACTOR Michael Legg**

Learn the ins and outs of the life of a New York agent. How do you get an agent? Do you really need one?

What do they actually do? Come and learn how to navigate that complex actor-agent relationship. Participation limit: none

*Wednesday 11:00 a.m.-12:15 p.m., Ballroom D; HI*

**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 while you are supposed to be acting! Wear comfortable clothes. Bring a notebook. Participation limit: 40

*Thursday, 9:30 a.m.-12:00 p.m., South Conference Room; CI*

**A BRIEF INTRODUCTION TO ACTORS' EQUITY ASSOCIATION Tom Miller**

What exactly IS Equity? Is it for me? This workshop serves to help students consider and understand their career options as theatre professionals. The benefits of Union membership and Equity's member driven leadership structure will be discussed. It includes a Q & A session.

*Thursday, 11:00 a.m.- 12:15 p.m., Ballroom A; HI*

*Friday, 2:00-3:15 p.m., Ballroom A; HI*

**BRING IT!: IMPROV OPEN JAM Julia Bennett**

Calling all improvisers--bring your bad self, your friends and come make some spontaneous theatre. Meet other college improvisers working in the region to network and share ideas. Games, scene work and long form are all on the agenda. Just do it! Participation limit: 40

*Thursday, 2:00-3:15 p.m., South Conference Room; CI*

**THE CARE AND FEEDING OF AN IMPROV ACTING TROUPE Allyson Moon**

Anyone interested in starting, developing, or recharging an improv acting troupe is invited to attend this interactive workshop. Experiences, approaches, and resources will be shared. In addition, the benefits and the liabilities that go with having a troupe will be explored. Troupe leaders, bring your knowledge and wisdom.

Those just getting started, bring your questions and fresh perspective. Participation limit: 40

*Thursday, 6:30-7:45 p.m., South Conference Room; CI*

**CO-DIRECTING WITH A PURPOSE Amanda Petefish-Schrag and Theo Ross**

Most students are familiar with a production model in which the director provides the overriding artistic and conceptual vision for a production. But what happens when there is more than one director? In this workshop we will explore means and methods of using co-directing inside and outside the classroom to develop and enhance students' abilities to effectively communicate, collaborate, and think creatively about directorial and acting processes. FACULTY ONLY. Participation limit: none

*Monday, 3:30-4:45 p.m., West Conference Room; CI*

**CROWD SPEAK David Daniel**

You're out of school and have been cast in your first professional role - ensemble. Without a doubt, the ensemble character is a crucial part of any production, but how do you act as a crowd? From a street corner to the courtroom to the Roman forum, actors are asked to create and maintain story, focus and tension while often being left to their own devices. Crowd Speak focuses on the how's, what's, why's and when's of speaking and moving within a group. STUDENTS ONLY. Participation limit: 75

*Thursday, 9:30-10:45 a.m., Ballroom G; HI*

**“DIDN'T BREAK OUT OF THE PRELIMINARY RYAN ROUND? SO WHAT?!” Beate Pettigrew**

Didn't get past the preliminary rounds? Let's workshop the scene you DIDN'T get to showcase! Get feedback, extra coaching, ideas, etc. from the National Irene Ryan Coordinator. Bring your partner and let's work! This workshop is ONLY for those Irene Ryan Candidates and their partners who did NOT advance beyond the preliminary rounds. Participation limit: 60

*Tuesday, 11:00 a.m. -1:45 p.m., West Conference; CI*

**THE DIRECTOR'S WORK WITH THE ACTOR Mike Ricci**

This workshop will focus on how a director can achieve a creative atmosphere for his/her actors, how to establish a working vocabulary, identifying expectations for both actor and director, how to tell what an actor needs during the give and take of rehearsal, and establishing your own unique 'style' of working. Participation limit: 40

*Monday, 2:00-3:15 p.m., Holiday A; HI*

*Thursday, 2:00-3:15 p.m., Holiday A; HI*

**DOING IT CHICAGO-STYLE: INTRODUCTION TO LONG FORM IMPROV Julia Bennett**

Ever wondered how to make up a script on the spot? Join in this fast fun workshop that shares the basics of Chicago-style long form improvisation. Quickly review the basics and learn about initiations, pattern identification, scene building and reincorporations. Come prepared to play and have fun. All levels of improvisers welcome. Participation limit: 40

*Friday, 11:00a.m.-12:15 p.m., Holiday B; HI*

**FANTASY MONOLOGUE Donna McNider Hare**

People create fantasy football teams all the time. Now, create your own "team" for your monologue. This is your chance to cast the roles in your monologue and bring your monologue to life. This workshop will help you find emotional levels and truthfulness in your performance. Requirements: Come with a memorized monologue. STUDENTS ONLY. Participation limit: 20

*Tuesday, 9:30-10:45 a.m., Heartland Ballroom, Room D; HI*

*Thursday, 3:30-4:45 p.m., Heartland Ballroom, Room C; HI*

**GETTING TO THE YES: IMPROV FOUNDATIONS Julia Bennett**

Get back to basic (short form) improv basics in a fun, fast format. Great for beginners and a great brush-up for experienced improvisers. Topics include initiations, relationships, enriched offers, associations and more. Good for anyone wanting to sharpen spontaneous impulses, tap into their creative associations or just explore the limits of their imagination. Participation limit: 60

*Tuesday, 9:30-10:45 a.m., South Conference Room; CI*

**HEADSHOTS AND RESUMÉ Emily Ruddock**

Everything you wanted to know about the actor's headshot and resumé. We will review how to create a successful headshot and resumé and, if there is time, offer feedback on attendees' headshots and resumés. STUDENTS ONLY. Participation limit: 60

*Wednesday, 2:00-3:15 p.m., Salon B; HI*

**INSIDE AND OUT: UNDERSTANDING SCRIPT ANALYSIS Lou Hare**

“I guess you really just need to SEE the play performed!” Okay, but how can we appreciate and understand a script on the page? How can we unearth the written story and see it thrive? Every play is about something. Through this workshop, learn a simple, but effective technique for getting to the core of the great works of the theatre. You will also learn how to apply this knowledge, whether you are an actor, director and designer. Let the play come alive so you can effectively appreciate, stage, and/or perform it! STUDENTS ONLY. Participation limit: 40

*Monday, 3:30-4:45 p.m., Heartland Ballroom, Room C; HI*

**LESS IS MORE . . . Craig Ellingson & The Bearded Men Improv**

Using improvisational theory from Keith Johnstone and Asaf Ronen, we will explore the adage, "Less is More." This workshop will include hands on experience and a mini performance by Minnesota State University Moorhead's Bearded Men Improv. Participation limit: 75  
*Tuesday, 11:00 a.m.-1:45 p.m., Ballroom A; HI*

**MAKING AND FEELING CONNECTIONS: THE PRACTICE OF COMMUNION, STANISLAVSKI'S SYSTEM**

**Patrick Carriere and Pamela Chabora**

Be ready to work and play! Through a variety of exercises, we will experiment with the concentration and focus that it takes to make the unseen, but powerful, connections that Stanislavski required his performers to create. We will experience what this great actor and teacher meant by circles of attention, imaginary objects, communion with self and with others. These interrelated concepts will lead to a greater understanding of the actor's presence and the full range of our abilities to communicate. Participation limit: 25  
*Thursday, 2:00-4:45 p.m., Ballroom G; HI*

**NEW APPROACHES TO ACTING IN RESTORATION AND REGENCY PLAYS Karen Eterovich**

Hands on "how-to" use written, visual and aural materials to support character creation and development in 17<sup>th</sup> and 18<sup>th</sup> century plays. This workshop will include movement, voice and scene work. Please wear comfortable clothes. Participation limit: 25  
*Tuesday, 2:00-3:15 p.m., Ballroom A; HI*

**R U READY TO RUMBLE? NEW WORKS UP ON YOUR FEET Julie Rae Pratt**

This workshop explores a specific and unique process for the first three days of rehearsing a new script. We devise, improvise and pulverize the text - and put it all back together with a fuller understanding of action, intention and characterization. It's TOUGH WORK that brings out the best of the text and of the actors. Bring your tough game face and strongest creative self. Participation limit: 25  
*Thursday, 12:30-1:45 p.m., Ballroom E; HI*

**THE RUBBER CHICKEN FACTORY IMPROVISATIONAL COMEDY WORKSHOP Mark Frank**

This workshop is for students and faculty who want to learn how to play audience participating improv games with The Rubber Chicken Factory. Learn also ways to start your own improv troupe, the rules of improv, and how improv helps train an actor in today's audition world. Plucking Hilarious!!! Participation limit: 75  
*Wednesday, 6:30-9:15 p.m., Ballroom E; HI*

**SPONTANEITY FOR ACTORS Mechele Leon**

It is a paradox of acting that the performer must be both rehearsed and spontaneous, speaking memorized text while staying "in the moment." Although improvisation exercises are an important step in acting training, we often lose that feeling of instant invention when working in a play, failing to make a connection between improvisational and dramatic performance. This workshop uses common improvisation exercises and techniques for relaxation and focus to teach participants to recognize the sensation of being "in the zone" of spontaneity. Students will then work with rehearsed text, learning ways to maintain or reconnect to that unique feeling. STUDENTS ONLY. Participation limit: 25  
*Tuesday, 6:30-9:15 p.m., South Conference Room; CI*

**STAGE DEPORTMENT David Daniel**

Deportment: demeanor; conduct. How does an actor conduct themselves on stage? How do they move, sit, stand, walk, turn, stop, enter, exit, or counter a cross? How does an actor take focus and how do they give it? This workshop takes the actor through the mechanics of moving on stage. STUDENTS ONLY. Participation limit: 40  
*Thursday, 11:00 a.m.-12:15 p.m., Ballroom G; HI*

**THE STRUCTURE OF SHAKESPEARE'S VERSE Doug Scholz-Carlson**

Using sonnets (that will be provided for you), we'll explore how Shakespeare's verse helps the actor and discover how structure creates expressive possibilities. This is a hands-on workshop where everyone can expect to speak text in order to discover how it works. Participation limit: 25  
*Friday, 11:00 a.m.-12:15 p.m., East Conference Room; CI*

**STUDENT DIRECTING ROUNDTABLE DISCUSSION David Lee Painter**

This workshop is an informal discussion about the nature, challenges and many rewards of directing. Sit down and discuss with fellow "story tellers": How to best prepare yourself for the job? How to carve out a career in the business and how to be true to your, script, mission and art. Participation limit: 40  
*Friday, 9:30-10:45 a.m., Center Conference Room; CI*

**SUIT THE ACTION THE ACTION TO THE WORD, THE WORD TO THE ACTION John Plumpis**

We will work on monologues and/or scenes examining the actions in the 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 duets please. Participation limit: 40

*Friday, 11:00 a.m.-1:45 p.m., West Conference Room; CI*

**TIME AND SPACE: THE ACTOR'S VOCABULARY Matt Chapman**

Join us for this very physical exploration of the body of the actor in time and space. Using improvisation, honesty, and play, we will examine the performer's relationship to the ensemble and to the audience, working towards a deep availability to each moment onstage. Participation limit: 40

*Thursday, 8:00-9:15 a.m., South Conference Room; CI*

*Thursday, 6:30-7:45 p.m., Holiday A; HI*

**WHY ALL THOSE WORDS: HOW AN ACTOR CAN FEED FROM SHAKESPEAREAN TEXTS David Daniel**

Poetic texts depend to a large extent on figures of speech – metaphor and simile in particular. The main thrust of the workshop will be an examination of the advantages of playing these rhetorical devices literally – as opposed to illustrating the general point that the device supports. Actors will be guided to stay “in the moment” by fully investing and playing not the emotion, but the idea. Allowing the language to work on actor and audience alike.

STUDENTS ONLY. Participation limit: 40

*Wednesday, 12:30-1:45 p.m., Salon D; HI*

**“YOU HAVE TO BE FUNNY IN ORDER TO WIN”...AND OTHER MYTHS ABOUT THE IRENE RYAN AUDITION SCHOLARSHIPS Tom Isbell and Beate Pettigrew**

Is there a secret? Do you have to have a gimmick? Come visit with the National Irene Ryan Coordinator, KCACTF National Committee members, and regional Ryan coaches for a discussion on how to create a successful Ryan audition.

*Friday, 9:30-10:45 a.m., Ballroom G; HI*

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## DESIGN AND TECHNOLOGY WORKSHOPS (DT)

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**10 WAYS TO IMPROVE YOUR COSTUME RENDERINGS Rooth Varland**

Can't draw what you see in your head? This workshop will provide 10 tools for addressing the frustrations frequently encountered by student costume designers during the rendering process. The topics covered will include: drawing drapery, ruffles and gathers, tricks to drawing a successful ¾ view, mastering lapels, using convex and concave lines, contour lines, and much more. This is a hands-on workshop and students will be given the opportunity to apply the techniques being presented. (Experience level: Beginning to Intermediate)

Participation limit: 16

*Monday, 9:30-10:45 a.m., Heartland Ballroom, Room B; HI*

**ANALYZE THIS: SCRIPT ANALYSIS AND VISUALIZATION FOR DESIGNERS Karen Anselm**

This workshop is a quickie script analysis for designers from text to visualization. Bring the word to a favorite song which we'll use to analyze/visualize. STUDENTS ONLY. Participation limit: 25

*Tuesday, 3:30-4:45 p.m., Heartland Ballroom, Room C; HI*

**BASIC ELECTRICITY FOR THEATRE AND STAGE POWER DISTRIBUTION Richard Wolpert**

The National Electric Code (NEC) will be discussed and sections relevant to the theatrical/entertainment industry will be explained. The theory and practice of entertainment power distribution, survey of the equipment, cabling, routines, and safety considerations will be included in the course. With the help of actual equipment examples and graphic diagrams, the workshop will cover typical power sources (company switch, portable distros, etc.), the cables and connectors typical to such a system, how to safely connect to them, and how to identify and correct safety problems. A selection of essential tools will be demonstrated along with recommendations on what should be in every electrical worker's tool kit. Participation limit: 40

*Wednesday, 9:30 a.m.-12:45 p.m., Ballroom E; HI*

**A BEGINNER'S GUIDE TO DRAPING COSTUMES Ricky Greenwell**

In this workshop you will learn about the beginning principles to draping. You will also see a garment being draped from start to finish and see the tools and techniques needed to drape garments for stage. Participation limit: 60

*Tuesday, 11:00 a.m.-12:15 p.m., Salon D; HI*

**THE BUSINESS OF DESIGN John Iacovelli**

A presentation and discussion of how to get a job within the world of Entertainment design. Topics will include Resumes, portfolios, agents, and unions from coast to coast. Participation limit: none

*Tuesday, 12:30 p.m.-1:45 p.m., Ballroom E; HI*

**COLLAGED COSTUME DESIGNS Delores Ringer**

This workshop will include demonstrations and examples of various materials and methods of using collage for costume sketches and renderings. Participation limit: none

*Thursday, 9:30-10:45 a.m., Heartland Ballroom, Room B; HI*

**COMMUNICATION AND COLLABORATION: THE DESIGNER'S TOOLS Jim Bartruff, Susan Mai & Nancy Pontius**

Join a director, scenic and costume design team for an open discussion about how scenic and costume designers communicate and collaborate with directors. In this discussion we will explore the necessary tools to understand what the director is saying, seeing, and feeling. We will also discuss how to interpret the director's theme or concept for a production. Suggestions will be given for visual aids to be used when presenting your design ideas. STUDENTS ONLY. Participation limit: 40

*Wednesday, 12:30-3:15 p.m., Heartland Ballroom, Room D; HI*

**CONCEPT DEVELOPMENT FOR THE DESIGNER Kris Eitheim**

How can a theme or metaphor help guide and shape your design? Is every theme designable? How can a designer talk to a director to best root out helpful images and connections? This workshop will examine the development of design ideas from director's concept to research to concrete design. Participation limit: 40

*Tuesday, 9:30- 10:45 a.m., Heartland Ballroom, Room B; HI*

**COSTUME DISTRESSING TECHNIQUES Ricky Greenwell**

This workshop will cover various methods of distressing stage costume. The techniques used will range from distressing costume you wish to use again by using patchwork distressing to the use of airbrush and dyes to distress a costume. Participation limit: 60

*Monday, 12:30-1:45 p.m., Salon D; HI*

**COSTUME RENDERING WITH PHOTO EDITING SOFTWARE Robbie Jones**

This workshop will introduce designers to basic rendering techniques using photo editing software. Learn how to scan sketches, create layers, apply masks, and collage scanned textures and images found on the internet. We will also discuss hardware, such as monitors, scanners, printers and other accessories. The workshop will use Corel Photo-Paint 9 but these techniques can be adapted to many other kinds of software. The workshop will focus on costume rendering but the techniques can be applied to scenic and light renderings as well. Participation limit: 25

*Friday, 9:30-10:45 a.m., Heartland Ballroom, Room C; HI*

**COSTUME RENDERING TIPS AND TRICKS Billy Wilburn**

In this workshop we will experiment with tips and tricks for making fabulous costume renderings. We will use watercolor, marker, pencil, and pen. Just bring an open mind and enjoy! STUDENTS ONLY. Participation limit: 25

*Tuesday, 6:30-7:45 p.m., Heartland Ballroom, Room B; HI*

**THE DESIGNER DISPLAY: WHERE DO I START? Kip Shawger**

Whether for KCACTF, U/RTA, or USITT, every designer wants to display his or her work in the best possible manner. This workshop is for artists interested in learning ways to gather and exhibit their design. Plus, let's just get rid of the "Design Concept." Instead, discussion will include ways to articulate design approaches and ideas. Participation limit: 60

*Friday, 3:30-4:45 p.m., Salon D; HI*

**A DESIGNING LIFE - A RETROSPECTIVE OF THE DESIGN WORK OF JOSEPH TILFORD Joe Tilford**

Joseph Tilford presents and discusses a retrospective exhibit of his set design work spanning over 30 years. Participation limit: none

*Friday, 9:30-10:45 a.m., East Conference Room; CI*

**DIGITAL PORTFOLIOS Tim Case**

The basics of creating a digital portfolio for set design, costume design, lighting design, and technical direction. Students can view several styles of websites and electronic viewing methods and learn the fundamentals of presenting their work over the web or on CD/DVD. Participation limit: 25

*Tuesday, 12:30-1:45 p.m.; Salon D; HI*

**HUMAN CREATIVITY AND THE DESIGN ARTS Joe Tilford**

This workshop explores the mental processes involved in human creativity, and how to use these to greater advantage as a design artist. The processes involved are informative and useful for any set, lighting, or costume student or teacher. Participation limit: 40

*Wednesday, 9:30 a.m.- 10:45 p.m., Holiday C; HI*

**INTIMATE APPAREL: MAKING 19TH CENTURY CORSETS TO BE SEEN Betty Monroe and  
Rebecca Maholland**

Presentation of the process of making 19th Century corsets, including discussion of research, pattern making, and resources for materials. Participation limit: none

*Wednesday, 9:30-10:45 a.m., Heartland Ballroom, Room B; HI*

**INTRODUCTION TO CONSOLE OPERATION Spencer Lyons**

This session will cover the basics of working with a modern lighting console. The discussion will cover channels and patch, the difference between an output and a dimmer, groups, setting levels and recording cues.

Participation limit: 25

*Wednesday, 11:00 a.m.-12:15 p.m., East Conference Room; CI*

*Wednesday, 6:30-7:45 p.m., East Conference Room; CI*

**INTRODUCTION TO THE WONDERFUL WORLD OF SKETCH UP! Patrick Reading**

This workshop will show you the joys and ease of the 3D design program Sketch Up and how it can be used in theatrical design. Examples will be shown and if time allows, participants get a chance to use the program.

Participation limit: 25

*Monday, 11:00 a.m.-12:15 p.m., Heartland Ballroom, Room C; HI*

*Thursday, 9:30-10:45a.m., Heartland Ballroom, Room C; HI*

**MAKEUP DESIGN WORKSHEETS FOR ALCONA ENTRIES Karen Anselm**

We will cover process, worksheets and documentation of work for Alcona Makeup Design Award entries. Make those makeup design entries work! Participation limit: 25

*Thursday, 8:00 – 9:15 p.m., Salon D; HI*

**MAKEUP OR NO MAKEUP THAT IS THE QUESTION? Ronnie Chamberlain**

Ever thought of becoming a professional makeup artist? Makeup in theatre has dramatically changed over the last couple of decades. In this workshop, we will discuss the fundamentals of makeup for modern theatre used in theatre, film and fashion. We will learn about the chemistry and myths of makeup and the beauty industry.

