

Kennedy Center American College Theater Festival XXXVIII



The English and Industrial Arts Departments of Fitchburg State College in association with
The City of Fitchburg and Montachusett Regional Vocational Technical School

Welcome you to the

Kennedy Center American College Theater Festival XXXVIII

Region I, January 31 – February 5, 2006

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

KCACTF Region I Officers and Executive Committee

James T. Beauregard, Co-Chair
Myron L. Schmidt, Co-Chair
Kelly Morgan, Vice Chair
William Cunningham, Playwriting Chair
Dan Patterson, Critics Institute & Past Chair

Crystal Tiala, Design Chair
John Devlin, Design Vice Chair
Thom Delventhal, Irene Ryan Coordinator
Joshua Perlstein, Irene Ryan Coordinator

National Selection Team

Karen Anslem, Aaron Cabell, Carolyn Gillespie,
Gregg Henry, Patricia Riggan

Festival Production Respondents

Steven Hunt, Maggie Lally, Dan LaRocque,
Beate Pettigrew, Aoise Stratford

Festival Design Respondents

William Kenyon, Damita Peace, Kip Shawger

Regional Selection Team

James Beauregard, William Cunningham, Scott Gagnon,
Harry McEnery, Kelly Morgan, Jim Murphy, Dan Patterson,
Cathy Plourde, Patricia Riggan, Myron Schmidt

Irene Ryan Judges

Preliminaries: Dan Cantor, Lisa Dalton, Nicole Dionne,
John Hadden, Allison Hetzel, Julie Nelson, Gabby Reznick,
Kathleen Sills, Steve Stettler, Sam Turich, Jo Twiss, David Watson

Semi-Finals: John Hickok and Dan LaRocque

Finals: Phil Adelman and Joanna Merlin

Irene Ryan Coordinator

Jennifer Ouellette

Fitchburg State College Festival Hosts

Festival Director - Kelly Morgan
Secretary - Sharon Bernard
Assistant - Richard McElvain

Administrative Assistant to the Co-Chairs

Jo-Ann McLaughlin

Festival Crews

Senior Production Director and McKay Theater Supervisor

Cap Corduan

Supervisor for The Dukakis Center for the Performing Arts

Andrew Andrews

Dukakis Host Technical Staff

James Culkeen - *Superintendent*

Bill Gunsalus - *Site Director*

Chris Clarke

Beth Hawkins

Roxanne Similia

Katie Simpkin

Drivers, Guides and additional services

Fitchburg State Theater

Program Students

Irene Ryan Stage Managers and Time Keepers

Mary Jo Calvo, Jessica Carlson, David Coupe, Maegan Fuller,
Jes Jespersen, Kristen Kurz, Colin Longstaff, Joshua Seidlitz,
Lindsay Sledzik, Chris Thompson, Sarah Warner

Technical Scholarship Support Candidates

Patrick Brooks, Mark Ketchen, Amber P. Knight, Mark Magistrali,
Meghan Quigley, Nicole Ratkoski, Shawn Tavares, Jenna Tremblay

Special Thanks to

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Festival Website and Program Designed by

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Kennedy Center American College Theater Festival XXXVIII

January 31, 2006

From the president

On behalf of our entire campus community, welcome to Fitchburg State College! We're very proud to be hosting the 2006 Region I Kennedy Center American College Theater Festival. We're proud, too, of our theater and technology departments, which in just a short time have established a reputation for outstanding productions. They truly reflect the larger campus, which is also known for an ongoing drive towards excellence in all that it does.

We are the cultural center of North Central Massachusetts, bringing to our community the type of high quality performances usually only found in major cities. We take that role very seriously, but our primary focus is on teaching and learning. Our students leave the college with a broad-based education that stands as a firm foundation for a career or for graduate school.

The festival offers students so many opportunities—the rigors and excitement of competition, of course, but also the chance to learn from faculty, and fellow students, and to grow both professionally and personally. These are noble goals, and we welcome the chance to assisting them.

