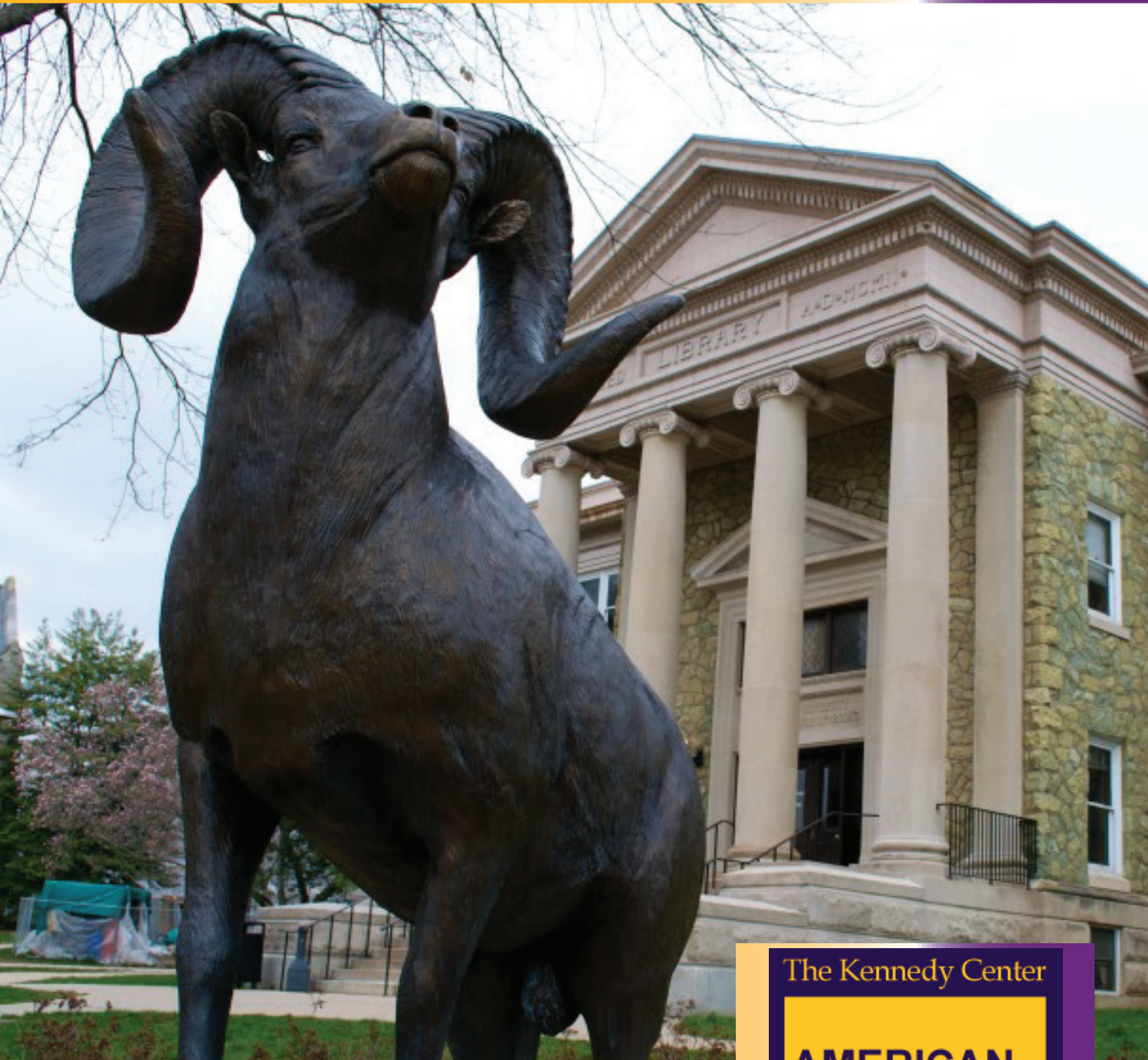


**WCU**  
**WEST CHESTER**  
**UNIVERSITY**



# FESTIVAL 48

January 12-16, 2016

The Kennedy Center

**AMERICAN  
COLLEGE  
THEATER  
FESTIVAL**

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## WELCOME REMARKS



### Welcome from the Chair of Region II

Welcome to Festival 48 at West Chester University, PA.

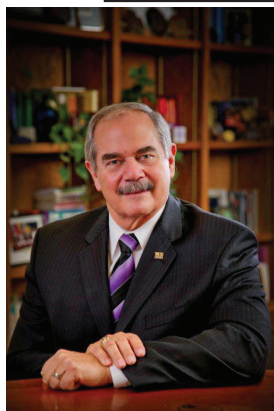
I can't believe this is already my second year chairing Region II's Festival. I feel like we just left Cleveland and Playhouse Square. I have been blessed with a wonderful leadership team, all of whom make my life much easier and who create great opportunities for all who attend the festival.

We have lots of great workshops planned, performances of plays from around the region, exciting opportunities to explore new plays and the latest in design technology. On top of that, don't miss the chance to see West Chester's Shakespeare Folio collection. We have another great venue to host. We are thrilled to return to West Chester University and grateful to our host, and past regional chair, Julie Wunsch.

I said it last year and I will say it again. If you aren't worn out and filled with the theatre joy by the end of the festival, you just aren't trying. Please take advantage of all we have to offer and enjoy everything you do this week. We're glad you're here Region II's Festival 48 festival.

A handwritten signature in black ink, appearing to read "Scott MacKenzie", with a long horizontal flourish extending to the right.

Scott MacKenzie  
Chair, KCACTF Region 2



### Welcome from the President of West Chester University

Welcome to West Chester University! We are very pleased to host the Kennedy Center American College Theater Festival for Region 2.

Since its inception in 1969, the Kennedy Center American College Theater Festival has served as a catalyst for improving the quality of college theater throughout the United States. The Region 2 festival at WCU is one of eight regional events sponsored by the Kennedy Center this January and February.

During the next five days, I encourage you to attend as many theatrical productions as you can, and to take advantage of the full range of workshops, symposia, and exhibits. If you are competing in one of the many juried events taking place, I wish you the greatest success.

West Chester University has a long and proud history of cultivating and supporting the theatrical arts. We are committed to our role as a cultural leader, providing unrivaled theatrical opportunities to the residents of Chester County and beyond. In 2007 the University attracted some 70,000 people to a variety of visual and performing arts events. Last year that figure rose to more than 105,000 attendees.

During your stay here, be sure to take advantage of the many amenities that our campus and the Borough of West Chester have to offer. There are a wide variety of restaurants in West Chester, from fine dining to casual, as well as numerous retail establishments. You also will find dining options right on campus.

Since its inception, the Kennedy Center American College Theater Festival 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. By joining us here at West Chester University for the Region 2 festival, you are becoming part of a distinguished tradition.

Enjoy the festival!

A handwritten signature in black ink, appearing to read "Greg R. Weisenstein", with a long horizontal flourish extending to the right.

Greg R. Weisenstein, Ed.D.  
President  
West Chester University of Pennsylvania

# WELCOME REMARKS

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## Welcome from the Dean of the College of Visual and Performing Arts

To all of the participants of the Kennedy Center American College Theatre Festival in Region 2, welcome to West Chester University! We are so very pleased to have you here.

The performing and visual arts have a long and distinguished history at WCU, as evidence by our Department of Theatre and Dance currently producing its 53rd Season of musicals, plays and dance. With NAST accreditation and multiple theatrical and performance venues, we have positioned ourselves to continue writing this history for years to come.

We at WCU are immensely proud of the Department of Theatre and Dance as our students situate themselves in all aspects of theatre and dance administration, design, education, and performance upon graduation. Whether its touring in an Equity show, designing for Broadway and regional theatre, teaching the artists of tomorrow, or founding their own companies, our WCU graduates collaborate with some of the best and brightest in their fields. This sense of collaboration is honed at WCU. And this week, we are honored to be able to collaborate with you!

Enjoy all that this festival has to offer from workshops to performances to the conversations in the hallways with fellow artists. All of these experiences can shape you as an artist and hopefully provide fond memories of your time at WCU after you depart.

Break a leg!



Dr. Timothy V. Blair  
Dean, College of Visual and Performing Arts  
West Chester University



## Welcome from the Department of Theatre and Dance

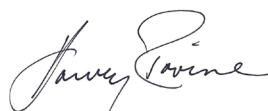
All of us in the Department of Theatre and Dance at West Chester University are excited and honored to welcome you to the Kennedy Center American College Theatre Festival Region 2 Festival 48! We have been preparing for your arrival for some time and are delighted that you are here to share your talents, productions, designs, scenes, workshops, and conversations in our “home.”

The word festival is often defined as a period of celebration and, no doubt, we are here to celebrate many things. Certainly, we are looking forward to our region’s productions from the past year that were selected for presentation. So, too, we anticipate appreciating the wide array of creative and imaginative design work that will be on display as well as the student written plays, dramaturgy, and criticism that reflect both the creative and critical potential that our departments and programs overflow with. And, of course, we look forward to the many fine acting scenes, monologues, and performance pieces that will be part of the Irene Ryan competition.

But what we celebrate most of all is YOU--your presence at this festival, your passion for theatre, your commitment to the artistic, creative impulse and to those insights into our human condition which only art can provide.

So, as you make your way through the myriad of opportunities that await you here, remember that this festival is yours—it is for you, about you, and because of you. This week, let your motto be: “I am seeking. I am striving. I am in it with all my heart.” (Henri Matisse)

Enjoy!



Dr. Harvey Rovine, Chair  
Department of Theatre and Dance



## HOWARD SHERMAN, KEYNOTE SPEAKER



Thursday, January 14, 2016 at 12:00 noon

Emilie K. Asplundh Concert Hall

HOWARD SHERMAN was named director of the new Arts Integrity Initiative at The New School College of Performing Arts in 2015, focused on creative and academic freedom in the arts. He is concurrently the Senior Strategy Director (as well as Interim Director) of the Alliance for Inclusion in the Arts in New York, dedicated to advocating for artists of color and artists with disabilities in theatre, film and television. Sherman is also the New York correspondent for The Stage newspaper in London.

Since 2011, he has become an influential advocate for creative freedom and artists rights in academic, community and professional theatre, both spotlighting and taking an active role in controversial situations in such diverse communities as Trumbull CT, Plai-stow NH, South Williamsport and Clarion PA, Houston TX, Kent OH, Rochester MN, Aurora CO, Harrisonburg VA, Maiden NC and Tullahoma TN. He was named one of the “Top 40 Free Speech Defenders of 2014” by the National Coalition Against Censorship and received the Dramatists Legal Defense Fund 2015 “Defender” Award. He writes extensively about intellectual and creative freedom on his website, [www.hesherman.com](http://www.hesherman.com).

He was executive director of the American Theatre Wing from 2003 to 2011. During that time, his varied responsibilities included leading ATW’s media work; incorporating Spring-boardNYC, the Theatre Intern Group and The Jonathan Larson Grants into ATW’s programming; conceiving the book “The Play That Changed My Life”; and serving on the Tony Awards Management and Administration Committees.

He spent three years as Executive Director of the Eugene O’Neill Theater Center in Waterford CT, overseeing the Center’s educational and developmental programs. Works developed during his tenure include August Wilson’s Gem of the Ocean and the musical Avenue Q. Sherman was Managing Director of Geva Theater in Rochester (1998-2000), where he completed a \$6 million capital campaign and opened the company’s 135-seat Nextstage.

He was the first General Manager of Goodspeed Musicals (1994-1998), working on 24 new and classic musicals, including the U.S. premiere of Alan Ayckbourn and Andrew Lloyd Webber’s By Jeeves. As Public Relations Director of Hartford Stage (1985-1993), he represented 50 productions, and he began his career in as a press associate with the Westport Country Playhouse and Manhattan Theatre Club.

Howard has taught and/or guest lectured at the Yale School of Drama, Princeton University, North Carolina School of the Arts, Emerson College, Brooklyn College, Hartt School of Music, SUNY Purchase and University of Connecticut.

He has moderated artist conversations for public audiences for more than 30 years, having begun by leading post-performance discussions while a college student. During his tenure at ATW, he was executive producer of the company’s long running television program “Working in the Theatre,” hosting 30 panel conversations among the more than 80 shows he produced, and as creator of the audio program “Downstage Center,” he interviewed 325 theatre luminaries in a seven-year span.

In addition to his work for The Stage, he has contributed articles to American Theatre Magazine, National Public Radio, The Wall Street Journal, The Guardian, and Arts Emerson’s HowlRound.

Howard is a native of New Haven CT, a graduate of the University of Pennsylvania, and resides in Manhattan. He tweets, often incessantly, as @hesherman.

# WEST CHESTER UNIVERSITY OF PENNSYLVANIA

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## West Chester University Mission Statement

West Chester University, a member of the Pennsylvania State System of Higher Education, is a public, regional, comprehensive institution committed to providing access and offering high-quality undergraduate education, select post-baccalaureate and graduate programs, and a variety of educational and cultural resources for its students, alumni, and citizens of southeastern Pennsylvania.

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## West Chester University's Department of Theatre and Dance's Mission Statement:

The Department of Theatre and Dance at West Chester University prepares students for the professional and academic worlds of theatre and dance, while raising student awareness of civility, diversity, creativity, problem solving, and social responsibility. Students gain skills in communication, management, performance, design, technology, and research through classroom and production responsibilities. Through esteemed faculty and state of the art facilities, we promote a program that combines a challenging academic environment with academic integrity and a production schedule of artistic freedom that supports and strengthens the cultural, moral, and social fabric of our university and the society it serves.

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## The Kennedy Center American College Theatre Festival

Started in 1969 by Roger L. Stevens, the Kennedy Center's founding chairman, the Kennedy Center American College Theater (KCACTF) is a national theater program involving 18,000 students from colleges and universities nationwide which has served as a catalyst in improving the quality of college theater in the United States. The KCACTF has grown into a network of more than 600 academic institutions throughout the country, where theater departments and student artists showcase their work and receive outside assessment by KCACTF respondents. 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.

**REMEMBER -- THIS PROGRAM IS VIEWABLE ON YOUR IPHONE OR ANDROID BY USING THE GUIDEBOOK APP!**

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## INVITED PRODUCTIONS



### GHOSTS

Adapted by Richard Eyre from the original written in the Norwegian language by the late Henrik Ibsen using a literal translation by Charlotte Barslund

Produced by: West Chester University

**Wednesday, January 13th at 9:00 am, 12:00 pm & 3:00 pm**

EOB MAINSTAGE THEATER

*Response 10am., Thursday, January 14, - EOB 168*

Malicious maladies. Uncivilized family relations. Toppled Victorian values. Considered appallingly indecent when it premiered in 1882, Ghosts is given new life in West Chester University's production. Ghosts is the story of the widow Helen Alving, who is haunted by the mistresses of her late husband and by her ailing son. Shocking in its day for its blunt discussion of venereal disease and marriage infidelity, Ghosts remains to this day an intense psychological drama.

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### SOLDIER'S HEART

by Tammy Ryan

Produced by: Indiana University of PA

**Thursday, January 14th at 9:00 am, 12:00 pm & 3:00 pm**

EOB MAINSTAGE THEATER

*Response 10am., Friday, January 15, - EOB 168*

The familiar rituals of civilian family life are torn apart when Marine Sergeant Casey Johnson, a loving, protective and responsible, single mom, is deployed to Iraq to provide security for military convoys. Nine months later, Casey returns home from the war to find herself locked in a loop of vivid, sinister flashbacks and pursued by shadows and secrets. Her private nightmare is by turns interrupted, provoked, intensified, and exposed by the attempts of those around her to penetrate Casey's protective shield. Will Casey find the courage and strength to stand up to her aggressors and tell the whole story? Set in 2006-2007, Tammy Ryan's SOLDIER'S HEART documents the heroic journey of a female marine who must stifle her maternal instincts in order to serve her country. Though the circumstances of this story appear unique, the events depicted echo the private battles being fought in the homes of countless returning warriors. SOLDIER'S HEART illuminates the destructive power of aggression to destabilize the healing properties of human connection.

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### BURY THE DEAD

by Irwin Shaw

Produced by: Millersville University

**Friday, January 15th at 9:00 am, 12:00 pm & 3:00 pm**

EOB MAINSTAGE THEATER

*Response 10am., Friday, January 15, - EOB 168*

The time is "the second year of the war that is to begin tomorrow night," and a military burial detail goes about its sad duties. The chaplains arrive to say prayers for the dead—but then a groan is heard from the newly dug graves, and then another. Slowly the dead soldiers rise up, pleading not to be buried, asking to be allowed to rejoin the living. Word of their insurrection spreads rapidly—to the soldiers in the field, the generals, the news media, with alarming effect.



## INVITED PRODUCTIONS

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### THE BACCHAE

by Matthew Gasda

Produced by: SUNY OSWEGO

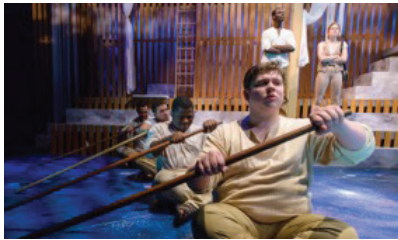
**Saturday, January 16th at 9:00 am, 12:00 pm & 3:00 pm**

EOB MAINSTAGE THEATRE

*Response immediately following the 9am performance, Saturday, January 16 - EOB Mainstage Theatre*

Matthew Gasda's new adaptation of Euripides' *The Bacchae*, premiered at the State University of New York at Oswego in October of 2015. Gasda's text draws on the poetic heritage of Greek theatre, and he imbues his characters with a modern urgency, dynamically creating a world that is both immediate and primeval. SUNY Oswego's production is a ritual, a rock concert, a meditation, and a rave. Dionysus and his Bacchantes have taken over Thebes, and the social hierarchy erected and maintained by the kings Cadmus and Pentheus will never be the same. The patriarchy, intent on controlling women they perceive as insignificant, ultimately must bow to the power created by art, poetry, and the unified strength of people who have had enough. Encouraged by their god, who himself is fighting for recognition of his divinity, the Bacchantes lead the audience through the electrifying experience of overturning the establishment.

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### ARGONAUTIKA

by Mary Zimmerman

Produced by: Howard Community College

**Wednesday, January 13th at 8:00 pm**

ASPLUNDH CONCERT HALL

*Response 11:30am., Thursday, January 14, - EOB 168*

Howard Community College's Theatre Program presents the powerful story *Argonautika*, in which the goddesses Hera and Athena weave together the epic tale of Jason and the Argonauts and the fateful romance of Medea and Jason. HCC's presentation features chanting and singing, dance and swordplay, also... a giant, a sea serpent, bulls, a skeleton army, and a dragon that never sleeps. Please join this energetic and expansive performance as we share the joys, adventures, and heartbreaks of these well-loved mythological characters.

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### CLYBOURNE PARK

by Bruce Norris

Produced by Albright College

**Thursday, January 14th at 8:00 pm**

ASPLUNDH CONCERT HALL

*Response 11:30am., Friday, January 15, - EOB 168*

On two separate afternoons, 50 years apart, a modest bungalow on Chicago's northwest side becomes a contested site in the politics of race. September 1959: in a provocative nod to Lorraine Hansberry's *A Raisin in the Sun*, Russ and Bev have inadvertently sold their house to the neighborhood's first black family and ignited a community showdown. September 2009: the neighborhood is ripe for gentrification and the house is again changing hands—this time to a young white couple with plans for demolition and a knack for saying the wrong thing at the wrong time. Loving thy neighbor proves the ultimate challenge in this ferociously funny, Pulitzer Prize-winning satire that explores race and real estate in America.

## INVITED PRODUCTIONS

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### NEIGHBORHOOD 3: REQUISITION OF DOOM

by Jennifer Haley

Produced by: Bloomsburg University

**Friday, January 15th at 8:00 pm**

ASPLUNDH CONCERT HALL

*Response 11:30am., Saturday, January 16, - EOB 168*

In a suburban subdivision with identical houses, parents find their teenagers addicted to an online horror video game. The game setting? A subdivision with identical houses. The goal? Smash through an army of zombies to escape the neighborhood for good. But as the line blurs between virtual and reality, the players realize that fear has a life of its own.

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### LOVE'S LABOUR'S LOST

by William Shakespeare

Adapted by Michael Friedman and Alex Timbers

Produced by: Robert Morris University

**Saturday, January 16th at 1:30 pm**

Emilie K. Asplundh Concert Hall

*Response 6:00pm., Saturday, January 16, - EOB 168*

Smart, sexy, outrageous and irreverent, Love's Labour's Lost is a celebration of romance. Coming of age and contemporary music combine in this musical adaptation of Shakespeare's comedy. The artistic powers behind Bloody Bloody Andrew Jackson mix the immortal words of the Bard with their unique modern musical theatre aesthetic.

The King of Navarre and his friends decide to swear off sleep, good food and women. When four cute, clever women from their past show up on a diplomatic mission; the boys are forced to reconsider. Throw in a Spanish exchange student, local townies, and a rocking band and love is truly put to the test.

## SPOTLIGHT PRODUCTIONS

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Mary Baldwin College's Sweet Wag Theatre Company will preform Shakespeare's War of the Roses directed by Marshall B. Garrett and As You Like It directed by Merlyn Q. Sell.