Participation limit: 25

*Thursday, 9:30 a.m.- 12:15 p.m., Heartland Ballroom, Room D; HI*

**MAKING PROPS WITH FOUND OBJECTS Carl Domicich**

Attendees will be divided into groups and given an assignment to construct a specific prop from a specific production out of found materials. Participation limit: 25

*Monday, 2:00-4:45 p.m., Heartland Ballroom, Room B; HI*

**MAKING WOMEN'S HATS Susan Rendall**

This workshop will focus on making women's hats for The Music Man, set in 1912. See how to build hats from sinamay and raffia. A couple of different styles of hats will be demonstrated. Included will be information on dyeing, shaping, stitching and embellishing the hats. Participation limit: 25

*Wednesday, 3:30- 4:45 p.m., Salon D; HI*

**MODEL BUILDING Robbie Jones**

This workshop will introduce designers to tricks and short cuts for model building. Information that will be covered includes tools, materials, reduction drafting, Photoshop, building organic structures such as trees and stones, building models that can be shipped, and other techniques. All are welcome to attend from the beginner to the advanced modeler. Participation limit: 25

*Tuesday, 3:30-4:45 p.m., Salon C; HI*

**MOTION CONTROL SCENERY FOR THE SHAKESPEARE THEATRE AND YOUR THEATRE! Mark Prey**

Mark Prey will present a how-to workshop showing the various usages of motion controlled scenery at Washington DC's Shakespeare Theatre where he is the Technical Director. Mark will show slides of possible usages and demonstrate the types of systems available. Excellent workshop if you want to create exciting moments that spark your productions. Slowly build up an arsenal of equipment to move platforms, revolve platforms, and magically open doors. Participation limit: 40

*Friday, 9:30-10:45 a.m., Ballroom D; HI*



**PRESENTING YOURSELF (AND YOUR WORK) PROFESSIONALLY Donna Meester**

What makes an interesting and enticing portfolio? What makes your resumé stand out from the rest? How do you write an effective cover letter? After these questions are answered, how do you present it all to your potential employer? These questions and more are answered in this workshop. Bring your portfolio and resumé for hands-on feedback. Participation limit: 40

*Tuesday, 8:00-9:15 p.m., Heartland Ballroom, Room D; HI*

*Friday, 9:30-10:45 a.m., West Conference Room; CI*

**PUPPET MAKING Ricky Greenwell**

This workshop will cover puppet making techniques. You will see the steps it takes to construct a hand puppet from scratch. Participation limit: 60

*Friday, 11:00 a.m.-12:15 p.m., Salon D; HI*

**QUICK CHANGES, FROGS AND OTHER ODDITIES: DESIGNING FOR CHILDREN'S THEATRE John Hill**

Yes... theatre is theatre, right? But creating theatre for youth often presents unique design challenges that we don't always encounter in other theatrical forms. This will be a presentation of specific solutions of working in this genre. Conversation and exploration will (hopefully) spark inspiration and creative options for your next project, regardless of the median age of your audience. Participation limit: 40

*Friday, 3:30-4:45 p.m., Heartland Ballroom, Room B; HI*

**RESUMÉS AND COVER LETTERS FOR THEATRE TECHNICIANS Ellen Baker**

This is a detailed workshop on how to structure a resumé when applying for jobs in technical theater. Technical theater resumé should be different in format and elements than an acting or business resumé. Learn about covers styles, format, order, what to include and what to exclude. Basic letter format will also be covered. Fun examples of what not to do! Participation limit: 40

*Monday, 3:30-4:45 p.m., Center Conference Room; CI*

**SOUND DESIGN USING Q-LAB Mark Putman**

Using Q-lab, a shareware Macintosh based theatre-specific audio playback software, sound design becomes like early computer based lighting boards. Learn how to take control of playback. Easily execute directives like "thirty seconds of this theme, then fade into fifteen of the seconds of the next cut, and then change the crossfade point in 'real' time." Sound confusing? Come learn how to sort it all out and make it MAKE SENSE! Participation limit: 25

*Wednesday, 12:30-1:45 p.m., Ballroom E; HI*

**THREE WALLS AND A CEILING Jon Young**

Yes, stage sets can have a ceiling! This presentation will look at the history of box sets and the different ways scenic designers have solved the ceiling dilemma. Presenter will show photographic images of realized designs, design drawings, and scale models from stage designers known for their box sets. Participation limit: 40

*Friday, 12:30-1:45 p.m., Heartland Ballroom, Room B; HI*

**TOOLS AND TRICKS OF THE TRADE: MIXED MEDIA AND WATERCOLOR TECHNIQUES FOR THE BEGINNER Susan Mai and Nancy Pontius**

This is a demonstration of watercolor and mixed media techniques for the young designer. In this hands-on workshop, students can experiment with techniques demonstrated in the session and experiment with different materials. Learn the difference between layered washes and graded washes. Learn how to use acrylics for shadows and detail work. Learn how to manipulate paint to produce the effects you want. Experiment with translucent watercolors, opaque watercolors, watercolor pencils, pastels, and acrylics. Materials will be provided. STUDENTS ONLY. Participation limit: 25

*Wednesday, 6:30-9:15 p.m., Salon D; HI*

**WET & WILD: MAKING IT RAIN ONSTAGE! Darin Himmerich and Mark Wethington**

Can we have rain for this show? Why yes, yes we can. This workshop will cover several different methods for creating rain, working sinks and tubs, fountains, and standing water. The workshop will cover safety, water delivery and retention equipment, waterproofing, water dyeing, chlorination and heating. Examples will be from *The Night of the Iguana*, *Tally's Follies*, *Possible Worlds*, *Educating Rita* and *The Man Who Had All the Luck*. Participation limit: none

*Friday, 3:30-4:45 p.m., Ballroom A; HI*

**WHAT DOES A PRODUCTION MANAGER DO? Ellen Baker**

This workshop will explore the area of production management. What is a Production Manager? How do you become one? What are the challenges? STUDENTS ONLY. Participation limit: 25

*Wednesday, 12:30-1:45 p.m., Heartland Ballroom, Room B; HI*

**WYSIWYG MADE EASY! Steven Smith**

You don't have to be a rocket scientist to create computer renderings using WYSIWYG! In this workshop we will create a virtual theatre, draft an original set design in 3D, and then hang and focus an original lighting design. By the end of the session we will have renderings of what our set looks like under lights! If you don't think this can be done in a one session workshop, come see for yourself. Participation limit: 40  
*Tuesday, 11:00 a.m.-1:45 p.m., Heartland Ballroom Room C; HI*

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**MUSICAL THEATRE, VOICE & MOVEMENT WORKSHOPS (MT)**

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**AUDITIONING FOR THE MUSICAL THEATRE Paul Finocchiaro**

Taking your College or University audition from its collegiate form to the professional form. The goal of this workshop is to give you the advantage that you will need when auditioning in the world of professional Musical Theatre. Subjects covered: What to sing, bring, wear, prepare, and be prepared for. Participation limit: 40  
*Thursday, 8:00-9:15 a.m., Holiday A; HI*

**CREATING A VOCAL WARM UP Donna McNider Hare**

How often have you found your voice fading by the final performance of a production? Vocal warm-ups are often neglected by the college performer. This workshop, based on Linklater, will give you a vocal warm-up as well as explain what you are warming up! STUDENTS ONLY Participation limit: 25  
*Tuesday, 3:30-4:45 p.m., Ballroom A; HI*  
*Thursday, 2:00-3:15 p.m., Heartland Ballroom, Room C; HI*

**CRUCIAL MOMENTS IN THE MUSICAL THEATRE AUDITION D. Scott Glasser & Keefer Peterson**

This workshop is designed for actors that can already sing. Emphasis on how to choose, edit, and prepare the music for the audition comes first. The next focus is on how to handle that very crucial moment between giving your music to the accompanist and having them sight-read your song. Clear and concise preparation will help to insure that the crucial moment goes smoothly. Please bring a song with accompaniment and writing utensils to this workshop. STUDENTS ONLY. Participation limit: 10  
*Thursday, 6:30-7:45 p.m., Holiday C; HI.*  
*Friday, 9:30-10:45 a.m., Holiday C; HI*

**DANCE AUDITIONS TECHNIQUES Tiffany Rudd**

Has the thought of a dance or movement audition ever made you sweat? Don't let the idea of a dance or movement audition scare you. Come learn the dance techniques commonly used in movement auditions. We'll focus on typical dance steps and combinations used for the purpose of casting dance related roles. Enhance your technique as well as practice learning and performing a short routine. Movement clothing and dance shoes are encouraged. STUDENTS ONLY. Participation limit: 60  
*Monday, 2:00-3:15 p.m., South Conference Room; CI.*  
*Wednesday, 3:30-4:45 p.m., South Conference Room; CI*

**DANCE FUNDAMENTALS FOR MUSICAL THEATRE AUDITIONING Shellee Frazee**

This workshop is designed to help the novice or beginning dance student in the fundamentals of ballet, tap and jazz as related to theatrical movement and musical theatre. Students will practice fundamental steps and experience a variety of choreographic combinations in an audition setting. Learn tricks to approach a dance audition in a proactive and positive way. STUDENTS ONLY. Participation limit: 25  
*Friday, 3:30-4:45 p.m., Ballroom G; HI*

**FINDING AND FREEING YOUR HONEST VOICE Ron Clark**

This workshop is based on principals taught by Kristen Linklater and other major influences. The work will focus on integrating voice and body and finding truthful connections to text. Participation limit: 25  
*Monday, 6:30-7:45 p.m., Heartland Ballroom, Room B; HI*

**IRENE RYAN PHYSICAL/VOCAL WARMUPS Joan Korte**

Need a place to focus on your audition? Feel free to drop in on the warmups for the Irene Ryan Auditions. This workshop will cater to individual and group needs. Every effort will be made to make sure you are relaxed and ready to go! Special emphasis will be given to an alive and alert body and voice. STUDENTS ONLY  
*Monday, 8:00 a.m.-12:00 p.m., South Conference; CI*

**MOVEMENT FOR ACTORS Shellee Frazee**

Concepts of Laban and Stanislavski will be used to help the actor gain cognitive and physical insight into one's own self, while focusing on physical aspects of acting. Movement, gesture, breath control and energy will be explored in helping the actor to incorporate the entire body into performance. STUDENTS ONLY. Participation limit: 25

*Friday, 2:00-3:15 p.m., Ballroom G; HI*

**MUSICAL THEATRE STYLES DANCE Craig A. Ellingson**

Wanna sweat? This workshop is designed for everyone from beginners to advanced students in musical theatre dance. We'll have a basic warm-up and then progress to a dance combination. Please dress appropriately.

Participation limit: none

*Wednesday, 8:00-9:15 a.m., South Conference Room; CI*

**POWERFUL SINGING FOR MUSICAL THEATRE- THE BELT VOICE Bruce Earnest**

This workshop will focus on singing technique for musical theatre. What is Belting and how can performer learn to do it safely? The session will be designed as a practical performance experience and all participants are encouraged to bring two contrasting musical theatre songs to work on. Learning this vocal technique is critical for any singer-actor interested in a career on the musical theatre stage. Participation limit: 40

*Wednesday, 12:30-3:15 p.m., Holiday A; HI*

**VOICE AND VERSE Bruce Bohne**

Professional vocal/physical warm-up techniques and exercises applied to speaking Shakespearean verse "trippingly on the tongue" with emphasis on projection, diction and clarity. Following a vigorous warm-up, sonnets and/or short monologues from Shakespeare will be used as exercise material. The goal is for the audience to hear 100% of the words the actor speaks onstage. Participation limit: 50

*Thursday 9:30-10:45 a.m., West Conference Room; CI*

*Thursday 2:00-3:15 p.m., West Conference Room; CI*

**WHOOPS, SCOOPS, AND GROWLS: NON-TRADITIONAL SINGING TECHNIQUES FOR CONTEMPORARY**

**MUSICAL THEATRE Anne Foradori**

Contemporary musical theatre (actually, anything from the mid-1960s onward) reflects a pastiche of musical styles — rock, pop, jazz, gospel, R&B, as well as singing in the classical tradition. How do you sing in these styles convincingly? Healthily? With longevity? This workshop presents a primer in terminology and techniques, exercises and practical advice for preparation and performance of this exciting and often stylistically difficult music. Participants should be prepared to leave their shyness at the door and ready to sing! STUDENTS ONLY. Participation limit: 40

*Monday, 2:00-3:15 p.m., West Conference Room; CI*

*Tuesday, 11:00 a.m.-12:15 p.m., South Conference Room; CI*

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## PLAYWRITING AND DRAMATURGY WORKSHOPS (PW)

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**ADAPTING FOR THE STAGE Rob Urbinati**

The workshop will discuss how previously existing material - novels, novellas, poetry, non-fiction books, journalism, and true life stories can be adapted for the stage. It will consider the challenges in finding "the story within the story" that you the writer want to tell. The workshop will also consider questions of locating and determining structure and character, and will consider the question of "faithfulness" to the source material, as an asset and a liability. Plays including *West Moon Street*, *Rebel Voices*, *Hazelwood Jr. High*, *Shangri La* and *Karaoke Night At The Suicide Shack* will be used as examples. Participation limit: none

*Wednesday, 6:30-9:15 p.m., Heartland Ballroom, Room D; HI*

**ANALYZING SCRIPTS FOR PRODUCTION Steven Moulds**

This workshop is designed for directors and dramaturgs. Learn five basic strategies of text analysis that will get you out of your head and onto the stage. Comb dialogue for clues about your characters. Generate ideas for talking to designers. Designed for both the experienced and the novice. Participation limit: 40

*Tuesday, 6:30-7:45 p.m., Heartland Ballroom, Room D; HI*

**THE ART OF THE DIALOGUE: EXPOSITION AND SUBTEXT Kate Snodgrass**

In this workshop we will discuss the problems of exposition and techniques we can use to help our audiences understand the world of our play without our resorting to “expository” writing (i.e., why we should cut the words “Remember when...” out of our minds and hearts). Plus, we will discuss the use of subtext in dialogue, how it can move the story forward and aid us in communicating exposition. STUDENTS ONLY. Participation limit: none

*Wednesday, 3:30-4:45 p.m., Salon C; HI*

**THE ART AND MARKETING OF A SOLO SHOW Karen Eterovich**

In the manner of a life drawing class, participants will put together the basic outline, conflict and mission statement of their own one-person show. Adaptation and the art of marketing will be included in the discussion. Bring pen and paper. Participation limit: 25

*Tuesday, 6:30-7:45 p.m., Heartland Ballroom, Room C; HI*

**BEGINNING PLAYWRITING Robert AuFrance**

This workshop is focused for the young playwright, or interested person who is considering starting to playwrite. In this session, the group will focus on character development, plot structure, and idea building. Participants should bring paper and writing utensils. Participation limit: 25

*Friday, 9:30-10:45 a.m., Heartland Ballroom, Room B; HI*

**A BRIEF MOMENT IN TIME: WRITING THE HISTORY PLAY Jayme McGhan**

With millions of years of conflict to work with, human history has proven itself to be a cache of treasure for dramatists. But how do we as playwrights select what should be seen on the stage and what should be kept in the dust-covered drawers of historians? More importantly, how do we turn our piles and piles of research in to stimulating dramatic action? Bring a piece of history and be prepared to write! Participation limit: 40

*Friday, 12:30-1:45 p.m., East Conference Room; CI*

**DRAMATURGY ON A DEADLINE Steven Moulds**

Your company is producing a premiere, and you're the dramaturg. You've got all sorts of creative questions, but there are practical concerns too. How do you work with the playwright not only to get to the bottom of this play, but to generate all the materials that go with it? We'll talk about the dramaturgical conversation around new plays, the playwright-dramaturg relationship, and the politics of selling a new play to audiences. Participation limit: 40

*Wednesday, 9:30-10:45 a.m., Ballroom G; HI*

**ESSENTIAL PLAYWRITING: FINDING THE BASIC STORY Gretchen Smith**

In a hands-on, high-energy workshop, participants write and rewrite a scene from specific criteria. The first part of this workshop will be active: writing only! Followed by discussion focused on "helpful" rewriting, on what happens in active rewriting, on finding the "essence" of a scene/story nugget and how to develop/grow it. Participants should bring a notebook (multiple pages of paper!) and pen--and plan on writing hard. Participation limit: 25

*Thursday, 6:30-9:15 p.m., Salon B; HI*

**FINDING YOUR STORIES Elaine Romero**

In this playwriting workshop, award-winning playwright Elaine Romero will talk about the roots of inspiration for some of her plays and lead students through exercises in playwriting to inspire new story ideas. Participation limit: 40

*Thursday, 11:00 a.m.-12:15 p.m., Heartland Ballroom, Room B; HI*

**“IF THEY WRITE IT – YOUR AUDIENCES WILL COME!”- KCACTF’S NATIONAL PLAYWRITING PROGRAM AND THE MICHAEL KANIN PLAYWRITING AWARD David Crespy**

This workshop offers students and faculty an opportunity to learn more about how to integrate playwriting into their classrooms and season--explaining how students and faculty can use the National Playwriting Program and the Kanin Playwriting Awards to stimulate new student plays, and receive regional and national recognition for their work. Participation limit: none

*Monday, 11:00 a.m.-12:15 p.m., Salon D; HI*

**PLAYWRIGHTS CENTER: NEW PLAYS ON CAMPUS PROGRAM David Crespy, Steve Moulds,**

**Elaine Romero**

Join Playwrights Center dramaturg, Steve Moulds; professional, playwright, Elaine Romero; and Region V Playwriting chair, David Crespy, as they discuss the Playwrights Center of Minneapolis' New Plays On Campus (NPOC) program and the recent NPOC/Elaine Romero residency at the University of Missouri-Columbia.

Please come if you're interested in having a NPOC residency at your school. Participation limit: none

*Thursday, 9:30-10:45 a.m., Ballroom A; HI*

**SHAKESPEARE'S STAGECRAFT: PLAYING, AMBIENT ATTENTION, AND EMBEDDED STAGE DIRECTIONS**

**IN SHAKESPEARE'S THEATRE Jeremy Fiebig**

Shakespeare has become fodder for interpretation: a Nazi-esque *Richard III*, an Edwardian *Midsummer Night's Dream*, a "Matrix" *Macbeth*. This workshop will approach the questions: what is revealed or obscured by these interpretations? What does Shakespeare's own approach to stagecraft tell us about these plays? This workshop will look at Shakespeare's use of light, thrust staging, sides, props, and beer in an effort to discover what makes Shakespeare a good playwright, not just a good poet. Participation limit: 75

*Wednesday, 2:00-4:45 p.m., Ballroom G; HI*

**WRITING YOUR OWN ONE-MINUTE MONOLOGUE PART I Janice Fronczak**

First day: Working with a favorite object that has an emotional connection to you, write your own original monologue with a strong beginning, middle and end. You will work with a partner to word associate, then have the rest of the workshop to write your own monologue. If time, we'll hear everyone's work and give feedback.

Participation limit: 25

*Monday, 3:30-4:45 p.m., Salon D; HI*

**WRITING YOUR OWN ONE-MINUTE MONOLOGUE PART II Janice Fronczak**

Second day: Bring an actor to class to read your original monologue so that you can hear your work come alive.