In addition to academic excellence, our students are well known for their volunteer efforts, and in that spirit I'd like to thank those members of the regional community who have stepped forward to help us with hosting this year's Kennedy Center Events: The City of Fitchburg, The City of Leominster and Montachusett Regional Vocational Technical School.

Once again, welcome and best wishes. I look forward to personally greeting many of you during your stay in our community.

Sincerely,

Robert V. Antonucci
President, Fitchburg State College

Kennedy Center American College Theater Festival XXXVIII



REGION I

KENNEDY CENTER AMERICAN COLLEGE THEATER FESTIVAL XXXVIII

The English and Industrial Arts Departments of Fitchburg State College in association with
The City of Fitchburg and Montachusett Regional Vocational Technical School

PRESENT

REGIONAL PRODUCTIONS

Children of a Lesser God

By Mark Medoff

Directed by Paul Mitri

Salem State College

Thursday, February 2 - 3:30 p.m.

McKay Theatre

The Bewitched

By Peter Barnes

Directed by Richard Romagnoli

Middlebury College

Thursday, February 2 - 8:00 p.m.

Dukakis Center for the Performing Arts

Frankenstein: Or The Modern Prometheus

Adapted by Jack Shea from Mary W. Shelley's novel

Directed by Jack Shea

Westfield State College

Friday, February 3 - 3:30 p.m.

McKay Theatre

everything is going to have to be put back

Written and Directed by Robert Lawson (Faculty)

Franklin Pierce College

Friday, February 3 - 8:00 p.m.

Dukakis Center for the Performing Arts

Mother's Mary

By Sarah Seminski (Student Playwright)

Directed by Lisa Antonnechia

Boston University

Friday, February 3 - 10:00 p.m.

McKay Theatre

Swimming After Dark

By Emily Dendinger (Student Playwright)

Zoë

By Richard Lawson (Student Playwright)

Directed by Scott T. Cummings

Boston College

Saturday, February 4 - 2:30 p.m.

McKay Theatre

Assassins

Music & Lyrics by Stephen Sondheim

Book by John Weidman

Directed by Henry Shaffer

Bridgewater State College

Saturday, February 4 - 8:00 p.m.

Dukakis Center for the Performing Arts

Alternate Productions to the Festival

Arms and the Man

By George Bernard Shaw

Directed by Thomas Power

University of Southern Maine

Anna in the Tropics

By Nilo Cruz

Directed by Dr. Sheila Hickey Garvey

Southern Connecticut State University

TEN MINUTE PLAYS

Saturday, February 4 - 5:30 p.m.

Mermaid People

By Patricia Noonan

Boston College

The Arena, Inc.

By Jane Harris

Central Connecticut

State University

Pissing Contest

By Leah Maxwell

Boston University

The Tree Thing

By David Ervin

Boston University

Our Dear Dad

By Brody Lipton

Boston University

Alternate Ten Minute Plays

This Little Piggy

By Amy Adler

Boston University

Careful

By Alec Strum

Middlebury College

1 X 2 PRESENTATIONS

Friday, February 3 - 3:00 p.m. - 5:00 p.m.

Ethan's Rosary

By Alex Davidson

Boston University

The Complications

By Brody Lipton

Boston University

Alternate

Anaerobic Respiration

By Krista Knight

Brown University

Please note that all the 10 Minute Plays and One Acts are read by three independent readers whose schools have no plays entered in this year's Region I festival. The plays are read blindly, that is the readers see only the titles and do not know the names of the playwrights or the schools they attend.



Kennedy Center American College Theater Festival XXXVIII

General Festival Information

Registration

Festival registration will be held in the lobby of the Four Points Sheraton, the host hotel for the Festival. The hours for registration are as follows: **Tuesday, January 31 – 3:00 to 9:00 p.m.**

Wednesday, February 1 to Saturday, February 4 – 8:00 a.m. to 7:00 p.m.

Festival Headquarters – Four Points Sheraton

A contact bulletin board to leave and receive messages will be available in the hotel lobby.