### WEDNESDAY, JANUARY 13, 2016 at 10:00 AM - SOMPAC ADLER THEATRE

**Shakespeare's War of the Roses** —Sweet Wag's original conflation/adaptation of multiple Shakespeare plays (2 and 3 Henry VI) — will feature more than 90 characters played by five female actors. The women enter the liminal space of the stage and valiantly tackle "men's issues" of power, succession, and war. Waggishly analogous to the upcoming presidential race, the themes of power behind the throne, women in power, dynastic succession, and anti-intellectualism will ring true with anyone following American politics today.

### WEDNESDAY, JANUARY 13, 2016 at 1:00 PM - SOMPAC ADLER THEATRE

Conversely, **As You Like It** stands out in Shakespeare's canon as the rare play wherein the heroes triumph not from violence and revenge but through kindness and compassion, and the villains are not punished but reformed. As such it presents a powerful yet subtle counterpoint to Shakespeare's War of the Roses: a different lens through which to see, as Touchstone puts it, "how the world wags." Gentler, but no less ambitious, As You Like It has a cast of only three actors and incorporates found-object puppetry and music to investigate themes of gender and class.

## FESTIVAL INFORMATION

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### Registration and Information Desk

The Registration Desk will be located in the SOMPAC Lobby on Tuesday from 12pm to 6pm. Registration will remain open in a limited capacity until 8pm in the lobby of the Emilie K. Asplundh Hall

The Information Desk will be located in the lobby of the bottom floor of the E.O. Bull Center next to the Theatre Box Office. The Information Desk will be open from 9am-Noon and 1pm-6pm. If you still need to register on Wednesday, please visit the Information Desk at the EO Bull Center or contact Naomi Baker at 570-793-1755.

### Hospitality

The Faculty Evening Hospitality will be in the Frazer Room at the Days Inn Hotel. The suite will be open after every evening performance and close at 2:00am. The daytime faculty hospitality suite is located in EOB 108.

### Dining

There are no other on-campus dining facilities during the Festival. You can find a list of off-campus dining locations at the rear of this program. There will be busses shuttling attendees uptown from 11am-2pm for lunch and 4pm-7pm for dinner.

### Badges and Admission to Events

Festival badges will be required for all events and participants are required to have badges in their possession at all times during Festival activities. If you lose your badge or it is damaged, please report to the Information Desk in the lobby of the E.O. Bull Center. A \$5.00 replacement fee will be charged (cash only).

### Event Entry

Entry to all events is on a first-come first-served basis. All performance seating is general admission. It is highly encouraged to arrive 30 minutes prior to the scheduled start time, especially for Invited Productions.

### Admission to Invited Productions

Show programs will be distributed in the lobby of the EOB Mainstage or the Emilie K. Asplundh Theatre on a first-come, first-served basis starting one hour prior to the scheduled start time for all productions. Any seats not filled ten minutes prior to the scheduled start time are subject to reassignment to attendees waiting to enter. To receive a show program, or to be placed in an available seat, you must show your Festival badge.

### Security

In case of extreme emergencies, medical or otherwise, ALWAYS dial 911 immediately. From a campus phone, dial 9-911. In case of urgent situations please dial 610-436-3311 to reach the WCU Public Safety Department West Chester University has installed blue light emergency phones around the campus should the need arise to contact the police.

All Festival participants are asked to wear their Festival badge while on campus.

In the event of non-emergency medical situations Chester County Hospital is located at 701 East Marshall Street, West Chester, PA 19380.

### Workshop Cancellations

Should you need to cancel or change a workshop or its schedule, please contact Tony Rosas or visit the information desk.



## FESTIVAL INFORMATION

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### Transportation

Transportation shuttle busses will be provided between hotels and the Bus Lane at the Madeline Wing Adler Theatre. Festival guests are expected to walk between events on campus, so please dress appropriately for the weather.

For ADA accommodations, please contact Festival Leadership and we will provide transportation.

### Shuttle Schedule

The Shuttle Schedule for the Festival is listed below:

**Tuesday (Registration Day)** - Loop between all four Host Hotels and the Madeline Wing Adler Theatre Bus Lane from 12noon to 12 midnight.

**Wednesday-Saturday** - Loop between all four Host Hotels and the Madeline Wing Adler Theatre Bus Lane from 7am to 1am.

**Please Note:** Shuttles will cease at 1am.

No excuses. Please plan accordingly. Changes to the bus schedule will be posted in the Hotel Lobbies and posted online on Twitter and Facebook.

**Time to campus:** Depending on the time of day you are travelling, traffic could make the loop as long as 45 minutes. Please plan during rush hour to give yourself 60 minutes to get to campus.

**Hotel Shuttles:** Some Host Hotels may have a shuttle that can be used for local trips. Please inquire with the Front Desk as to the availability of this option. Please, use this as a last resort and do not rely on it.

**Taxi cabs are available from Rainbow Cab & Limo at 610-696-6060.**

### Parking

There is free parking for Festival attendees located in the "M" lot and parking structure. This is located parallel to the Madeline Wing Adler Theatre and the E.O. Bull Center.

All other parking on campus is prohibited and you will be ticketed. Any metered parking around campus is patrolled by the Borough, not the University. Please be sure to feed the meters as needed as you will be ticketed.

### Computers and Internet Access

On campus wireless access has been provided for all registered Festival attendees.

You may need to re-access the computer network daily in order to remain on the wireless internet. Festival attendees should be sure to check their wireless devices when they arrive on campus in the morning and throughout the day.

Attendees should access the wireless account: **RamNet-Guest.**

**You will be prompted to provide some personal information for a 24-hour day pass. This information will time out daily, and you should re-enter it for the strongest signal.**

Wired computer access is limited but will be available in the Library until 4pm. The login information is the same as above.

### Printing

Copiers are located in the lobby of the Library at the Corner of High Street and Rosedale Avenue. These can be used for a cash fee. If you feel like your copy is pertinent to one of your programs, please find the program head to discuss the need.

# FESTIVAL INFORMATION

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## Library Hours

The Francis Harvey Green Library at High and Rosedale is open from 8am-8pm Tues-Thurs and 8-4 on Friday and Saturday.

## Lost and Found

All found items should be turned in to the Information Desk in the E.O. Bull Center lobby. Lost and Found claim forms will be available there as well. If you are missing anything, please check in with the Information Desk first. If the item is not there, please complete the appropriate lost item form so you can be contacted if found. The Festival or University is not responsible for any lost personal materials.

## Host Hotels

There are four Festival Host hotels, and their address and phone numbers are listed below.

### Days Hotel - 610-690-1900

943 S High St, West Chester, PA 19382

### Microtel - 610-738-9111

500 Willowbrook Ln, West Chester, PA 19382

### Holiday Inn - 610-399-4600

1310 Wilmington Pike, West Chester, PA 19382

### Wyndham Garden - 610-358-1700

1110 Baltimore Pike, Glen Mills, PA 19342

## WCU Alcohol Policy

In Pennsylvania, it is illegal for anyone under the age of 21 to purchase, possess or consume alcohol. It is also illegal for any one to use or possess controlled drugs. At West Chester University, it is illegal for any student, regardless of age, to possess or consume alcohol on campus or to return to campus under the influence.

## WCU Tobacco Policy

Smoking is restricted to designated areas outside of buildings only. You will find designated smoking zones. Please respect this policy and only use tobacco products at any of these pre-designated locations around campus. All host hotels are smoke-free indoors with designated outdoor smoking locations.

## Festival Locations

Events and Workshops around Festival will be held at the following three campus buildings. Below you'll find their full names, abbreviations that are used throughout the Program, and their street addresses.

Emilie K Asplundh Concert Hall (ASPLUNDH)

700 S. High Street West Chester, PA

Swope School of Music Building (SOMPAC)

17 S. High Street, West Chester, PA

E.O. Bull Center for the Arts (EOB)

2 E. Rosedale Ave. West Chester, PA

## Guidebook/Digital Program

A digital copy of this program may be downloaded from our website at [www.kcactf2.org](http://www.kcactf2.org).

This program can also be accessed via a Smartphone app called Guidebook. It can be accessed via the iTunes Store or Google Play Store. Once you have downloaded the app, follow these steps to download the Guide:

- 1) Click on Download Guide in the bottom left-hand corner
- 2) In the Search Bar, search for **West Chester**  
*Our Guide will be the only guide that appears*
- 3) Click on our Guide  
*It will automatically be downloaded*
- 3) When it has finished downloading, click on the Guide and begin exploring!

### Features of Guidebook

The **Festival Schedule** can be found under “Festival Schedule”. When you read through the various events or workshops you can **ADD TO MY SCHEDULE** to add it to your own personal schedule.

Each workshop session has the ability for you to **provide feedback** for the workshop. Please do so! It allows us to learn from you, the attendee!

You can also upload your favorite pictures from the Festival’s Workshops, Events, and Late Night Entertainment for every user to see via the **KCACTF Photo Album**.

You can access the ITJA Festival Reviews via the **Festival Blog**.

General Feedback Surveys will be pushed out to attendees nightly via the **Feedback** portion of the app.

The logo features the word "FACULTY" in a green sans-serif font, positioned above "ROUNDTABLE" in a larger, bold, black serif font. The word "SUPPER" is in a green sans-serif font, positioned below "ROUNDTABLE". A green circular graphic element is partially visible behind the text.

## FACULTY ROUNDTABLE SUPPER

Thursday, January 14, 2016  
6:00-8:00pm

### The Days Hotel

943 S High St, West Chester, PA 19382

Regional faculty are invited to join colleagues for a light supper and informative discussion about ways to strengthen support for our students throughout KCACTF.

#### SAMPLE TABLES:

2 Year Colleges & KCACTF

Boosting support of DTM students

Teaching Intro to Theatre

New Play Production on College Campuses

Coaching Ryan Nominees Successfully

Supporting Undergrad Student Directors

Developing the Student Dramaturg



# WORKSHOPS

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## **“UNCLE VANYA” AND CHEKHOV’S WORLD FOR EVERYONE**

Presented by Nathan Thomas

A look at how Anton Chekhov wrote “Uncle Vanya,” translation issues, and a historical/cultural look at the world of Chekhov.

1/13/2016 5:00 PM-7:00 PM EOB 111

## **“YOU WANT ME TO DO WHAT? WITH WHO?” STAGING AND ACTING IN THE INTIMATE SCENE.**

Presented by Marilousie Michel

What could be more awkward and uncomfortable than having to pretend to be attracted or in love with someone you may not like or even know? This workshop tackles the challenge and demonstrates a technique to help create believable intimate moments on stage. No disrobing. Bring a partner if possible, though not required.

1/16/2015 11:00 AM-1:00 PM SOMPAC 320

## **A BLOODY GOOD TIME**

Presented by Lex Gurst

This workshop focuses upon stage blood—how to make edible versions and washable versions, different viscosities and various techniques to load/use blood on stage. Latex and Spirit gum will be used during this session and is not recommended for people with allergies to the above.

1/16/2016 1:00 PM-3:00 PM EOB15

## **A CAREER IN THEATRE: THE ROLE OF ACTORS’ EQUITY AND A PRACTICAL GUIDE TO THE BUSINESS**

Presented by Tom Miller

Equity’s mission is to support and protect the rights of Actors and Stage Managers. The workshop explains how and when to join, outlines benefits of membership, provides tips for negotiating, record keeping and networking. It is designed to ease the transition from an academic environment to a professional career.

1/14/2016 9:00 AM-11:00 AM EOB 40

## **ACTING THE SONG**

Presented by Nancy Wolfgang

Students will be selected from session attendees to perform their song and receive feedback on the acting choices. Coaching will also address vocal issues that are created when focus turns to acting.

1/16/2016 1:00 PM-3:00 PM SOMPAC 220

## **ACTIVE ANALYSIS**

Presented by Nathan Thomas

A demonstration with workshop participants of Stanislavsky’s Active Analysis. Another tool for the director’s tool-kit, using purposeful improvisation to get to the heart of a scene.

1/13/2016 3:00 PM-5:00 PM EOB 40

## **ACTOR COACHING**

Presented by Bill Gillett

How do you coach actors towards truthful and engaging performance? Through observation and discussion, this workshop will demonstrate techniques for working with and guiding actors. Your input is encouraged as workshop leader and participants guide a student actors in scene and/or monologue work.

1/16/2016 1:00 PM-3:00 PM EOB 21

## **ACTORBATICS: AN INTRODUCTION TO DROZNIN RUSSIAN MOVEMENT**

Presented by Brendan Naylor

Welcome to Droznin, the movement technique taught at the world-renowned Moscow Art Theatre School, and the cornerstone of the National Theater Institute’s movement curriculum. Through a series of rigorous physical exercises, stretches, balance poses and partner acrobatics, students slowly unlock the body, freeing them up for the work they will need to do on stage. Come find out why NTI students and faculty lovingly refer to Droznin as “Actorbatics” and experience this truly thrilling technique firsthand. All experience levels welcome. Participants must wear comfortable clothing.

1/13/2016 3:00 PM-5:00 PM EOB 114

## **AN INTRODUCTION TO BASIC STAGE MAKEUP**

Presented by Allison Crutchfield

An introduction to the theory and practice of theatrical stage makeup, with a concentration on the design and practical application of stage makeup for a variety of characters. Focusing on the proper use of tools and materials used in the application of stage makeup techniques. A general introduction and overview of terminology and function used in makeup design.

1/14/2016 3:00 PM-5:00 PM EOB 15

## WORKSHOPS

### **AN INTRODUCTION TO THE LINKLATER TECHNIQUE: AN EXTENDED ACTOR'S WARM UP**

Presented by Paul Riccardi

Workshop will introduce participants to Kristin Linklater's approach to training the actor's voice. Through a warm up format, participants will be guided through Linklater's progression. Dress comfortably and be prepared to move!

1/16/2016 9:00 AM-11:00 AM EOB 114

### **ARE MY AUDITION PIECES CONTRASTING ENOUGH?**

Presented by Biliana Stoytcheva-Horissian

Participants will discuss and explore the concept of "contrasting" pieces required for auditions, including selection and performance of monologues and songs. Performers should bring one or more selections to read/perform to the group and get suggestions on types of material that may complement their choices, emphasize their strengths as performers, and make their audition packages stronger.

1/14/2016 11:00 AM-1:00 PM EOB 22

### **AUDITION ATTIRE**

Presented by Nancy Pipkin-Hutchinson

What is your perfect audition outfit? What colours should you wear? What is the best combination of line and silhouette to showcase you? Your audition clothes are just as important as your monologue. Join us wearing your best outfit and get instant feedback.

1/14/2016 5:00 PM-7:00 PM EOB 40

### **BELT? MIX? LEGIT? SPEECH? DISCOVERING AND APPLYING THE AMAZING SOUNDS OF MUSICAL THEATRE.**

Presented by Margaret Ball

The workshop will begin with a vocal warm - up particularly focused on the Musical Theatre Singer. Students are invited to perform M.T. songs were they are having difficulty choosing the right vocal techniques to use. We will explore solutions to transitioning from speech to legit, mix and belt singing techniques in repertoire.

1/14/2016 11:00 AM-1:00 PM SOMPAC 304

### **BEYOND THE BA/BFA FOR DTM STUDENTS**

Presented by Scott Steele

Undergraduates considering the next step and their coaches, teachers and advisors are encouraged to attend this discussion. Topics include additional tips on portfolio preparation, how to work with an advisor, gearing up for interview questions, and site visits. The URTA Portfolio review process will be discussed, and options for students who want to attend in Chicago will be made available. Time permitting, the panelists will offer informal feedback on portfolios and candidate websites (if available). Bring your real or virtual portfolio and get some fresh perspective on your work.

1/15/2016 1:00 PM-3:00 PM SOMPAC 225

### **BEYOND THE LITERAL: VISUAL RESEARCH FOR THE DESIGNER**

Presented by Becky Misenheimer

Much of a theater designer's time is spent on visual research. This workshop will discuss the differences between historical/literal research and Metaphorical/non-literal research, with an emphasis on how non-literal research can facilitate designer/director communication. Attendees will then have an opportunity to look through magazines to find images for the production they are currently working on and share them with the group.

1/15/2016 9:00 AM-11:00 AM EOB 132

### **BROADWAY BOOTCAMP: DANCE**

Presented by Jeff Whiting

Work with Broadway's James Gray (The Producers, Bullets Over Broadway) and learn tips and techniques to booking the gig on Broadway. Learn a dance combination from a Broadway show. All Levels welcome.

1/14/2016 3:00 PM-5:00 PM EOB 114

### **BUDGET\$ FOR SCENERY**

Presented by Jonathan Shimon

An approach to properly forecasting costs associated with the execution of a scenic design.

1/15/2016 9:00 AM-11:00 AM EOB 40

# WORKSHOPS

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## **DIRECTING: A PICTURE IS WORTH A THOUSAND WORDS**

Presented by Grechen Wingerter

We're often told "a picture is worth a thousand words" in an effort to remind us to keep things simple. The same idea can be applied to theatre and directing. In this hands on directing workshop, we will explore various techniques of creating effective and dynamic stage pictures, as well as learn how to talk less and do more in the rehearsal room.

1/13/2016 9:00 AM-11:00 AM EOB 25

## **DESIGN BEYOND THEATRE**

Presented by Kurt Wunsch

There are many professional designing opportunity's beyond traditional theater. One of these is cooperate and industrial theater, also known as Trade show and Conferences. This 17 billion dollar a year business hosts plenty of opportunity for designers, creative directors and production on all levels. This workshop is a conversational overview of the business which examines: What are cooperate events and trade shows? Concepts of designing and programming in the cooperate environment, Where to begin, and How to thrive in the business.

1/14/2016 1:00 PM-3:00 PM EOB 111

## **DIGITAL PAINTING - PHOTOSHOP, LAYERS, AND ART**

Presented by Terry Jachimiak II

Learn how to use Photoshop to create scenic and costume renderings quickly, yet still retain the artistic feel of natural media. Using brushes, layers, and a Wacom tablet, we will explore what it takes to quickly sketch and then render designs that can be printed and presented. We will also look at the costs and upkeep associated with designing in this manner.

1/13/2016 3:00 PM-5:00 PM EOB 111

## **DIRECTING SHAKESPEARE - HOW IS IT DIFFERENT?**

Presented by Alexa Kelly

Exploring the fundamentals of directing and how they are applied, or affected, when working within the world of William Shakespeare. The discussion will utilize the texts from William Shakespeare's A Midsummer Night's Dream and Romeo and Juliet, it is recommended that you familiarize yourself with these texts

1/14/2015 9:00 AM-11:00 AM EOB 25

## **DIRECTING: THIS STORY - NOW**

Presented by Padraic Lillis

The workshop will discuss a method for text analysis, keeping the work immediate, and collaborating with actors and designers. Participants should read and, if possible, bring a copy of SAVAGE IN LIMBO by John Patrick Shanley.

1/15/2016 9:00 AM-11:00 AM EOB 25

## **DISCOVERING YOUR CLOWN**

Presented by Stephanie French

Some of the basic elements of clowning will be playfully explored, wear clothes for movement including floor work and contact, red noses not required.

1/13/2015 1:00 PM-3:00 PM EOB 22

## **DRAFTING WITH VECTORWORKS**

Presented by Yoshi Tanokura

You may know how to use VectorWorks already or have just started using it, but let's go over some basics so that you can create a beautiful set of drafting.

1/15/2016 1:00 PM-3:00 PM EOB 111

## **DRAMATURGY PORTFOLIO REVIEW**

Presented by Drew Lichtenberg

Guest Dramaturg Drew Lichtenberg of the Shakespeare Theater will discuss the portfolio submissions for the Student Dramaturgy Award, highlighting general characteristics and trends and speaking specifically on each submission. All applicants for the award must attend this review which is open to the public.

1/15/2016 5:00 PM-7:00 PM EOB 154

## **DYING FOR THE ART: HEALTH AND SAFETY IN THE THEATRE**

Presented by Becky Misenheimer

The idea that the true artist must be willing to sacrifice health and safety in the creation of their art abounds in theatre circles. This workshop will explore the hazards we all face as theatre artists, while also exploring the attitudes and myths concerning safety which prevail in theatre environments. While the primary focus will be upon the technical and design areas, this workshop will have value for all theatre artists.

1/14/2016 5:00 PM-7:00 PM EOB 111

### **FAST TRACK FOSSE**

Presented by Joe Joyce

Musical Theatre Workshop on Musical Theatre History entitled "Fast Track Fosse." The workshop is a lecture (with video) on Bob Fosse's choreographic history beginning with film (GIVE A GIRL A BREAK and KISS ME KATE), his early Broadway triumphs (THE PAJAMA GAME and DAMN YANKEES), his muse: actress Gwen Verdon and his "triple-crown" (Oscar, Tony and Emmy Awards) in 1972 for CABARET, PIPPIN, LIZA WITH A Z ending with his last original show BIG DEAL in 1986.

1/13/2016 1:00 PM-3:00 PM EOB 111

### **FROM PAGE TO STAGE: PERFORMING SHAKESPEARE'S VERSE**

Presented by James B. Nicola

Led by freelance director James B. Nicola, this workshop will introduce some of the techniques outlined in his award-winning book *Playing the Audience*: in particular, Shakespeare's verse.