Rewrite if needed with instructor's guidance. Bring pencils and paper and your object!! Participation limit: 25

*Wednesday, 6:30-9:15 p.m., Salon B; HI*

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## SPECIALTIES IN THEATRE WORKSHOPS (SP)

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**THE ART OF DRAMATIC CRITICISM: ENHANCING THE THEATRE THROUGH THE PLAY REVIEW Mark**

**Charney and Robert Hubbard**

This workshop will cover a variety of issues related to dramatic criticism. Topics discussed may include the role of the critic in the theatre-making process, the life of the critic, and the future of dramatic criticism in the digital age. The workshop will include some writing exercises. Participation limit: 25

*Wednesday, 11:00 a.m.-12:15 p.m., Heartland Ballroom, Room D; HI*

**BEGINNING COMPETITIVE FENCING Donald Lillie**

In this workshop we will deal with the basic concept and mechanics of sport fencing. Olympic style foil fencing techniques will be taught. Participation limit: 25

*Friday, 9:30 a.m.-12:15 p.m., South Conference Room; CI*

**BEGINNING SMALL SWORD TECHNIQUES Donald Lillie**

This workshop explores Olympic style fencing and the adaptation of this training tool to theatrical small sword combat. Participation limit: 25

*Friday, 2:00-4:45 p.m., South Conference Room; CI*

**COMMEDIA: MASKS AND CHARACTERIZATION Rebecca Foster**

The director and cast members from Graceland University's production of *The Servant of Two Masters* share commedia techniques, masks and characterization. We will work with traditional commedia masks created by Stanley Allan Sherman of the Mask Arts Company. Participants will learn about and practice types of characters, use of the body and voice while in mask, physical and vocal traits of the various commedia stock characters, and engaging in comic business (lazzi). Participation limit: 40

*Tuesday, 8:00-9:15 a.m., South Conference Room; CI*

*Friday, 8:00-9:15 a.m., South Conference Room; CI*

***I'M MAD AS HELL AND I'M NOT GONNA TAKE IT ANYMORE! Maggie Lally***

So, you wanna get something off your chest? A little irreverence goes a long way in this short forms workshop designed to introduce actors, writers, directors and designers to the art of the rant. We'll discuss the form and then get right down to it. How to outline, shape and perform a rant will all be addressed in this **two part workshop**. Participation limit: 25

*Part I- Monday, 6:30-7:45 p.m. Salon D; HI.*

*Part II- Wednesday, 8:00 a.m.-10:45a.m.; Salon B; HI*

***MASK CHARACTERIZATION: FREEING CREATIVE INSTINCTS THROUGH THE MASK Jennifer Ross-Nostrala***

Based on the work of director and acting teacher Libby Appel, this workshop is designed to help performers to explore the depth of their imagination and free the use of their bodies. Workshop participants will use grotesque masks in a series of exercises to improve the responsiveness of their body to stimuli both real and imaginary. Workshop participants must dress comfortably, preferably in neutral clothing. **STUDENTS ONLY** Participation limit: 15

*Thursday, 2:00-4:45 p.m., Ballroom D; HI.*

*Friday, 12:30-3:15 p.m., Ballroom D; HI*

***PREPARING TO RUN REHEARSALS: STAGE MANAGEMENT Susan Proctor***

What happens first? How do I get the respect of the cast? What should a director expect of me? What should I expect of the director? This workshop helps to prepare the stage manager for the rehearsal process. Participation limit: 25

*Thursday, 3:30- 4:45 p.m., East Conference Room; CI*

***PRINCIPLES OF STAGE COMBAT Doug Scholz-Carlson***

Ever need to slap your scene partner? Violence is a part of the life we create on stage, and there isn't always a fight choreographer to help. Actors and directors need to know how to tell a clear story with violence and how to perform it safely. In this workshop we'll learn basic principles of unarmed stage combat that will help you create simple, safe and effective violence on stage. Dress to move. Participation limit: 40

*Wednesday, 11:00 a.m.-12:15 p.m., South Conference Room; CI*

*Thursday, 3:30-4:45 p.m., South Conference Room; CI*

***THROUGH THE NOSE: UNLEASHING YOUR THEATRICAL CLOWN! Stephanie Roberts***

"Clown characters are not created, they are uncovered." – Avner Eisenberg In this workshop students will begin the journey of uncovering their personal clowns. This type of clowning uses a red nose and is rooted in the teachings and techniques of Jacques Lecoq, which utilize the actor's habitual mannerisms, walk, gestures and idiosyncrasies as tools to finding his or her unique clown character. No experience necessary—just an open heart and a brave soul! Participation limit: 25

*Friday, 2:00-4:45 p.m., Holiday C; HI*

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**THEATRE TALK WORKSHOPS (TK)**

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***ASSESS THE FEST! Tom Woldt***

Join Region V Chair Tom Woldt and other members of the planning team for an open roundtable discussion about this year's festival. Open to both students and faculty. Participation limit: none

*Friday, 3:30-4:45 p.m., Salon B; HI*

***BACKSTAGE AT THE SANTA FE OPERA Tracy Armagost***

Visual overview of one of the world's leading Opera Festivals – The Santa Fe Opera. Presentation will include visuals of the opera facilities, and past, present and future production designs. Seasonal employment opportunities will also be discussed. Participation limit: none

*Wednesday, 9:30-10:45 a.m., Ballroom D; HI*

***BEHIND THE SCENES IN REGION V Tom Woldt and Anne Byrd***

Join Region V Chair Tom Woldt, Vice-Chair Anne Byrd and other Region V leaders for an open discussion intended to take the mystery out of how the festival comes together. How are productions selected for invitation to the festival? How does one get involved in festival leadership? What happens during the other 51 weeks of the year? These and other questions you bring will be addressed as part of our Long Range goal of a more transparent organization. Participation limit: none

*Tuesday, 9:30-10:45 a.m., Heartland Ballroom, Room C; HI*

**DESIGNER'S BREAKFAST FORUM Sharon Sobel**

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 not staying at the Holiday Inn will pay for their own breakfast, if they choose to have some.) FACULTY ONLY. Participation limit: none  
*Friday, 8:00-9:00 a.m., Lobby B; HI*

**DIRECTOR'S BREAKFAST FORUM Julie Rae Pratt**

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 not staying at the Holiday Inn will pay for their own breakfast, if they choose to have some.) FACULTY ONLY. Participation limit: none  
*Wednesday, 8:00-9:00 a.m., Lobby B; HI*

**DIVERSITY: PUTTING TALK INTO ACTION! Tom Woldt**

It's time for a serious, open, frank conversation about how to make Region 5 more accessible, interesting, inviting or important to a more diverse community of students and faculty. Region 5 Chair Tom Woldt will be on hand to listen. All persons with a stake in this issue are urged to come and share their action-ideas. Participation limit: none  
*Tuesday, 2:00 to 3:15 p.m., Heartland Ballroom, Room D; HI*

**FAILING TO GET AN "A": THE CREATIVE PROCESS Albert Juhrend**

This workshop examines how the creative process relates to education today and why creative people must be given the right to fail in order to succeed. The process in education should be as important as the product. Failed projects can be the best learning tool. Participation limit: 25  
*Thursday, 11:00 a.m.-12:15 p.m., Salon C; HI*

**GET A BIGGER PROBLEM: NOTES ON A CAREER John Plumpis**

This workshop will be a glimpse into the life of a working actor: angst, worry, struggle, battles won, joys great and small. Comments will 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. Bring your notebook. Participation limit: none  
*Wednesday, 9:30-10:45 a.m., Heartland Ballroom, Room C; HI*

**HOW TO PREPARE TO GET A JOB IN FILM AND TELEVISION John Iacovelli**

This workshop covers how to prepare for a job in Film and Television when you come from a theatre background. Topics will include what jobs in theatre translate to which jobs in Film and Television and the skills and vocabulary needed to make a career in Film and Television  
*Friday, 8:00 a.m.-9:15 a.m., Ballroom D, HI*

**HOW TO START YOUR OWN THEATRE Ron Clark**

This workshop is based on Ron Clark's 27 years of experience as one of the co-founders of Riverside Theatre, Iowa City's resident professional company. He believes that theatre artists make a big mistake if they rely solely on others to call and offer them work. Run your own show! The workshop is geared toward anyone who wants more control over their artistic lives. Participation limit: 25  
*Wednesday, 9:30-10:45 a.m., Heartland Ballroom, Room D; HI*

**HOW TO START YOUR VERY OWN PROFESSIONAL THEATRE COMPANY (OR AT LEAST, HOW I DID IT)**

**John Lepard**

We are now in our second full season at Williamston Theatre, but it started when four theatre professionals sat around a coffee table in the spring of 2004 and plotted out our journey. This is our story so far... Participation limit: none  
*Monday, 12:30-1:45 p.m., Heartland Ballroom, Room C; HI*

**IS GRADUATE SCHOOL RIGHT FOR ME? - A SURVIVAL GUIDE Lou Hare**

Considering graduate school? Find out how to get the most out of your experience, from the application and audition process to graduation day. This informative lecture/discussion-based workshop will help you decide which program is right for you and how to succeed when you get there. STUDENTS ONLY. Participation limit: 60  
*Tuesday, 2:00-3:15 p.m., Heartland Ballroom, Room C; HI*  
*Friday, 12:30-1:45 p.m., Salon D; HI*

**LIONS, TIGERS, AND GRAD SCHOOL, OH MY! Craig Ellingson, Kristin Larson and Sean Kearney**

GRE? MFA? PhD? Come and join an open forum about graduate schools. Is it for you? Where do you start? All of these questions will be discussed as panelists share their own experiences. Please come with questions. STUDENTS ONLY. Participation limit: none

*Wednesday, 6:30- 7:45 p.m., Ballroom A; HI*

**TALKING THE TALK: THE KCACTF PRODUCTION RESPONSE PROCESS Tom Woldt**

Feeling like you are ready to hit the road as a Region V respondent and curious about what to expect? Are you an experienced respondent interested in having some conversation about the process? Potential, beginning and experienced respondents alike are encouraged to join this lively conversation. A double session--participants will first sit in on the Festival Response to Of Mice and Men and then, at 9:30, shift into conversation mode about what transpired as well as the ins and outs of life on the road. FACULTY ONLY. Participation limit: none

*Thursday, 8:30-10:45 a.m., Ballroom D; HI*

**TURNING THEORY INTO PRACTICE- MOVING FROM THE CLASSROOM TO THE STAGE Amanda Petefish-Schrag and Margaret Whedon**

Within the workshop, participants will explore means and methods, advantages and disadvantages of incorporating student class work directly into a fully produced theatre production. The methods explored will be based, in part, on Northwest Missouri State's Production of *The Ash Girl*, which used work generated in both the Costume Crafts and Theatre Movement courses offered by the department. Participation limit: none

*Wednesday, 12:30-1:45 p.m., Ballroom, D; HI*

**WELCOME TO THE CIRCLE: COLLABORATION AND PROCESS Ronnie Chamberlain, Greg Owen, Jeff Peltz and Julie Rae Pratt**

Let's talk about how to open up lines of communication - empowering everyone to take initiative and own the production. Focus will include creating respectful dialogue, freeing the ego, and mentoring student directors/designers. Participation limit: 40

*Wednesday, 2:00-3:15 p.m., Heartland Ballroom, Room B; HI*

**WHAT IT TAKES TO BE AN ARTS MANAGER Terre Jones**

Are you interested in starting your own theatre company or being an arts manager? Come to this workshop where you will learn of the competency skills needed to become a successful manager in the arts. Terre will also share with you his experiences in building partnerships and innovative programs. STUDENTS ONLY. Participation limit: none

*Thursday, 3:30-4:45 p.m., Salon D; HI*

**WHY NOT PUBLIC ACCOUNTANCY? J.R.Lederle**

This workshop will be a discussion about the joys, and dangers of trying to earn a living as a theatrical technician or designer. Remember, of course, that it's just one person's opinion. Participation limit: 25

*Tuesday, 6:30-7:45 p.m., East Conference Room; CI*

**USING VALUABLE THEATRICAL SKILLS IN THE NEW ECONOMY Jon Sidoli**

In this unique workshop we will try to answer some important questions about expanding your career opportunities: How can a theatre arts practitioner find a place for their skills outside of the entertainment business? How are entertainment, education and business merging into the "experience economy"? Which skills are going to be valued by businesses for the new workforce? How are "design" and "performance" increasingly used to add value to products and services? Participation limit: none

*Tuesday, 12:30-1:45 p.m., Salon C; HI*



## WHO'S WHO

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**Karen Anselm** is a Professor of Theatre, Costume Designer and Director at Bloomsburg University. Her favorite costume designs include: *The Three Sisters* at La Mama, NYC, *The Bacchae* for Modern Theatre of Myth, produced in NY and toured in Cyprus, *Joan* performed in NYC and Edinburgh Festival Fringe and *Trojan Women* which she also directed at Bloomsburg University. A graduate of CMU, she has also designed for Bloomsburg Theatre Ensemble, Queens Theatre in the Park, Florida Stage, Unseam'd Shakespeare, and Dell Arte. Ms. Anselm has been actively involved with KCACTF for 20 years, as Region II Chair, National Selection Team 2003, National Member at Large and National Vice-chair of Design.

**Tracy Armagost** is beginning her 21st season with The Santa Fe Opera. When first employed with the opera she was a Properties Carpenter Apprentice, moved on to the Props Running Crew as an Assistant and then ran the Props Running Crew for 10 years. For the past 9 years she has been Assistant to the Production Director. Her main responsibilities include heading up the program for the Technical Apprentices, production scheduling and supervising the onstage rehearsals. She feels that one of the most rewarding parts of her job is meeting students from all around the United States and continually being inspired by their enthusiasm.

**Robert AuFrance** is a playwright who has had his plays read and performed in Russia, South Africa, Australia, and across the United States. As the director of theatre at Waldorf College, Forest City, IA; Dr. AuFrance teaches acting, directing, theatre history, musical theatre, and playwriting. Currently, he is working on a trilogy of plays dealing with the underground culture of professional wrestling.

**Ellen Baker** is the production manager at The Children's Theatre Company. Before moving to Minneapolis three years ago, she served as production manager for Glimmerglass Opera in Cooperstown, New York. Previously she was technical director for Glimmerglass Opera, production associate for Baltimore's Center Stage, and assistant technical director for Simpson College in Indianola, Iowa. A native of Des Moines, Baker has a BA in theater and history from St. Olaf College in Northfield.

**Jim Bartruff** is Director of Theatre at Emporia State University. Previously, he was Director of Theatre at Minnesota State University, Moorhead. Jim holds degrees from the University of Nebraska-

Kearney, the University of Oregon and the University of Montana. In 2001, he was named Minnesota Professor of the Year at a ceremony in Washington, DC. He served five years as president of the Montana State Theatre Association, two years as Artistic Director of the Montana Repertory Theatre and ten years as Director of Theatre at Carroll College (Montana).

**Julia Bennett** is a full-time faculty member at Augustana College in Sioux Falls, SD specializing in performance, interactive forms and yoga. She has worked with improvisers from around the country and formed Brand Name Improv, Augustana's resident improvisation institute, over a decade ago. When not teaching and directing, Dr. Bennett travels as a consultant and teaching artist and collaborates with performing arts organizations staging concert opera and musical dramas. She is currently working on METTA/STASIS, a movement meditation for solo actor; the production will tour around the country in 2009.

**Bruce Bohne** has been a working actor for more than a quarter century, including 30 productions as a member of the Guthrie Theater company. He twice had the honor of working closely with Arthur Miller on the playwright's last fully-produced play, *Resurrection Blues*, at the Guthrie and later at the Old Globe. Mr. Bohne's film credits include *Fargo*, *Dawn of the Dead*, *Patch Adams*, and *North Country*. TV includes *Jericho*, *Law & Order: SVU*, *Star Trek: Voyager*, *Pretender*, *Freaks & Geeks* and *Pensacola*. He is currently devoting most of his time to writing a novel about the 13th-century Albigenian Crusade. Mr. Bohne received his theater training at the London Academy of Music & Dramatic Art.

**Brad Buffum** teaches at University Of Nebraska – Lincoln's Johnny Carson School of Theatre and Film. This is also Brad's 10th year as Production Stage Manager for the Nebraska Repertory Theatre, Nebraska's only Actors' Equity Association theatre. While at UNL, he has been PSM for such blockbusters as *A Christmas Carol* (several versions), *Fiddler on the Roof*, *Guys and Dolls*, *Oklahoma!* and nearly forty productions for NRT, including *Carnival*. As instructor for Introduction to Theatre, he has widened the horizons of nearly 2,000 non-theatre majors. An active participant in KCACTF, he serves on the selection team for Region V. Nationally, he is web master and works to promote recognition for student stage managers.

**Anne Byrd** is the Vice Chair and CFO of Region V. She serves as Chair of the Department of Music and Theatre at Normandale Community College in Bloomington, MN. Anne teaches performance courses and serves as a director, both at Normandale and in the Minneapolis area. Recent directing credits include *Marcus is Walking*, *The Einstein Project*, and *Medea*. Her 2002 production of *Lucia Mad* was the alternate production to the regional festival. Anne holds a BA from Iowa State University and an MFA 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*. Sean is also an active actor/director and teacher in the Twin Cities. Sean holds an MFA in Acting from Western Illinois University.

**Patrick Carriere** has worked as an actor, director, designer and fight choreographer in over forty productions, and in four different languages (Japanese, Russian, Greek and English) on three different continents. His most recent overseas experience was in Stratford-upon-Avon where he spent six weeks studying with the Royal Shakespeare Company. His dissertation is on the concept of “soul” as it is used in Stanislavski’s System. He is currently investigating the congruity between the spirituality of Stanislavski’s and Michael Chekov’s approaches to acting.

**Tim Case** is the Head of Theatre Design and Technology and the Chair of the Integrated Arts Department at the University of South Dakota and is the scenic designer for the University of South Dakota. He has worked extensively in set design, scene painting, and properties for theatre, film and television.

**Ronnie Chamberlain** is on the Costume and Makeup Design faculty at the University of Central Missouri. She holds her MFA in Costume design from The University of Alabama and her BA in Performing Arts from Colorado State University. Ronnie has worked with the Oklahoma Shakespearean Festival, Alabama Repertory Dance Theatre, and Open Stage Theatre Company. Ronnie has twice been selected as the KCACTF Mehron Makeup winner in Region IV, and attended Master Classes in Washington D.C.

**Matthew Chapman** is a theatre artist and teacher based in Brooklyn, NY. He is Artistic Director of Under the Table, a physical theatre ensemble in New

York. He has been performing, directing, teaching, and touring with the Dell'Arte Company since 2001. Matt has taught workshops and held residencies at several colleges and universities on the East Coast. Recently, he began teaching as an Adjunct Professor at Manhattanville College in New York. Matt is a graduate of Dell'Arte International and the University of Kansas.

**Mark Charney** serves as Director of Theatre for the Department of Performing Arts at Clemson University. A past Chair for Region IV and past member of the National Selection Team for KCACTF, Mark currently works as a playwright and professor. The first two works in his “male dysfunction trilogy” have been read in both New York and Washington, and the first—*37 Stones of the Man Who Was a Quarry*—was produced last year by Charter Theatre in D.C. and will be produced in 2009 Off Off Broadway by Working Man Clothes Productions. Mark serves as National Coordinator of the Critics Institute and Dramaturgy Initiative through the Kennedy Center.

**Ron Clark** is a founding member of Riverside Theatre where he currently serves as Producing Artistic Director. He holds an MFA degree in acting from the University of Iowa. His recent acting roles have included Willy Loman in *Death of a Salesman* and Angus in *The Drawer Boy*. His classical work includes roles in over a dozen Shakespeare plays including, most recently, *King Lear*. For over 20 years, Ron has been an artist in residence at Cornell College. He is a proud member of Actors Equity Association, the union of professional actors and stage managers.

**David Crespy** founded MU's Writing for Performance program and serves as the Artistic Director of MU's Missouri Playwrights Workshop. His published and produced plays include *Queens Orphans*, *Tekiya*, *Perfect Hair*, *Men Dancing*, *Beshert*; or *The Jewish Dating Cycle*, and *Violet Palimpsest* among many others. He is the author of *The Off-Off Broadway Explosion* published by Back Stage Books with a foreword by Edward Albee. Published plays include *Beshert* in Michael Wright's Playwriting Master Class, and *Perfect Hair* in Gary Garrison's *Perfect Ten*. Crespy has served as the Chair of the ATHE Playwriting Program, Co-Chair of the Mid-America Theatre Conference Playwriting Symposium, Director of the Play Lab of the Great Plains Theatre Conference, and is currently Chair of the National Playwriting Program for Region V of the KCACTF.

**David Daniel** has spent the last nine years serving American Players Theatre as a core company member and its Educational Director. David has

performed in 25 of Shakespeare's plays in over 45 productions. Roles include: MacDuff (*MacBeth*), Antony (*Julius Caesar*), Henry (*Henry V*), Benedick (*Much Ado About Nothing*), Oberon (*Midsummer Night's Dream*), Iago (*Othello*), Tybalt (*Romeo and Juliet*), Tranio (*Taming of the Shrew*), and Alcibiades (*Timon of Athens*). David has worked with theatres from the Blue Ridge to the Napa Valley including the Nichols Tavern Players, Mill Mountain Theatre, the Milwaukee Chamber Theatre, Aspen Theatre in the Park, the Warehouse Theatre, the Wisconsin and Utah Shakespearean Festivals, the Clemson International Shakespeare Festival and the International Actor's Theatre. David holds an MFA from the University of Delaware's PTPP.