Nametags

Your registration nametag is your entry to all performances, events, and workshops. Ushers and workshop coordinators will be checking for these. Please have your nametag with you at all times. If you have a question, look for someone who has a nametag with a **red** ribbon or for someone wearing a red festival shirt. It identifies the person wearing it as a Festival Host member and he or she can help you with any questions you might have.

Transportation and Parking

Fitchburg State College has a strict parking code. All motor vehicles without proper parking stickers or visitor passes will be ticketed and/or towed during the Wednesday to Friday events. For the Friday evening and Saturday events, parking is permitted in the McKay School Lot. Shuttle service is provided from the Four Points Sheraton to Fitchburg State College and the Dukakis Center for the Performing Arts. A separate shuttle service is available between the Best Western Hotel and the Four Points Sheraton. The shuttle service hours are listed below.

Shuttle Service Hours

Four Points Sheraton / Best Western

Wednesday, Feb 1

8:00 a.m. – Leave Best Western to Four Points
1:00 a.m. – Leave Four Points to Best Western

Thursday, Feb 2

8:00 a.m. – Leave Best Western to Four Points
12:15 p.m. – Leave Four Points To Best Western
12:30 p.m. – Leave Best Western to Four Points
5:45 p.m. – Leave Four Points to Best Western
7:00 p.m. – Leave Four Points to Best Western

Friday, Feb 3

7:00 a.m. – Leave Best Western to Four Points
12:15 p.m. – Leave Four Points to Best Western
12:30 p.m. – Leave Best Western to Four Points
4:30 p.m. – Leave Four Points to Best Western
7:00 p.m. – Leave Four Points to Best Western

Saturday, Feb 4

7:00 a.m. – Leave Best Western to Four Points
12:15 p.m. – Leave Four Points to Best Western
12:30 p.m. – Leave Best Western to Four Points
7:00 p.m. – Leave Four Points to Best Western
1:00 a.m. – Leave Four Points to Best Western

Four Points Sheraton / Best Western / Fitchburg SC / Dukakis CPA

Thursday, Feb 2

3:00 p.m. – Leave Four Points to McKay Theater
5:00 p.m. – Leave McKay Theater to Four Points
7:15 p.m. – Leave Best Western to Dukakis CPA
11:00 p.m. – Leave Dukakis CPA to Best Western and Four Points

Friday, Feb 3

8:30 a.m. – Leave Four Points to Fitchburg State College
12:30 p.m. – Leave Four Points to Fitchburg State College
12:45 p.m. – Leave Fitchburg State College to Four Points
3:00 p.m. – Leave Four Points to Fitchburg – Ind. Build & McKay Theater
5:30 p.m. – Leave Fitchburg – McKay Theater & Ind. Build to Four Points
7:15 p.m. – Leave Best Western to Dukakis CPA
9:00 p.m. – Leave Dukakis CPA to Best Western and Four Points
9:30 p.m. – Leave Four Points to McKay Theater
11:00 p.m. – Leave McKay Theater to Four Points and Best Western

Saturday, Feb 4

9:00 a.m. – Leave Four Points to Fitchburg State College
11:30 a.m. – Leave Four Points to Fitchburg State College
11:45 a.m. – Leave Fitchburg State College to Four Points
3:00 p.m. – Leave Four Points to McKay Theatre
5:00 p.m. – Leave Fitchburg - McKay Theatre & Ind. Build. to Four Points
7:15 p.m. – Leave Best Western to Dukakis CPA
11:00 p.m. – Leave Dukakis CPA to Best Western and Four Points

Meals

A list of local restaurants is located in your registration folder.

Festival Hotel's "Warning" Policy is in Effect

We are guests of the conference hotels and must be sure to respect their property and schedules. If hotel security, management, or faculty must be called to your room due to any type of disturbance (i.e. excessive late-night noise, drinking, smoking, etc.), you will be immediately evicted from the hotel and will lose the privilege to participate in the festival for both the current year and the next. You and your school will be held liable for any damage that may occur. As the hotels obey Massachusetts state law, drinking under the age of 21 is prohibited and will be strictly enforced.