In Part One, we will look at line endings, rhythm, sounds, and blank verse, among other things, to "mine the gold"—gather more clues than in prose dialogue. In Part Two we will take these insights From Page to Stage as physical, vocal, and emotional choices that can thrill an audience.

Come prepared with a short Shakespearean speech if you wish.

1/16/2016 11:00 AM-1:00 PM EOB 111

### **GAMES, PLAY AND THE MYSTERIOUS FUN OF FAILING**

Presented by James Peck

This workshop examines the peculiar relationship between play and player, the actor and performance. What is the twinkle that is present in an action of creating work that gives it life and vigor? Using games and exercises from Dell'Arte school of physical theater we probe the play in the everyday to keep the twinkle shining. Wear loose clothing for movement and a loose mind for playing in the unknown.

1/14/2016 9:00 AM-11:00:00 AM EOB 114

### **HAND TO HAND COMBAT**

Presented by Jenny Male

All the unarmed combat you can handle in 50 minutes. Taught by SAFD Certified Teacher, Jenny Male.

1/14/2016 9:00 AM-11:00 AM SOMPAC 320

### **HEAT UP YOUR THEATRE WARM-UPS**

Presented by Stephen Strosnider

Are your show or classroom warm-ups becoming too routine? Do you question what half your warm-ups even have to do with theatre? Need a new way of organizing and handing down theatre games to other students or casts? Are you simply looking for new ways to engage your fellow actors? Come discover new approaches to heating up your lukewarm warm-ups by infusing character development, show needs, or curriculum to classic theatre games and learn new warm-ups to take home your school!

1/15/2016 5:00 PM-7:00 PM EOB 114

### **HOW MUCH CAN THAT HOLD?**

Presented by Jonathan Shimon

Introduction to structural and beam analysis. Anyone can do the math required.

1/15/2016 5:00 PM-7:00 PM EOB 40

### **HOW THE HECK DID I GET HERE??? MANAGEMENT CAREERS IN REGIONAL THEATRE**

Presented by Andy Truscott, Suzy Pollock, and Clayton Tajeda

Join Andy Truscott (Delaware Theatre Company), Suzy Pollock (Cincinnati Playhouse in the Park), and Clayton Tajeda (The Wilma Theater), and learn about how to make the transition between college and a management position in regional theatres.

1/15/2016 11:00 AM-1:00 PM EOB 22

### **HOW TO SHOW 'EM WHAT YOU'VE GOT IN TWO MINUTES - AN AUDITION WORKSHOP**

Presented by Andrei Malaev-Babel,

Auditions can be nerve wracking situations, or they can be glorious opportunities. How can you show 'em the BEST of what you've got in just a couple minutes? Attendees will have a unique opportunity to work with master artist and teacher, Andrei Malaev-Babel, the Head of Acting at the FSU/Asolo Conservatory for Actor Training. He will provide a new eye and fresh perspective on your material. Students are encouraged to bring memorized



# WORKSHOPS

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material. Observers and Teachers are welcome.

1/16/2016 3:00 PM-5:00 PM EOB 114

## **IMPROV - THE SECOND BEAT**

Presented by Matt Fotis

Long form improvisation depends upon improvisers ability to use, reuse, and expand upon information in second beats. This interactive workshop will focus on developing stronger and smarter second beats using The Three Pulls technique.

1/13/2015 5:00 PM-7:00 PM EOB 114

## **IMPROV-ING THE WORLD WITH ASTEP**

Presented by Nathaniel Quinn

Improvising - ASTEP style! Are you interested in using your passion for improv to learn more about social justice? Come explore the lives and experiences of the people we serve around the world through improv and performance!

1/14/2016 1:00 PM-3:00 PM EOB 22

## **IMPROVISATION TO DEVELOP TEXT**

Presented by Becky Prophet

Improvisation to develop dialog, monologue and direct address to the audience will be discovered through theatre games, movement, and shaping sound.

1/15/2016 9:00 AM-11:00 AM SOMPAC 141

## **IMPROVISATION--BUILDING CHARACTER FOR DEvised THEATRE AND FRINGE**

Presented by Becky Prophet

Improvising to a purpose, this workshop will use theatre games and movement to create characters through physical action, focus, and concentration.

1/15/2016 1:00 PM-3:00 PM SOMPAC 141

## **INTERSECTING WITH THE HORIZON**

Presented by Nick DePinto

Ever feel like you have trouble accessing your creative side as an actor? Ever feel like you need more discipline to focus your wild muse? Ever feel like you could "do better:" but you don't know how? Actors will explore creating a balance of refined technique & raw inspiration in order to more fully harness their own creative powers. Acting exercises, movement exercises, some lecture & discussion. Students will come away with a more expansive insight into their capabilities as not a student but as an Artist.

1/16/2015 9:00 AM-11:00 AM EOB 17

## **INTRODUCTION TO LONG-FORM IMPROV**

Presented by Michael Schwartz

This workshop will enable students to participate in foundational long-form improv exercises that focus on establishing story, environments, and relationships. We will also explore ways to create characters and make big emotional offers quickly and honestly. Team-building games will encourage students to support each other in creating multi-layered stories based on simple one-word suggestions.

1/16/2016 11:00 AM-1:00 PM EOB 114

## **IRENE RYAN ROUNDTABLE DISCUSSION**

Presented by Tammy O'Donnell

A discussion on the Irene Ryan Audition Scholarship experience.

1/14/2016 1:00 PM-3:00 PM SOMPAC 303

## **IT'S ALIVE! BREATHING LIFE INTO A PUPPET.**

Presented by Jax Vadney

Until a puppeteer breathes life into a puppet it is simply an object. During this workshop we will explore various materials and how they move to create a living being. Based on the principles of every creature has focus, breath, look, gravity, and movement - we will explore how to bring everyday objects to life to tell their story. This workshop will explore everything from everyday objects as living creatures to Muppet style puppets and how they look, move, and breathe to be a living being with emotion and stories to tell.

1/15/2016 9:00 AM-11:00 AM EOB 114

## **KNIFE FIGHTING**

Presented by Jenny Male

Using elements of blending Systema, Krav Maga, and Kali, this workshop introduces students to knife fighting for the stage.

1/14/2016 5:00 PM-7:00 PM EOB 22

## **LABAN AND CHARACTER DEVELOPMENT**

Presented by James Savage

In this workshop, participants will explore Laban's eight efforts as a tool for building and developing memorable characters. Exploration and improvisation will be a major component to this workshop. Wear clothes that you can move in.

1/14/2016 5:00 PM-7:00 PM EOB 114

## **MICHAEL CHEKHOV'S ACTING WITH BALLS**

Presented by Zach Hartley

Using the humble juggling ball, this workshop will give students a fresh point of view on the fundamentals of acting technique in a fun and physical style. Chekhov's view on the foundations of acting allow us to activate our imaginations and escape "kitchen sink" realism to discover a process useful for all forms and styles. Juggling skills optional, imagination required. Observers and teachers welcome.

1/15/2016 9:00 AM-11:00 AM EOB 17

## **MUSICAL THEATRE MOCK AUDITION AND SURVIVAL SKILLS FOR NYC**

Presented by Bethany Moore Mejean

Learn the insider tricks of the musical theatre auditioning scene in NYC from someone who knows! An original cast member from the recent Tony Award winning PIPPIN and the cast of SPIDERMAN, TURN OFF THE DARK, Bethany will share her keys to success that you can't learn from any book.. Bring audition material and headshot/resumes for mock auditions and coaching.

1/15/2016 5:00 PM - 7:00 PM EOB 22

## **NAVIGATING THE BUSINESS: MAKING DIVERSITY AN ASSET**

Presented by Christine Bruno

Get the practical tools and resources you need to help you navigate the business as an artist of color and/or performer with a disability from one of the country's leading advocates for full diversity and inclusion in theatre, film and television. During this interactive workshop, we'll discuss the importance of being your own advocate; auditions—before, during and after; creating professional relationships with agents and casting directors; and developing strategies and resources to give you the edge you need!

1/14/2016 11:00 AM-1:00 PM SOMPAC 307

## **NEW PLAY DRAMATURGY**

Presented by Allyson Currin and Lisa Wilde

Playwright Allyson Currin and Dramaturg Lisa Wilde will discuss the relationship between playwrights and dramaturgs in the development, rehearsal and production of new plays for the stage, with an emphasis on best practices and real-world experiences. 1/13/2016 11:00 AM-1:00 PM EOB 154

## **NON-DRAMA ACTING**

Presented by Ben Fisler

This workshop explores how to prepare for a variety of jobs that actors get, but which don't necessarily involve traditional acting roles, such as industrial training films, CGI character modeling, non-traditional voice overs, and improvisational workshops. Using hands-on practical exercises and performance work, students will learn how to handle these odd paying gigs, with their short rehearsal schedules and unusual demands.

1/16/2016 3:00 PM-5:00 PM SOMPAC 304

## **ONE SCENIC DESIGNER'S DIGITAL WORKFLOW - SKETCHUP, SKETCHBOOK, AND PHOTOSHOP TO MAKE RENDERINGS**

Presented by Sean Urbantke

In this presentation workshop, I'll share my workflow using Trimble's SketchUp, Adobe's Photoshop, and Autodesk's Sketchbook for creating renderings and storyboards entirely digitally, in a format that allows for as many editable properties as the artist wishes to employ. This is a guided tour of the creation of a 3d model in SketchUp and the use of Photoshop and Sketchbook to format, paint, and finish design renderings, also presenting a couple of artistic solutions for dealing with the annoying tendency of SketchUp models to look the same when presented to directors and designers.

1/15/2016 5:00 PM-7:00 PM EOB 111

## **OREGON SHAKESPEARE FESTIVAL'S PLAY ON SHAKESPEARE TRANSLATIONS**

Presented by Drew Lichtenberg

Guest Dramaturg Drew Lichtenberg will present on The Oregon Shakespeare Festival provocative 39-play, three-year commissioning project Play on! which will provide translated texts in contemporary modern English as performable companion pieces for Shakespeare's original texts in the hope they will be published, read and adapted for stage and used as teaching tools. Lichtenberg will discuss his process working n the adaptation of Taming of the Shrew with playwright Amy Fred.

1/15/2016 1:00 PM-3:00 PM EOB 154

## **OWNING YOUR ARTISTIC IDENTITY**

Presented by Nathaniel Quinn

What are you passionate about? What are you good at? What could the world use more of? Artists

## WORKSHOPS

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Striving to End Poverty (ASTEP) wants to help you locate the perfect intersection between your unique passion and the needs of your community. We'll veer away from the straight-and-narrow to consider non-traditional career paths, and to help you find what resonates deepest with you in order to use it to shape your life, your art, and the world around you.

1/15/2016 1:00 PM-3:00 PM EOB 40

### **PHYSICAL THEATER – COMPOSITIONAL CHOICES - ACTOR'S POV**

Presented by Paul Bernstein

This is a workshop for actors who are ready to actively explore movement choices through a unique lens developed from European Dance-Theater. This study brings simple, compositional ideas and techniques to movement-based theater. The work is essentially about "phrasing" and "layering," terms that are often foreign to American actors, as are several elements of contemporary dance that merge well with the study of so-called method acting. We will focus on gesture and aspects of everyday, physical behavior that can be choreographed through an improvisational process.

1/15/2016 1:00 PM-3:00 PM EOB 114

### **PLAY SELECTION: LETS TALK PROCESS**

Presented by Julie Lewis

This workshop is intended for Theatre and Performing Arts Faculty to discuss their particular process of selecting an academic season of plays for their respective programs. What are your priorities? What has worked well and what has been challenging? How are you supported by your institution in play selection? This is intended to be an open discussion and fully participatory.

1/13/2015 11:00 AM-1:00 PM SOMPAC 307

### **PLAYING THE AUDIENCE-THE WORKSHOP**

Presented by James B. Nicola

Led by freelance director and author James B. Nicola, this workshop will take the participant through some of the techniques outlined in his award-winning book *Playing the Audience*—from the blatant theatricality of direct address to what you can do even with fourth-wall, "bread-and-butter" realism—when the characters might not be aware of the audience, but the actors must always be! Choices we will explore include the physical, vocal, and psychological, all to help make your performance theatrical and thrilling. Come prepared with a short monologue (or scene,

with partner) if you wish.

1/13/2016 1:00 PM-3:00 PM EOB 40

### **PLAYWRIGHTS, DIRECTORS, AND RACIAL ISSUES IN EDUCATIONAL THEATRE**

Presented by Marilouise Michel

With issues of race erupting on college campuses all over the country, two distinct events happened in our region: The casting of a white actor as MLK in Katori Hall's *The Mountaintop* at Kent State, and the shutting down of Clarion University's *Jesus in India* before it even opened over the race of the actors. Hear what the playwrights, actors and directors have to say, and join in this fascinating, difficult, and important discussion.

1/15/2016 11:00 AM-1:00 PM SOMPAC 320

### **PREPARING FOR REHEARSAL: TAPING THE SET IN THE REHEARSAL HALL**

Presented by Melinda Lamoreux

The focus of this workshop is to teach stage managers (and others) how to tape out a set, teaching methodologies which I have formulated during my career as both an AEA stage manager and educational theatre and dance stage management mentor. I will start with the basics of how to read a ground plan (1/2" scale), how determine how the set will fit in the particular rehearsal hall, and how to convert what is drafted on the ground plan to what needs to be taped on the floor, using common tools such as later squares and tape measures, and unique tools such as a circle jig.

1/15/2015 3:00 PM - 5:00 PM SOMPAC 141

### **PUPPETRY - CREATING A CHARACTER FROM FLEECE TO REALITY**

Presented by Jax Vadney

Everyone knows the Muppets. In this workshop you will have the opportunity to create your very own Muppet-style puppet - from concept to fleece to performance ready! Design and create a monster that you get to take home with you.

1/13/2016 9:00 AM-11:00 AM EOB 132

### **QLAB**

Presented by Yoshi Tanokura

QLab is an excellent tool that allows you to design and operate amazing multimedia performances from your Mac OS X computer. This workshop will cover basic functions of the program so that you can start

using it right away. If you have an Apple computer, please download the free version of the program and bring it to the workshop!

1/16/2015 9:00 AM-11:00 AM EOB 132

## **REFLECTING AMERICA: INCREASING DIVERSITY ON YOUR STAGES**

Presented by Christine Bruno

Whether we view art as a mirror to reflect society or as a hammer to shape it, it's no secret that the faces and bodies we see on our stages and screens don't reflect what we see on America's streets. In this interactive workshop led by a representative from one of the country's leading advocates for artists of color and performers with disabilities, we'll discuss the value of increased diversity in theatre training programs, as well as practical tools to help prepare students for what to expect after graduation. We'll tackle essential questions, including: What is diversity and why is it important? Is there a difference between non-traditional and inclusive casting? Whose stories are being told and by whom? We'll share strategies and best practices for how to expand the culture of our professional training programs, encouraging diverse perspectives and nurturing diverse artists committed to telling stories that reflect our changing world.

1/14/2016 1:00 PM-3:00 PM SOMPAC 307

## **RE-GENDERING SHAKESPEARE**

Presented by Ashley Pierce

: This workshop is designed to explore the implications and practices of Re-Gendering characters in modern productions of Shakespeare. By looking at what happens when a character's gender is adapted to the actors we can deduce the effects on not only the actors, but the play and the audience. Does it help to have actors playing their own genders instead of fighting against it? Can audiences follow the plot better when they are not focusing on who is a man and who is a woman? Does the play fall apart when you change pronouns to match the change? What new can you discover about these well-known and often performed plays? Be prepared for heavy discussion and possible acting as we explore what transpires when you stop forcing an actor to change their gender to match that of a character created of ink and imagination.

1/14/2016 9:00 AM-11:00 AM SOMPAC 304

## **SHAKESPEARE AUDITIONS**

Presented by Ashley Pierce

This workshop is designed to help students work on and improve their classical monologues needed for audition purposes. Each student will be given time to work on a 12 to 16 line monologue from Shakespeare or one of his contemporaries with special attention to objectives, tactics, givens, motives, etc. Each student must provide their own monologue which they should be familiar with (though does not need to be off book) and something to write with and on. Please wear comfortable clothing that you can move in and email your selected piece to Ashley Pierce (apierce@wcupa.edu) before the workshop starts.

1/15/2016 1:00 PM-3:00 PM EOB 22

## **SHAKESPEARE'S FIRST FOLIO: AN ACTOR'S RESOURCE**

Presented by Robert Bullington

In this part lecture, part hands-on presentation, you will learn how to use Shakespeare's First Folio to unlock the "secret" acting hints that have been waiting 400 years for you to discover them. No prepared material necessary!

1/13/2015 3:00 PM-5:00 PM SOMPAC 304

## **SHAKESPEARE'S FOLIO**

Presented by Dr Dick Swain and Ron McCColl

Presentation on The Francis Harvey Green Folios by Dr Dick Swain and Ron McCColl

1/14/2016 3:00:00 PM-5:00:00 PM Francis Harvey Green Library

## **SHAKESPEARE'S FOLIO OPEN VIEWING**

Presented by Dr Dick Swain and Ron McCColl

Open viewing of The Francis Harvey Green Shakespeare Folios

1/15/2016 2:00 PM-3:30 PM Francis Harvey Green Library

## **SHAKESPEARE'S MAP FOR ACTORS**

Presented by Suzanne Delle

With limited rehearsal time, Shakespeare had to convey his desires to the actors through his writing. This workshop will give the actor keys to unlocking Shakespeare's direction from beyond the grave. Using pieces from Hamlet and Henry V, we'll be up on our feet, discovering the map to playing the Bard's roles.

1/14/2016 3:00 PM-5:00 PM SOMPAC 304



# WORKSHOPS

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## **GETTING TO THE HEART OF THE SONG**

Presented by Mark Hardy

Turn up the heat in your musical theatre work by finding active intentions and actions in songs. Kill generic and shallow performance habits! By investigating the subtext of music and lyrics - and by applying real and specific need to musical material - participants will experiment with various ways of getting to the urgent heart of effective and moving song interpretation and compelling performance. Observers are welcome. Participants should bring at least one prepared 16 or 32 bar song with sheet music in the proper key.

1/16/2016 11:00 AM-1:00 AM SOMPAC 141

## **SPEAKING WITH YOUNG ARTISTS, RESPONDING IN REGION II**

presented by Barb Blackledge and Maggie Lally  
This response training session is open to all: from those new to the process to respondents who have been out on the road for many years. Learn new tips or share some of your favorite tricks of the trade. Join Maggie Lally and Barb Blackledge, for this daily workshop full of engaging conversation about what makes a response more useful for all involved. Responses are thoughtful dialogues regarding process, NOT adjudications. Along with the nuts and bolts of the response process in Region II, we will discuss the idea of teachable moments in productions, how to respond to all areas of production, and how to navigate wariness on the part of a director or student. A good response is neither tearing a production apart nor generally singing its praises, but rather an effective dialogue about process as well as what was more and less successful in a production and why. Workshop participants will attend festival productions and responses, discuss their perceptions of both, and even practice a response or two within the group. Don't let the four day schedule scare you. If you can only make one or two sessions, you are more than welcome.

(FAC) Wed/Thur/Fri/Sat 1/15-1/18 9-11am,  
SOMPAC 303

## **STAGE MAKEUP TRAUMA- SCARS, CUTS, BRUISES**

Presented by Constance Case

This hands-on session explores the blood and gore of the theatre, allowing an exploration of the grotesque while balancing it with practical considerations for execution within the context of a live theatre

production. Topics covered will include the use of latex to create scars and burns, the use of scar wax to create wounds and ways to create a realistic bruising effect.

1/15/2016 9:00 AM-11:00 AM EOB 15

## **STAGE MANAGEMENT 101**

Presented by Keith Hight

A basic introduction to what a stage manager and assistant stage manager do. This session is aimed at beginning stage managers and assistant state managers and will look at how to get started and what is expected.

1/15/2016 1:00 PM-3:00 PM EOB 168

## **STAGE MANAGEMENT ROUNDTABLE**

Presented by Martin Dallago

A round table discussion on stage management. How does your college or university run things? What would you like to see done? Problems and your solutions in rehearsals and productions. A casual chat about staging managing.

1/14/2016 1:00 PM-3:00 PM SOMPAC 304

## **STAGE MANAGER AS PSYCHOLOGIST**

Presented by Cary Gillett

Why is it important for a stage manager to understand psychology? Working with people is what we do! Everyone goes to the SM with their problems. The SM is focused on the big picture so naturally they have to look out for everyone. Having an understanding of why someone is behaving a certain way can help you figure out how to handle it.

1/14/2016 3:00 PM-5:00 PM EOB 22

## **STANISLAVSKI IN ACTION**

Presented by Brendan Naylor

As an actor, did you ever wish you didn't have to sit down for hours, script in hand, and memorize your lines by rote? Directors, have you ever struggled with bringing your actors to the text organically and truthfully? This workshop will take you through a practical introduction to Active Analysis, Stanislavski's technique that he was refining until the day he died. Come learn about this exciting rehearsal technique, which aims to take the place of traditional table work, and bridge the gap between actor and text. A basic knowledge of Chekhov's *The Seagull* is preferred, but not required.