**Carl Domicich** has worked as a Set Designer, Scenic Artist and Technical Director on various productions in New York. He has designed sets for Brooklyn College, New York City Technical College, and Multiple Outlet Productions, working with film producer and Tony award winning producer Yeeshai Gross (*Long Day's Journey Into Night*). He has also worked as an assistant to Obie award winning designer John C. Scheffler, and was the Resident Designer for the Brooklyn College Opera at the Brooklyn Center for the Performing Arts. He received his Masters degree in Set Design at Brooklyn College in 2004.

**Bruce Earnest** has appeared in over 50 operatic and musical theatre roles in Europe and the United States and has appeared with the Munich State Theatre, The Berkshire Opera, Orlando Opera, Worcester Light Opera, Florida Grand Opera, The Vienna Folks Opera, Virginia Opera, Williamstown Theatre Festival, Berkshire Theatre Festival, Walt Disney World, The Springfield Symphony, the Hamburg Musical Orchestra and the Orlando Philharmonic. His directing and music directing credits include: *Side by Side by Sondheim*, *Big River*, *Little Shop of Horrors*, *Into The Woods*, *The Fantastiks*, *Baby*, *Oklahoma*, *Camelot*, and many others. He is Director of Musical Theatre at the University of South Dakota.

**Kristofer Eitrheim** received his BA from Augustana College in Sioux Falls, S.D. and his MFA in Sceneography from Virginia Tech. Following his graduate work he worked in professional theater in Chicago. He has worked at The Body Politic Theater and Court Theatre and others. Currently, he is the Scenic Designer and Technical Director for St. Ambrose University.

**Craig A. Ellingson** is the Chair and Director of Theatre Arts 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 with Fargo Moorhead Music Theatre in *24 Songs*. He is currently in rehearsals for *The Last Five Years*, which MTFM will produce in January 2008. Other roles include Gordo in *A New Brain*, Emcee in *Cabaret*, Harold Hill in *The Music Man*, Albert in *Bye, Bye Birdie*, Che in *Evita* and Rutledge in *1776*. In addition to his musical theatre experience, Craig has danced professionally with Ballet Omaha, Lincoln Midwest Ballet, and Lincoln Contemporary Dance Theatre.

**Karen Eterovich** has toured her play *Love Arm'd, Aphra Behn & Her Pen* to more than 31 states as well as Canada and the UK. Her new play *Cheer from Chawton*, about Jane Austen, had its American debut in New York City at the renowned Players Club, and its UK debut at the Jane Austen Festival in Bath. She received her MFA from the University of South Carolina and was twice an Irene Ryan Regional finalist.

**Jeremy Fiebig** holds an MFA from Mary Baldwin College in partnership with the American Shakespeare Center; an M.Lit from Mary Baldwin College in partnership with the American Shakespeare Center, a BA in Theatre; and Cultural Performance Studies from William Jewell College. Jeremy is Assistant Professor of Theatre and Technical Director at Waldorf College in Forest City, Iowa and a graduate of the Mary Baldwin College/American Shakespeare Center program. He served as Assistant Director and Stage Manager for the American Shakespeare Center's 2006 Resident Troupe season including productions of *As You Like It*, *Macbeth*, *The Tempest* with director Giles Block, and *Othello*, a season featured in the Wall Street Journal.

**Paul E. Finocchiaro** is a 17-year veteran of the Professional Musical Theatre whose career has taken him all over the world singing and dancing in National and European Tours. He has also worked with and understudied major stars from the worlds of television, films, and Broadway.

**Anne Foradori** is an Associate Professor of Voice at the University of Nebraska at Kearney, where she coordinates musical theatre and opera workshop. Dr. Foradori's students have achieved success in state, regional and national competitions including NATS, MTNA, and the American Traditions Competition of the Savannah-on-Stage Festival. Her students have performed in national tours and regional theatres, and currently in Equity musical theatre productions in Chicago. Anne Foradori holds a DMA in Music from Ohio State University. She was honored with U.N.K.'s Profiles of Excellence in 1998, Undergraduate Research Mentoring Award in 2001, and Creativity in Teaching Award in 2004.

**Rebecca M. Foster** is Assistant Professor of Theatre at Graceland University in Lamoni, IA. She earned her BA in Theatre at Brigham Young University and her MFA in Directing from the University of Oregon. Becky teaches all levels of acting and directing as well as children's theatre/creative drama and costume design/construction. Favorite roles include Helen Alving in *Ghosts*, Lady Bracknell in *The Importance of Being Earnest*, Agnes in *I Do! I Do!* and Fosca in Stephen Sondheim's *Passion*.

**Mark Frank** is starting his fourteenth year as Theatre/Technical Director at Coffeyville Community College where he has one of the largest community college theatre programs in Kansas. He has directed and acted in over seventy professional and community productions. He shares the Artistic Direction of the Rubber Chicken Factory Improvisational Comedy Troupe with his wife, Bethanie. He has conducted playwriting, acting, and improvisational comedy workshops at many theatre conventions and festivals in the Midwest. He has a Bachelor's degree in theatre and dance from Viterbo University and a Master of Fine Arts degree in acting from Western Illinois University.

**Shellee Frazee** is the owner and Artistic Director of Center Stage Performing Arts Academy, founded in January 2002. Shellee received her BA in theatre from St. Ambrose University. She has studied with many masters including tap great, Brenda Buffalino, ballet master, Finis Jhung, jazz master, Bob Rizzo, and musical theatre legend Jerry Mitchell. She serves as an Adjunct Professor/teacher for the Theatre Department at St. Ambrose University, and she has performed, directed and choreographed professionally for several years.

**Janice Fronczak** is an Associate Professor of Theatre teaching performance and playwriting at the University of Nebraska at Kearney. Seven of her short plays were recently published including *Pee-Pee Bucket*, *Research at the Virginia Hysterical Society*, *Men Who Worry Too Much* and *Hug Too Little*, and *The Prince's Cobbler*. Janice has three of her original monologues published in *The Best Stage Monologues 1999* by Smith & Kraus. Her play, *Corn Man*, was presented at the International Conference on Arts and Humanities in Honolulu, Hawaii. Janice has completed an anthology of monologues entitled: *Blue Food and Others... A collection of 1-2 Minute Monologues*.

**Jeff Gibson** is Chair of KCACTF Region IV. Jeff is on the faculty at Middle Tennessee State University and teaches courses in arts management and stage management. Gibson has served as Chair of the Theatre Division of the Tennessee Governors'

School and was Assistant to the President of Watkins College of Art & Design. He received his MFA in Theatre Management from the University of Alabama and served as a management assistant at the Alabama Shakespeare Festival.

**D. Scott Glasser** is on the faculty of the University of Nebraska at Omaha Department of Theatre. At UNO he has directed *The Playboy of the Western World*, *Much Ado About Nothing*, *Man of La Mancha* and *Our Country's Good* among others. Scott has worked with such theatres as The Guthrie Theatre, Opera Institute at Boston University, Minnesota Opera, The Children's Theater Company (Minneapolis), Madison Opera, and the Utah Shakespearean Festival. He is Associate Artistic Director for Nebraska Shakespeare where directing credits include *Julius Caesar*, *The Winter's Tale*, *Othello*, *Antony and Cleopatra*, and *Love's Labour's Lost*. Scott was a resident actor/director at Actors Theatre in St. Paul, produced and performed in the Edinburgh International Festival, and was the Artistic Director of Madison Repertory Theatre from 1993 to 2002. Currently Scott is writing a contemporary rock musical adaptation of Aristophanes' *The Birds*.

**Ricky Greenwell** is proud to serve as the Costume Shop Manager and Resident Costume Designer for Minnesota State University, Moorhead since 2004. Ricky also serves as advisor to the theater student organization, Blackfriars. During the summer, Ricky serves as the resident costume designer for the Straw Hat Players at MSUM. He holds an MFA from Wayne State University in Costume Design and Technology, where he was given the 2003 Detroit Free Press Designer of the Year Award, and a BS from Eastern Michigan University. Ricky is a licensed cosmetologist and holds a makeup certification from Joe Blasco School of Makeup.

**Donna McNider Hare** received her MFA in Acting from Western Illinois University and received her BFA in Theatre from The University of Montevallo. She currently serves as the voice instructor for St. Ambrose University as well as teaching acting for non-theatre majors and several speech courses. She has also served as the voice instructor for Blue Lake Fine Arts Camp. Directing credits include *Laundry and Bourbon*, abridged versions of *Twelfth Night* and *A Midsummer Night's Dream* and *The Melville Boys*. Acting credits include Harper in *Angels in America*, Maureen in *The Beauty Queen of Leenane*, Rosalind in *As You Like It*, and Evelyn in *The Shape of Things*.

**Louis Hare** is an Adjunct Instructor at St. Ambrose University, where he also earned a BA in Theatre. He received an MFA in Theatre (Acting) from Western Illinois University. Louis was recently seen in the

independent film *Your Favorite Band*. Other acting roles include Judas in *Jesus Christ Superstar*, Teach in *American Buffalo*, Torvald in *A Doll's House*, and Buddy in *City of Angels*. Directing credits include *Blithe Spirit*, *Sexual Perversity in Chicago*, and an upcoming production of *Stop Kiss* at St. Ambrose.

**Richard Herman** is Chair and Professor of Theatre at the University of Central Missouri. He holds his PhD in Directing and Acting from Texas Tech University. Dr. Herman teaches courses in directing, acting, and theatre history and has served as director for over 100 academic and professional productions. For the Kennedy Center American College Theatre Festival, Dr. Herman serves as the Region V Vice-Chair of the New Plays Program, has served as Assistant Irene Ryan Coordinator, regional selection team member, director for the Ten-Minute Play Festival and Irene Ryan judge. Richard's honors include the Speech and Theatre Association of Missouri's Outstanding Teacher Award, Central Missouri State University's Excellence in Teaching Award and the Governor's Award for Excellence in Teaching.

**John Hill** has taught theatre courses and directed for Front Range Community College since 1998 and is the Founder, Artistic Director of the Front Range Family Theatre Project. In 2002, John won the Kennedy Center American College Theatre Festival Award for New Program Development at FRCC for his production of *All in the Timing*. John also served as the Costume Shop Director and an Instructor for the Colorado State University Theatre Arts Program from 1997-2006. John holds a BA in Performance from Loretto Heights College in Denver, CO and a MFA in Costume Design from the University of Nebraska-Lincoln. Currently, John serves Region VII as the Vice-Chair for Design & Technology. John has designed for many theatre companies including The Denver Civic Theatre, The University of Northern Colorado and The Ft. Collins Children's Theatre as well as directing for The University of Colorado Denver.

**Darin Himmerich** is in his first year at the University of Nebraska at Kearney where he is a Senior Lecturer and Technical Director. Darin received his MFA in Theatre Scenic Design from the University of South Dakota. He has worked as Technical Director for the Lincoln Community Playhouse and worked for several years in Los Angeles at a scenic studio where he worked on everything from Disney parade floats and game shows to Larry King's desk.

**Robert Hubbard** is an Associate Professor of Theatre and Speech at Northwestern College. He has worked in both academic and professional theatre as

a director, actor, and playwright/adaptor. Among the shows he's directed are an award-winning production of *The Comedy of Errors* and an original stage adaptation of Larry Woiwode's novel *Beyond the Bedroom Wall*. Hubbard has performed his original, one-person show, *Dancing with Jimmy* at a number of venues, including the Minnesota Fringe Festival. In 2005 he received a fellowship from KCACTF to participate in the O'Neill Critics Institute at the Eugene O'Neill Theatre Center. He has published articles and reviews in numerous academic books and journals. Hubbard holds a PhD from Bowling Green State University.

**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 1986. Paul received his MA from the University of Michigan and his PhD from Texas Tech University. He is currently directing his 179th show, having produced over 460. Paul began his association with the Kennedy Center American College Theater Festival in 1983 and is a past Region V Chair. He directed the Irene Ryan Winner's Circle Evening of Scenes at the Kennedy Center for Festivals 30, 34, 35 and 36. For the past ten 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.

**John Iacovelli** is on the Design Faculty at the Department of Theatre & Dance, UC Davis. He is an Emmy award-winning production designer. In addition, he designed *The Twilight of the Gods* on Broadway and *Oedipus in Colonus* directed by Wole Soylenki for the Cultural Olympiad in Delphi, Greece. In Beijing, he designed Warner Theatricals' *Casablanca*, a ballet based on the classic film. He has designed over 200 productions at the top US regional theatres and received the LA Drama Critics Circle for Lifetime Achievement in Scenic Design. He was the Art Director on *Honey, I Shrank the Kids!*, and the Production Designer on *Ruby in Paradise*. For Television, he designed *The Old Settler* starring Philycia Rashad & Debbie Allen, *The Gin Game* starring Mary Tyler Moore & Dick Van Dyke, *Ed* on NBC, *Babylon 5*, and *Resurrection Blvd*.

**Tom Isbell**, a graduate of the Yale School of Drama, is honored to have taken two productions to the Kennedy Center as part of KCACTF: *Dear Finder* in 1999, and *The Movie Game* in 2002, both written (or co-written) by students. His acting book, *Lessons: The Craft of Acting*, was published in 2006, and most recently, he collaborated with political humorist Mark Russell on the musical *Teddy Roosevelt and the Treasure of Ursa Major*, which

received its premiere at the Kennedy Center's Family Theatre last October. It began a 33-city national tour earlier this month. A professor of Acting at the University of Minnesota Duluth, he is a proud recipient of the Kennedy Center Gold Medallion of Excellence Award in Theatre.

**Gwen Jensen** is an Assistant Professor and Director of Theatre at Wayne State College, Wayne, NE. She teaches acting, directing, dramatic literature, musical theater, and theater history and directs four productions per academic year. Gwen has an MA from the University of South Dakota and a PhD from the University of Nebraska-Lincoln.

**Corinne Johnson** has been a member of the Theatre Department at St. Ambrose University in Davenport, IA since 1989 where she teaches acting, directs and costume designs. She holds a PhD 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. Favorite directing projects include: *A Streetcar Named Desire*, *Buried Child*, *Anton in Show Business* (which was presented at the Regional KCACTF Festival), *Hedda Gabler*, *Guys and Dolls*, and her original adaptation of *James and the Giant Peach*. Cory is on the Region V Selection Team, serves as a KCACTF respondent, and Workshop Coordinator. She is also the proud recipient of this year's KCACTF Road Warrior Award.

**Robbie Jones** is currently the Technical Director at the University of Nebraska Omaha. He also is part of the design faculty where he designs set, lights, and costumes. Robbie's set design for *The Fantasticks* was on display at the 2007 Prague Quadrennial - international competitive exhibition of Scenography and theatre architecture in Prague, Czech Republic. Last summer he designed costumes for Nebraska Shakespeare Festival's *Henry V*, was scenic designer for the Stephen Foster Theater's production of *Big River* in Bardstown KY and was the associate scene designer for the Eugene O'Neill Playwrights conference in Waterford CT.

**Terrence D. Jones** has served as president and CEO of the Wolf Trap Foundation since 1996 and has positioned the organization as a premier center for the integration of performing arts, education, technology, and community. Jones is responsible for the management and planning of the Foundation's annual budget in excess of \$28 million and the presentation of more than 270 performances each year at the Filene Center – America's National Park for the Performing Arts, The Barns and Children's Theatre-in-the Woods; and education programs, including the Wolf Trap Institute for Early Learning Through the Arts and the Wolf Trap Opera Company.

Prior to joining Wolf Trap, Jones was CEO and Artistic Director of the Krannert Center for the Performing Arts at the University of Illinois at Urbana-Champaign for ten years. He also founded the Bradford Repertory Theatre in Vermont.

**Albert Juhrend** is Director of Theater at Black Hills State University. He holds a BA in acting, and MFAs in directing and design from Western Illinois University. Bert spent many years in professional theatre before returning to academia. He brings a philosophy of how to succeed in the professional world to the class room.

**Sean Kearney** has been the Designer and Technical Director at Grand View College for over ten years. In addition to his work for GVC and local theatre companies, Sean has designed backgrounds, convention displays and theme park rides for Gateway, Sea World of Florida, Better Homes and Gardens, Wells Fargo. His latest passion is as a founding member of the 7/11 Theatre Project, a play festival where companies from around the region have seven days to write an eleven minute play using a setting that they have not seen until a week before the production.

**Joan Korte** is a professor at Nebraska Wesleyan University in Lincoln, Nebraska, where she teaches acting and performance based classes with an emphasis in vocal production and dialects. She also serves as the acting coach for the theatre students in the department, helping students with specific acting problems. Before coming to Wesleyan, Joan worked as an actress in New York and Denver.

**Maggie Lally** has been involved with teaching and directing for over twenty years, with an emphasis on new play development. She taught in the Dramatic Writing Program at NYU for ten years before her current position, Associate Professor in the Department of Performing Arts at Adelphi University. Her most recent new works directed includes a workshop of *Once Around the Block* at Steinway Hall. She was a guest artist and new works respondent this past summer at the Last Frontier Theatre Conference in Valdez, Alaska. Maggie has directed readings of new plays at venues including the Public Theatre, Barrington Stage Company, Jewish Repertory Theatre, The DR2 Theatre, and through the Kennedy Center American College Theatre Festival at regional festivals. She has taught cabaret writing and performance (in the Brechtian tradition) workshops at venues including NYU, Duke University, University of Michigan, University of Pennsylvania, Alaska and currently at Adelphi University. She is a member of The Society of Stage Directors and Choreographers.

**Kristin Larson** is an Assistant Professor of Theatre at Grand View College in Des Moines Iowa, where she teaches Acting, Directing, Voice, Speech, Theatre History, and Theatre Appreciation. She has also taught at Minnesota State University, Moorhead and Southern Arkansas University. She earned her M.F.A in Directing at The University of Montana and her B.F.A. in Acting at Southern Oregon University.

**JR Lederle** has been head of the lighting department at Steppenwolf Theatre Company for the past 13 seasons. His previous work with Steppenwolf includes *First Look Repertory of New Work*, *Pacific*, *Jesus Hopped the 'A' Train*, *The House of Lily*, *Wendall Greene*, *The Fall to Earth* and *We All Went Down to Amsterdam* and the Steppenwolf for Young Adults productions of *The Bluest Eye*, *The Water Engine*, *Whispering City*, *Winesburg, Ohio*, *Division Street*, and *Lady Madeline*.

**Michael Legg** is in his first season as Associate Director of the Apprentice/Intern Company at Actors Theatre of Louisville. Before coming to Actors, he spent three years as a theatrical agent in New York. His former clients can still be seen on Broadway, in television/film and in regional theatres across the country. Prior to his time in New York, he spent seven years teaching and directing at both high school and university levels. He holds an MFA in acting from the University of North Carolina at Greensboro and is a proud member of Actors Equity.

**Mechele Leon** is Assistant Professor of Theatre at the University of Kansas, where she teaches undergraduate courses in theatre history, acting, improvisation, and directing. She recently directed Jean Genet's *The Maids* for the University Theatre. A graduate of the American Musical and Dramatic Academy, she has taught theatre at the American University of Paris.

**John Leopard** has been acting professionally for 15 years. He is an Associate Artist at the Purple Rose Theatre Company (Chelsea, MI), Executive Director of The Williamston Theatre, and a member of the Actors' Equity Association and the Screen Actors' Guild. John received his BA in Theatre from Michigan State University and his MFA in acting from the University of Nebraska Lincoln. John was the Region V Irene Ryan winner at the 1991 festival."

**Donald Lillie** is a Professor of Theatre and Video at Missouri Western State University and founder of The Griffon's Edge Duelist Society. The society's aim is to further the study of historic western martial arts in both theory and practice and to teach the fundamentals of competitive fencing style and techniques. Lillie also teaches staged violence for

both stage and screen at Missouri Western. His choreography can be seen in productions of *Romeo and Juliet*, *The Passion of Dracula* and the Independent short film *HAMMOND*. Don is also a member of The Society of American Fight Directors.