Kennedy Center American College Theater Festival XXXVIII



SCHEDULE OF EVENTS

KENNEDY CENTER AMERICAN COLLEGE THEATRE FESTIVAL XXXVIII

Tuesday, January 31, 2006

3:00 p.m. - 9:00 p.m.	Festival Registration	Hotel Lobby
5:00 p.m. - 9:00 p.m.	Irene Ryan Time Slot Assignments	Hotel Lobby
8:00 p.m. - 10:00 p.m.	"Mobiloxschlock 60" with Thom Delventhal	Mozart

Join this audience participation improv/variety phenomenon! We'll repeat the "Pick-up Schlock" format used at last year's festival "Rumble in the Rotunda" - only this year, it's in Mozart. Come put your name in the hat or perform your monologues for a warm up or just watch.

Wednesday, February 1, 2006

7:30 a.m.	Irene Ryan Staff meeting	Beethoven
8:00 a.m. - 7:00 p.m.	Festival Registration	Hotel Lobby
8:00 a.m. - 9:00 a.m.	Irene Ryan Time Slot Assignments	Hotel Lobby
9:30 a.m.	Irene Ryan Judges Orientation	Beethoven

Room Assignments for all Rounds:

- Group A: Beethoven
- Group B: Strauss
- Group C: Hammerstein

Room Assignments for all Responses:

- Group A: Porter
- Group B: Gershwin
- Group C: Berlin

9:30 a.m. - 10:00 a.m.	Call and Orientation for Irene Ryan Rounds 1 & 2	Assigned Group Rooms
Candidates NOTE:	Mozart will be the warm-up area for Beethoven and Strauss. Rodgers will be the warm-up area for Hammerstein.	
Observers NOTE:	Audience seating is available but LIMITED in each of the Irene Ryan Rooms!	
10:00 a.m. - 11:00 a.m.	Irene Ryan Round 1: Groups A, B & C	Assigned Group Rooms
11:00 a.m. - 12:00 p.m.	Response Session for Round 1	Assigned Group Rooms
11:00 a.m. - 12:00 p.m.	Irene Ryan Round 2: Groups A, B & C	Assigned Group Rooms
12:00 p.m. - 1:00 p.m.	Response Session for Round 2	Assigned Group Rooms
12:00 p.m. - 2:30 p.m.	IR Judges Lunch Break	Classics
1:00 p.m. - 1:30 p.m.	Call and Orientation for Irene Ryan Rounds 3 & 4	Assigned Group Rooms
1:30 p.m. - 2:30 p.m.	Irene Ryan Round 3: Groups A, B & C	Assigned Group Rooms
2:00 p.m. - 7:00 p.m.	Design & Tech Exhibition Set-up	Brahms/Beethoven
2:30 p.m. - 3:30 p.m.	Response Session for Round 3	Assigned Group Rooms
2:30 p.m. - 3:30 p.m.	Irene Ryan Round 4: Groups A, B & C	Assigned Group Rooms
3:30 p.m. - 4:30 p.m.	Response Session for Round 4	Assigned Group Rooms
3:30 p.m. - 5:30 p.m.	Irene Ryan Judges Meeting	AmphiTheatre
5:00 p.m.	5 x 10 Production Meeting: Writers, Directors, Stage Manager	Board Room
5:30 p.m. - 7:00 p.m.	Irene Ryan Judges Dinner	Rodgers
5:30 p.m.	VIP Dinner	Classics



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Wednesday, February 1, 2006 (continued)

Student Director Showcase	Mozart
8:00 p.m. Sister Mary Ignatius Explains It All By Christopher Durang Directed by Rusty Herman Community College of Rhode Island	
9:00 p.m. Lone Star By James McLure Directed by Bobby Pavia Southern Connecticut State University	
10:00 p.m. Family Voices By Harold Pinter Directed by Jamieson Alcorn Salem State College	