1/13/2016 9:00 AM-11:00 AM EOB 17

## **STORYTELLING WORKSHOP**

Presented by Scott Frank

Playwright and storyteller, Scott Frank will teach a workshop in Instant Storytelling. This is a great method for playwrights to talk out story before they sit down to hammer out plot and a great way for screenwriters to practice pitching their film stories. The one-hour workshop is limited to 12 people.

1/14/2016 9:00 AM-11:00 AM EOB 154

## **TAI CHI FOR THE ACTOR**

Presented by James Savage

In this workshop students will explore simple Tai Chi, Qigong, and Push Hands as a means for gaining more attunement with the body and mind. Through this soft and subtle practice, participants will explore groundedness, letting go, moment to moment, emotional openness, and conflict in a safe and healthy way. Wear clothes that you can move in.

1/14/2016 1:00 PM-3:00 PM EOB 114

## **TALKING TO THE DIRECTOR**

Presented by Keith Hight

This is about getting back to the basics. It is an hour of fun and learning using another approach to getting the designer in you, out. Because you spend your time creating with no judgment call, there is no right or wrong, letting you become relaxed and getting the creating juices flowing

1/13/2016 5:00 PM-7:00 PM EOB 132

## **TURN YOUR CREATIVITY INTO A CAREER IN COSTUMES**

Presented by Elizabeth Wislar

Elizabeth Wislar has been working professionally in Theatre for over 20 years, as a costume designer and technician, as well as working with large corporations to create installations. She has been in the role of freelance artist, employee, and employer. In her lecture she will speak about specific job opportunities in the costume arts, how to best prepare and apply for those jobs, and most importantly how to KEEP the job once you have been hired. It is Elizabeth Wislar's firm belief that a passion can be turned into a paycheck. Elizabeth will also speak about how to keep track of receipts and prepare for taxes as a freelance artist, as well as managing budgets, getting paid, and what to look for (and avoid) in freelance contracts with theatre companies and costume shops.

1/15/2016 11:00 AM-1:00 PM EOB 132

## **TECHNICAL THEATRE RESUMES: DOS AND DON'TS**

Presented by John Devlin

Technical theatre resumes do not resemble business or sales resumes, but that is usually the model held up for students. This workshop will feature a PowerPoint presentation of some dos and don'ts for resume's, some theatre war stories from a summer stock production manager who sees hundreds of resumes each year, and as time allows an opportunity to take a look at resumes brought in by students.

1/14/2015 5:00 PM-7:00 PM EOB 132

## **THE ACTORS BODY**

Presented by Nigel Barnes

In this workshop students will learn the basics of stage movement and the many ways to communicate emotion through the body. Students will learn to move instinctively and will learn to fully connect with their body in order to subdue the feeling of "stuck in the head" when in acting. In using Stanislavski's method of acting students will become more adept physical actors.

1/16/2016 1:00 PM-3:00 PM EOB 114

## **THE ART OF CASTING WITH HOT GLUE**

Presented by Terry Jachimiak II

In the reduced budgets of today, a cheap casting material is important. Using hot glue as our casting material, learn how to cast and mold body parts and other objects. There will be materials on hand to cast your thumb as well!

1/13/2016 5:00 PM-7:00 PM EOB 168

## **THE FARM THEATER'S COLLEGE COLLABORATION PROJECT**

Presented by Padraic Lillis

Three schools commission and early career playwright to write a play that each school will independently produce throughout the academic year. The faculty, students, and playwright collaborate throughout the year in the development of the text. The script will be a full-length play with a minimum of five characters. The majority of the characters will be under thirty years of age so that undergraduate actors can successfully play the roles. The play will reflect the students' thoughts on the theme suggested by the playwright.

1/15/2016 3:00 PM-5:00 PM EOB 40

# WORKSHOPS

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## **THE GREEN DREAM DESIGN TEAM**

### **EXTRAVAGANZA**

Presented by Jathan Innerarity

The Green Dream Design Team Extravaganza! is part of our move toward responsible building techniques and green design. We need entrants into our first annual GREEN DREAM DESIGNTEAM

EXTRAVGANZA design party. Participants will create a complete costume to be judged by an impartial jury of Task Force members. The catch is that the costume must be made ENTIRELY of identifiable repurposed items. This means NO new items, and all non-toxic elements (we don't want to poison the models). The design is for a male or female character from any time period. The actress must be able to sit, walk and stand, without revealing herself. The winner receives something that is...green ...and not expensive. Sign up online or at the DTM administration table and the design exhibit location. This event will be part of a workshop at festival: The Green Dream Design Team Extravaganza!!!!

1/16/2016 11:00 AM-1:00 PM EOB 12

## **THE JOURNEY OF THE PROFESSIONAL DIRECTOR**

Presented by Arthur Adair

A forum moderated by SDC coordinator and professional director, Arthur Adair. What are the first steps towards becoming a professional director? How to begin the journey prior to graduation as well as the first steps upon graduation will be discussed. Topics include resumes, portfolios, websites, self-production, forming your own theatre company, grants, awards, M.F.A. programs, and the role of the Stage Directors and Choreographers Society (SDC).

1/16/2016 9:00 AM-11:00 AM EOB 25

## **THE SCHMOOZE**

Presented by Victor Capece

Face to face networking is integral to success in all industries, but none so great as in show business. This session is to peel the wall flower off the wall and develop and hone ice breaking skills that can be used in a wide variety of circumstances. How do you work a room? How do you break away from a monopolizing conversation? How do you prepare before and follow up? Both introverts and extroverts are welcomed! There will be an introduction, structured activity, and response/observation time within the workshop. This is also a genuine opportunity to meet across-disciplines and exchange "business cards" (real and

virtual). Bring your own, or create within the session (materials will be provided).

1/13/2016 1:00 PM-3:00 PM EOB 132

## **THEATER OF SOCIAL CHANGE**

Presented by Lisa Wilde

How can theater artists respond to contemporary events in complex and thoughtful ways? This workshop was standing room only at the 2014 Festival before the responses to Freddie Gray's death in Baltimore occurred. We will continue to consider examples from the past including the Living Newspaper, Zoot Suit, The Laramie Project, Spell#7 and statements by current theater artists to inspire current college theater artists.

1/13/2016 1:00 PM-3:00 PM EOB 154

## **TURN YOUR CREATIVITY INTO A CAREER IN COSTUMES**

Presented by Elizabeth Wislar

Elizabeth Wislar has been working professionally in Theatre for over 20 years, as a costume designer and technician, as well as working with large corporations to create installations. She has been in the role of freelance artist, employee, and employer. In her lecture she will speak about specific job opportunities in the costume arts, how to best prepare and apply for those jobs, and most importantly how to KEEP the job once you have been hired. It is Elizabeth Wislar's firm belief that a passion can be turned into a paycheck. Elizabeth will also speak about how to keep track of receipts and prepare for taxes as a freelance artist, as well as managing budgets, getting paid, and what to look for (and avoid) in freelance contracts with theatre companies and costume shops.

1/15/2016 11:00 AM-1:00 PM EOB 132

## **UNUSUAL BUILDING TECHNIQUES: CHOOSING THE RIGHT MATERIALS**

Presented by Tom Haughey

Occasionally we are faced with difficult challenges that require a technical director or designer to attempt something untried. Using the example from our past productions, this workshop will allow participants the opportunity to create their own stones from an unlikely theatrical building material. Participants are encouraged to come ready to get slightly dirty.

1/13/2016 11:00 AM-1:00 PM EOB 168

## **USING DESIGN MARKERS FOR COSTUME RENDERING**

Presented by Katherine Garlick

A chance to explore how design markers can be used in costume renderings to create quick, colorful drawings. Types of markers, investment costs, paper types and various techniques will be discussed and demonstrated. Participants will have a chance to try out markers at the end of the class.

1/15/2016 1:00 PM-3:00 PM EOB 132

## **USING THEATRE AS A VEHICLE FOR SOCIAL CHANGE**

Presented by Nigel Barnes

How can we as theatre artists use theatre to respond to current societal issues? We will explore both past and current theatre artists who use/d theatre to spark social change. We will discuss productions such as Lysistrata, For Colored Girls, The Laramie Project, and Jesus Hopped The A Train and how they can be used now to spark change in today's society.

1/15/2016 3:00 PM-5:00 PM EOB 111

## **VISUAL STORYTELLING: INCORPORATING IMPROVISATION TECHNIQUES IN REHEARSAL AND PERFORMANCE.**

Presented by Heidi Winters Vogel

During the course of this workshop, we will explore using improvisational story-telling techniques to empower performers in traditional, devised and non-scripted theater. Creating a supportive and welcoming environment frees participants' (performers and designers) imaginations to take flight and bring their best to the process. Join us to explore, create and build stories together.

1/15/2016 3:00 PM-5:00 PM EOB 114

## **WHAT CAN YOU DO WITH A BA IN THEATRE?**

Presented by Bill Gillett

You've got a BA in theatre, and you plan to be a theatre professional. To support a life in Theatre, you may sometimes need to find non-theatre work. In this workshop, Bill Gillett will share strategies on how theatre majors can market themselves for employment. Many job opportunities are looking for applicants with Theatre major qualifications. This workshop is being offered at festival for the second year.

1/14/2016 11:00 AM-1:00 PM EOB 111

## **WHY DO COSTUMES AND SETS LOOK DIFFERENT UNDER STAGE LIGHTING?**

Presented by Juliet Wunsch

Color in light is one of many magical elements in theatre. It can enhance or alter how things appear. Come in for a brief workshop which explores the impact of primary colors, how they blend to form a more brilliant stage picture, and learn about what people mean when discussing warm and cool tones. (Won't you feel smart when you can intelligently discuss the impact of additive and subtractive mixing?)

1/15/2016 11:00 AM-1:00 PM LIGHT LAB

## **WRITING AND PERFORMING THE SOLO PLAY**

Presented by Joseph Gallo

WRITING AND PERFORMING THE SOLO PLAY - Designed for anyone with a story to tell (and all of us have a story to tell). The workshop is open to all levels of experience, whether you have a great idea for a solo show, already have begun working on one, or simply have material that needs polishing. By first utilizing a series of writing and acting exercises, students will then move toward honing their own material for performance.

1/13/2015 11:00 AM-1:00 PM EOB 21



# DRAMATURGY

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KCACTF supports the development of dramaturgical skills for all students. This year's festival will include workshops in research and script analysis that will be of interest to a wide variety of student actors, technicians, designers, directors, and playwrights. We also hope to inspire some students to pursue production dramaturgy as a way to exercise their artistic and intellectual talents. Students can gain firsthand dramaturgical experience at the festival by becoming "guerilla dramaturgs" on scripts that will be read as part of the region's new playwrights' program or participating as part of the brand new "Design Storm" initiative with designers and directors. They can also learn more about the art of production dramaturgy from our guest dramaturg, Drew Lichtenberg of The Shakespeare Theater, who will hold a public review session of the entries in the Student Dramaturgy Initiative.

## The Student Dramaturgy Initiative

In recognition of the important role dramaturgy can play in college productions, The Literary Managers and Dramaturgs of America, the Association for Theater in Higher Education, and the KCACTF have created a partnership to support dramaturgy by students. Together, these groups sponsor an award presented in each KCACTF region to recognize the work of student dramaturgs. The winner of the award in each region receives a year's membership in both LMDA and ATHE. In addition, the student is considered for invitation to the Kennedy Center for the opportunity of working with professional dramaturgs at the national festival. In addition to competing for the award, student dramaturgs have the opportunity to meet with a professional dramaturg and have their work critiqued. This gives the student dramaturgs the opportunity to learn more about their craft and to leave the festival with insights they can apply to future dramaturgical projects.

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## Design Storm

This project running through the festival, invites young and/or developing directors to apply to be a part of a production team which will meet and deliberate during the festival and then present pre-production plans. The aim is to provide a collaborative experience for a range of students planning to enter any one of the theatre arts. Teams will be created from applicants to each of the areas of Directors, Dramaturgs, Scene Designers, Costume Designers, Lighting Designers, and Sound Designers. Through text analysis, hearty discussion, and production planning, each group will have the opportunity to create a virtual production and present it to the other groups as if in a pre-audition/pre-rehearsal state.

## Guerrilla Dramaturgy

Initiated at the 2005 Festival, in cooperation with the National Playwriting Program, Guerrilla Dramaturgy creates an active collaboration among budding student dramaturgs, a student playwright, and a faculty director for a stage reading of a new play. Dramaturgs conduct research relating to a new work for Festival, and then share their findings with the playwright, director and cast during

the rehearsal period. The selected playwrights and directors have found that the research added considerably to the development of both the new play and the play reading. Past student dramaturgs have learned much about how they can contribute to a play's production. Guerrilla dramaturgs will also be able to learn about the play development process through a series of workshops they can take with the rest of each play's production team.

Guerrilla Dramaturgs do not need to bring anything to the festival, other than an interest to research and present information related to the play (if available, a laptop is always handy). No preparation is necessary. Students can sign up to be Guerrilla Dramaturgs when they arrive at the Regional Festival, where they will be placed in teams to work on particular assigned plays. The research will be done at the host school, using the resources of the library. Guerrilla dramaturgs will also have ample time to participate in other workshops and festival activities.

The plays that Guerrilla Dramaturgs will work on will be determined shortly before the Festival with the approval of the playwrights and the directors.

# THE INSTITUTE FOR THEATRE JOURNALISM AND ADVOCACY

FORMERLY KNOWN AS THE O'NEILL CRITIC INSTITUTE

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KCACTF, in partnership with the Eugene O'Neill Institute, sponsors the Institute for Theatre Journalism and Advocacy (ITJA). ITJA provides students with the opportunity to learn and practice different types of theatre journalism. While theatre criticism will still be central to the experience, students may also have the opportunity to create feature pieces, theater blogs, as well as other types of theatre journalism. We will be led by our Guest Critic who conducts a three-day seminar on different types of theatre journalism.

The student critics will write on the plays and the festival, write reviews of some of the productions at the festival, discuss their writing with the guest critic and the other student critics, and by the end of the festival submit a piece that demonstrates what they see as their best work. One student critic from each region is selected to attend ITJA workshops at the Kennedy Center.

Throughout the festival, students meet with the guest critic in a seminar format, where they talk about theater in general and the plays they see at the festival and where they share their writing with each other. Although the experience is intense and time-consuming, with five or six scheduled sessions, the atmosphere is open and collegial, and students generally leave the festival recognizing they have learned a lot and grown as student critics and writers. Indeed, the selection of a person who may have the opportunity go to the Kennedy Center is usually viewed as far less important than the experience itself.

We have been very fortunate to have had some excellent professional critics serve as Guest Critics for ITJA. And we are very pleased to announce that Wendy Rosenfield will again be leading us this year. Wendy Rosenfield is a theater journalist/reviewer with a wide range of experiences in all facets of theatre journalism.

## ITJA Schedule

(These times may change after we all meet together.)

January 12 - Break Out Following Opening Ceremonies (SOMPAC 118)

Jan. 13—Session 1—3:00-5:30 PM, SOMPAC 118

Jan. 14—Session 2—9:00-11:00 AM, SOMPAC 118

Jan. 14—Session 3—2:00-5:00 PM, SOMPAC 118

Jan. 15—Session 4—9:00-11:00 AM, SOMPAC 118

Jan. 15—Session 5—2:00-5:00 PM, SOMPAC 118

Jan. 16—Session 6—9:00-11:00 AM, SOMPAC 118



VIEW THEIR REVIEWS IN THE  
FESTIVAL BLOG ON GUIDEBOOK  
AND ON TWITTER @KCACTF2!

# STUDENT DIRECTING INSTITUTE

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**The Directing Institute**, the flagship of directing programs for students in KCACTF Region 2, is designed to give students experience in directing at the festival. There are a total of four programs under this aegis. The first and the largest is the Institute which is for all students with an interest in directing, but designed to accommodate those who may not have directing classes or opportunities on their home campuses. In addition, it is for students of any age or experience who wish to re-engage in the process of directing. The series of auditions, workshops, rehearsals, and presentations of the Directing Institute should be challenging and invigorating. Students who are accepted in the Directing Institute will, before the festival, choose a scene, do a good deal of script work, and prepare for auditions. At the Festival, students attend four workshops, hear auditions, cast their scenes, and continue the process of directing through rehearsals. The experience concludes with a staged reading of their work. With guidance from an experienced director as a mentor, the scenes are, at the end of the festival, presented for the public and for a response from directors in the region.

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## DESIGN STORM

**AKA “Play Development Project”** and in an earlier form as Collaboration Tank. Students at the festival who are interested in directing join a team of student designers to develop a production concept from a well known script. Public presentations of the results will be in the afternoon of the last day of the festival. Students may sign up for the program at the beginning of the festival at registration.

## DIRECTOR SHADOW PROGRAM

with the National Playwriting Program: Students sign up to follow a director of one of the new plays for National Playwriting Program. Shadows sit in on auditions, rehearsals, and listen to discussions for an introduction to directing. Sign up for this program at registration.

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**COLLABORATION in New Work!** This new venture is to bring new plays and playwrights together with new directors. Directors accepted for the Directing Institute will have the opportunity to choose from four or five new plays, chosen by the National Playwriting Project (NPP) readers in Region 2. The object will be to bring playwright and director together at the festival to work on bringing the script to a staged reading. These readings will be presented along with other scenes from the Directing Institute. If you, as a director, are interested in this program, please apply to the Directing Institute and include a statement of your level of interest in new plays! This is an exciting project that has students collaborating in new work!



**Share Photos via Guidebook's  
KCACTF Photo Album!**

## STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY FELLOWSHIP (SDC)

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STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY FELLOWSHIP (SDC) is designed for student directors who wish to engage a formal rehearsal process with actors at their home institution and then showcase the work at festival for further development. Throughout the week, student directors receive constructive criticism and explore the craft of directing with professional directors. At festival, one student director finalist and an alternate will be selected to participate in the national festival at the Kennedy Center in Washington DC. This award includes participation in national festival workshops, travel, lodging, and per diem expenses.

<b>Tuesday 1/12</b>	<b>Informational Meeting</b>	<b>9:30 PM</b>	<b>Green Room</b>
<b>Wednesday 1/13</b>	<b>Workshop #1:</b> <i>Directing: A Picture is Worth a Thousand Words (Grechen Wingerter)</i>	<b>9:00 – 11:00 AM</b>	<b>EOB 25</b>
	<b>Scene Rehearsals</b>	<b>11:00 AM - 5:00 PM</b>	<b>EOB 25</b>
<b>Thursday 1/14</b>	<b>Workshop #2:</b> <i>Directing Shakespeare: How is it Different? (Alexa Kelly)</i>	<b>9:00 – 11:00 AM</b>	<b>EOB 25</b>
	<b>Preliminary Round and Responses</b>	<b>1:30 PM - 3:30 PM</b>	<b>EOB 25</b>
	<b>Director Interviews</b>	<b>4:00 PM - 6:00 PM</b>	<b>Days Hotel Frazer Room</b>
<b>Friday 1/15</b>	<b>Workshop #3:</b> <i>Directing: This Story - Now. (Padraic Lillis)</i>	<b>9:00 – 11:00 AM</b>	<b>EOB 25</b>
	<b>Workshop #4:</b> <i>Playwrights, Directors, &amp; Racial Issues in Educational Theatre (Marilouise Michel)</i>	<b>11:00 AM - 1:00 PM</b>	<b>SOMPAC 320</b>
	<b>Scene Rehearsals</b>	<b>1:30 PM – 6:00 PM</b>	<b>EOB 25</b>
<b>Saturday 1/16</b>	<b>Workshop #5:</b> <i>The Journey of the Professional Director. (Arthur Adair)</i>	<b>9:00 – 11:00 AM</b>	<b>EOB 25</b>
	<b>PUBLIC SHOWCASE - Final Round</b>	<b>2:00 PM - 3:00PM</b>	<b>EOB 25</b>
	<b>Final Round Response</b>	<b>3:30 PM - 5:00PM</b>	<b>EOB 105</b>

**SDC Coordinator:**

Arthur Adair

**SDC Respondents:**

Alexa Kelly

David Lee-Painter

Padraic Lillis



# PROJECT FOR DEvised THEATRE

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The Project for Devised Theatre is in its fourth year as an initiative in Region 2. This year, instead of offering a multi-day devising project, we are excited to announce a single, day-long workshop on January 14th led by Pig Iron Theatre co-Founder and Director Quinn Bauriedel. Pig Iron's educational workshops offer exciting and comprehensive approaches to performance training. The Devised Theatre workshop will offer students a dive into following artistic impulses and sparking collaborative process. Space is limited to the first 20 registered participants (See Opposite Page for Workshop & Sign Up Details).

In addition to our day-long workshop, join us for an hour of devised work from Region II schools with a post-performance responses provided by James Peck of Dell'Arte International. Join us January 15th at 11 a.m. in EOB 17 for this showcase. There will also be numerous shorter workshops that focus on different techniques in collaborative playmaking, another term for devising – check your program for details.