**Mindi L. Logan** is the Chair of Region VII of the KCACTF and an Associate Professor of Acting at the University of Portland. Her artistic work at the University includes acting, choreography and dialect coaching for the year's productions where she was honored by the Kennedy Center for her dialect work on *Cloud Nine*. Mindi was also honored with the National Teaching of Acting Award through the Kennedy Center. Mindi received her MFA from the Professional Actors Training Program at Rutgers University and then worked professionally as an actor in New York and Los Angeles, appearing off-Broadway, in soap operas, sitcoms, and film. Continuing her professional acting career, Mindi also appeared this summer in the Snowy Range Summer Theatre in Laramie, WY.

**Spencer Lyons** has been working in the lighting industry for more than 20 years. His experience includes working for ETC as both a service technician and a Field Project Coordinator. Other lighting work includes time as a master electrician and board op. He also has an MFA in lighting design from Wayne State University.

**Will MacAdams** is in his second season as Director of the Apprentice/Intern Company at Actors Theatre of Louisville. He has worked in theatre in the United States, Indonesia, and South Africa. Directing credits include: *TopDog/Underdog*, *The Open Road Anthology* (Actors Theatre of Louisville); *Krapp's Last Tape* (Symphony Space, NY); *Kaspar* (Afrika Cultural Center, Johannesburg); and *Awaken New Haven* (Long Wharf Theatre). He has taught theatre in universities, schools, community centers, and juvenile justice facilities. He is a past recipient of the Rockefeller Foundation's Next Generation Leadership Fellowship, and received his BA from Yale University and his MFA in directing from Columbia University.

**Rebecca Maholland** has been managing the costume shop for Wichita State's School of Performing Arts since 2003. She holds MA's from WSU in Opera Performance and Communications with an emphasis in theatre. In addition, she enjoys designing annually for WSU's opera program. Recent designs include *Tales of Hoffmann*, *La Calisto*, *The Apple Tree*, *Eve's Odds* and *Little Women*. Rebecca also works for Opera Kansas coordinating and designing throughout the year. She has spent three summers working for Music Theatre of Wichita as the assistant costume shop supervisor

and has coordinated productions of *Seven Brides for Seven Brothers* and *Cats*.

**Susan J Mai** is currently an Associate Professor of Theatre at Emporia State University. Susan holds an MA from Emporia State University and an MFA from the University of Montana. She has designed for Montana Repertory Theatre, Iowa State University, Cameron University, Fort Sill Theatre, Lawton Community Theatre, and The New Theatre Restaurant. She has presented workshops at both KCACTF and USITT. Susan has received numerous KCACTF Meritorious Achievement awards for costume and makeup design. Susan teaches Costume Design, Makeup Design, and History of Costume and Décor, Costume Crafts, and Millinery.

**Jayme McGhan** is a playwright, theatre generalist, and educator. His plays have been published and seen across the country from NYC to Alaska. He is the Regional Representative of the Dramatists Guild to the Twin Cities, as well as a columnist for The Dramatist magazine. He is also a national member and resident playwright of Cockroach Theatre in Las Vegas. He currently teaches theatre at Ridgewater College in Willmar, MN. He holds an MFA in Playwriting from the University of Nevada, Las Vegas.

**Donna Meester** is the Program Director of the MFA Costume Design and Production Program at the University of Alabama. Her recent designs at UA include *Ragtime*, *All's Well that Ends Well*, *The Grapes of Wrath*, and *West Side Story*. She designs annually for the Oklahoma Shakespearean Festival, costume designs have including *Hamlet*, *Much Ado About Nothing*, *The Merchant of Venice*, *A Comedy of Errors*, and *Titus Andronicus*. Other venues Meester has designed for include The Alabama Shakespeare Festival, The Redlight Theatre (Washington D.C.), Arkansas State University, Memphis Black Rep, University of Northern Iowa and Louisiana State University. She is currently the Design Chair (Region IV) for the Kennedy Center American College Theatre Festival and is an active member of the United States Institute for Theatre Technology as well as the Southeast Theatre Conference. Ms. Meester earned her MFA in Stage Design from Southern Methodist University and a BS in Apparel Technology from Purdue University.

**Tom Miller** was an actor for over 25 years prior to joining the staff of Actors' Equity Association. He performed in National Tours, Regional Theatre, Off Broadway and throughout Europe. He served on the National Council of Actors' Equity Association for over a decade. Tom is a graduate of Indiana University.

**Betty R. Monroe** is a Professor of Theatre at Wichita State University, where she is serving as Director of Theatre. She received her BFA from Wayne State University and the MFA from Michigan State University. She has designed costumes for the Boarshead Theatre, the Hilberry Repertory Theatre, Old Lyric Repertory Co., Wichita Center for the Arts, and the Inge Festival. She has designed for various universities including, Wayne State University, Michigan State University, University of Tulsa, and the University of Wisconsin. She was awarded the Excellence in Creative Activity Award in 2005 from Wichita State University. She received the KCACTF Meritorious Achievement Award for costume design for WSU's productions of *Starmites* and *Dancing at Lughnasa*.

**Allyson Moon** is an Associate Professor of Theatre and Speech at Southwestern College. Since the early '90s she has worked extensively with creativity theory and gaming which has led to active pursuit of both theatre as a tool for teaching across the disciplines and the development of Southwestern's improv acting troupe, 9 LIVES. As an actor, director, designer, and administrator, she has worked in professional, educational, and community theatres. Her work as a director and educator has resulted in numerous Meritorious Achievement Awards for both herself and her students. In 2006, she was honored to be the recipient of the Kennedy Center Gold Medallion.

**Steve Moulds** is a director, playwright and dramaturg who serves as The Playwrights' Center's Membership & Literary Associate. His directing credits include *Kirby* and *The Baron* at History Theatre, a ten-minute premiere at the Humana Festival of New American Plays, work for Pillsbury House Theatre's Chicago Avenue Project and the performing apprentice company at Children's Theatre, and assistant direction at the Guthrie Theater, Children's Theatre, and Actors Theatre of Louisville. His play *Von Rollo* appeared in the Illusion Theater's Lights Up! series, and his *Killer Smile* appeared in the Minnesota Fringe Festival.

**Greg Owen** is in his second year as Assistant Professor of Theatre and is the Scenic Designer/Technical Director at University of Central Missouri. Prior to coming to UCM he served as Scenic and Lighting Designer/TD for Quincy Community Theatre in Quincy, IL. Last year Greg received a Certificate of Meritorious Achievement for his scenic design for *Spinning into Butter* at UCM. In his spare time he dabbles in playwriting.

**John Paul** Although his first love is theatre, John has also designed for opera, dance, themed entertainment, trade shows, commercials, retail



spaces and feature films. Notable credits include Scenic Design for the premiere musical *Reefer Madness* in L.A. for which he won an *LA Weekly* Award; Assistant Art Director for the feature films *Fargo* and *Grumpier Old Men*; and Art Director for *Cirque de la Mer* at Seaworld. He has designed for Ping Chong; technical directed for Lee Blessing; and garnered awards for Best Guest Experience of 1999 from the Themed Entertainment Association and Best of Show at IAAPA 2001. He regularly designs scenery for Creede Repertory Theatre, and is on the Theatre faculty at Minnesota State University, Mankato.

**Jeff Peltz** is on the faculty at the University of Central Missouri. He has served as a scenic designer, lighting designer, projection designer, technical director, production/stage manager, and instructor or consultant for such producing organizations as Indiana University Northwest, Illinois Dance Theatre, Illinois Opera Theatre, Dance Theatre of Lynchburg, Virginia School of the Arts, Parkland College, West Virginia Public Theatre, Greystone Productions, and the Granbury Opera House. Peltz has enjoyed production duties on several premier works in theatre and dance including *All Under Heaven* (with Valerie Harper), *Ain't Gonna' Let Nobody Turn Me 'Round*, *Two Deaths*, and *The All New 1919 Ziegfeld Follies* among others.

**Amanda Petefish-Schrag** is an Assistant Professor of Theatre at Northwest Missouri State University where she teaches courses in performance, theatre history and theatre appreciation. She has also taught theatre and design courses at Dakota Wesleyan University where she was the recipient of the Clarke Award for Teaching Excellence. She has worked professionally as a puppeteer, puppet designer, director and acting coach throughout the Midwest. Amanda holds her BA from the University of Minnesota, Morris and her MFA in directing from Minnesota State University, Mankato.

**Keefer Peterson** has been accompanying and directing musicals for over 25 years and brings a wealth of experience and expertise to his musical audition workshop. He served for several years as an S.E.T.C. screening accompanist and guest lecturer at the Georgia Theater Conference. After working at Creighton University for 11 years, Keefer is back teaching at UNO for the music and theater departments and also collaborates on their musicals. He is also an actor, dancer, singer, and yoga instructor.

**Beate Pettigrew** is the National Irene Ryan Acting Scholarship Coordinator and Region V's Student Dramaturg Coordinator. She was honored to be a part of the National Selection Team in 2007. She is also

the immediate past chair for KCACTF Region V and served the National Committee as the Chair of Chairs. She received a BFA and BSE from Emporia State University, an MA in Theatre from the University of Kansas, and graduated from the University of Missouri-Kansas City with an MFA in Theatre Direction. In 2007, she was an Associate Director for the University Playwrights' Workshop, an arm of the National New Play Network and plans to continue her work developing new plays. When she's not busy teaching acting classes, Beate spends her free time as the Artistic Director of the Barn Players, a 50-year old community theatre in Kansas City which produces over ten plays each year. Beate is the Artistic Coordinator for the Theatre Dept. at Johnson County Community College.

**John Plumpis** acted for five years as Timon in the national company of *The Lion King*. At the 2007 Colorado Shakespeare Festival he played Truffaldino in *The Servant of Two Masters*, Puck in *A Midsummer Night's Dream*, and *Julius Caesar*. He worked with the national companies of: *Barrymore*, starring Christopher Plummer and *Laughter on the 23<sup>rd</sup> Floor*. His New York credits include *The Actors Company Theatre*; *Primary Stages*; *Mint Theatre Company*; and *Riverside Shakespeare Co*. John has acted regionally with *The Yale Rep*; *The Shakespeare Theatre Company, Washington DC*; *Capital Rep*; *Missouri Rep*; *North Carolina Theatre*; *Paper Mill Playhouse*; *Utah, Montana, Three Rivers, and Virginia Shakespeare festivals* and internationally with the *Suzuki Company of Toga*. His television credits include: *Law and Order: SVU*, *7th Heaven*, *One Life to Live*, *Another World*, *Guiding Light*. Film credits include *'Til There Was You*. John holds an MFA from University of Delaware. He has conducted workshops at over 50 universities, and KCACTFs.

**Julie Rae Pratt** is an Associate Professor and Graduate Coordinator at University of Central Missouri where she teaches Literature and History of the Theatre, Theatre Management, Advanced Acting, Advanced Directing, Methods of Teaching Theatre, and a variety of graduate seminars. Recent productions include *Thoroughly Modern Millie*, *The Miracle Worker*, and *Shadow Gets A Black Eye: A Karagoz Play* (World Premiere). She will direct *Fat Pig* in February. Her one-woman show, *In Conclusive Woman*, will premiere in New York in June 2009. She is the recipient the 2006 KCACTF Region V Road Warrior Award.

**Mark Prey** is the technical director of one of the largest Shakespeare companies in the US, *The Shakespeare Theatre Company, Washington, D.C.* Mark supervises all of the productions and recently

supervised the move to their beautiful new theatre. Mark is a graduate of Yale University and Marquette. For years, Mark was the technical director at the Black Hills Playhouse in South Dakota.

**Susan Proctor** has an MFA in directing from Catholic University and a PhD in Interdisciplinary Studies: Theatre Theory from The University of Oklahoma. Her professional credits include Arena Stage, Roundhouse Theatre, Oklahoma City Theatre Company and Proctor Productions with OK Arts Council Touring Program. She specializes in Directing and Stage Management and has been a member of Actors' Equity Association since 1979.

**Katherine Pryor** is the Managing Director for the department of Theatre and Film at the University of Kansas. In addition to her service at the University, Katherine is a member of the Board of Directors for the Lawrence Chamber of Commerce, Leadership Lawrence, Lawrence Education Achievement Partners, and serves on several committees in the Lawrence community. She is a Rotarian and served on the fundraising committee that raised funds to build an Arboretum in Lawrence and is currently the Rotarian Counselor for the International Youth Exchange. Katherine was named by the Emily Taylor Resource Center as KU's Outstanding Female Staff Member of the Year in 2004, and, in 2005, received the KCACTF Gold Medallion.

**Mark Putman** teaches sound design and technical production at Missouri State University. He has worked professionally with St. Louis Black Repertory Company as well as LORT theatres on both coasts.

**Patrick Reading** is currently the Technical and Facilities Coordinator at Hutchinson Community College where he also designs sets and lights for the theatre program. Before coming to HCC, Patrick worked for the Utah Festival Opera Company, Des Moines Metro Opera, the Missouri Symphony Society, Friends of Chamber Music, and Harvest Productions. He was also the Production Manager and Lighting Designer for the Wichita Grand Opera's presentation of *Placido Domingo* in Concert at Century II.

**Michelle Rebollo** is Associate Coordinator for the Irene Ryan Acting Competition. An Assistant Professor of Theatre at St. Louis Community College in Kirkwood, Missouri, Michelle has taught acting, directing, and theatre appreciation since 1995. For the last 11 years, she has served full-time as one of the resident artistic directors of Meramec Theatre. Ms. Rebollo has had regional and national

recognition through KCACTF for direction of *Machinal*, seen at Festival 33.

**Susan Rendall** is the Costume Shop Manager at the Kansas University Theatre for the past seven years. She previously worked as Costume Shop Manager at the University of Wisconsin at Stevens Point. She received bachelor's degree from University of Wisconsin, Madison in Textiles and Clothing.

**Mike Ricci** is currently the Director of Theatre at Hibbing Community College in Minnesota. He holds an MFA in Directing from Florida State University, and has taught at Florida State, Penn State, University of Louisville, Winthrop University, and others, and has worked at Actors Theatre of Louisville as a Director of the Apprentice Program, and at Charlotte Repertory Theatre as their Technical Director. He has directed and taught for numerous theatres and schools around the country, and continues to pursue new theatre ventures.

**Delores Ringer** is Head of Theatre Design at the University of Kansas, where she teaches scenography, costume design, and scenic design.

**Stephanie Roberts** is originally from Seattle, WA where she acted, taught, directed, clowning, and created theatre for over 15 years. She has directed several ensemble-devised plays including *Meanwhile* at University of Missouri, Kansas City, and Seattle productions *Pseudo Omega* at Annex and *La Grande Faim* at Cornish College of the Arts. She has toured nationally and internationally with companies such as Living Voices, Tears of Joy, Annex, and Seattle Mime Theatre. Ms. Roberts is on the faculty of UMKC's MFA Professional Actor's Training Program where she teaches Commedia dell'Arte, Mask, and Clown.

**Elaine Romero** is a playwright whose *Walk into the Sea* will be presented next year at the Goodman Theatre. *Barrio Hollywood* was performed in Spanish and English at the Orlando Shakespeare Theatre. Elaine has received commissions from the Kennedy Center, Allwy Theatre, Ohio Northern University, Magic Theatre/Sloan Science & Technology Grant (*Walk into the Sea*), Curious Theatre Company (*Rain of Ruin*), and Zachary Scott Theatre (*Alicia*). Residences include the Sundance Playwrights' Retreat, Cornucopia Arts Center, and William Inge Playwright-in-Residence. She participated in the Texas State Black and Latino Playwrights Conference, and Arkansas Repertory Theatre's Voices at the River. Elaine's plays have been developed and produced at Actors Theatre of Louisville, the Magic Theatre, the Ford Amphitheatre, New Theatre, Arizona Theatre

Company, Curious Theatre Company, Bloomington Playwrights Project, Kitchen Dog Theatre, Urban Stages, INTAR, the Playwrights' Center, Women' Project and Productions, the Working Theatre, Su Teatro, the Lark Theatre, San Diego Repertory Theatre, Borderlands Theatre, Bay Area Playwrights Festival, and Miracle Theatre.

**Theo Ross** is a Professor of Theatre at Northwest Missouri State University where he teaches communication and performance-related theatre courses. He received a PhD in theatre from the University of Missouri-Columbia and also taught at Bradley University in Peoria, Illinois before joining the Northwest faculty in 1978. As well as professional acting experience on the stage and screen, he has directed over 100 productions from all major genres and served over twenty years as an academic administrator at both the department chair and college dean level.

**Jennifer Ross Nostrala**, Professor of Theatre arts at Simpson College, teaches courses in acting, directing, mask work and women in theatre. Recent directing credits at Simpson include *Antigone*, which she also adapted, *One Flea Spare*, *Hamlet*, *The Man of Mode* and *Baltimore Waltz*. This past year she directed *Hamlet* at The Vortex in Austin, Texas. She has directed productions at The Texas Shakespeare Festival and The Old Creamery Theatre. Jennifer has an MFA in directing from The University of Texas at Austin. At Simpson she serves as the head of the Division of Visual and Performing Arts and is also director of the Women's Studies Program.

**Tiffany N. Rudd** is currently the Costume Designer and Costume Studio Supervisor in the Theatre Department at Simpson College. In addition to her costuming duties, she is also the Dance Instructor for the Physical Education Department at Simpson. Tiffany has been dancing for twenty-three years and teaching dance for seventeen years. She holds a dance minor from the University of Northern Iowa and has worked with the national touring companies of *Cats*, *Fosse*, *Rent*, *Stomp* and *Pilobolus*. Most recently, she choreographed the historical dance sequences for Simpson's production of *Pride and Prejudice*.

**Emily Ruddock** is the Artistic Manager of Actors Theatre of Louisville, where she coordinates artistic resources for guest artists and assists in the casting of all productions at Actors. A former apprentice herself, she is now the Manager of the Apprentice/Intern Alumni Network. She is also the co-producer of The Late Seating, a late-night event showcasing local Louisville artists.

**Peggy Sannerud** is an Assistant Professor of Theatre Design and Technology at Winona State University, and holds degrees in Theatre from Northwestern University and the University of Minnesota. She has also taught design at Iowa State University, and Viterbo University in La Crosse, WI. In her professional life, she is a lighting designer for theatre and opera, and is currently serving as the resident lighting designer for Cedar Rapids Opera Theatre. She has worked as Master Electrician for American Players Theatre, and designed for Riverside Theatre in Iowa City, and Opera Illinois in Peoria.

**Doug Scholz-Carlson** is an Artistic Associate at the Great River Shakespeare Festival where he works as an actor, director and fight choreographer. His acting credits range from the Guthrie Theater to the Utah Shakespearean Festival. He has choreographed fights for theaters including New York City Opera and the Children's Theater Company, and directed productions for the Minnesota Shakespeare Project, Minnesota Opera and Great River Shakespeare Festival. Doug has an MFA from the University of Washington and a BA from St. Olaf College.

**Jon Sidoli** is an Associate Professor and the Academic Chair at The William Inge Center for the Arts in Independence, Kansas. In the middle of his theatrical career, he took a detour into the world of the new economy culture. He was the founder of Knovus Communications which consulted with businesses on strategies for the building an effective work culture for what are called knowledge workers; or workers valued for their knowledge and creativity. He has been a professional actor and educator for over 25 years.

**Gretchen Elizabeth Smith** is Assistant Professor and Head of Theatre Studies at Southern Methodist University, where she teaches playwriting and performance studies. She is the playwriting chair for Region VI. Her plays have been produced in this country and abroad. As a scholar, she has presented papers at conferences in the USA, Canada, Britain, Scotland, and Germany, and her research on the plays of George Sand and Moliere have been published internationally.

**Steven Smith** received his MFA in Technical Direction from the University of Wisconsin-Madison and now teaches Lighting Design for Minnesota State University, Mankato. Since leaving graduate school, he has served as lighting designer for more than 100 productions, as technical director for more than 50 productions and as resident scenic designer for Torchlight Theatrics for three years. He is a member of USITT and a former member of the International

Alliance of Theatrical Stage Employees. He teaches introduction to theatre, basic design, theatre.