Note: Announcement of Irene Ryan Semi-Finalists and Semi-Finalists Drawing will take place after the One Act Plays During the Opening Night Party

11:30 p.m. - 1:00 a.m. Opening Night Party	Mozart
11:00 p.m. Hospitality Suite for Faculty and Guests	Presidential Suite

Thursday, February 2, 2006

8:00 a.m. - 7:00 p.m. Festival Registration/Information	Hotel Lobby
9:00 a.m. - 10:30 a.m. Workshop: Ilse Pfeiffer "Voice & Body" This workshop introduces the Fitzmaurice Voicework and its relationship to voice for the performer. We will use physical work to open up the body, breathing and voice. Locate the support structure for your voice and deepen the vocal connection to your individual text work. Please bring your monologues with you for this class.	Berlin
9:00 a.m. - 1:00 p.m. Auditions for 5 x 10s	Mozart
9:00 a.m. - 10:30 a.m. Workshop: PeggyRae Johnson & Wil Kilroy "How to Become a Respondent" This workshop is designed to assist all who are interested in becoming a respondent to learn how the process works and how to become a respondent. Participants will attend festival productions, meet during an assigned time after the productions and try out the skills learned. All who complete this workshop will become eligible to respond to region productions.	Sky Class
9:00 a.m. - 12:00 p.m. Critics Institute Session #1 The three-day workshop, February 2 - February 4, is open to all students from participating schools interested in developing their critical eye and writing skills in a supportive yet challenging environment. Participants will see and write reviews of several festival productions, plus attend lecture/feedback sessions. A finalist will be chosen from the workshop who will travel to Washington, D.C. for the national festival in the spring and vie, with finalists from the seven other ACTF regions, for the O'Neill Theater Center's National Critic's Institute Scholarship. The national winner will attend, all-expenses paid, the prestigious month-long National Critic's Institute held in July 2005 during the O'Neill's National Playwrights Conference in Waterford, Conn. Regional runner ups are offered half scholarships.	Board Room
9:00 a.m. - 12:00 p.m. Design Response Session for National and Regional Entries (If needed): William Kenyon, Damita Peace, Kip Shawger Professional designers will respond to the student work presented for the Region One, Mehron, and Barbizon awards competition. Student designers must be present at their pre-assigned response time in order to qualify for award consideration.	Brahms/Beethoven
9:00 a.m. - 5:30 p.m. Design Exhibit Open to the Public	Brahms/Beethoven

Kennedy Center American College Theater Festival XXXVIII



Thursday, February 2, 2006 (continued)

9:00 a.m. - 10:00 a.m. **Workshop: Aoise Stratford** Porter
"Never Let The Facts Get In The Way Of A Good Story"

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

9:00 a.m. - 10:30 a.m. **Workshop: Gary Mitchell** Rodgers
"Acting Shakespeare"

Hands-on workshop with Shakespeare monologues from participants using methods developed at Shakespeare & Company, including Tina Packer, Kristin Linklater, and John Barton. The workshop offers a progression of strategies to illuminate acting Shakespeare texts.

10:00 a.m. - 11:00 a.m. **Workshop: Judith Lindstedt** Porter
"You and Your Spine"

Movement stretch for the actor. Includes spine stretch for balance & alignment; character work with hat props; active walks & words to create character.

10:00 a.m. - 12:00 p.m. **Workshop: Crystal Tiala & Guest Designers** Gershwin
 1:00 p.m. - 5:00 p.m. *"Design Slam"*

From concept to sketch, participate in a fast, fun and collaborative event to take a short script from design theme to rough sketch/model. Any level of expertise welcome from student novice to expert faculty. Set, costume and light designers, directors, teachers and students will all benefit from this fast-paced, interactive event. It will be facilitated by a team of designers and our special guest, Thematics with Charles Kirby & Ben Tevelow, will have their Lightbox available to create lighting effects on model pieces. Sketches and model photos will be put on display for the rest of the event.