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## **The Prompt for 2016: “The Past and Future Collide”**

Devised Performance is intended to give space, voice, recognition and credibility to processes and productions which are created outside the text-based traditions, and which utilize the non-traditional, non-linear, multi-disciplinary and collective tools of devising. As we develop our craft, new perspectives and processes of creating good performance emerge. It is necessary for the health and life of performance to acknowledge and embrace non-traditional ways of perceiving and creating. All festival participants are eligible to participate and create a devised performance to be produced at the festival. We invite participants to create their own 20 minute devised performance utilizing a specific prompt.

- **Ensemble does NOT need to utilize to the national prompt (but they certainly may).**
- Ensemble will select their sources of inspiration as their creative container (examples: a photograph, a poem, a fictional or non-fictional short story, a memory, interviews, a question, etc.). Ensemble will be asked to clearly articulate how their sources informed process and product, form and content.
- Each ensemble will create a unique performance vocabulary informed by their source materials. This vocabulary should include movement, voice, visual image, sonic landscape, text and scenic environment and communicate the piece's style and aesthetic.

### **Logistics/Parameters**

- Approximately 16'X16' playing space, ensemble determines audience placement & interaction
- Work lights up/down provided, any additional lighting will be ensemble-generated
- Regions provide electrical power, ensemble must provide all technical sources (boom box, extension cords, projector, clip lights, etc)
- 20 minute time limit which must include set-up, performance and strike
- Set up and strike can be part of the performance
- Contributions of the ensemble are to be balanced and evenly distributed
- Not every member of the ensemble must perform, but the majority should
- Faculty advisors may provide outside-eye feedback, but students should drive the work
- No live flame / No smoking / functional weapons



## 2016 Devised Workshop Guest Artist: Gabriel Quinn Bauriedel, Pig Iron Theatre

Try Something  
New at Festival  
this Year!

**Gabriel Quinn Bauriedel** (School Director; Improvisation, Creation, Acrobatics, 1st Year Seminar) is a co-founder and Co-Artistic Director of the OBIE Award-winning Pig Iron Theatre Company. Since 1995, Quinn has been one of the leading artists with the company, co-creating nearly all of the company's 25 original works of theatre and touring them to venues and festivals in Brazil, Germany, Scotland, England, Romania, Poland, Peru, Italy, Ukraine, Lithuania and Ireland, among others. Additionally, Quinn and Pig Iron regularly present their work in New York City and have toured throughout the States. He has directed, designed and performed with the company since its inception.

Quinn received an Outstanding Direction Barrymore Award nomination for *Welcome To Yuba City*, which was nominated for 6 Barrymores including Outstanding New Play and Outstanding Overall Production. Quinn received an Outstanding Choreography Barrymore for his collaborative work on *Cafeteria* and also won for Outstanding Ensemble for *Mission To Mercury*. The company has been recognized as "one of the few groups successfully taking theatre in new directions" by the New York Times who also named *Chekhov Lizardbrain*, in which Quinn performs and was one of the co-creators, as one of the Top 10 Productions of 2008. Pig Iron has been named Theatre Company of the Year by the Philadelphia Weekly, City Paper and Philadelphia Magazine.

# Devised Theatre Workshop

with **Gabriel Quinn Bauriedel,**  
**Pig Iron Theatre**

January 14th, 10 a.m. — 6ish

Breaks and such will exist.  
EOB 17 • Large Dance Studio

*Interested participants can sign up at our table during registration, at our breakout after opening ceremony, email Dr. Rydberg at [prydberg@thiel.edu](mailto:prydberg@thiel.edu), or sign up starting at 9 a.m. day of event at EOB 17*

## About the Pig Iron School

Pig Iron's School for Advanced Performance Training (APT) brings together daring and passionate theatre artists from around the globe to train their bodies and imaginations. A physical theatre school rooted in Lecoq pedagogy and ensemble theatre practice, APT is a space for rigorous experimentation, playful theatre-making, and long-lasting collaboration. Each student's journey is both inward and outward, helping find creative inspiration from within while responding to the world around; its rhythms, characters, impulses and contradictions. The School has partnered with the University of the Arts to offer an MFA and Certificate in Devised Performance.

The Pig Iron School for Advanced Performance Training, in partnership with the University of the Arts, offers two programs with degrees conferred by UArts. The MFA is a 2.5 year program and the Certificate is a 2-year program. Both cohorts of students take all courses together at the Pig Iron School for the first two years. MFA students have additional requirements at the University of the Arts and stay for a fifth semester. Certificate students take one additional course per year at UArts.



# IRENE RYAN ACTING SCHOLARSHIP AUDITION

The Irene Ryan Acting Scholarships provide recognition, honor, and financial assistance to outstanding student performers wishing to pursue further education. The Irene Ryan Foundation awards sixteen regional and two national scholarships annually. Sixteen of the awards consist of a \$500 scholarship for each regional representative. The Irene Ryan Scholarships are, indeed, scholarships; so the Foundation disburses the award through a school designated by the winner, to pay tuition and fees for further education, not necessarily limited to theatre arts.

## Coordinators

**Tammy O'Donnell**, Lead Coordinator  
Prince George's Community College  
**Bill Gillett**, Respondent Coordinator  
Howard Community College  
**Pete Rydberg**, Selector Coordinator  
Thiel College

## Preliminary Round Selectors:

Tom Miller  
Christine Bruno  
Nathaniel Quinn  
Suann Pollack

## Semifinal Round Selectors:

James Nicola  
Paul Riccrdi  
Joel Williams

## Final Round Selectors:

Charles Weldon  
Melissa Zimmerman  
Andrei Malaev-Babel

**The Master Schedule for the Irene Ryan Scholarship Audition is located on the next page.**

## Overall Schedule of Auditions

### Preliminary Round:

Wednesday, January 13, 9am – 8pm  
Participants check-in at SOMPAC 320  
Respondents check-in at SOMPAC 204

### Semifinal Round:

Friday, January 15, 8:30am – 12:30pm,  
SOMPAC Adler Theatre

### Final Round:

Saturday, January 16, 10am – 12pm,  
SOMPAC Adler Theatre

## Preliminary Round Respondents:

Mike Aulick, West Liberty University  
Margaret Ball, East Stroudsburg University  
John Bellomo, West Chester University  
Rob Bullington, Clarion University  
Don Carrier, Case Western University  
Nick Depinto, McDaniel College  
Ben Fisler, Harford Community College  
Heather Huggins, Queensborough Community College  
Daniel Inouye, Messiah College  
Jeffry Lentz, Albright College  
Jenny Male, Howard Community College  
Marilouise Michel, Clarion University  
Becky Prophet, Alfred University  
James Savage, Queensborough Community College  
Phillip Schroeder, Frostburg University  
Ed Simone, St. Bonaventure University  
Stephen Strosnider, Carroll Community College  
Mark Wade, Arcadia University  
Mark Wenderlich, Keuka College  
Heidi Winters-Vogel, Eastern Mennonite University  
Peggy Yates, Prince George's Community College

# IRENE RYAN SCHOLARSHIP AUDITION

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## IRENE RYAN MASTER SCHEDULE

ALL PARTICIPANTS MUST CHECK IN BETWEEN 12:00 PM and 6:00 PM IN SOMPAC 141

### Tuesday, January 12, 2016

**Who:** All Ryan Prelim Round Singers & Partners  
**What:** Rehearsal w/accompanist for performers singing during preliminary round. Sign-up for a time at the Ryan Registration table (if you plan to sing the semis or finals, you will have a separate rehearsal)  
**When:** 3pm – 6pm  
**Where:** SOMPAC 208, 210, 220

**Who:** All Ryan Prelim Nominees and Partners  
**What:** Ryan Orientation  
**When:** Immediately Following Opening Ceremonies  
**Where:** Asplundh Concert Hall

### Wednesday, January 13, 2016

**Who:** All Ryan Prelim Nominees and Partners  
**What:** Preliminary Round and Responses  
**When:** 8am-8pm  
**Where:** SOMPAC 320 : Check-in

### Thursday, January 14, 2016

**Who:** Any/All  
**What:** Announcement of Semifinalists  
**When:** Immediately Following Keynote Address  
**Where:** Asplundh Concert Hall

**Who:** Semi-finalists and Partners  
**What:** Semifinal Orientation  
**When:** 3:00 — 4:00pm  
**Where:** SOMPAC Adler Theatre

**Who:** Semi-finalists and Partners  
**What:** Rehearsal for Semifinal & Final Round Singers  
**When:** 4:00 — 7:00pm  
**Where:** SOMPAC Adler Theatre

### Friday, January 15, 2016

**Who:** Any/All  
**What:** Semifinal Round Performance  
**When:** 8:30am — 12:30pm  
**Where:** SOMPAC Adler Theatre

**What:** Semifinalist Response w/Selectors  
**When:** 1:00pm - 4:00pm  
**Where:** SOMPAC 320

**What:** Announcement of Finalists  
**When:** 6:15pm  
**Where:** SOMPAC 320

**What:** Finals Orientation and Rehearsal  
**When:** 7:30pm — 9:30pm  
**Where:** SOMPAC Adler Theatre

### Saturday, January 16, 2016

**What:** Final Round Performance  
**When:** 10am — 12pm  
**Where:** SOMPAC Adler Theatre

**What:** Finalist Response w/Selectors  
**When:** 1:00pm-4pm  
**Where:** SOMPAC 320

**What:** Closing Ceremony - Recipient Announced  
**When:** 8pm  
**Where:** Asplundh Concert Hall



# NATIONAL PLAYWRITING PROGRAM

NPP's central mission is to develop young playwrights and their work at Festival 48. Our goals are these:

- 1) For the student playwright to see the potential in his/her own work, presented before an informed and supportive audience;
- 2) For the student to develop his/her creative vision with the guidance of talented professionals in the field, and receive sensitive and thought-provoking feedback that will help the writer further sculpt the work;
- 3) For the student to learn and practice the process and etiquette of new play development.

NPP exists primarily for the playwright's development as a dramatist. However, other theatre artists should take advantage of the many opportunities NPP offers at Festival this week. We offer concert readings of ten new plays, following Actors' Equity Staged Reading Guidelines. Actors: Casting is done on the second day of Festival, when the writers and directors see about 150 of you in cold reading auditions. Stage Managers: Each play needs a talented and focused stage manager. Dramaturgs: Some of the plays will need the assistance of a Guerilla Dramaturg. NPP is about new plays, where the real excitement happens! Come play with us! This week NPP offers awards in playwriting, auditioning, acting, and stage management.

## Wednesday, January 13, 2016

1pm-6:30pm - Auditions - SOMPAC Ware Hall  
11pm-12mid - Cast Meeting - SOMPAC Ware Hall

## Thursday, January 14, 2016

8am-Midnight - Open Rehearsals in  
SOMPAC 204, 208, 210, 220, 225, Ware Hall

## Friday, January 15, 2016

8am-Midnight - Open Rehearsals in  
SOMPAC 204, 208, 210, 220  
2:30pm-5:30pm - 10 Minute Performances and  
Responses - SOMPAC Ware Hall

## Saturday, January 16, 2016

9am-12noon - One Act Performances - SOMPAC  
Ware Hall  
1pm-4pm - One Act Performances - SOMPAC  
Ware Hall

## 10-Minute Plays

Performed Friday 1/15 from 2:30-5:30pm  
SOMPAC Ware Recital Hall

7 MINUTES IN HEAVEN by Eugenie  
Carabatsos, Carnegie-Mellon University

BROKEN by Whitney Rowland,  
Carnegie-Mellon University

PINEAPPLE UPSIDE DOWN CAKE  
by Catherine Weingarten,  
Ohio University

OUTBOUND by Garret Lee Milton,  
Catholic University of America

WHAT WE CARRY by Lindsay Adams,  
Catholic University of America

SHARK BAIT by Rebecca Dzida,  
Catholic University of America

## One Act Plays

Performed Saturday 1/16 from 9am-12noon  
SOMPAC Ware Recital Hall

PROBLEM PLAY by Taylor Dodd Geu,  
Kenyon College

BOXED IN by Mora. V. Harris,  
Carnegie-Mellon University

## One Act Plays

Performed Saturday 1/16 from 1pm-4pm  
SOMPAC Ware Recital Hall

NURSE FAWN by Tarrance Chisholm,  
Catholic University of America

TODAY I HATE YOU by Amy Gijsbers van Wijk,  
Carnegie-Mellon University

# DESIGN, TECHNOLOGIES, AND MANAGEMENT

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The purpose of the KCACTF response and presentation of awards is to provide student designers and technicians with feedback from professionals working in the field, to give outstanding student designers and technicians national recognition, and to provide the opportunity for outstanding student designers to exhibit their work at the Kennedy Center and/or USITT. Designs and other allied crafts will be appraised on the basis of quality, effectiveness, originality, and visual presentation techniques. Students who have designed any aspect -- scenery, costumes, lighting, sound, and allied crafts -- of a production from a school who has entered that production as an Associate or Participating entry are eligible to participate in the awards process.

At the time of registration with the Kennedy Center and Regional Chair, entering schools will inform the Regional Chair of any student designers in one or more of the categories. Please be sure to provide contact information, including email, for all student designers. At the Regional Festival, guest designers from outside of the Region will respond to the projects of Regional nominees who are present. They will select one winner in each area (scenery, costumes, lighting, sound, and allied crafts) from the Regional design entries. Such Regional winners are therefore National Finalists.

Designs of National Finalists (scenery, costumes, lighting, and sound) will be on display during the KCACTF National Festival in Washington, D.C., and will be returned to the designers immediately following it. A single National Winner in scenery, costumes, lighting, and sound will be selected from the National Finalists by the National Design Respondents during the National Festival. Designs of the National Finalist for Allied Crafts will be exhibited at the annual USITT Conference, and will be returned to the designers immediately following the conference.

**The DTM Expo is OPEN daily from 9am-5pm except when listed below.**

## **Wednesday, January 13, 2016**

9am-12noon - EXPOS CLOSED  
1pm-3pm - Lighting Response, EOB Art Gallery  
3:30pm-5:45pm - Scenic Response, EOB Art Gallery

## **Thursday, January 14, 2016**

8am-10am - Sound Response, EOB Art Gallery  
8am-12noon, 1pm-2:30pm - SM Interview/Response, EOB 170  
1pm-5:45pm - Costume Response, EOB Art Gallery

## **Friday, January 15, 2016**

8am-12noon - Allied Craft Response, SOMPAC Art Gallery  
1-3pm - Portfolio Review, EOB 170  
4:00 PM - DTM Regional Awards, EOB Art Gallery  
7pm - Tech Olympics, EOB 168

## **Saturday, January 16, 2016**

9am-10am - Design Storm, EOB 40  
11am - 1pm - Green Costume Bonanza

# FRINGE@FESTIVAL

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Fringe@Festival is the home for the bits and pieces that provide challenges, energy, and/or redefinitions of THEATRE and performance. We celebrate the fabulous but flawed, the unapologetically skewed, and the just plain weird. This may take the form of invited scenes – chips of brilliance from larger productions; promising student work which needs a showcase; the amazing show that somehow didn't fit some other part of the festival; the quirky piece that is still seeking its cult following. Along the way we create too! We also create change.

For Festival 48, the ever popular NotReadyForPrimetime Fringe Challenge will have some changes, e.g. NO bribery this time and new more vexing game changers that make the Fringe Challengers truly improvise with high artistic aims. Also, participate in or look for Flash-Fringe! Listen for details during the opening celebration.

## **Tuesday, January 12, 2016**

### **SOMPAC 141**

**12:00 PM-5:30 PM** - Stop by our registration table for information!

## **Wednesday, January 13, 2016 - FRINGE SHOWCASE**

### **SOMPAC 141**

**2:00 PM - 3:00 PM** - PULLMAN - presented by CCBM

**3:30 PM - 4:30 PM** - STAGE FRIGHT - presented by Gannon University

## **Thursday, January 14, 2016 - FRINGE INVITED SCENES SHOWCASE**

### **SOMPAC 141**

**1:00 PM - 3:30 PM** - The Fringe Invited Scenes Showcase: Scenes from productions from Keuka, Clarion, Corning, Prince George, West Chester, Dickinson, Alfred, Wilkes, and others provide an eclectic program of some of the finest work of the region. Get with the program! Or, at the least come to the Invited Scenes and get a program!

## **Friday, January 15, 2016 - FRINGE/DEvised WORKSHOPS**

### **SOMPAC 141**

**9:00 AM - 11:00AM** - Improv to Develop Text and Character

**1:00 PM - 3:00 PM** - FREEDOM WITHIN LIMITATIONS: A Director's Workshop on Anne Bogart's VIEWPOINTS

**11:30 p.m.** - Days Inn- The Fringe Challenge Challenges the Festival and older Fringe "traditions."

# MUSICAL THEATRE INITIATIVE

This new program offers musical theatre students an opportunity to develop their material, receive a small scholarship, and showcase their talents at the closing ceremonies. The initial audition, consisting of 32 bars of a musical theatre song, coordinated by Peggy Yates and Mel Michel. Finalists will have the opportunity to work on their material on Thursday, and audition for a panel of selectors on Friday. Two finalists will be chosen and each will receive a \$250 scholarship, and will perform their song at the closing ceremony on Saturday evening.

## Tuesday, January 12, 2016

**12 noon-5:30pm, SOMPAC 141** - Stop by our registration table for information and for details about audition schedules.

## Thursday, January 14, 2016

**8:00 – 11:00 am, PRELIMINARY AUDITIONS - SOMPAC Adler Theatre**

32 bars of a musical theatre song, bring sheet music, cut to the correct length in the correct key. Accompanist will be provided.

**1:00pm - Emilie K. Asplundh Concert Hall** 16 finalists announced at the end of the Keynote speech. Rehearsals with accompanist to follow.

**2:00pm-5:00pm, SOMPAC 320**

Workshop your song with the accompanist and MTI Coordinators Peggy Yates and Mel Michel.

**5:30pm - 7:30pm, SOMPAC 320**

If you were given the opportunity to perform in the MTI Cabaret, this is your chance to rehearse with your accompanist!

## Friday, January 15, 2016

**2:00pm-4:00pm, FINALIST AUDITIONS - SOMPAC Adler Theatre**

Two full songs required. Bring sheet music in the correct key. Accompanist will be provided.

**6:00 pm, SOMPAC 320**

Scholarship Recipients Announcement

*New this year!*

**MTI CABARET**

Friday Night - 10:30 PM - 12:00 AM at the Days Hotel Ballroom

## Saturday, January 16, 2016

*A mutually agreed upon time to rehearse the songs of the Scholarship Recipients will be made prior to closing ceremonies.*

**8:00pm, Emilie K. Asplundh Concert Hall**

Performance at closing ceremonies

### **Preliminary Selectors:**

Mark Hardy

Sarah Mitchel

Dr. Nancy Wolfgang

### **Final Selectors:**

James Gray

Michael Cassara

Bethany Moore Mejean



## NEXT STEPS

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The purpose of NEXT STEPS is to give you some resources for job hunting, auditions, graduate school, career options and networking. You may not know yet what to do with your theatre degree—or even what you CAN do with your degree. The programming in this series will involve what to do next—after getting your BA degree, after completing your two year degree, after changing your mind about which area of theatre you want to work in—what are your options?

We are committed to providing you with as many resources, contacts and workshops as we can to help you in your journey.

### NEXT STEP AUDITIONS AND INTERVIEWS

We've invited select graduate schools and companies to hold auditions and interviews at the conferences for graduate acting & design programs, as well as professional acting and technical positions. If interested, sign up for an audition or interview Wednesday, January 13th between 9:00 AM and 10:30 AM at the Next Steps table set up in the EOB 1st floor hallway. Auditions/Interviews will be held on Friday, January 15th (For more information on these programs and organizations please visit the Next Steps web page at [www.kcactf2.org/actors/next-steps/](http://www.kcactf2.org/actors/next-steps/). Additional information can also be found at the sign up table).

Auditions/Interviews for Festival 2016:

- FSU'S ASOLO CONSERVATORY THEATRE will be holding auditions for their MFA graduate acting program. The program combines rigorous classroom training with guest artist workshops and professional production experience. Twelve students accepted each year, with full tuition waiver and stipend. All graduates eligible to join Actors' Equity. New York Showcase. Six week London program with internationally known faculty. Third year of training devoted to working full-time as members of the Asolo Repertory Theatre.
- NATIONAL PLAYERS, AMERICA'S LONGEST RUNNING TOURING COMPANY. Celebrating its 67th season, National Players is a unique ensemble bringing innovative theater to communities large and small across the United States. Founded in 1949, National Players stimulates youthful imagination and critical thinking by presenting classic plays in contemporary and accessible ways. National Players is now auditioning for their 68th tour; Hamlet, The Giver, and The Grapes of Wrath.
- THE COMMONWEALTH SHAKESPEARE COMPANY. The CSC Apprentice Program is an intensive summer training program for young actors who are actively pursuing a career in theatre. This eight week training program runs concurrently with CSC's signature event, Shakespeare on the Common, founded in 1996 by Artistic Director Steve Maler's vision that Shakespeare "belongs and should be accessible to everyone."
- THE FINGER LAKES MUSICAL THEATRE FESTIVAL / MERRY GO ROUND PLAYHOUSE, a multiple venue, musical theatre producing company, seeks summer staff for the 2016 season consisting of: Oklahoma!, From Here to Eternity, Crazy for You, Treasure Island, Million Dollar Quartet, Tenderly, Smokey Joe's Café and Jane's Pride: A New Musical of Pride & Prejudice. They seek

## NEXT STEPS

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stagehands, carpenters, painters, props artisans, electricians, sound crew, wardrobe crew, company management interns & a production management intern. All positions are paid and local housing is provided.