**Marybeth Sorrell** is the costume designer/supervisor for the theatre department at Johnson County Community College. She received her training at the University of Missouri, Kansas City, and at Croydon College of Art and Design in London. In addition to working with several local professional theatres and for eight years at the Kansas City Ballet, she has credits with Robert Altman's film *Kansas City*, the Croydon Warehouse & Regents Park Open Air Theatre in London, and at Dallas Repertory Theatre.

**Deny Staggs** worked in NYC as an actor, director and as a producer for Advertising Age-NYC, before joining the Missouri Western State University faculty and establishing a combined theatre/film degree program. The program features student produced productions of plays, commercial videos, documentaries, short and feature films along with production support for industry professionals in the area. Deny recently produced a feature film by Sundance Alum Geoffrey Pecos and a documentary teaching at-risk youth girls acting/directing for film. With a BA in Theatre and an MFA in Directing/Media Arts from the University of Montana, Deny has worked on film projects from pre-production to post delivery.

**Kate Snodgrass** is the Artistic Director of both the Boston Theater Marathon and Boston Playwrights' Theatre. The author of the Actors' Theatre of Louisville's Heideman Award-winning play *Haiku*, she has won two IRNE Awards for "Best New Play." Her play *The Glider* was a 2004 nominee for American Theatre Critics Association's Steinberg Award. She lectures in Playwriting in the Boston University Graduate School and is a member of AEA, AFTRA, and the Dramatists' Guild. Acknowledged by Boston's StageSource as a "Theatre Hero" in 2001, Kate is the National Chair of Playwriting at the Kennedy Center American College Theater Festival and a Huntington Playwriting Fellow.

**Sharon Sobel** is Design and Technologies Chair for KCACTF Region V. Sharon serves as Chair of the Department of Theatre at University of Nebraska at Omaha. She has designed costumes for productions at The Juilliard School, Brooklyn Academy of Music, Long Island Stage, New York International Fringe Festival, Connecticut Repertory Theatre, North Shore Music Theatre, Asolo Center for Performing Arts, Madison Repertory Theatre, Nebraska Repertory Theatre and Nebraska Shakespeare Festival. She has most recently designed costumes for the premiere of week 5 of Suzan-Lori Parks' *365 Days/365 Plays* at

Queens Theatre in the Park and The New York Public Theatre. A graduate of the MFA program at Carnegie-Mellon University, she is a member of United Scenic Artists of America – Local 829.

**David Thayer** is Emeritus Professor of Theatre at the University of Iowa. Before retirement, he served as head of the Design and Technical Theatre programs and, at various times, as production manager for dance, opera and theatre, and as interim chair of the Theatre Arts Department. His recent designs include scenery and lighting for *Klub Ka* at LaMama in New York City, *The Glass Menagerie* and *Tallgrass Gothic* at Iowa's University Theatres and lighting for *An Empty Plate in the Café due Grand Boeuf* and *Incorruptible* for Summer Rep 2007.

**Joseph P. Tilford** earned a BGS and an MA from the University of Cincinnati. He served as chair of the Design Studies Program at Northwestern University, was head of the Theatre Design and Technology Program at Wright State University, and was on the design faculty at Cornell University. Mr. Tilford is also an award-winning free-lance set and lighting designer. His credits include designs at the Cincinnati Playhouse in the Park, the Repertory Theatre of St. Louis, Atlanta's Alliance Theatre, Chicago's Court Theatre, Goodman Theatre, Syracuse Stage, the Old Globe Theatre, Northlight Theatre, the Asolo Theatre, Chicago Shakespeare Theatre, Milwaukee Repertory Theatre, and Off-Broadway and Off-Off-Broadway productions. He also has additional professional experience as a technical director, production manager, and technician for organizations such as 20th Century Fox, the Cleveland Ballet, the Lexington Opera House, WNET/PBS, and Alliance Motion Pictures. He is a member of United Scenic Artists Local 829 with cards in set design and lighting design.

**Rob Urbinati** is a writer whose works include *Hazelwood Jr. High* at the New Group, *Rebel Voices* and *Cruel & Barbarous Treatment* at the Culture Project, *Cole Porter's Nymph Errant* at Theatreworks in Colorado, *Toxic Avenger: The Musical* at the Blue Barn Theatre in Omaha, *Shangri La* and *Karaoke Night at the Suicide Shack* at Queens Theatre in the Park, *West Moon Street* for the Prospect Theatre. As a director he has staged Staceyann Chin's *Border/Clash* at the Culture Project, *The President and her Mistress* and *Foggy Bottom* at the Abingdon, *Angel Street* at the Pearl, the premiere of Eric Bogosian's *Griller* for Lincoln Center Directors Lab, *Minstrel Show* or "The Lynching of William Brown" at NJ Rep, *Lost* for 2003 Fringe NYC (Best Musical), Suzan-Lori Parks' *365 Days/365 Plays* at QTP and The Public Theatre. Rob is Director of New Play

Development at QTP, where he curates the Immigrant Voices Project.

**Rooth Varland** is the Coordinator of Theatre as well as resident costume designer at North Dakota State University. Rooth received an MFA in Theatre Design from Northwestern University in 1988. In 2003, she was the recipient of the ACTF Kennedy Center Fellowship for designers. She is the chair of the Northern Boundary Section of USITT and a member of USA local 829.

**Mark Wethington** is in his first year as Assistant Professor of Theatre at UNK. He recently received his MFA in Scenic Design from Florida State University School of Theatre. Mark has designed scenery or lighting for the Delaware Theatre Company, Contemporary American Theatre Company (CATCO), New Venture Theatre, Bigfork Summer Playhouse, Columbus Children's Theatre, Florida State University, Florida State Opera, and Bowling Green State University. Mark has also been Technical Director for several regional theatres including the Tony award winning Williamstown Theatre Festival, Delaware Theatre Company, New Stage Theatre, Monomoy Theatre, and the Contemporary American Theatre Company.

**Margaret Whedon** is an assistant professor at Northwest Missouri State University. She has taught courses in Stage Makeup, Costume Design, Costume Crafts, Beginning Acting, and Theatre History at various institutions since 1999. She has also worked professionally for the Arkansas Repertory Theatre, where she designed the world premiere and tour of *Idols of the King*; the Pine Mountain Music Festival, The Children of the Keweenaw; and the Des Moines Metro Opera. She received Her BA from the University of Nebraska – Lincoln, her MA from the University of Nebraska – Omaha and her MFA from the University of Wisconsin – Madison.

**Billy Wilburn** is head of Costume Design at South Dakota State University where he just finished designing *Cabaret*. He recently received his MFA from Michigan State University in costume and set design. Billy is from Kentucky and obtained his BA from Morehead State University in Morehead, KY.

**Tom Woldt** is Chair of 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 and performance. He received his MFA in Directing from Minnesota State University, Mankato, his PhD in Theatre History and Literature from the University of Nebraska-Lincoln, and served an internship in Stage Management and Directing at the Guthrie

Theater in Minneapolis. 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 Region V Festival and was chosen as the Honorable Mention production to the national festival in Washington. In his 15-plus years of affiliation with Region V and KCACTF, Tom has served as the Region V Registrar, Workshop Coordinator, Irene Ryan Coordinator, Selection Team member, Workshop Leader, Irene Ryan Respondent and Regional Respondent. In 2000, he received Simpson College's *Outstanding Junior Faculty Award*.

**Richard A. Wolpert** is the President of Union Connector Co., Inc., a manufacturing company that specializes in electrical power distribution equipment used in entertainment lighting and sound applications. Richard is currently a member of the board of the Entertainment Services and Technology Association (ESTA). He is on the Membership Committee as well as being a member of the ESTA Electric Power Workgroup. Richard also conducts training seminars and workshops on Electrical Power and Safety for the ESTA Foundation and is a Recognized Trainer for the ETCP Entertainment Electrician Program.

**Jim Wood** is an Assistant Professor of Communication Studies and Theatre at the University of Sioux Falls. Jim earned his MFA from Minnesota State University, Mankato. While in Mankato, Jim's thesis production, *Escape From Happiness*, was chosen as a participant in the KCACTF 2003 Region V festival. Working at the Playwrights' Center in Minneapolis enabled Jim to work with such distinguished individuals as Michael Bigelow Dixon, dramaturge at the Guthrie Theater, and playwright Julie Marie Myatt. Jim also serves as the Artistic Director of the Olde Towne Dinner Theatre in Worthing, SD.

**Jon Young** is currently an Assistant Professor of Theatre at Park University in Parkville, MO. Since graduating with a MFA in Scenic Design from UMKC, he has designed scenery for the Unicorn Theatre, Coterie Theatre, and Late Night Theatres in the Kansas City area. He has experience working as an assistant scenic artist for the Kansas City Repertory Theatre as well as charge artist for the Heart of America Shakespeare Festival. Jon has also attended scenic painting workshops at Cobalt Scenic Studios in Whitelake, NY.

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## DAVID MARK COHEN NATIONAL FINALISTS

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### FACE VALUE

**Frank Higgins**  
*Ottawa State University*

### TABULA RASA

**Whitney Rowland**  
*Johnson Country Community College*

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## JOHN CAUBLE SHORT PLAY NOMINEES

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### THE ROAD TO HELL

**Jaime Lyn Bast**  
*Saint Louis University*

### FOREVER AND A DAY

**Paul Rundle**  
*University of Central Missouri*

### AN OLD ALBUM

**R. Paul Klein**  
*Minnesota State University at Moorhead*

### NIGGERVILLE

**Tearrance Chisholm**

*University of Missouri – Columbia*

### SNIPPED

**Benjamin Graber**  
*University of Nebraska, Omaha*

### PLEASE TAKE SERIOUSLY

**Adam Lott**  
*English Alternative Theatre,  
University of Kansas*

### LIGHTS FADE, CURTAIN

**Whitney Rowland**  
*English Alternative Theatre,  
University of Kansas*

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## STUDENT LEADERSHIP

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*The following students have lent their expertise and artistic leadership to  
Region V Productions for Festival XXXX.*

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## STUDENT PLAYWRIGHTS

---

### *Bemidji State University*

Ensemble Cast  
Seminar Class

### *English Alternative Theatre at University of Kansas*

Adam Lott  
Whitney Rowland

### *Jamestown College*

Matt Dettori

### *Johnson County Community College*

Whitney Rowland

### *Minnesota State University at Moorhead*

Joshua Stenseth

### *Minot State University*

Kymn Quill  
Nicole Kvigne

### *Rockhurst University*

Jaquan Sirls

### *University of Kansas*

Adam Burnett

### *Washington University in St. Louis*

Carolyn Kras

### *Wichita State University*

Micahel Vukadinovich

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## STUDENT DIRECTORS

---

### *Bemidji State University*

Seminar Class  
Teresa Rankin

### *Drake University*

Jasmine Teo

### *Iowa State University*

Jillian Carstensen

### *Jamestown College*

Matt Dettori

### *Minnesota State University at*

### *Moorhead*

Alissa Blaeser  
Joshua Stenseth

### *Minnesota State University,*

### *Mankato*

Stuart Fail

### *Minot State University*

Kymn Quill

### *Rockhurst University*

Courtney La Chance  
Timothy J. Willett

***Simpson College***

Sarah Harriman  
Travis Cherniss  
Zach Leiser

***Southern Illinois University-  
Edwardsville***

Rhiannon Harvey

***Southwest Minnesota State  
University***

Jayna Gearhart

***University of Kansas***

Susanne Kepley

***University of Nebraska-Lincoln***

Brian LaDuca  
Mary Gaetz

***University of North Dakota***

Sam Ivory  
April Hubbard

***University of South Dakota***

Nanette Hofer

***Wichita State University***

Adrienne Matzen  
Jeannine Saunders

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**BARBIZON STUDENT COSTUME DESIGNERS**

---

***Allen County Community  
College***

Michael Lanzrath

***Augustana College***

Bethany Johnsrud  
Susie Rusch

***Avila University***

Whitney Wegman

***Baker University***

Hali Jewell  
Tracy Fischer

***Bemidji State University***

Danielle Stadick  
J. Link  
Kirsten Wade  
Lynette Carlson  
Sami Rens  
T. Rankin

***Bismarck State College***

Cheryl Peterson

***Black Hills State University***

Debra Iverson  
Tammie Foley

***Blue River Community College***

Ruby Salmon

***Briar Cliff University***

Alexis Britson

***Buena Vista University***

Beth Aylsworth

***Central Methodist University***

Amanda Reed  
Richard Mitchum  
Violet Vonder Haar

***Cowley College***

Amber Roberts  
Darci Mann  
Kate Kearns  
Sabrina McKinney

***Culver Stockton College***

Emily Parker  
Alison Schmidt  
Molly Glawe

***Dickinson State University***

Angela-Jordan Aguilar  
Denver Bethel  
Pattie Carr

***Dodge City Community College***

Danielle Clark

***Drake University***

Maureen Fitzgerald

***Drury University***

Amy Maas  
Joyce Roberts  
Rachel Gitel

***Graceland University***

Ivy Akers

***Grand View College***

Charles Garner

***Hamline University***

Aaron Chvatal  
Hannah Giersdorf

***Iowa State University***

Christen Harms  
Katy Byrd  
Malary Harris

***Iowa Western Community  
College***

Jennifer Pool

***Jamestown College***

Matt Dettori

***Johnson County Community  
College***

Season Saulet

***Kansas State University***

Mary Johnston Rutherford

***Minnesota State University at  
Moorhead***

Bridgette Werneke  
Greer Webster

***Minnesota State University,  
Mankato***

Amanda Ytzen  
Britt Hilton  
Britt Katuin  
Deborah Lindell

***Minot State University***

Al Fairey  
Tyler Mills

***North Dakota State University***

Adrienne Larsen  
Annie Howard  
Annie Rupprecht  
Lisa Donohue

***Northwest Missouri State  
University***

Tristan Raines

***Northwestern College***

Sarah Dee Hollibaugh

***Rockhurst University***

Courtney E. La Chance

***Simpson College***

Jon Feld  
Laura Lundberg

***South Dakota State University***

Rachel Foth

***Southern Illinois University-  
Edwardsville***

Sara Trebing  
Sarah Woodworth

***Southwest Minnesota State  
University***

Jennifer Shouse

***University of Central Missouri***

Maggie Nevins  
Michele Sansone

***University of Kansas***

Erin Niedenthal  
Nicholas Kostner

***University of Mary***

Cece Sickler

**University of Minnesota-Duluth**

Ashley Ann Woods  
Sarah Worley

**University of Minnesota-Morris**

Sara Herman

**University of Missouri-**

**Kansas City**

Arwen Thomas

**University of Nebraska at**

**Kearney**

Takashi Morimoto

**University of Nebraska at**

**Omaha**

Lydia Shannon

**University of Nebraska-Lincoln**

Emily Parker  
Helen Nosova  
JC Avila

**University of North Dakota**

Laura Walker

**University of Sioux Falls**

Stephanie Gnirk

**University of South Dakota**

Emily Forsman  
Shandi Walnofer  
Steven Buechler

**Waldorf College**

Immanuel Elliot

**Washington University in**

**St. Louis**

Leah Battin  
Robin Vane

**Wichita State University**

Kaye Brownlee  
Shannon Smith

**Winona State University**

Eileen Moeller  
Erin Dostal

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## BARBIZON STUDENT LIGHTING DESIGNERS

---

**Augustana College**

David Huebner  
Lauren Ostermiller

**Avila University**

Brittyn Reid

**Baker University**

Katie Bettis

**Bemidji State University**

Barry Nelson  
Patrick Meisch  
Seminar class

**Black Hills State University**

Debra Iverson

**Central Community College**

Levi Howe

**Concordia College**

Justin Koopman

**Concordia University-Nebraska**

Jonathan Ross

**Culver Stockton College**

Eric Downs

**Dakota State University**

Eric Harp

**Doane College**

Craig Detman

**Drake University**

Caitlin Hall  
Matt Avery

**Emporia State University**

Michael Wilke  
Samantha Davis

**Hamline University**

Dylan Wright  
Matt Hauptman

**Hutchinson Community**

**College**

Pat Reading

**Iowa State University**

Derek Paper  
Nick Veenstra  
Will Dean

**Iowa Western Community  
College**

Michiela Marshall  
Travis Webster

**Jamestown College**

Matt Dettori

**Johnson County Community**

**College**

Eric Loffland

**Kansas State University**

Sarah Gilmore

**Minnesota State University at**

**Moorhead**

Brian Herchert  
David Ahumada

**Minnesota State University,**

**Mankato**

Amy Shell  
Grant Merges  
Mike Shields

**Minot State University**

Chris Stroschein  
Kristin Boeshans  
Zak Jokela

**Mount Marty College**

James Hovland

**North Dakota State University**

Ryan Andrus

**Northwest Missouri State**

**University**

Russell Langdon

**Northwestern College**

Mark Larson

**Rockhurst University**

Kevin Reynolds

**Simpson College**

Anne Christians  
Justin Wells

**South Dakota State University**

Joshua Uecker  
Samantha Bostwick

**Southern Illinois University-**

**Edwardsville**

Jennifer Larson  
Ryan Raica

**Southwest Baptist University**

Sarah Minott

**Southwest Minnesota State**

**University**

Justin Klassen

**Southwestern College**

Lyle Valentine

**St. Ambrose University**

Kristy Heithoff

**St. Cloud State University**

Adam Raine  
Mat Earley

**University of Central Missouri**

Justin Hays

**University of Kansas**

Ann Stizman  
Robert Figuiera

**University of Mary**

Cory Wardner

**University of Minnesota-Duluth**

Alex Flinner

**University of Minnesota-**

**Morris**

Alex Clark



**University of Missouri-  
Columbia**

Patrick Inlow

**University of Missouri-  
Kansas City**

Andrea Strange

**University of Nebraska at  
Omaha**

Christopher Wood

**University of Nebraska-Lincoln**

Erik Vose

Kathleen Lorenzen

Matt Miller

Shawn Deiger

**University of North Dakota**

Eric Voigt

**University of Sioux Falls**

Ben Ashwood

Michael VanAartsen

Travis Lape

**University of South Dakota**

Aaron Laudermith

Christopher Schloss

Emily Staloch

**Waldorf College**

John Eliason

**Washburn University**

Nicole Strong

**Washington University in**

**St. Louis**

Derek Dohler

Liz Kramer

**Wichita State University**

Eric Walker

Megan Richardson

Nicholas Smith

**Winona State University**

Ryan Seifert

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**BARBIZON STUDENT SCENIC DESIGNERS**