10:00 a.m. - 12:00 p.m. **Workshop: Michael Maynard** AmphiTheatre
"Audio Basics for non-audio Theatre Technicians"

Broaden your knowledge of the technical aspects of live theatre. This workshop will cover the basics; what is sound? How does a loudspeaker work? What is feedback and why does it happen? We will have a wide range of basic topics and based on the participants' knowledge base we can give you relevant information to use in your next show.

10:30 a.m. - 12:00 p.m. **Workshop: Steve Stettler** Rodgers
"Getting the Job: Tips on Auditioning for the Professional Theatre"

An insider's look at the art of getting hired in the professional theatre, including types of auditions, do's and don'ts, and practical advice on advanced training, agents, casting directors, going to New York, joining the union, etc. Optional "hands on" participation: bring a polished monologue of no more than 2 minutes' length and a headshot and resume, if you have one, for coaching and feedback. Actors planning to sing must bring an accompanist or recorded accompaniment on their own boombox.

11:00 a.m. - 12:30 p.m. **Workshop: Allison Hetzel** Berlin
"Voice and Body Integration for Actors"

This active workshop will engage the actors' breath, body, and voice using techniques inspired by Lessac and Laban. Please be dressed to move for this physical workshop, as well as be prepared to connect the body and voice. Please bring a short piece of memorized text to work with during this workshop.

11:00 a.m. - 12:30 p.m. **Workshop: David Watson** Porter
"Techniques of Character Exploration and Development Through the Use of Half-Mask"

In this full participation workshop, students will learn the principles of character development through vocal and physical adjustments. Students will select masks and experience first hand the application of these principles in support of the mask image and through a layering process the students will bring the masks to life. A broader realization is that this technique of character development can be applied to any style of acting - masked or unmasked.

1:00 p.m. - 2:30 p.m. **Workshop: Julie Goell** Rodgers
"Commedia Dell' Arte 16th Century Sit Com"

This is a master class in the techniques of Commedia Dell' Arte, an improvisational physical theatre form harking back to the mid 1500's through mid 1700's. The Italian actors were famous for their wit, physical dexterity, and incredible self-created comedy. The art form is not lost and is not a secret! There is much to be learned from this popular theater idiom which is essential for aspiring actors today. Julie Goell lived and toured in theater in Europe for ten years while based at Teatro Studio in Rome. A director and teacher of Clowning and Commedia, she learned there from the masters of Commedia Dell' Arte.



Kennedy Center American College Theater Festival XXXVIII

Thursday, February 2, 2006 (continued)

1:00 p.m. - 2:30 p.m. **Workshop: Dana Yeaton** Sky Class

"You Be Billie, I'll Be Sam: Writing For A Particular Actor"

Many of Samuel Beckett's solo pieces were written specifically for actress Billie Whitelaw, and in fact, some of the greatest characters ever conceived for the stage were written with a particular performer in mind. Let's experiment. We'll pair off and do a series of exercises designed to explore what it's like to write for someone we know – or in this case, have just met. Finally, we'll see what happens when the same text is presented by someone completely new to us. For writers and/or actors. Please bring a pen if you can.

1:00 p.m. - 2:30 p.m. **Workshop: Lisa Dalton** Berlin

"Weaving Method Into Michael Chekhov"

Interactive workshop and discussion for teachers and actors offering ideas on synthesizing Michael Chekhov's technique with Stanislavsky, Hagen, Meisner. Orientation to the historical and the practical applications of this imaginative approach including psychological gesture, archetypes, characterization and atmospheres with internationally renown master teacher Lisa Dalton.