- **TECUMSEH!** Be a part of the epic life story of the legendary Shawnee leader as he struggles to defend his sacred homelands in the Ohio country during the late 1700's. "Tecumseh!" has been labeled as one of the most mesmerizing dramas in the nation. Presented on an outdoor stage, audiences are afforded a unique experience, beneath the stars, in the beautiful Sugarloaf Mountain Amphitheatre. This play offers amazing spectacle with a herd of galloping horses, live military cannon in action, and the most dazzling battle sequences offered on the American stage.
- **OHIO UNIVERSITY SCHOOL OF DANCE, FILM, AND THEATRE**, is seeking graduate students for their Production Design Program. Ohio University is dedicated to excellence with degree programs and productions, and seek opportunities for artistic and scholarly explorations that draw on our strengths and re-map disciplinary boundaries. The Production Design Program offers degrees in: Scenic Design, Costume Design, Lighting Design, Sound Design, Technical Direction, Costume Technology, Costume Crafts, Props Technology.

### Graduate School Information Sessions:

- **MARY BALDWIN COLLEGE GRADUATE PROGRAMS**. Shakespeare and Performance MLitt and MFA Program & Master of Fine Arts in Performance (MFA) Wednesday, January 13, 5:00 – 6:00 PM, EOB40.

- **CASE WESTERN RESERVE UNIVERSITY/CLEVELAND PLAYHOUSE MFA ACTING PROGRAM**. Featured at last year's festival. Case Western will be holding auditions again at KCACTF next year. Wednesday, January 13, 6:00 – 7:00 PM, EOB40.

# MASTER SCHEDULE

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## Tuesday, January 12, 2016

12:00 PM - 6:00 PM - DTM Load In -  
EOB Art Gallery  
12:00 PM - 6:00 PM - DTM Load In -  
SOMPAC Art Gallery  
12:00 PM - 6:00 PM - Festival Registration  
- SOMPAC Lobby  
12:00 PM - 6:00PM - Area Registration -  
SOMPAC 141  
12:00 PM - 6:00 PM - Irene Ryans Scene  
Rehearsals - SOMPAC 208  
12:00 PM - 6:00 PM - Irene Ryans Scene  
Rehearsals - SOMPAC 210  
2:00 PM - 5:00 PM - Irene Ryans Music  
Rehearsals - SOMPAC 220  
**8:00 PM - 10:00 PM - Festival Kickoff -  
Asplundh Concert Hall**  
10:00 PM - 11:00 PM - Irene Ryans  
Breakout - Asplundh Concert Hall  
10:00 PM - 11:00 PM - ITJA Breakout -  
SOMPAC 118  
10:00 PM - 11:00 PM - SDC/DI Breakout -  
EOB 25  
10:00 PM - 11:00 PM - NPP/Dramaturgy  
Breakout - Asplundh Green Room  
10:00 PM - 11:00 PM - DTM Breakout -  
EOB Art Gallery  
10:00 PM - 11:00 PM - Devised/Fringe  
Breakout - Asplundh Lobby  
10:00 PM - 9:00 AM - MTI Online Signups

## Wednesday, January 13, 2016

9:00 AM - 12:30AM- Next Steps Auditions - EOB  
First Floor Lobby  
9:00 AM - 11:00AM - Puppetry - Creating a  
Character from Fleece to Reality  
- EOB 132  
9:00 AM - 11:00 AM - Respondent Training -  
SOMPAC 303  
9:00 AM - 11:00 AM - Stanislavski in Action -  
EOB 17  
9:00 AM - 11:00 AM - Directing: A Picture is  
Worth a Thousand Words - EOB 25  
**9:00 AM - 11:00AM -  
INVITED PRODUCTION  
GHOSTS  
EOB MAINSTAGE THEATRE**  
9:00 AM - 8:00 PM - Irene Ryan

Respondent/Selector Check In -  
SOMPAC 204  
9:00 AM - 8:00 PM - Irene Ryan Audition  
Check In - SOMPAC 320  
**10:00 AM - 11:30 AM -  
SPOTLIGHT PRODUCTION  
WAR OF THE ROSES  
SOMPAC ADLER THEATRE**  
11:00 AM - 1:00 PM - New Play Dramaturgy -  
EOB 154  
11:00 AM - 1:00 PM - Unusual Building  
Techniques: Choosing the right materials  
- EOB 168  
11:00 AM - 1:00 PM - Writing and  
Performing the Solo Play - EOB 21  
11:00 AM - 1:00 PM - Play Selection:  
Lets Talk Process - SOMPAC 307  
12:00 PM - 12:00 AM - DEvised  
THEATRE PROJECT Open Rehearsals -  
EOB 17  
**12:00 PM - 2:00 PM -  
INVITED PRODUCTION  
GHOSTS  
EOB MAINSTAGE THEATRE**  
1:00 PM - 3:00 PM - Fast Track Fosse - EOB 111  
1:00 PM - 3:00 PM - The Schmooze -  
EOB 132  
1:00 PM - 3:00 PM - Discovering Your  
Clown - EOB 22  
1:00 PM - 3:00 PM - Playing the Audience  
- EOB 40  
1:00 PM - 3:00 PM - Theater of Social  
Change - EOB 40  
1:00 PM - 3:00 PM - DTM Lighting  
Response - EOB Art Gallery  
**1:00 PM - 2:30 PM - SPOTLIGHT  
PRODUCTION: AS YOU LIKE IT  
- SOMPAC ADLER THEATRE**  
1:00 PM - 6:30 PM - NPP Auditions -  
SOMPAC WARE RECITAL HALL  
2:00PM - 3:00 PM - Fringe Showcase Presents  
PULLMAN - SOMPAC 141  
3:00 PM - 5:00 PM - Digital Painting -  
Photoshop, Layers, and Art - EOB 111  
3:00 PM - 5:00 PM - Actorbatics: An  
Introduction to Droznin Russian  
Movement - EOB 114  
3:00 PM - 5:00 PM - Active Analysis - EOB 40

# MASTER SCHEDULE

**3:00 PM - 5:00 PM -**

**INVITED PRODUCTION  
GHOSTS**

**EOB MAINSTAGE THEATRE**

- 3:00 PM - 5:30 PM - ITJA Session 1 -  
SOMPAC 118
- 3:00 PM - 5:00 PM - Shakespeare's First  
Folio: An Actor's Resource -  
SOMPAC 304
- 3:30 PM - 5:45 PM - DTM Scenic Response -  
EOB Art Gallery
- 3:30 PM - 4:30 PM - Fringe Showcase Presents  
STAGE FRIGHT - SOMPAC 141
- 5:00 PM - 6:00 PM - Mary Baldwin Graduate Info  
Session - EOB 40
- 5:00 PM - 7:00 PM - "Uncle Vanya" and  
Chekhov's world for everyone - EOB 111
- 5:00 PM - 7:00 PM - Improv - The Second Beat -  
EOB 114
- 5:00 PM - 7:00 PM - Talking to Director -  
EOB 132
- 5:00 PM - 7:00 PM - The Art of Casting With  
Hot Glue - EOB 168
- 6:00 PM - 7:00 PM - Case Western/Cleveland  
Playhouse MFA Info Session - EOB 40
- 7:30 PM - 11:00 PM - NPP Casting - SOMPAC  
WARE RECITAL HALL
- 8:00 PM - 10:30 PM - INVITED PRODUCTION**  
**ARGONAUTIKA**  
**ASPLUNDH CONCERT HALL**
- 11:00 PM - 12:00 AM - NPP Cast Meeting -  
SOMPAC WARE RECITAL HALL

## Thursday, January 14, 2016

- 8:00 AM - 12:00 PM - DTM Stage Management  
Interview - EOB 170
- 8:00 AM - 10:00 AM - DTM Sound Response -  
EOB Art Gallery
- 8:00 AM - 11:00 AM - MTI Preliminary  
Auditions - SOMPAC ADLER THEATRE
- 8:00AM - 8:00 PM - NPP Scene Rehearsals -  
SOMPAC 204, 208, 210, 220, 225, and  
Ware Recital Hall
- 9:00 AM - 11:00 AM - Games, Play and the  
Mysterious Fun of Failing - EOB 114
- 9:00 AM - 11:00 AM - Respondent Training -  
SOMPAC 303
- 9:00 AM - 11:00 AM - Storytelling Workshop -

EOB 154

- 9:00 AM - 11:00 AM - Directing Shakespeare,  
How Is It Different? - EOB 25
- 9:00 AM - 11:00 AM - A Career in Theatre:  
The Role of Actors' Equity and a Practical  
Guide to the Business - EOB 40
- 9:00 AM - 11:00 AM - INVITED PRODUCTION**  
**SOLDIER'S HEART**  
**EOB MAINSTAGE THEATRE**
- 9:00 AM - 11:00 AM - ITJA Session 2 -  
SOMPAC 118
- 9:00 AM - 11:00 AM - Re-Gendering Shakespeare  
- SOMPAC 304
- 9:00 AM - 11:00AM - Hand to Hand Combat -  
SOMPAC 320
- 10:00 AM - 6:00 PM - Pig Iron Theatre Company  
Devised Workshop - EOB 17
- 11:00 AM - 1:00 PM - What can you do with a BA  
in Theatre? - EOB 111
- 11:00 AM - 1:00 PM - Are My Audition Pieces  
Contrasting Enough? - EOB 22
- 11:00 AM - 1:00PM - Belt? Mix? Legit? Speech?  
Discovering and Applying the Amazing  
Sounds of Musical Theatre. - SOMPAC 304
- 11:00 AM - 1:00 PM - Navigating the Business:  
Making Diversity an Asset -  
SOMPAC 307
- 12:00 PM - 1:00 PM -**  
**KEYNOTE: Howard Sherman -**  
**ASPLUNDH CONCERT HALL**
- 12:00 PM - 2:00PM - INVITED PRODUCTION**  
**SOLDIER'S HEART**  
**EOB MAINSTAGE THEATRE**
- 1:00 PM - 1:30 PM - MTI/Irene Ryan Audition  
Announcements -  
ASPLUNDH CONCERT HALL
- 1:00 PM - 3:00 PM - Design Beyond Theatre  
- EOB 111
- 1:00 PM - 3:00 PM - Stage Management  
Roundtable - SOMPAC 304
- 1:00 PM - 3:00 PM- Fringe Invited Scenes  
Showcase - SOMPAC 141
- 1:00 PM - 3:00 PM - Tai Chi for the Actor  
- EOB 114
- 1:00 PM - 3:00 PM - IMPROV-ing the World  
with ASTEP - EOB 22
- 1:00 PM - 2:30 PM - DTM Stage Management  
Response - EOB Art Gallery



# MASTER SCHEDULE

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1:00 PM - 5:45 PM - DTM Costume Response -  
EOB Art Gallery

1:00 PM - 3:00 PM - Irene Ryan Roundtable  
Discussion - SOMPAC 303

1:00 PM - 3:00 PM - Reflecting America:  
Increasing Diversity on Your Stages -  
SOMPAC 307

1:30 PM - 3:30 PM - SDC Preliminary Round and  
Responses - EOB 25

2:00 PM - 5:00 PM - ITJA Session 3 - SOMPAC  
118

2:00 PM - 5:00 PM - MTI Semifinal Rehearsal -  
SOMPAC 320

3:00 PM - 5:00 PM - Broadway Bootcamp: Dance  
- EOB 114

3:00 PM - 5:00 PM - An Introduction to Basic  
Stage Makeup - EOB 15

3:00 PM - 5:00 PM - Stage Manager as  
Psychologist - EOB 22

**3:00 PM - 5:00 PM - INVITED PRODUCTION  
SOLDIER'S HEART  
EOB MAINSTAGE THEATRE**

3:00 PM - 5:00 PM - Shakespeare's Folio -  
Francis Harvey Green Library

3:00 PM - 5:00 PM - Shakespeare's Map for Actors  
- SOMPAC 304

3:00 PM - 4:00 PM - Irene Ryan Semifinal  
Orientation -  
SOMPAC ADLER THEATRE

4:00 PM - 7:00 PM - Irene Ryan Semifinal  
Rehearsal - SOMPAC ADLER THEATRE

4:30 PM - 6:30 PM - SDC Director Interviews -  
Days Inn Hotel Frazer Room

5:00 PM - 7:00 PM - Dying for the Art: Health  
and Safety in the Theatre - EOB 111

5:00 PM - 7:00 PM - Laban and Character  
Development - EOB 114

5:00 PM - 7:00 PM - Technical Theatre Resumes:  
dos and don'ts - EOB 132

5:00 PM - 7:00 PM - Knife Fighting - EOB 22

5:00 PM - 7:00 PM - Audition Attire - EOB 40

5:30 PM - 7:30 PM - MTI Caberet Rehearsal -  
SOMPAC 320

**8:00 PM - 10:30 PM -  
INVITED PRODUCTION  
CLYBOURNE PARK  
ASPLUNDH CONCERT HALL**

## Friday, January 15, 2016

8:00 AM - 8:00 PM - NEXT STEPS AUDITIONS  
SOMPAC 303, 304, 307, 310, 311, 345

8:00 AM - 12:00 PM - DTM Allied Craft  
Responses - SOMPAC Art Gallery

8:30 AM - 12:30 PM - Irene Ryan's Semifinals -  
SOMPAC ADLER THEATRE

9:00 AM - 11:00 AM - It's Alive! Breathing life  
into a puppet. - EOB 114

9:00 AM - 11:00 AM - Respondent Training -  
SOMPAC 303

9:00 AM - 11:00 AM - Beyond the Literal: Visual  
Research for the Designer - EOB 132

9:00 AM - 11:00 AM - Stage Makeup Trauma-  
Scars, Cuts and Bruises - EOB 15

9:00 AM - 11:00 AM - Michael Chekhov's Acting  
with Balls - EOB 17

9:00 AM - 11:00 AM - Directing: This story - now.  
- EOB 25

9:00 AM - 11:00 AM - Budget\$ for Scenery -  
EOB 40

**9:00 AM - 11:00 AM -  
INVITED PRODUCTION:  
BURY THE DEAD  
EOB MAINSTAGE THEATRE**

9:00 AM - 11:00 AM - ITJA Session 4 -  
SOMPAC 118

9:00 AM - 11:00 AM - Improvisation to Develop  
Text - SOMPAC 141

11:00 AM - 1:00 PM - Turn Your Creativity into a  
Career in Costumes - EOB 132

11:00 AM - 1:00 PM - How the heck did I get  
here?! Management Careers in Regional  
Theatre - EOB22

11:00 AM - 1:30 PM - DEvised Final Workshop  
& Response - EOB 17

11:00 AM - 1:00 PM - Why Do Costumes and  
Sets Look Different Under Stage Lighting?  
- LIGHT LAB

11:00 AM - 1:00 PM - Playwrights, Directors, and  
Racial Issues in Educational Theatre -  
SOMPAC 320

**12:00 PM - 2:00 PM -  
INVITED PRODUCTION  
BURY THE DEAD  
EOB MAINSTAGE THEATRE**

1:00 PM - 3:00 PM - Drafting with VectorWorks -  
EOB 111

# MASTER SCHEDULE

1:00 PM - 3:00 PM - Physical Theater –  
Compositional Choices - Actor's POV -  
EOB 114

1:00 PM - 3:00 PM - Using Design Markers for  
Costume Rendering - EOB 132

1:00 PM - 3:00 PM - Oregon Shakespeare  
Festival's Play On Shakespeare  
Translations - EOB 154

1:00 PM - 3:00 PM - DTM Portfolio Review -  
EOB 170

1:00 PM - 3:00 PM - Shakespeare Auditions -  
EOB 22

1:00 PM - 3:00 PM - Owning your Artistic  
Identity - EOB 40

1:00 PM - 3:00 PM - Improvisation--Building  
Character for Devised Theatre and Fringe  
- SOMPAC 141

1:00 PM - 3:00 PM - Stage Management 101 -  
EOB 168

1:00 PM - 3:00 PM - Beyond the BA/BFA for  
Design/Tech Students - SOMPAC 225

1:00 PM - 4:00 PM - Irene Ryan's Response -  
SOMPAC 320

2:00 PM - 3:30 PM - Shakespeare's Folio open  
viewing - Francis Harvey Green Library

2:00 PM - 5:00 PM - ITJA Session 5 -  
SOMPAC 118

2:00 PM - 4:00 PM - MTI Final Auditions -  
SOMPAC ADLER THEATER

2:30 PM - 5:30 PM - NPP 10-Minute Plays -  
SOMPAC WARE RECITAL HALL

3:00 PM - 5:00 PM - Visual Storytelling:  
Incorporating Improvisation Techniques  
in rehearsal and performance. - EOB 114

3:00 PM - 5:00 PM - The Farm Theater's College  
Collaboration Project - EOB 40

**3:00 PM - 5:00 PM -  
INVITED PRODUCTION  
BURY THE DEAD  
EOB MAINSTAGE THEATRE**

3:00 PM - 5:00 PM - Preparing for Rehearsal:  
Taping the Set in the Rehearsal Hall  
SOMPAC 141

4:00 PM - 5:00 PM - MTI Response -  
SOMPAC 320

5:00 PM - 7:00 PM - One Scenic Designer's  
Digital Workflow - EOB 111

5:00 PM - 7:00 PM - Heat up Your Theatre

Warm-ups - EOB 114

5:00 PM - 7:00 PM - Dramaturgy Portfolio  
Review - EOB 154

5:00 PM - 7:00 PM - Musical Theatre Mock  
Audition and Survival Skills for  
NYC - EOB 22

5:00 PM - 7:00 PM - How much can that hold? -  
EOB 40

**6:00 PM - 7:00 PM - Irene Ryan's and MTI  
Announcement - SOMPAC 320**

7:00 PM - 10:30 PM - DTM Tech Olympics  
- EOB 168

7:00 PM - 10:00 PM - MTI Cabaret Rehearsal -  
Days Hotel Ballroom

7:30 PM - 11:00 PM - Irene Ryan's Final  
Orientation and Rehearsal  
SOMPAC ADLER THEATER

**8:00 PM - 10:30 PM -  
INVITED PRODUCTION:  
NEIGHBORHOOD 3: REQUISITION  
OF DOOM  
ASPLUNDH CONCERT HALL**

10:30 PM - 12:00 AM - MTI Cabaret -  
Days Hotel Ballroom

11:30 PM - 1:30 PM - Fringe Challenge -  
Days Hotel

## Saturday, January 16, 2016

9:00 AM - 11:00 AM - Intersecting with the  
Horizon - EOB 17

9:00 AM - 11:00 AM - QLab - EOB 132

9:00 AM - 11:00 AM - Respondent Training -  
SOMPAC 303

9:00 AM - 11:00 AM - The Journey of the  
Professional Director. - EOB 25

9:00 AM - 11:00 AM - An Introduction to the  
Linklater Technique - EOB 114

**9:00 AM - 11:00 AM -  
INVITED PRODUCTION  
THE BACCHAE  
EOB MAINSTAGE THEATRE**

9:00 AM - 11:00 AM - ITJA Session 6 -  
SOMPAC 118

9:00 AM - 10:00 AM - DTM Design Storm -  
EOB 40

9:00 AM - 12:00 PM - NPP One Act Plays -  
SOMPAC WARE RECITAL HALL

10:00 AM - 12:30 PM - Irene Ryan's Finals -

# MASTER SCHEDULE

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## SOMPAC ADLER THEATER

- 11:00 AM - 1:00 PM - Singing Action: Getting To The Heart of the Song - SOMPAC 141  
11:00 AM - 1:00 PM - "You Want me to do What? With Who?" Staging and Acting in the Intimate Scene. - SOMPAC 320  
11:00 AM - 1:00 PM - The Green Dream Design Team Extravaganza!!!! - EOB 12  
11:00 AM - 1:00 PM - From Page to Stage: Shakespeare's Verse - EOB 111  
11:00 AM - 1:00 PM - Introduction to Long-Form Improv - EOB 114

## 12:00 PM - 2:00 PM -

### INVITED PRODUCTION

#### THE BACCHAE

#### EOB MAINSTAGE THEATRE

- 1:00 PM - 3:00 PM - The Actors Body - EOB 114  
1:00 PM - 3:00 PM - Actor Coaching - EOB 21  
1:00 PM - 3:00 PM - A Bloody Good Time - EOB15  
1:00 PM - 3:00 PM - Acting the Song - SOMPAC 220  
1:00 PM - 4:00 PM - NPP One Act Plays - SOMPAC WARE RECITAL HALL  
1:00 PM - 4:00 PM - Irene Ryan's Response - SOMPAC 320

## 1:30 PM - 4:00 PM

### INVITED PRODUCTION

#### LOVE'S LABOUR'S LOST

#### ASPLUNDH CONCERT HALL

- 2:00PM - 3:00 PM - SDC Showcase Final Round - EOB 25  
3:00 PM - 5:00 PM - Non-Drama Acting - SOMPAC 304  
3:00 PM - 5:00 PM - How to Show 'Em What You've Got in Two Minutes - EOB 114

## 3:00 PM - 5:00 PM -

### INVITED PRODUCTION

#### THE BACCHAE

#### EOB MAINSTAGE THEATRE

- 3:30 PM - 5:00 PM - SDC Final Round Response - EOB 105  
4:00 PM - 6:00 PM - Directing Institute Final Scene Showings - EOB 25

Use this time to strike your displays, gather your belongings on campus, shower, and get ready for...