---

**Augustana College**

Andrew Osborn

David McCoy

**Avila University**

Danielle Laubach

**Bemidji State University**

Barry Nelson

Caleb Fricke

Seminar class

**Blue River Community College**

Michael Hudgens

**Concordia College, Moorhead**

Alycia Hoff

**Culver-Stockton College**

Christopher Wolcott

**Dakota State University**

Ben Fox

Eric Harp

Kelly Macleod

**Dickinson State University**

Jarvis Jahner

**Drake University**

Alexis Stankiewicz

Nick Toussaint

**Drury University**

Ann Ashby

**Emporia State University**

Aaron Kennedy

**Hamline University**

Brendan Rohde

**Iowa State University**

Amanda Mullen

Eleanor Kahn

**Jamestown College**

Matt Dettori

**Kansas State University**

Kathy Voecks

Kurtis Rutherford

**Minnesota State University at**

**Moorhead**

Josh Stenseth

Katie Link

**Minnesota State University,**

**Mankato**

Allen Wright Shannon

Doug Bennett

**Northwest Missouri State**

**University**

Tim Forsythe

**Northwestern College**

Biz Grim

Marly Wooster

**Rockhurst University**

Jason Arnold

**Simpson College**

Jenna Lory

**South Dakota State University**

Jacee Rohlck

**Southern Illinois University-**

**Edwardsville**

Andrew Riedemann

Scott Rocca

**Southwestern College**

Mahrjon Hafez

**St. Cloud State University**

Adam Raine

**State Fair Community College**

Will Boyd

**University of Central Missouri**

Heather Tucker

Will Jeselnik

Pamela B. Long

**University of Kansas**

Melissa Sher

Nicholas Kostner

**University of Minnesota-Duluth**

Lauren Meister

Steve Theis

**University of Missouri-**

**Columbia**

Ross Wick

**University of Missouri-**

**Kansas City**

Lucian Connole

**University of Nebraska at**

**Kearney**

Bob Heiden

**University of Nebraska-Lincoln**

Kathleen Lorenzen

Mayumi Kanzawa

Trace Vardsveen

**University of North Dakota**

Heidi Jensen

**University of South Dakota**

Emily Forsman

Randy Niles

**Wichita State University**

Adam Kellison

Evan Schmidt

Matt Johannes

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## STUDENT MAKEUP DESIGNERS

---

***Allen County Community  
College***

Hana Withington

***Augustana College***

Monica Baker

***Baker University***

Hali Jewell

Tracy Wasinger Fischer

***Bemidji State University***

Jonathan Mansk

***Bismarck State College***

Andrea Hutslar

Chantal Wike

***Black Hills State University***

Kelli Burns

***Briar Cliff University***

Alexis Britson

***Buena Vista University***

Elisabeth Elgin

***Central College***

Barbara Warburton

***Central Lakes College***

David Wilson

Dean Wilson

***Central Methodist University***

Ashley Anderson

***Concordia College, Moorhead***

K. Marit Geston

***Cowley College***

Amber Roberts

Darci Mann

Hugh Wells

Kate Kearns

Sabrina McKinney

***Culver Stockton College***

Samantha Shields

Daniel Coffman

***Dakota State University***

Kate Knippling

***Dordt College***

Laura MacMillan

***Drake University***

Brittany Belt

***Drury University***

Rachel Gitel

***Emporia State University***

Carmen Patterson

Marisa Fritzeimer

***Graceland University***

Ivy Akers

***Hamline University***

Hannah Giersdorf

***Iowa State Univeristy***

Jamie Wood

Chelsea Volpe

Christen Harms

***Jamestown College***

Matt Dettori

***Johnson County Community  
College***

Denise Saylor

***Kansas City Kansas***

***Community College***

Krystal Franklin

***Minnesota State University at***

***Moorhead***

Bridgette Werneke

Greer Webster

***Minnesota State University,***

***Mankato***

Amanda Ytzen

Britt Katuin

***North Dakota State University***

Adrienne Larsen

Elizabeth Horab

Lisa Donogue

Samantha Brewer

Terry Nelson

***Northwest Missouri State***

***University***

Tristan Raines

***Northwestern College***

Britta Kaltenbach

Sarah Dee Hollibaugh

***Ottawa University***

Joel Williams

***Rockhurst University***

Courtney E. La Chance

Erin Donovan

***Simpson College***

Angela Vogel

Jacob KaufmanLaura

Lundberg

***South Dakota State University***

Hannah Bowman

***Southern Illinois University-***

***Edwardsville***

David Whitacre

***Southwestern College***

Abby Bartel

Athan Tingley

***State Fair Community College***

Catherine Michelle Bandeko

***University of Central Missouri***

Nicole Langness

Rebecca Casselman

Rebecca Feldhaus

Rebecca Scrivener

Emily Irwin

***University of Minnesota-Duluth***

Jake Neuman

Sarah Worley

***University of Minnesota-Morris***

Katie Sundquist

***University of Nebraska at***

***Kearney***

Takashi Morimoto

***University of Nebraska at Omaha***

Adam Von Osdel

***University of Northern Iowa***

Abby Tuttle

***University of South Dakota***

Ellie Satter

Heather Guilin

Steven Buechler

***Wichita State University***

Kaye M. Brownlee

Shannon Smith

Erin Dostal

---

## STUDENT SOUND DESIGNERS

---

***Allen County Community  
College***

Neal Johnston

Ryan Burke

***Augustana College***

Brianna Gearhart

David Huebner

***Avila University***

Beth Hume

REGION V – KENNEDY CENTER AMERICAN COLLEGE THEATRE FESTIVAL XXXX  
COUNCIL BLUFFS, IA / OMAHA, NE

***Baker University***

Denver Little  
Nate Swihart

***Bemidji State University***

Barry Nelson  
Jonathan Mansk  
Seminar Class

***Buena Vista University***

Kyle French

***Central College***

Ryan Rumery

***Central Community College***

Dustin Scott

***Central Lakes College***

David Wilson

***Clarke College***

Brigid Kelley

***College of St Benedict/St John's  
University***

Dylan Thomson  
Katie Coffin

***Concordia College, Moorhead***

Christopher Marc

***Concordia University-Nebraska***

Brandon Odom  
Roy Carlson

***Cowley College***

Paul Paxson

***Creighton University***

John-Paul Gurnett

***Culver-Stockton College***

Brandon Floyd

***Dakota State University***

Ben Fox

***Dordt College***

Dan Den Boer  
Eric Meeter

***Drake University***

Caitlin Hall

***Emporia State University***

Pat Janssen  
Kevin Horner

***English Alternative Theatre at  
University of Kansas***

Nick Mosher

***Graceland University***

Stephanie Dimmitt

***Hamline University***

A.J. Rivera  
Chris Johnson  
Jackie Libis

***Iowa State University***

Kierre Balark  
Nick Juelsgaard  
Will Dean

***Iowa Western Community  
College***

Ceyne King  
Michael Medrano  
Nick Stueven

***Jamestown College***

Matt Dettori  
Travis Werchau

***Johnson County Community  
College***

Austin Mullins

***Kansas State University***

David Brown  
Sarah Gilmore

***Minnesota State University at  
Moorhead***

Alissa Blaeser  
Josh Stenseth  
Katie Adducci  
Tim Lane  
Travis Kuntz

***Minnesota State University,  
Mankato***

Ben Inniger  
Paul Davidson

***Minot State University***

Ashley Nilsen  
Chris Stroschein  
Kymn Quill

***Mount Marty College***

Beau Fleming  
Katie Brech

***North Dakota State University***

Jonathan Nero  
Matthew Burkholder

***Northwest Missouri State  
University***

Ryan Britton  
Sarah Jeter

***Northwestern College***

Cody Bauer  
Sarah Dee Hollibaugh

***Rockhurst University***

Devin Nolte  
Timothy Willett

***Simpson College***

Kelsey Hedrick

***South Dakota State University***

Micah Ascano  
Samuel Poppen

***Southwest Minnesota State  
University***

Hayley Oster  
Nissa Nordland

***Southwestern College***

Jamie Garrard

***State Fair Community College***

Chris Clark

***University of Central Missouri***

Cody Brown  
Zadi Khalsa  
Taylor Gozia

***University of Kansas***

Jordy Altman

***University of Mary***

Cory Wardner

***University of Minnesota-Duluth***

Mariya Hawks

***University of Minnesota-Morris***

Abby Swafford

***University of Missouri-Columbia***

Anna Lyse Erikson

***University of Missouri-  
Kansas City***

Alexandre Salisbury  
Ashley Turner  
Merlin James

***University of Nebraska at  
Omaha***

Christopher Wood  
Paul Coate

Sarah Hutchinson

***University of Nebraska-Lincoln***

Aaron Wong  
Brooke Stevens  
Justin Gamerl

***University of North Dakota***

Jake Geffre

***University of Northern Iowa***

Will Azbill

***University of South Dakota***

Aaron Larsen  
Chris Schloss

Jess Chavera

Jody LS Tidwell

***Washington University in***

***St. Louis***

Derek Dohler

***Wichita State University***

Adam Kellison  
Cody Davis

David Muehl  
Nicholas Smith

***Winona State University***

Nicole Volner

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## *IRENE RYAN NOMINEES*

---

### *Augustana College*

Jillian Besemer  
Molly Buyske  
Andrew Erickson  
David McCoy  
Matt Reifschneider  
Robert Wendland

### *Avila University*

Josh Gleeson  
Andy Perkins

### *Baker University*

Hali Jewell  
Bob Linebarger  
Jeff Milton  
Claire Norland  
Courtney West

### *Bemidji State University*

Tracy Ashman  
Erik Bergsven  
Andrew Browers  
Matthew Goinz  
Jess Lubbers  
Jon Mansk  
Mallory McKay  
Bretanne Ostberg  
Scott Rieffer  
Sarah Bull

### *Bethany Lutheran College*

Casey Hoshaw  
Emily Kimball

### *Bismarck State College*

Emily Eslinger  
Klarissa Pudwill

### *Black Hills State University*

Tessa Krog  
Mary McGillivray  
Katie Severns  
Ian Vytlačil

### *Briar Cliff University*

Sara Arbuckle  
Steve Crann  
Carolyn Lohr

### *Buena Vista University*

Cliff Coggins  
Luke Harwath  
Andrew Lupkes  
Leah Marshall  
Phil McLean  
Sandra Smith

### *Central College*

Hannah Brammer  
Rachel Wiese

### *Central Community College*

Katie Bosak  
Tyler Hilger  
Luc Stech  
Mark Walker  
Bethannie Wilshusen

### *Central Lakes College*

Ashley Berg  
Nick Brutscher  
Katie Jenner  
Matt Tousignat  
Stephanie White  
Ryan Schram

### *Central Methodist University*

Moum Lindsey  
Richard Mitchem

### *Clarke College*

Erin Kane  
Colin Muenster

### *Coe College*

Kathryn Becker  
Leisl Schutte

### *Coffeyville Community College*

Nick Bishop  
Kerri Davis  
Sarah McConell  
Nikki Santorella  
Gavin Wells  
Justin Wilson

### *College of St. Benedict*

Brittany Carlson  
Amanda Forstrom

### *Concordia College, Moorhead*

Ruth Christianson  
Megan Dowd  
K. Marit Geston  
Brad Kastendick  
A.J. "Tony" Milder  
Matt Ouren  
Lisa Shafer  
Kristopher Traquair

### *Concordia University - Nebraska*

Adam Hengeveld  
Ashley Panwitz

### *Cowley County Community College*

Rachele Bloyer  
Zach Winter

### *Creighton University*

Kathleen Lawler  
J.P. Rankin

### *Culver-Stockton College*

Sarah Jo Breyne  
Daniel Coffman  
Travis Dahlhauser  
Jessica deMarco  
Josh Jackson  
Heather Meyer  
Sean Myers  
Nick Relic  
Bethany Shannon

### *Dakota State University*

Kari Hofman  
Katie Jones

### *Dickinson State University*

Jake Dworshak  
Heather Gall  
Beth L. Hurt  
Lydia Johnson  
Alexandra Kreidt  
Jacob Mack  
Todd Selle

### *Doane College*

Jennifer Kater  
Zach Kloppenborg  
Josh Rajae  
Leslie Schroder  
Jonathan Shafer

### *Dodge City Community College*

Danielle Clark  
Hunter Wilson

### *Dordt College*

Dan Fynaardt  
Kenny Gradert  
Justine Moelker  
Danielle Roos  
Melissa Schans  
Jonathon Shaffstall

### *Drake University*

Becky Gebhart  
Whitney Rhodes  
Marnie Strate

### *Drury University*

James Anderson  
Ann Ashby  
B.J. Hursh  
Amy Maas  
Mallorie Rodak  
Josh Woodard

REGION V – KENNEDY CENTER AMERICAN COLLEGE THEATRE FESTIVAL XXXX  
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***Emporia State University***

Pat Janssen  
Dylan Lewis  
Eric Luchen  
Jamie McCabe  
Lindsay Roland  
Julie Soroko  
Tricia Stogsdill  
Emily Young

***Graceland University***

Morgana Brawley  
Rafael Cedeno  
Damian Conrad-Davis  
Jessica Donnelly-Schramm  
Katie Jean Lickteig  
Noah Price  
Timothy Sundell

***Grand View College***

Ashley Liza Erickson  
Kyle Phillips

***Hamline University***

Ricky Carlson  
David Nicholson  
Mira Stancevic  
Hannah Steblay

***Hibbing Community College***

Joe Galatz  
Nina Kampf  
Patrick Zollar

***Hutchinson Community***

***College***  
Bianca Kunzinger  
Josh Neufeld

***Independence Community***

***College***  
Meghann Bates  
Andrew Silva

***Iowa State University***

Kira Ashby  
Kim Chelf  
Brendan Dunphy  
Heidi Germann  
Janae Hohbein  
Kayla Kaufmann  
Christopher King  
Jeff Mason  
Amanda Mullen  
Jason Pollard  
Mariana Seda  
Megan Sigwarth  
Tamara White  
Mat Wymore

***Iowa Western Community***

***College***  
Drew Alley  
Cheyne King  
Michael Medrano  
Demian Ryder  
Amanda Waldron

***Jamestown College***

David Kusterman  
Nicole Nelson  
Jonathan Uhl  
Daniel Walstad

***Johnson County Community***

***College***  
Tom Barry  
Landon Boyter  
Taylor Grisamore  
Cassie Pettigrew  
Kelsey Rook  
Matt Westermayer

***Kansas City Kansas***

***Community College***  
Fred Collier  
Brittany Gilbert  
LeShea Wright

***Kansas State University***

Olivia Marsh  
Jordan Martens  
Michael Wieser  
Tyler Woods

***Kirkwood Community College***

Josh Beadle  
Ashley Yates

***Minnesota State University at***

***Moorhead***  
Cassie Brehmer  
Jennifer Dunkirk  
Lindsay Fischer  
Erin Granger  
John Leingang  
Tyler Michaels  
Steven Molony  
Sean Palmer  
Paul Vonasek

***Minnesota State University,***

***Mankato***  
Mathias Becker  
Mollie Fischer  
Heather Folsom  
Joey Ford  
Lolly Foy  
Susan Hansen  
Micah Kronlokken  
Claire Lloyd  
Mallory Martin  
Jared Oxborough  
Joel Partyka  
Shane Solomon  
Andrew Umphrey  
Claire Wellin

***Minot State University***

Kristin Boeshans  
Aldebaran Fairey  
Sarah Klein  
Matt Murphy  
Lesley Rice  
David Riehl  
Chris Stroschein

***Normandale Community College***

Erin Capello  
Mike Davis  
Mike Pederson  
Ashleigh Swenson  
Tristan Tift  
Rachel Weber

***North Dakota State University***

Colin Froeber  
Joe Geinert  
Paige Greenwood  
Elizabeth Horab  
Topher Jordan  
Terrance Nelson  
Anna Pieri  
Carissa Thorlakson

***Northwest Missouri State***

***University***  
Alexandria Brown  
Roely Gorham  
Sarah Jeter  
Eric Niece  
Steven Perkins  
Keaton Schmidt  
Michelle Trester

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**Northwestern College**

Benjamin Bees  
Amanda Bracklein  
Kelly Holtom  
Hannah McBride  
Tracey Pronk  
Tucker Schneider  
Micah Trapp  
Lindsay Westerkamp  
Tony Wilder

**Ottawa University**

Lauren Frazier  
Meagan Wilcox

**Park University**

Jason Bauer  
Jenny Johnston

**Rockhurst University**

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Maggie Herrmann  
Robert Inniss  
Courtney La Chance  
Tiffany Sipple  
J Q Sirls  
Marqwan Sirls

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John Conway  
Christopher Olsem

**Simpson College**

Kyle Bochart  
Kayla Dvorak  
Jonathan Feld  
Jennie Flinspach  
Tiffany Flory  
Melissa Markus  
Angela Vogel  
Mackenzie Webb

**South Dakota State University**

Cori Bortnem  
Elizabeth Bortnem  
Nancy DeBoer  
Blake Erickson  
Wes Haskell  
Geoffrey Nixon

**Southern Illinois University-  
Edwardsville**

Maggie Conroy  
Rachel Fenton  
Angel Kircher  
Phillip Levelling  
Jordon Villines  
David Whitacre

**Southwest Baptist University**

Jessica Griffin  
Megan Parker

**Southwest Minnesota State**

**University**

Neal Bruns  
Gunner Mattson  
Nissa Nordland  
Logan Reed  
T. J. Staneart  
Robin Waller

**Southwestern College**

Kyler Chase  
Christie Dillmon  
Brianna Simon  
Hayley Vogt

**St. Ambrose University**

Jovon Eberhart  
Andrew Harvey  
Seth Kaltwasser  
Jessica Stratton  
Sean Tweedale  
Ryan Westwood

**St. Cloud State University**

Ben Anderson  
Tyler Fetzek  
Krystal Kasulis  
Krista Larson  
Eric Lommel  
Amber McGuire  
Andrea Olthoff  
Jay Terry

**State Fair Community College**

Catherine Bandeko  
Will Boyd  
Chris Clark  
Jazmin Patino  
Geoff Pottorff  
Thomas Waller

**University of Central Missouri**

Brett Alexander  
Rebecca Castleman  
Nicole Hall  
Peter Macy  
Joshua Minnis  
Ryan Morehead  
Brian Sauer  
Angela Schaffer  
Tiana Stark  
Chris Taylor  
Jamie Veltre

**University of Kansas**

Jenna Bleecker  
Matthew Crooks  
Dana Dajani  
Cali Gilman  
R. Troy Hirsch  
Hilary Kelman  
Jonathan Matteson  
Chris McGillivray  
Catie Provost  
Samantha Raines  
Meg Saricks  
Chelsie Shipley  
John Volk

**University of Mary**

Victoria Bertness  
Timothy Lofing

**University of Minnesota, Duluth**

Dan Bigwood  
Kinsey Diment  
Jed Dixon  
Martha Gagliardi  
Stacia McKee

**University of Minnesota, Morris**

Alex Carlson  
Jenna Reiser

**University of Missouri –  
Columbia**

Brett Johnson  
Kiara Kincheloe

**University of Missouri –  
Kansas City**

Briana Marxem-McCollum  
Ryan Meharry  
Grant Prewitt  
Stephanie Sommer  
Miranda Vogel

**University of Nebraska at  
Kearney**

Stephanie Gray  
James Jelkin  
Joseph Knispel  
Ashley Kobza  
Chelsa Petska

**University of Nebraska at Omaha**

Sean Carlson  
Krystal Kelly  
Andrew McGreevy  
Maria Vacha

REGION V – KENNEDY CENTER AMERICAN COLLEGE THEATRE FESTIVAL XXXX  
COUNCIL BLUFFS, IA / OMAHA, NE

***University of North Dakota***

David Barta  
Joe Bussey  
Christopher Harder  
Misti Koop  
Joe Mack  
Jesi Mullins  
Ellery Tofte

***University of Northern Iowa***

Chelsea Cunningham  
Tom Willoughby

***University of Sioux Falls***

Brittany Drullinger  
Daniel Hodges  
Abby Satter  
Amanda Simon  
Whitney Ullom  
Mike VanAartsen

***University of South Dakota***

Eric Adams  
Kann Avalon  
Maggie Conley  
Rob Garness  
Andy Heller  
Katie Henrichsen  
Mike Husby  
Avalon Kann  
Mandi Jung  
Mandy Jung  
Paul Petersen  
Jonnie Stapleton  
Lindsey Straw

***Waldorf College***

Immanuel Elliott  
Jessica Schiermeister

***Washburn University***

Greg Krumins  
Amanda Royer  
Michael Scott  
Matthew Steiner  
Melissa Treolo

***Washington University in***

***St. Louis***

Elizabeth Birkenmeier  
Kaylin Boosalis  
Rosie Mandel  
Lee Osorio  
Carolina Reiter  
Kelly Riley  
Antonio Rodriguez

***Wichita State University***

Carrie Allen  
Marius Ausbie  
Daniel Cooper  
Kylie Jo Jennings  
Kimberly Liebenberg  
Miles Mattal  
Heather Miller  
Megan Neff  
Javier Perez-Gomez  
Christopher Roberts  
Alex Stoll  
Kimber Van Cleve

***William Inge Center for the Arts***

Gabriel Di Chiara  
Isabelle Scroggie  
Lisa Erbe

***Winona State University***

Ryan Hawkins  
Jacob Larson  
Tyler Lueck  
Caitlin Puckett  
Brian Rice  
Katy Stein

MAPS

REGION V  
**KCACTF**  
January 20-26, 2008 Council Bluffs/Omaha

*Three Cheers And a Standing O!*

**O!**

- Iowa Western Community College
- Creighton University
- University of Nebraska at Omaha



FROM HOLIDAY INN CONVENTION CENTER TO CREIGHTON UNIVERSITY

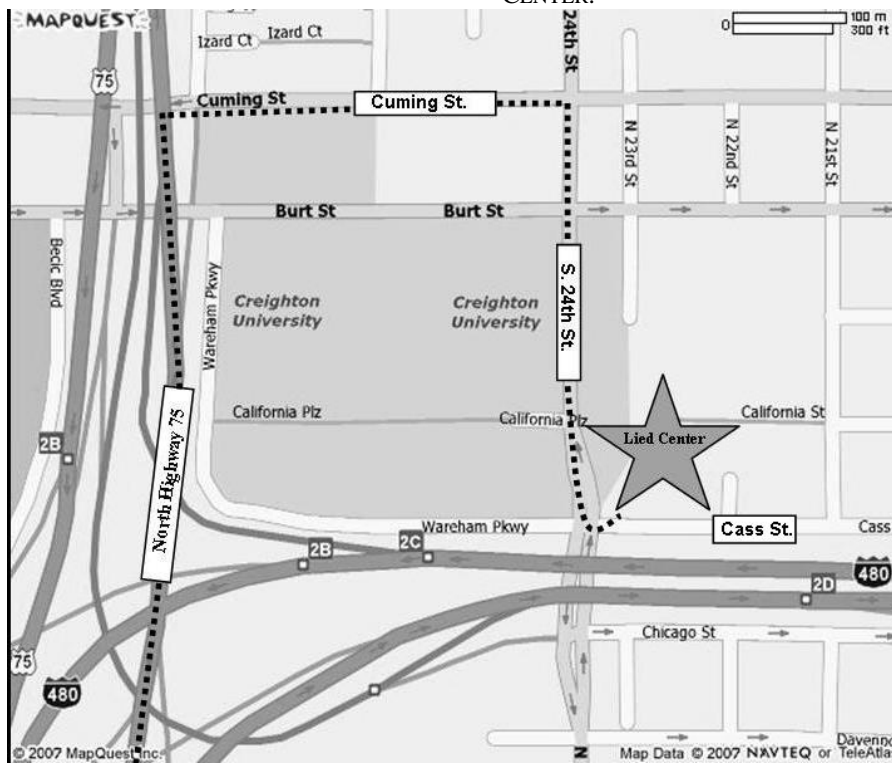


**REGION V – KENNEDY CENTER AMERICAN COLLEGE THEATRE FESTIVAL XXXX  
COUNCIL BLUFFS, IA / OMAHA, NE**



**DIRECTIONS:**

1. START OUT GOING SOUTH ON 72<sup>ND</sup> STREET.
2. MERGE ONTO I-80 EAST.
3. HEAD NORTH ON I-480. MERGE ONTO NORTH HIGHWAY 75.
4. TAKE CUMING ST. EXIT AND TURN RIGHT (EAST) ON CUMING.
5. TURN RIGHT (SOUTH) ON N. 24<sup>TH</sup> STREET.
6. HEAD SOUTH ON 24<sup>TH</sup> TO CASS. TURN LEFT INTO LIED CENTER.