1:00 p.m. - 2:30 p.m. **Workshop: Ian Williams** Hammerstein

"Performing Poetry"

Participants will perform sustained monologues (dramatic and lyric poetry) in ways that are credible and not overly sentimental (as is the temptation when performing poetry). Participants will consider differences in the performance of dramatic and lyric poetry. Selected poems will cover the range of the Western tradition in English (certainly from Renaissance to contemporary poetry). The workshop will consider the diversity of poetic traditions (dialects, jazz rhythms, beat poetry, spoken word poetry). Poetry occupies a region between speech and song. Participants will explore methods that transform a written text/poem/script from speech to music. Participants will consider the role of the body in poetic performance; that is, exercises will not be solely vocal, but kinesthetic as well. They will learn credible ways of speaking from another gender or race while inhabiting a body that contradicts this shift of identity. Instruction will be conducted in an active workshop in which the participants will create performances individually and in groups. The workshop will use some recordings of finely performed poems as models.

1:00 p.m. - 3:00 p.m. **Workshop: Michael Maynard** AmphiTheatre

"Selected Topics in Audio for Live Theatre"

For the Audio Engineer with questions... We will have a wide list of topics, from basic acoustic principles to audio special effects to system setup and measurement. Come armed with questions. Our goal is to have you walk away with information that you can use immediately.

1:30 p.m. - 3:00 p.m. **Workshop: Gabrielle Reznik & Sam Turich** Porter

"Improvisation Workshop"

What is improvisation? How is it useful to actors? How does an actor become a successful improviser? Why are so many actors afraid of improvisation? Answers to these questions and more will be delivered in this 90-minute workshop. Through a series of exercises and games, professional improv actors Sam Turich and Gabrielle Reznik will give students a thorough understanding of the basics of improvisation, from the importance of staying "in the moment" and following one's impulses to the imperative of always saying "Yes." Actors attending this workshop are encouraged to wear comfortable clothes and shoes that allow for movement, and to bring all their skills, talent and imagination.

3:00 p.m. - 4:30 p.m. **Workshop: Lisa Dalton** Berlin

"Directing and Rehearsal with Michael Chekhov Techniques"

Award winning Director/Acting coach Lisa Dalton offers insight into applying Psychological Gesture, atmospheres and characterization along with ensemble development for enhancing dynamic audience impact in stage productions through Michael Chekhov's theories. Great for actors, teachers and directors, this interactive lecture workshop will offer practical and exciting ideas for your future productions!

3:30 p.m. **PRODUCTION #1** McKay Theatre

CHILDREN OF A LESSER GOD

By Mark Medoff
Directed by Paul Mitri
Salem State College

3:30 p.m. - 7:00 p.m. **Irene Ryan Semi-Finals** Mozart

Orientation & Rehearsal

Kennedy Center American College Theater Festival XXXVIII



Thursday, February 2, 2006 (continued)

5:30 p.m. - 7:30 p.m.	5 x 10 rehearsals: 1. Rodgers 2. Hammerstein 3. Berlin 4. Gershwin 5. Porter	Spaces as indicated
6:00 p.m. - 7:30 p.m.	Design Faculty Informal Dinner at Local Restaurant Meet in Four Points Sheraton Lobby	

8:00 p.m.	PRODUCTION #2 THE BEWITCHED By Peter Barnes Directed by Richard Romagnoli Middlebury College	Dukakis Center for the Performing Arts
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10:30 p.m. (or after show)	5 x 10 rehearsals: 1. Rodgers 2. Hammerstein 3. Berlin 4. Gershwin 5. Porter	Spaces as indicated
10:30 p.m. (or after show)	Hospitality Suite for Faculty and Guests	Presidential Suite