## 8:00 PM - 10:00 PM - CLOSING CEREMONIES - ASPLUNDH CONCERT HALL

# FESTIVAL LEADERSHIP, STAFF, AND VOLUNTEERS

---

## Region 2 Leadership

**Scott Mackenzie**, Chair  
**Grechen Lynne Wingerter**, Co-Vice Chair  
**Naomi Baker**, Co-Vice Chair  
**Elizabeth van den Berg**, Immediate Past Chair  
**Andy Truscott**, Festival Manager  
**Allyson Currin**, Chair, National Playwrighting Program  
**John Gresh & Laura Smiley**, Vice Chairs, National Playwrighting Program  
**Jay Innerarity**, Chair, Design, Technology, Management  
**Heidi Winters Vogel**, Directing Institute (DI)  
**Arthur Adair**, Stage Directors and Choreographers (SDC) Fellowship  
**Ralph Leary**, Chair, Institute for Theatre Journalism and Advocacy  
**Lisa Wilde**, Dramaturgy Coordinator  
**Becky Prophet**, Fringe Coordinator  
**Tony Rosas**, Workshop Coordinator  
**Tammy O'Donnell**, Irene Ryan Coordinator  
**Bill Gillett**, Next Steps Program Coordinator  
**Peter Rydberg**, Project for Devised Theatre Coordinator  
**Peggy Yates**, Musical Theatre Initiative Co-Coordinator  
**Marilouise Michel**, Musical Theatre Initiative Co-Coordinator  
**Sheila Fizer**, Assistant to the Regional Chair

## Regional Associate Response Circuit Coordinators

**Joseph Fahey**, Ohio and West Virginia  
**Trish Ralph**, Western/Central Pennsylvania and Western New York  
**Ben Fisler**, New Jersey, Delaware, Eastern PA, Maryland, D.C., and Northern Virginia

## 2015-2016 Region Two Respondents

Adam Heffernan, Allison Crutchfiel, Allyson Currin, Amy Byrn, Andrew Truscott, AnnMarie Saunders, Arthur Adair, Becky Prophet, Ben Fisler, Betsy Craig, Bill Gillett, Brad Dell, Brian Jones, Chris Holland, David Zarko, Debra Otte, Diane Merchant, Dr. Anthony Hostetter, Drew Williams, Ed Ligan, Ed. Simone, Elizabeth van den Berg, Gary Sloan, Grechen Lynne Wingerter, Greg Griffin, Heidi Winters Vogel, Irene Alby, Jay Innerarity, Jeff Lentz, Jennifer Male, Jennifer Toohey, Jessica Culligan, John Gresh, Joseph Fahey, Judith McCabe, Julie Lewis, Kate Arecchi, Keith Hight, Kristin Clippard, Laura Smiley, Leslie Gulden, Lisa Wilde, Maggie Balsley, Margaret Ball, Marilouise Michel, Mark Kamie, Mark Mallett, Mark Wade, Mark Wenderlich, Matthew Mazuroski, Michael Allen, Michael Aulick, Michael Bruce Ellison, Michael S Schwartz, Michael Swanson, Nancy Pipkin-Hutchinson, Naomi Baker, Olga Kraszpulska, P. Gibson Ralph, Peggy Yates, Pete Rydberg, Philip Schroeder, Rachael Swartz, Ralph Leary, Rebecca M Baker, Ruth Childs, Ryan Clark, Scott Cole, Scott Mackenzie, Seth Schwartz, Shawn Clerkin, Tammy O'Donnell, Teresa Durbin-Ames, Tom Arthur, Victor Capece, Wolf Sherrill

## Festival Host Staff -

### West Chester University of Pennsylvania

**Dr. Greg Weisenstein**, President  
**Dr. R. Lorraine Bernotsky**, Interim Provost and VP for Academic Affairs  
**Dr. Timothy V. Blair**, Dean, College of Visual and Performing Arts  
**John Esser**, Associate Dean, College of Visual and Performing Arts  
**Dr. Harvey Rovine**, Chair, Department of Theatre and Dance  
**Juliet Wunsch**, Festival Host/Department of Theatre and Dance Professor  
**Andrew Truscott**, Festival Manager  
**Mary Beth Kurimay**, Director of Conference Services  
**Martin Dellago**, Department of Theatre and Dance Production Manager  
**Thomas Haughey**, Department of Theatre and Dance Technical Director  
**John Rhein**, Director, Department of Cultural and Community Affairs  
**Christopher Nelson**, Technical Director, Office of Venue Management  
**Todd Williams**, Technical Director, Office of Venue Management  
**Carolyn Chalmers**, Staff, Department of Theatre and Dance

## Special Thanks

West Chester University 399 Class, West Chester University Department of Theatre and Dance, West Chester University Department of Music, West Chester University Department of Art, Kelly's Sports, Mary Beth Kurimay, Ms. Mell Josephs, Madeline Wing Adler Theatre Staff, Emilie K. Asplundh Theatre Staff, The Francis Harvey Green Library Staff, Dick Swain, Patricia Newland, ARAMARK, Diane Miller, Klein Transportation, Connie Salaneck, Jon Beretsky, Jessica Gehman, Shirley Coleman, Scott Goldberg, Guidebook, Evan Rodriquez

Program Designed by Andrew Truscott





# FESTIVAL LEADERSHIP, STAFF, AND VOLUNTEERS

## National Acknowledgement

### KCACTF Festival 48

#### The Kennedy Center

**David M. Rubenstein**, Chairman

**Michael M. Kaiser**, President

**Darrell M. Ayers**, Vice President, Education

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**Gregg Henry**, Artistic Director, KCACTF

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**Rafael Jaen**, National Chair, Design, Technology &  
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**Jesse Dreiksen**, National Vice Chair, Design,  
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**Leigh Selting**, Member at Large -  
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**Steve Feffer**, Member at Large -  
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**Ronn Campbell**, Member at Large -  
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**John Paul Devlin**, Region I Co-Chair -  
St. Michael's College

**Scott Mackenzie**, Region II - Westminster College

**Ric Roberts**, Region III- Saginaw Valley State University

**Annie-Laurie Wheat**, Region IV - Winthrop University

**Brad Dell**, Region V - Iowa State University

**Chase Waites**, Region VI-  
Lone Star College – Montgomery

**Kelly Eviston Quinnett**, Region VII - University of Idaho

**Matthew Neves**, Region VIII- Chair -  
Riverside Repertory Theatre

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**Daniel Kozar**, Region I-Co-Chair - Dean College

**Jay Innerarity**, Region II - Lycoming College

**Johan Godwaldt**, Region III Co-Chair - Bethel College

**Doug Rankin**, Region III Co-Chair -  
Monmouth College

**Val Winkelman**, Region IV -  
Auburn University at Montgomery

**Ben Stark**, Region V - Kansas State University

**Rob Kreps**, Region VI Co-Chair -  
Lone Star College-Montgomery

**Ross Fleming**, Region VI Co-Chair -  
University of Texas – El Paso

**Rae Robison**, Region VII - Humboldt State University

**Catherine Zublin**, Region VIII -  
Weber State University

#### KCACTF National Playwriting Program (NPP)

##### The Michael Kanin Playwriting Awards Committee

**Robin Stone**, Region I Chair-Roger Williams University

**Allyson Currin**, Region II Chair-  
George Washington University

**Jennifer Blackmer**, Region III Chair-  
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**Todd Ristau**, Region IV Chair-  
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**Julie Mollenkamp**, Region V Chair-  
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**Jim Anderson**, Region VI Chair-  
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**Nancy Lee-Painter**, Region VII Chair-  
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**Jim Holmes**, Region VIII Chair-  
Loyola Marymount University

## The Kennedy Center



# FESTIVAL LEADERSHIP, STAFF, AND VOLUNTEERS

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## Volunteers

### **Adelphi University**

Evan Brubaker, Joseph Andrade, Sydney Diaz, Damon Evans, Christopher MYers, Sydnee Harlan, Michelle Michaels, Holly Korzeniowski

### **Boston University**

Sarah Shin

### **Bowie State University**

Aziza Kelly, Jalen Rosier, Breanna Hicks, Charles Franklin IV, Tre'Vonn Dennis

### **College of Southern Maryland**

Keith Hight

### **East Stroudsburg University**

Janay Rorie, David Kunz, Asia Burnett, Cherval Royster, Madison Petro, Shakiya Thompson, Bri'ana Schell, Destiny Washington

### **George Washington University**

Celeste Harrison

### **Indiana University of PA**

Hannah Hughes, Madeleine Jones

### **McDaniel College**

John Wontrop, Sarah Edmonds, Samantha Aranda, Jennifer Litzinger, Brandon Richards, Torreke Evans, Je Won Lee, Jennifer Shillingburg

### **Ramapo College of New Jersey**

Emily Schider, Frank Rincon

### **SUNY Oswego**

Ayanna Stallings

### **University of Buffalo**

Zack Bowen

### **West Chester University**

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### **West Liberty University**

Ingrid Young, Elijah Boyles

### **Westminster College**

Sheila Fizer

# PARTICIPATING PRODUCTIONS 2015

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Albright College	Masque of Beauty and the Beast Marybeth Mary Roth Clybourne Park Brighton Beach Memoirs
Alfred University	The Dining Room Life is a Dream (Ghost) Light
Allegheny College	The Phoenix Always Returns
Alvernia University	Tarzan: the Stage Musical
Anne Arundel Community College	New Perspectives
Arcadia University	Neighborhood 3: Requisition of Doom
Bloomsburg University	The Nosemakers Apprentice The Fourth of April The Giver
Bowie State University	Reasons to be Happy/Reasons to be Pretty
Carroll Community College	Into the Woods Miles Gloriosus Jesus In India
Clarion University of Pennsylvania	The Foreigner Loose Ends Festival of Ten As You Like It
College at Brockport	The Zoo Story and Pullman WA Neighborhood 3: Requisition of Doom
Community College of Baltimore County	Hickorydickory Argonautika Soldier's Heart She Kills Monsters I and You
Eastern Mennonite University	The School For lies
Howard Community College	For Colored Girls Who Have considered Suicide When The Rainbow is Enuf
Indiana University of Pennsylvania	War of the Roses As You Like It The Miser, James Magruder translation Macbeth Bury the Dead
Keuka College	The Shape of Things
Lycoming College	The Siren Song of Stephen Jay Gould The Great God Pan Candide
Mary Baldwin College	Love's Labour's Lost Terminus The Bacchae
Millersville University	Voracious Henry V Spoon River Ghosts Company All's Well that Ends Well
Penn State Berks	
Ramapo College of new Jersey	
Robert Morris University	
Slippery Rock University	
State University of New York at Oswego	
University of Maryland, Baltimore County	
University of Toledo	
West Chester University	

# ASSOCIATE PRODUCTIONS 2015

Adelphi University	The Amish Project
	Angels in America PT. 1
	(4) One Acts
Arcadia University	Shout the Mod Musical
	Miss Julie
	Eurydice
	The Wizard of Oz
	The House of Blue Leaves
BGSU Firelands	Love and Whiskey
Binghamton University	Spring Awakening
	God of Carnage
Bowling Green State University	Urinetown
	The Memory of Water
Bridgewater College	The Skin of Our Teeth
Bucknell University	Radium Girls
	'The Knowledge Project'
Carnegie Mellon University	Spring 2015 New Works Series
	Fall 2015 New Works Series
Catholic University of America	Mage Knights of the Eternal Light
	Conversations I've Never Had
Cedarville University	The Father of the Bride
	Fiddler on the Roof
	Doubt
Clarion University of Pennsylvania	Nunsense
	Dear Harvey
Cleveland State University	Ubu Roi
	Tale of a West Texas Marsupial Girl
	Angels in American Part I: Millennium Approaches
Community College of Baltimore County	The Elephant Man
	Intimate Apparel
Corning Community College	Electra
Dickinson College	Pocatello
East Stroudsburg University	Jackie & Me
	Eurydice
	A Midsummer Night's Dream
Eastern Mennonite University	A Year with Frog and Toad
Elizabethtown College	Twelfth Night
	The Importance of Being Earnest
	Ajax in Iraq
Frostburg State University	Mousetrap
Gannon University	Play Fest of Fear - Five Student Written Short Plays
Gettysburg College	Middletown
	HARVEST
	Oklahoma!
Grove City College	Reefer Madness, The Musical
Harford Community College	Five Women Wearing the Same Dress
	The Hairy Ape
Indiana University of Pennsylvania	The 25th Annual Putnam County Spelling Bee
	Into The Woods
Keuka College	The Fox on the Fairway
Lafayette College	The Merchant Of Venice
Lycoming College	Cabaret
	A Saucy Sausage Sandwich



# ASSOCIATE PRODUCTIONS 2013

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McDaniel College	WENDELL (Loosely adapted from WOYZECH by Georg Buchner) The Laramie Project Hot Mikado
Messiah College	Anatomy of Gray
Millersville University	SHREK THE Musical
Montclair State University	TRIUMPH OF LOVE THE BEST LITTLE WHOREHOUSE IN TEXAS PRIDE AND PREJUDICE A WINTER'S TALE
Mount Aloysius College	Honk! The Musical As You Like It
Nazareth College	The Secret Garden Circle Mirror Transformation
Ohio University Chillicothe	Almost, Maine
Ohio Wesleyan University	1. THE SOUND OF A VOICE 2. HI, ARE YOU SINGLE?
Pennsylvania State University, Berks Campus	All in the Timing
Prince George's Community College	The Odd Couple (The Female Version) Romeo and Juliet
Queensborough Community College	Nothing is the End Of the World Metamorphosis Big Love A Funny Thing Happened On The Way to The Forum Top Girls All New People
Ramapo College of new Jersey	Balm in Gilead
Robert Morris University	The Bachhae 2.1
Rowan University	Making Trouble
Rutgers University-Camden	The Member of the Wedding The Importance of Being Earnest
Slippery Rock University	Spring Harvest doubt: a parable Twelfth Night
St. Bonaventure University	Circle Mirror Transformation
State University of New York at Oswego	The House of Bernarda Alba
State University of New York College at Oneonta	Oedipus Rex
Stevenson University	The Real Inspector Hound
Stockton University	The Real Inspector Hound The Courtyard of Miracles A Year with Frog and Toad
The Richard Stockton College of NJ	The Comedy of Errors Blood Wedding
The University of Akron	Xanadu
The University of Findlay	The Children's Hour The Skin of Our Teeth
Thiel College	25th Annual Putnam County Spelling Bee Sweeny Todd
Towson University	Stupid Fucking Bird No Child...
University at Buffalo	A Midsummer Night's Dream Spring Awakening Savage in Limbo

## ASSOCIATE PRODUCTIONS 2013

University of Maryland Baltimore County  
University of Toledo  
University of Virginia

Villanova University

Washington and Jefferson College  
West Chester University  
West Liberty University

Westminster College

Wilkes University

Youngstown State University

Legally Blonde  
Grusome Playground Injuries/ Glass Managerie (scenes)  
Five Women Wearing The Same Dress  
Leah's Dybbuk  
The Laramie Project  
Wonderful Town  
Vodka Variations: an evening of Chekhov shorts  
The Sweetest Swing in Baseball  
Our Town  
Nine Parts of Desire  
Bloody Bloody Andrew Jackson  
MACBETH  
EURYDICE  
Eye of God  
Student Written One Acts  
The Diary of Anne Frank  
Picasso at the Lapin Agile  
Home M(Ade)  
Clybourne Park  
Shout, the mod musical  
OUR TOWN  
The 25th Annual Putnam County Spelling Bee  
IT'S A WONDERFUL LIFE: A RADIO PLAY

“Heaven send thee good fortune!”

- *The Merry Wives of Windsor, William Shakespeare*



ACTORS'  
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## RECOMMENDED RESTAURANTS

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Barnaby's West Chester  
15 S. High St., West Chester, PA 19382  
(610) 696-1400

Capriotti's Sandwich Shop  
607 E. Market St., West Chester, PA 19382  
(610) 719-0270

Carrabba's Italian Grill  
102 Painters Crossing, West Chester, PA 19382  
(610) 358-0156

Chris's Pizza  
633 S Walnut St, West Chester, PA 19382  
(610) 696-2734

Doc Magrogan's Oyster House  
117 East Gay Street, West Chester, PA 19380  
(610) 429-4046

High Street Caffe  
322 S. High St., West Chester, PA 19382  
(610) 696-7435

Hog Island Hoagies  
230 W. Market St., West Chester, PA 19382  
(484) 947-5135

Iron Hill Brewery & Restaurant  
3 W. Gay Street, West Chester, PA 19380  
(610) 738-9600

Judy's Healthy Kitchen  
237 E. Gay St., West Chester, PA 19380  
(610) 696-4814

Kildare's  
18-22 W. Gay Street, West Chester, PA 19380  
(610) 431-0770

King's Garden Chinese Food  
308 South High Street, West Chester, PA 19382  
(610) 918-9000

Kooma Asian and Sushi  
123 N Church St, West Chester, PA 19380  
(610) 430-8980

Landmark Americana  
158 W. Gay St., West Chester, PA 19380  
(610) 701-9900

Limoncello Ristorante  
9 N. Walnut Street, West Chester, PA 19380  
(610) 436-6230

Market Street Grill  
6 W. Market Street, West Chester, PA 19382  
(610) 429-5328

New Haven Style Pizza  
18 N. Church St., West Chester, PA 19382  
(610) 696-9893

Nonna's  
116 E. Gay Street, West Chester, PA 19380  
(610) 430-0203

Penn's Table Restaurant  
100 W. Gay Street, West Chester, PA 19380  
(610) 696-0677

Pietro's Prime  
125 W. Market Street, West Chester, PA 19382  
(484) 760-6100

The Pita Pit  
139 W. Gay Street, West Chester, PA 19380  
(610) 918-7482

Riggstown Pizza Oven  
551 S Matlack St, West Chester, PA 19382  
(610) 431-3900

Ryan's Pub  
124 W. Gay Street, West Chester, PA 19380  
(610) 344-3934

SaladWorks  
106 W. Gay Street, West Chester, PA 19380  
(610) 918-8500

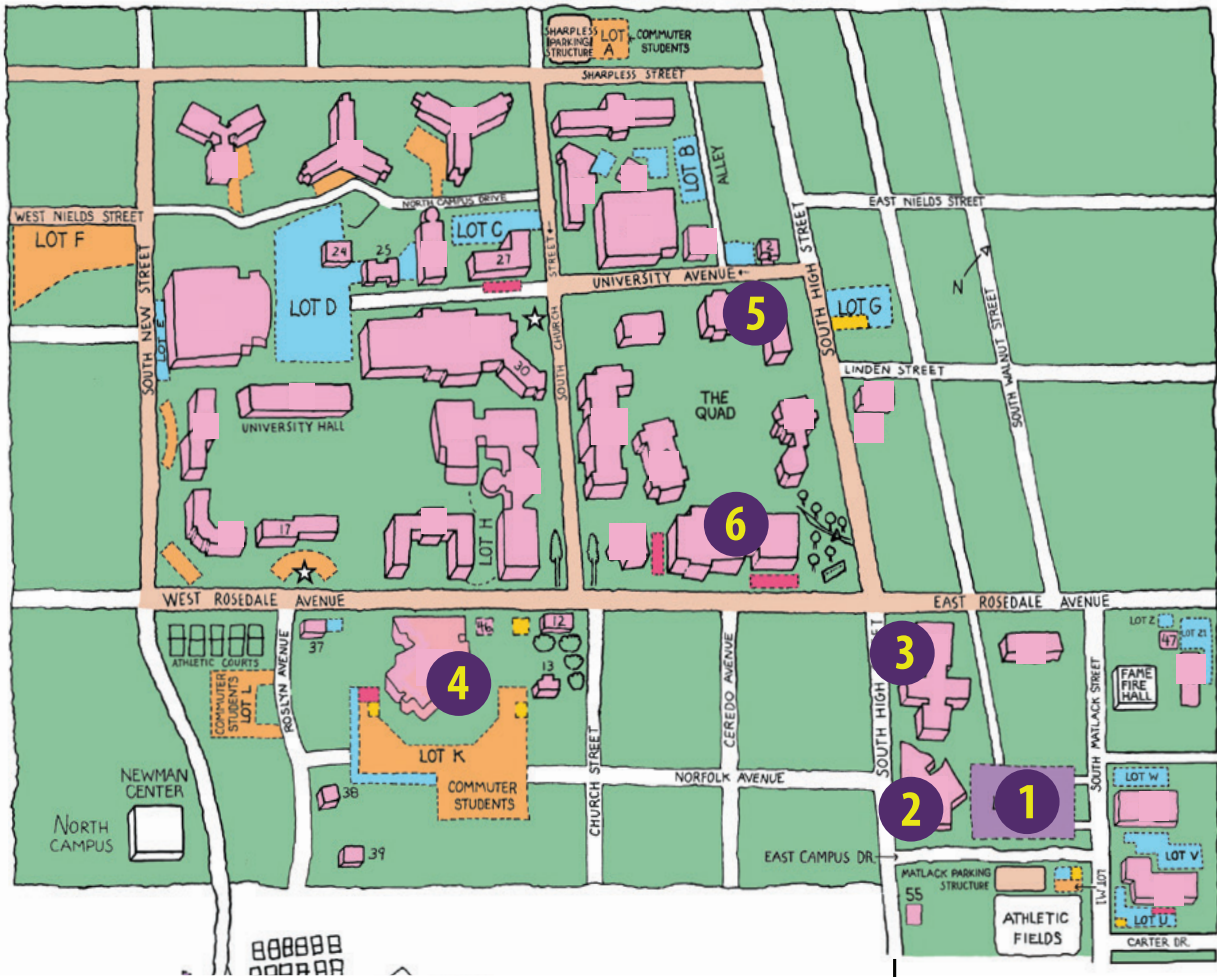
Side Bar & Restaurant  
10 E. Gay Street, West Chester, PA 19380  
(610) 429-8297