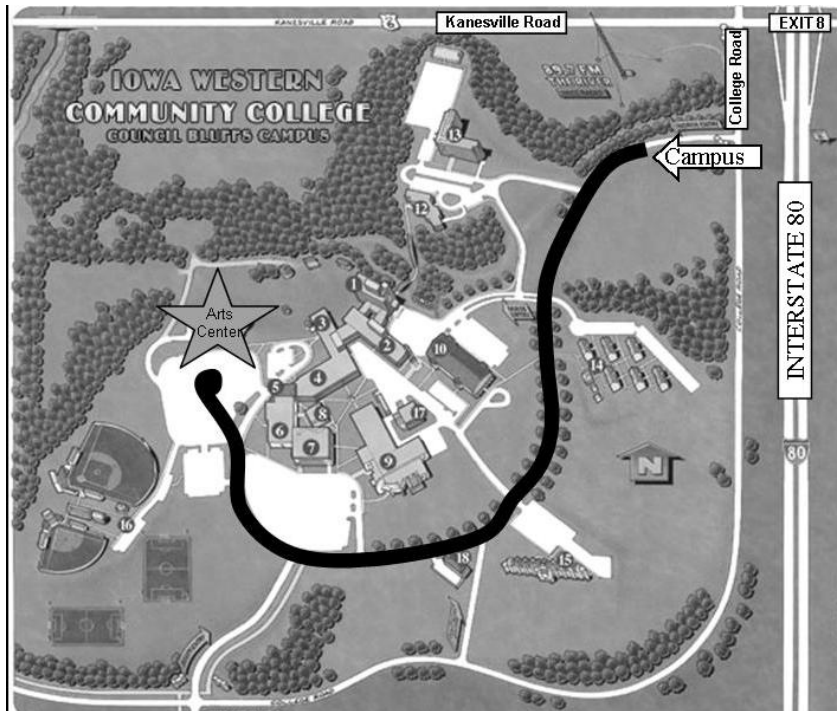
**FROM HOLIDAY INN CONVENTION CENTER TO IOWA WESTERN COMMUNITY COLLEGE**

REGION V – KENNEDY CENTER AMERICAN COLLEGE THEATRE FESTIVAL XXXX  
COUNCIL BLUFFS, IA / OMAHA, NE



DIRECTIONS:

1. START OUT GOING SOUTH ON 72<sup>ND</sup> STREET.
2. MERGE ONTO I-80 EAST.
3. CONTINUE ON I-80 EAST TOWARDS DES MOINES
4. TAKE US-6 EXIT-EXIT 8.
5. TURN LEFT ONTO EAST KANESVILLE BLVD/US-6 WEST.
6. TURN LEFT ONTO COLLEGE ROAD.



DIRECTIONS:

1. FROM COLLEGE ROAD ENTER CAMPUS AT FIRST RIGHT
2. FOLLOW MAIN CAMPUS ROAD TO END OF LINE

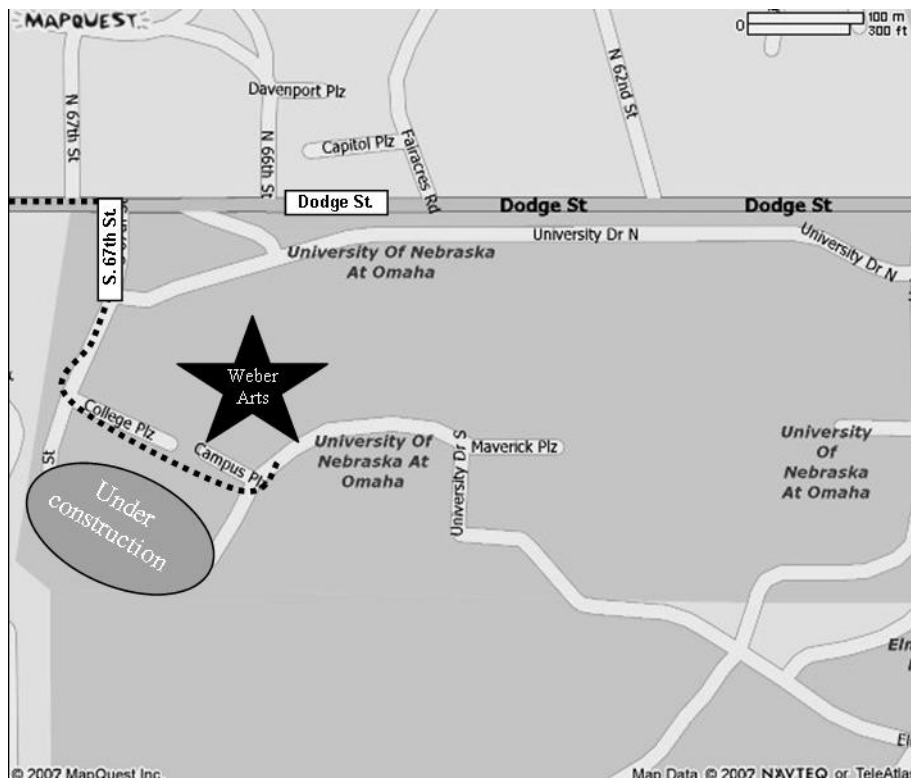
REGION V – KENNEDY CENTER AMERICAN COLLEGE THEATRE FESTIVAL XXXX  
 COUNCIL BLUFFS, IA / OMAHA, NE

FROM HOLIDAY INN CONVENTION CENTER TO UNIVERSITY OF NEBRASKA AT OMAHA



DIRECTIONS:

1. START OUT GOING NORTH ON 72<sup>ND</sup> STREET.
2. TURN RIGHT ONTO DODGE STREET.
3. STAY IN THE FAR RIGHT LANE.
4. TURN RIGHT ONTO SOUTH 67<sup>TH</sup> STREET.



## FESTIVAL SHUTTLE BUS SCHEDULE

	# pax	Depart frm	LOAD at	D'part at	Arrive to	Arrive at	Event	Event start
<b>Sun</b>								
<b>20-Jan</b>	30	HICC	3:25p	3:30p	Creight	3:50p	Thayer Set up	4:00p
	30	Creight	5:40p	5:45p	HICC	6:00p	OpeningAwrds	7:30p
<b>Mon</b>	40	HICC	8:15a	8:20a	Creight	8:45a	Thayer Work	9:00a
<b>21-Jan</b>	35	HICC	8:15a	8:20a	UNO	8:45a	DesIntensives	9:00a
	35	UNO	12:10n	12:15p	HICC	12:35p	StCrewShow	1:00p
	40	Creight	4:10p	4:15p	HICC	4:25p	Thayer return	xx
<b>Tues.</b>	40	HICC	7:20a	7:25a	Creight	7:50a	Thayer Partic	8:00a
<b>22-Jan</b>	160	HICC	8:15a	8:20a	Creight	8:45a	Thayer Aud.	9:00a
	40	Creight	12:15p	12:20p	UNO	12:40p	DesIntensives	1:00p
	20	HICC	12:15p	12:20p	UNO	12:40p	DesIntensives	1:00p
	120	Creight	12:20p	12:25p	HICC	12:50p	Thayer Aud Rtn	xx
	80	UNO	4:10p	4:15p	HICC	4:25p	DesIntensives Rtn	xx
	40	Creight	4:10p	4:15p	HICC	4:30p	Thayer Partic Rtn	xx
<b>Wed.</b>	200	HICC	12:05p	12:15p	Creight	12:40p	<i>Lights Fade, Curtain</i>	1:00p
<b>23-Jan</b>	320	HICC	12:55p	1:00p	IWCC	1:40p	<i>Of Mice &amp; Men</i>	2:00p
	200	Creight	2:10p	2:20p	HICC	2:45p	<i>LightsF Return</i>	xx
	320	IWCC	4:40p	4:50p	HICC	5:30p	<i>Mice/Men Return</i>	xx
	280	HICC	6:20p	6:30p	IWCC	7:10p	<i>Of Mice &amp; Men</i>	7:30p
	160	HICC	6:40p	6:50p	Creight	7:10p	<i>Lights Fade, Curtain</i>	7:30p
	160	Creight	8:40p	8:50p	HICC	9:10p	<i>LightsF Return</i>	xx
	280	IWCC	10:10p	10:20p	HICC	11:00p	<i>Mice/Men Return</i>	xx
<b>Thurs.</b>	240	HICC	9:15a	9:20a	UNO	9:40a	<i>Copenhagen</i>	10:00a
<b>24-Jan</b>	240	UNO	12:10p	12:20p	HICC	12:40p	<i>C'hagen Return</i>	xx
	240	HICC	2:10p	2:20p	UNO	2:40p	<i>Copenhagen</i>	3:00p
	240	UNO	5:10p	5:20p	HICC	5:40p	<i>C'hagen Return</i>	xx
	280	HICC	6:20p	6:30p	IWCC	7:10p	<i>Wild Party</i>	7:30p
	160	HICC	6:35p	6:45p	Creight	7:10p	<i>Tabula Rasa</i>	7:30p
	160	Creight	9:40p	9:50p	HICC	10:10p	<i>T'Rasa Return</i>	xx
	325	IWCC	9:40p	9:50p	HICC	10:30p	<i>W'Party Return</i>	xx
<b>Fri</b>	240	HICC	9:10a	9:20a	UNO	9:40a	<i>Copenhagen</i>	10:00a
<b>25-Jan</b>	200	HICC	11:35a	11:45a	Creight	12:10p	<i>Tabula Rasa</i>	12:30p
	320	HICC	11:50a	12:00p	IWCC	12:40p	<i>Wild Party</i>	1:00p
	240	UNO	12:10p	12:20p	HICC	12:40p	<i>C'hagen Return</i>	xx
	200	Creight	2:40p	2:50p	HICC	1:10p	<i>T'Rasa Return</i>	xx
	320	IWCC	3:10p	3:20p	HICC	4:00p	<i>W'Party Returns</i>	xx

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## *SHUTTLE BUS & PARKING INFORMATION*

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Please note the following important items regarding the Festival Shuttle Bus service:

**UNO EVENTS:** There will be NO parking available of any kind at UNO. SHUTTLE BUS IS THE ONLY OPTION FOR ATTENDING THESE EVENTS. For *festival production performances (Copenhagen)* the number of shuttle bus seats available matches the number of theatre seats for each performance (240.) Therefore, when the busses are full at departure time, the performance is effectively sold out.

**CREIGHTON EVENTS:** Some parking is available in the Creighton area for vans and cars, but not enough for a full-house-audience (350.) If the Creighton-bound busses are full there MAY be seats available at the theatre for “drivers.” More parking is available in the evening than in the day.

**IWCC EVENTS:** A fair amount of parking is available at IWCC, but not enough for a full-house-audience (680). Therefore shuttles will provide seats for a significant portion of the performance audiences. If the IWCC-bound busses are full, there will LIKELY be seats available for “drivers.” More parking is available in the evening than in the day.

**THE BUS-RIDERS GUARANTEE: THOSE TAKING THE SHUTTLE BUSES TO PERFORMANCES WILL BE GUARANTEED A SEAT IN THE THEATRE AND WILL HAVE THE OPPORTUNITY TO BE SEATED FIRST AT ALL PERFORMANCES.**

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  - *Smokey Joe's Cafe*
  - *The Boys Next Door*
  - *The Music Man*

**Etc...**

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  - *Dog Sees God*
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Department of Theatre & Film



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Ph.D. • MFA • MA

- MA in theatre studies and film studies
- MFA in scenography
- Ph.D. in theatre studies and film studies

Financial Assistance Available!

*Keely and Du, staged by the University Theatre in April 2007, was directed by doctoral student Katrina Darden Bondari. Scenic design was by MFA student Madison Spencer.*



KU Department of Theatre & Film Faculty

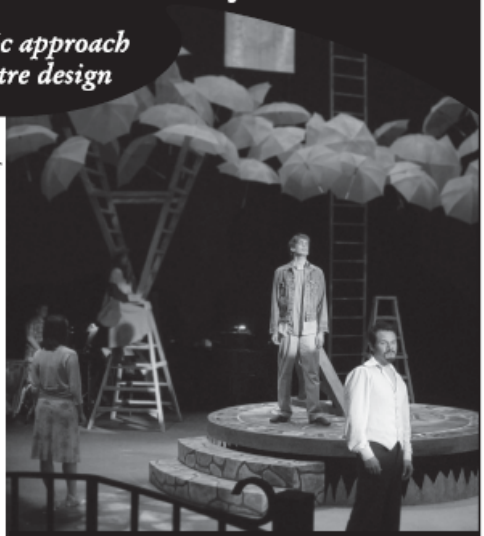
<b>Omololabo Ajayi, Ph.D.,</b> Nigerian Theatre, Poststructuralism, Postcolonialism	<b>Robert Hurst, MFA, Film</b> and Video Production	<b>Mark Reaney, MFA,</b> Design, Virtual Reality
<b>Michael Basket, Ph.D.,</b> Japanese Film/Media, Asian Film, Film History	<b>Matthew Jacobson,</b> MFA, Film and Video Production	<b>Delores Ringer, MFA,</b> USA, Design, Directing
<b>Leslie Bennett, MFA,</b> Movement, Choreography, Stage Combat	<b>Jeanne Klein, Ph.D.,</b> Director of Theatre for Young People	<b>Edward Small, Ph.D.,</b> Film Production and Theory, Experimental Film/Video
<b>Chuck Berg, Ph.D.,</b> Film/Television History, Theory and Criticism; American Pop Culture, Music and Media	<b>Madison Davis Lacy,</b> B.A., Academy of Television Arts and Sciences, Documentary Film/Video Production, History, and Criticism	<b>John Staniunas, MFA,</b> AEA, Department Chair, Musical Theatre, Acting, Directing, Choreography
<b>Henry Bial, Ph.D.,</b> Director of Graduate Studies, Theatre History, Script Analysis	<b>Mechele Leon, Ph.D.,</b> Theatre History, Acting, Directing, French Theatre	<b>John Tibbetts, Ph.D.,</b> Film Theory and Criticism
<b>Dennis Christilles, Ph.D.,</b> Design, Greek Theatre	<b>Paul Meier, B.A.,</b> AFTRA, SAG, VASTA, British Equity, Acting, Directing, Vocal/Dialect Coaching	<b>Delbert Unruh, MA,</b> USA, Scenography
<b>Tamara Falicov, Ph.D.,</b> Latin American Film, Video Production, Media and Society	<b>Catherine Preston,</b> Ph.D., Film Theory and Visual Culture	<b>Kevin Willmott, MFA,</b> Screenwriting, Film and Video Production Management
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For additional information,  
log on to: [www.theatreandfilm.ku.edu](http://www.theatreandfilm.ku.edu)  
or e-mail: [tfdgs@ku.edu](mailto:tfdgs@ku.edu)

M.F.A. in Scenography  
at the University of Kansas

A holistic approach  
to theatre design

*Student designs from the Kansas Summer Theatre production of The Fantasticks were part of the Prague Quadrennial '07 United States student exhibition held in June in Prague, Czech Republic. Work by Robbie Jones, a 2006 MFA scenography graduate, scenery; Kelly Vogel, a 2007 MFA scenography graduate, costumes; and Tim Boesbaar, a 2007 BFA graduate, lights, were part of the exhibition, which included production photos, model photos, and reproductions of sketches.*



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*The KU Theatre production of Brian Friel's Translations featured scenic and costume design by Nick Kostner, a second-year scenography graduate student.*

Financial Assistance Available

For additional information, log on: [www.ku.edu/~kuthf/MFATheatre.shtml](http://www.ku.edu/~kuthf/MFATheatre.shtml) or contact:

Delores Ringer, head  
KU Scenography Program  
1530 Naismith Drive #339  
Lawrence, KS 66045  
785/864-2688  
[ding@ku.edu](mailto:ding@ku.edu)  
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- \* State-of-the-Art Video Arcade
- \* A&W and Pizza Hut Express
- \* Wet Rooster Bar
- \* Gallons of Fun!

[www.cocokeywaterresort.com](http://www.cocokeywaterresort.com)

## Water Resort Hours

Sunday - Thursday 10am - 9pm  
Friday & Saturday 10am - 10pm

## Arcade Hours

Sunday - Thursday 9am - 9:30pm  
Friday & Saturday 9am - 10:30pm

## Special KCACTF Rate

# \$12.00

## Water Resort Passes

Join KCACTF for an exclusive event at CoCo Key Water Resort  
Thursday, January 24  
10:30pm - 1:30am

**Free for KCACTF Attendees!**





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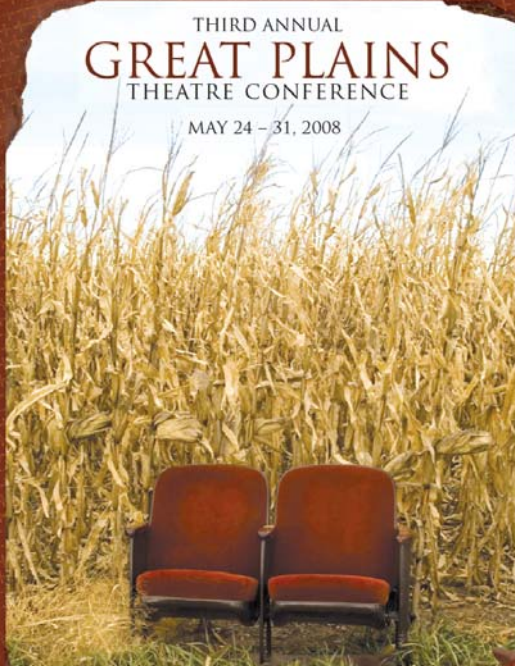
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Lunch 11am-2pm • Soup & Salad 2pm-4:30pm • Dinner 4:30pm-8:30pm  
**Saturday:** Lunch 11am-4pm • Dinner 4pm-8:30pm  
**Sunday:** Brunch 10am-2pm • Dinner 2pm-8:30pm

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