Teca Restaurant  
38 E. Gay Street, West Chester, PA 19380  
(610) 738-8244

Timothy's West Chester  
929 S. High Street, West Chester, PA 19382  
(484) 887-8771

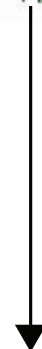


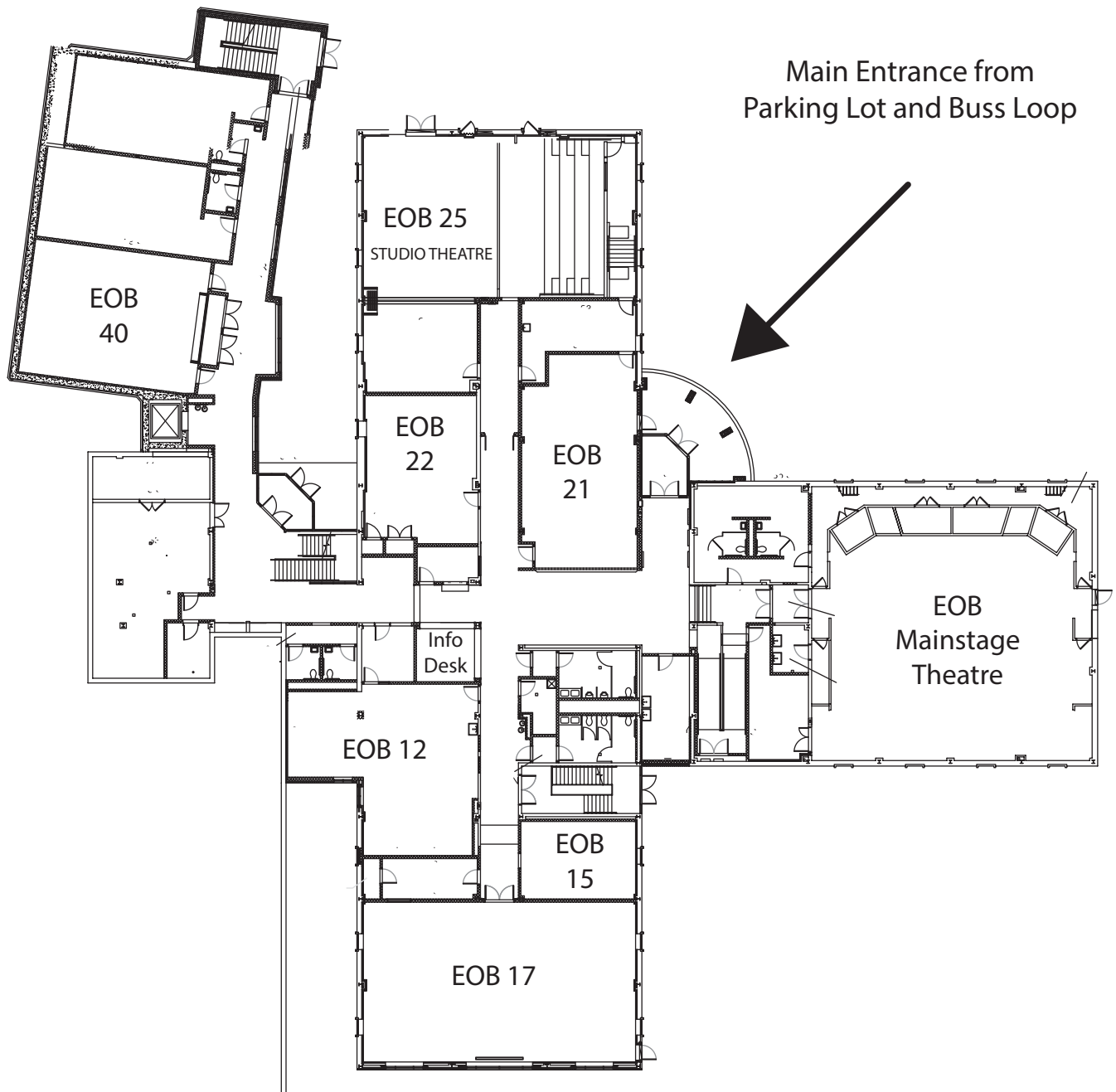
# CAMPUS MAPS



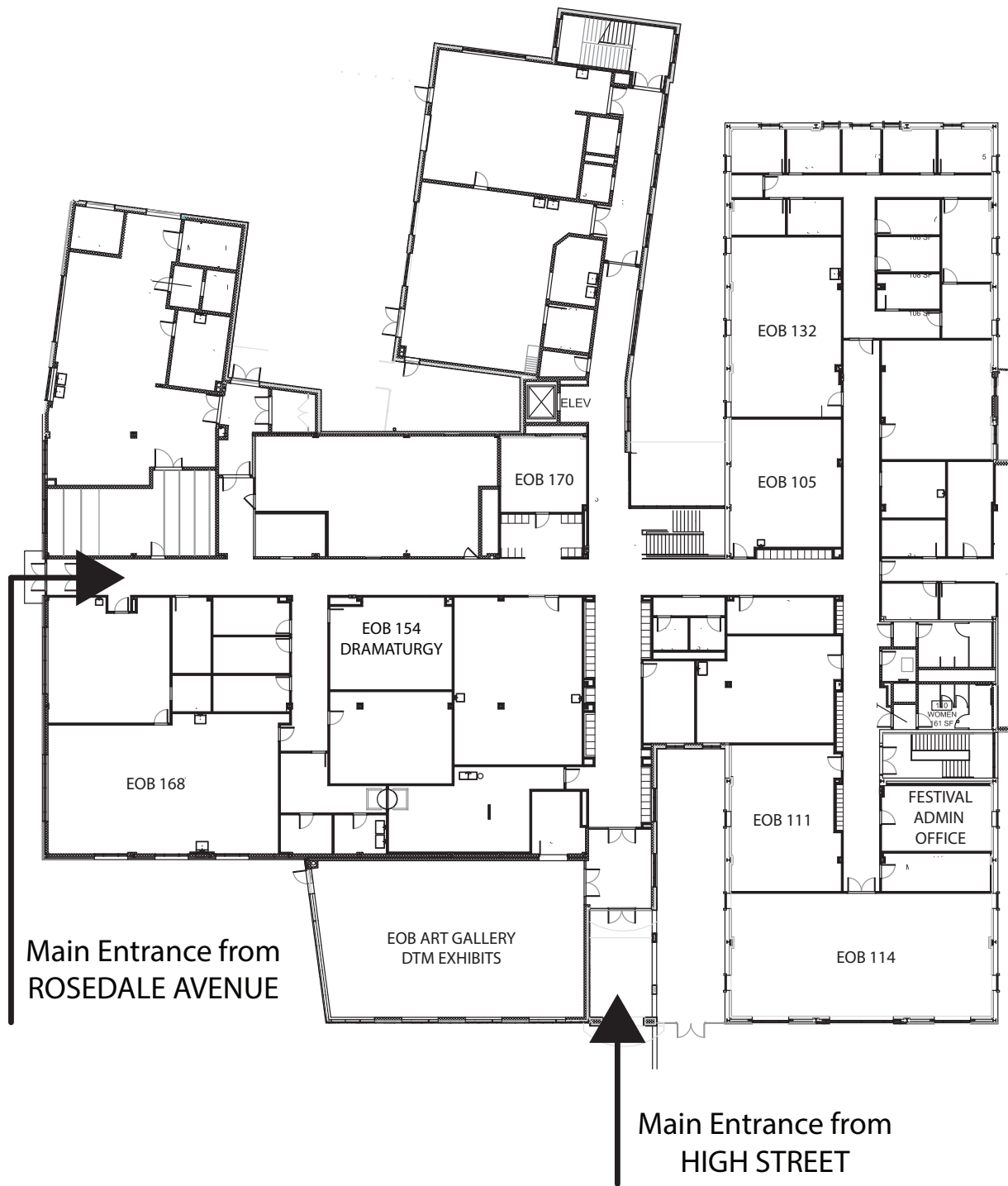
- 1** Free Parking for Festival Attendees
- 2** Swope School Of Music Building (SOMPAC)
- 3** E.O. Bull Center for the Arts (EOB)
- 4** Sykes Student Union (SYKES) - Cafeteria
- 5** Emilie K. Asplundh Concert Hall (ASPLUNDH)
- 6** Francis Harvey Green Library (FHG Library)

202 South to all  
Host Hotels

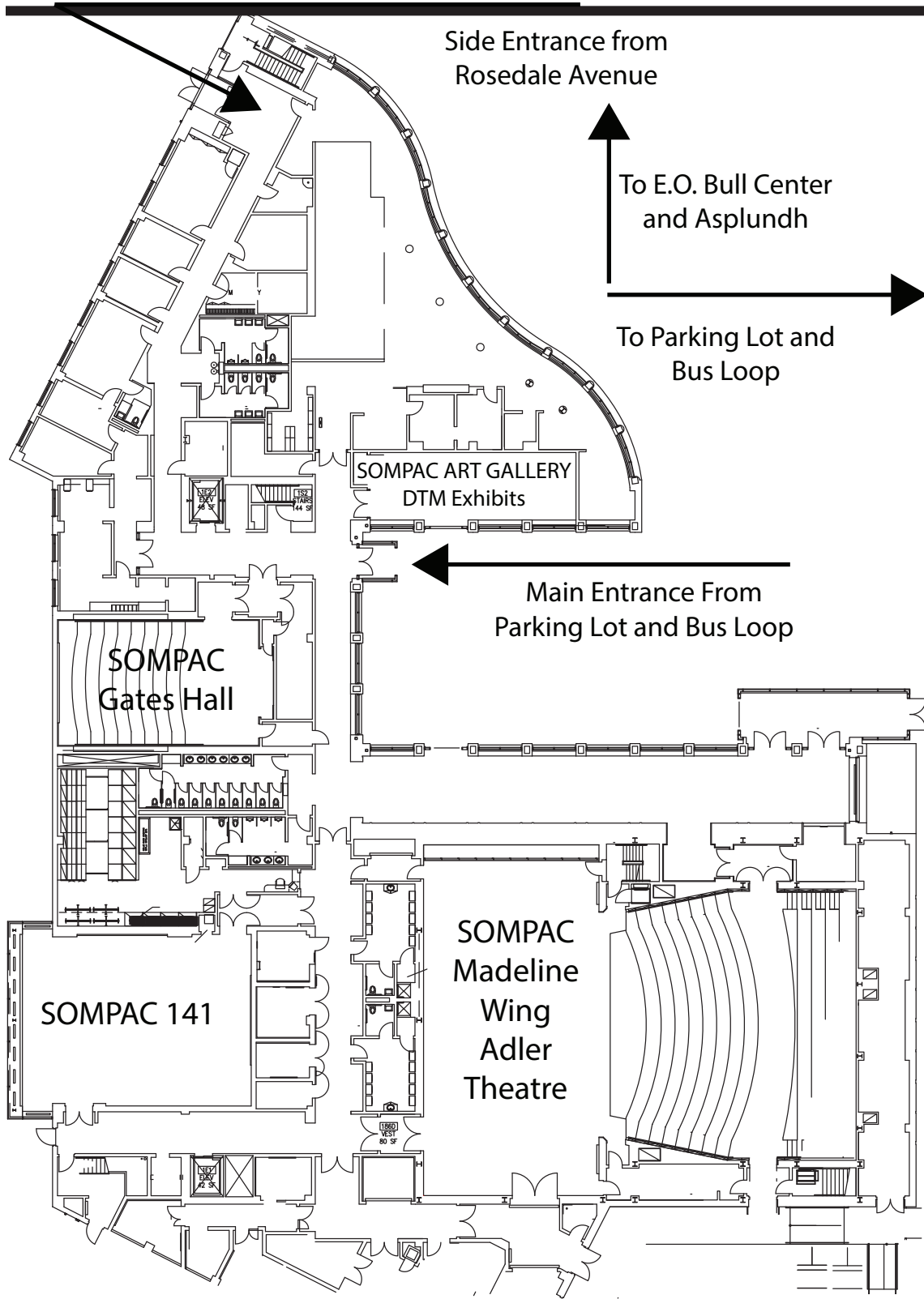




E.O. Bull Center (EOB)  
Lower Level Room Map

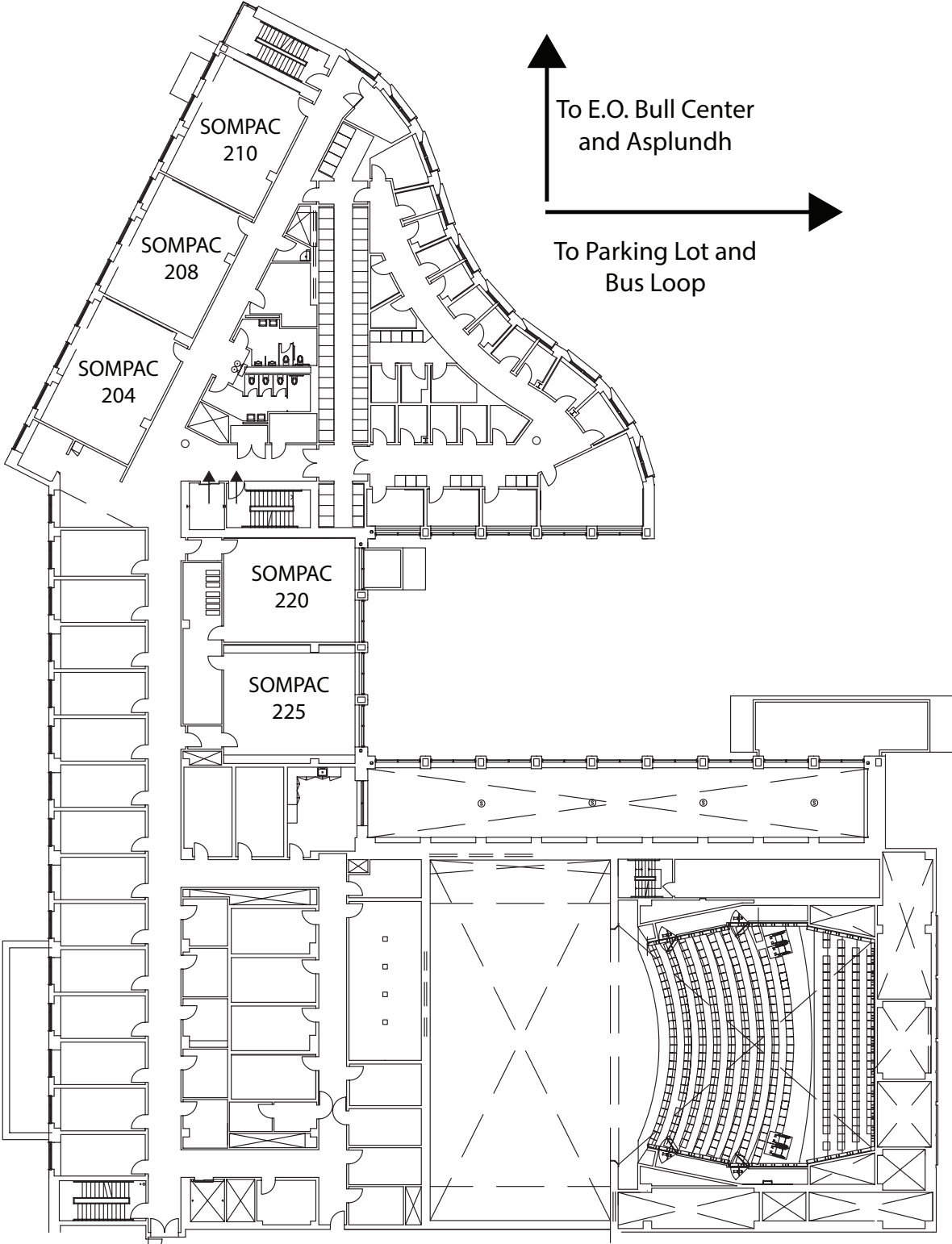


## E.O. Bull Center (EOB) Upper Level Room Map

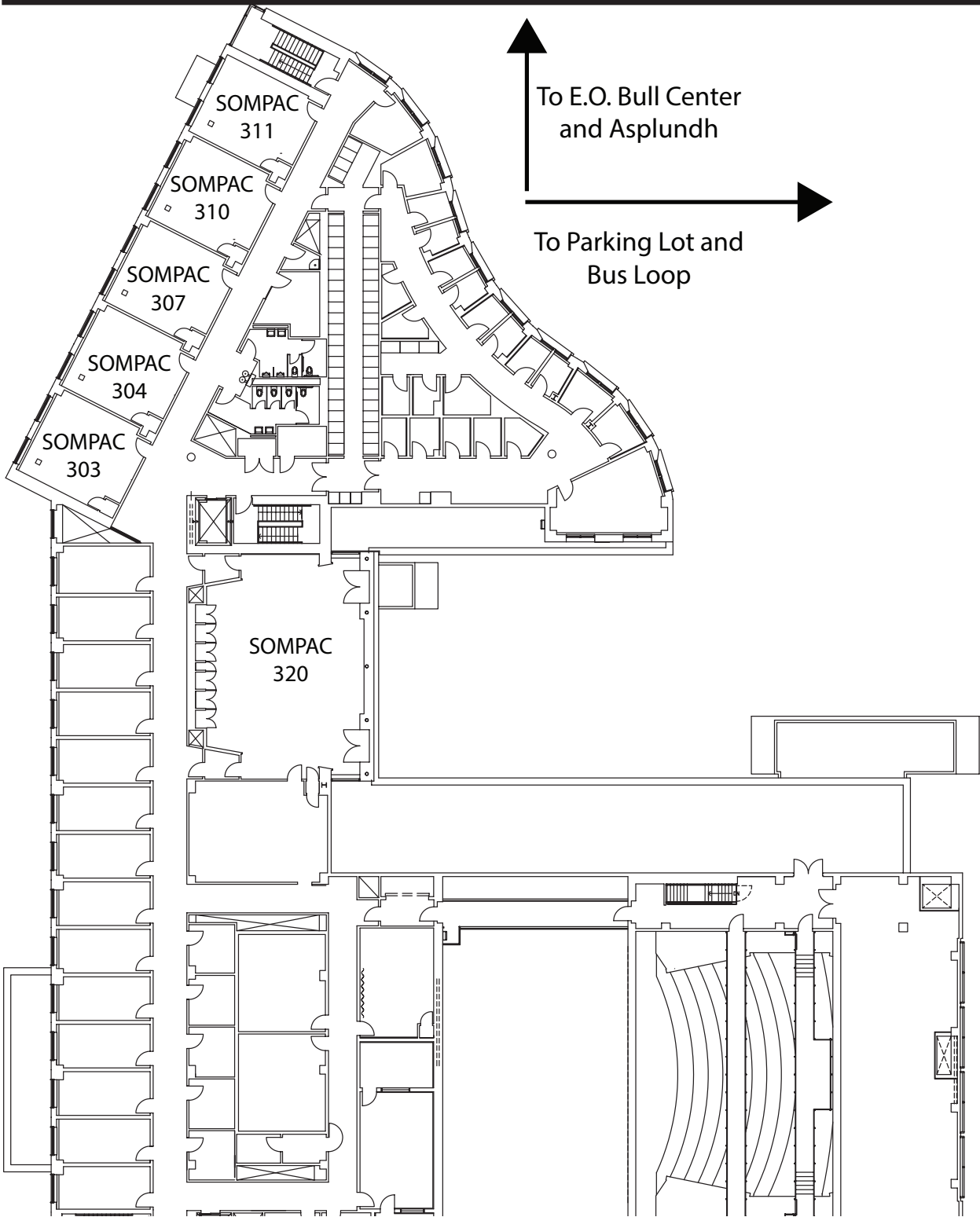


Swope School of Music (SOMPAC)  
Ground Floor Room Plan





Swope School of Music (SOMPAC)  
Second Floor Room Plan



Swope School of Music (SOMPAC)  
Third Floor Room Plan