Friday, February 3, 2006

7:30 a.m.	Irene Ryan Manager's Meeting	Mozart
7:45 a.m.	Irene Ryan Semi-Finals Call	Mozart
8:00 a.m. - 7:00 p.m.	Festival Registration (continued)	Hotel Lobby
8:00 a.m. - 11:50 a.m.	Irene Ryan Semi-Finals 8:00 - 9:10, Round I, numbers 1-12 9:20 - 10:30, Round II, numbers 13-24 10:40 - 11:50, Round III, numbers 25-36	Mozart
9:00 a.m. - 12:00 p.m.	Design Response Session 1 for National and Regional Entries: William Kenyon, Damita Peace, Kip Shawger Professional designers will respond to the student work presented for the Region One, Mehron, and Barbizon awards competition. Student designers must be present at their pre-assigned response time in order to qualify for award consideration.	Brahms/Beethoven
9:00 a.m. - 12:30 p.m.	Workshop: Jenny Knott "Hands-on texturing" Textures can play an extremely important role in theatre design. A designer may wish to create a sense of strong realism or use texture, on its own, to add visual interest and impact. For both scenic artists and lighting designers, a textured set, whether it has had the techniques of carving or plaster type material applied, will literally be brought to life by lighting, as the three-dimensional qualities will be brought into play by the use of light and shadows. Learn some of the latest techniques in texture innovation in a hands-on environment.	Scene Shop (Fitchburg State)



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Friday, February 3, 2006 (continued)

11:00 a.m. - 12:00 p.m. **Workshop: Kathleen Maynard and Brenda Shepard** Percival Theater (Fitchburg State)
"Introduction to Networking for Theatrical Lighting Control"

We will look at the basics on how networking technology has advanced lighting systems. The class will cover definitions of terminology and how the components come together to create a system and how the system functions. Concentration will be on ETC Net2 networking. This is designed for a beginner level but all levels are welcome. Bring any questions you may want answered.

12:00 p.m. - 1:30 p.m. **Irene Ryan Semi-Final Judges Meeting** Gazebo

12:00 p.m. - 1:00 p.m. **Response Session** AmphiTheatre
Children of a Lesser God

12:30 p.m. - 1:30 p.m. **Workshop: Susan Palmer** Berlin
"An Introduction to Clowning"

This is a practical workshop for actors and those interested in performance. It is designed to introduce students to some basic elements of clowning.

12:30 p.m. - 2:00 p.m. **Workshop: David Auburn & Ralph Sevush** Mozart
"Dramatists Guild Services"

Pulitzer Prize winning playwright for *Proof*, David Auburn and Ralph Sevush, Executive Director of the Dramatists Guild, will conduct this session to offer information about the Guild and its services, discuss the rights of the playwright, and answer student and faculty questions.

12:30 p.m. - 3:00 p.m. **Critics Institute Session #2** Board Room

1:00 p.m. - 2:00 p.m. **Response Session** AmphiTheatre
The Bewitched

1:00 p.m. - 2:30 p.m. **Workshop: Luke Sutherland & Linda Murphy Sutherland Rodgers**
"Concepts & Conversations: Communication Techniques for Directors & Designers"

A participatory workshop offering effective communication strategies, methods and techniques for strengthening the collaborative relationship between directors and designers.

1:00 p.m. - 2:30 p.m. **Workshop: Allison Hetzel** Hammerstein
"Creating Characters With Archetypes"

This workshop will explore various archetypes using the body, voice and imagination of the actor. Workshop participants will have the chance to explore such mythic archetypes as: The Hero, The Huntress and The Trickster. Please bring a short memorized monologue to this workshop to apply the archetype work to text.

1:00 p.m. - 3:00 p.m. **Design Response Session 2 for National and Regional** Brahms/Beethoven
Entries: William Kenyon, Damita Peace, Kip Shawger

Professional designers will respond to the student work presented for the Region One, Mehron, and Barbizon awards competition. Student designers must be present at their pre-assigned response time in order to qualify for award consideration.

1:00 p.m. - 3:00 p.m. **Workshop: Jackie Dalley** 103 ITECH (Fitchburg State)
"Old Age Makeup Demo/Workshop"

The workshop will be a demonstration of various makeup effects used to create age and change facial features. Using common makeup materials, as well as latex, putty and spirit gum, we will create an array of realistic aging effects for the face.

1:00 p.m. - 3:00 p.m. **Workshop: David Empey** Percival Theater (Fitchburg State)
"Beginning Moving Lights"

An entry level hands-on workshop, intended for people who are unfamiliar with the installation and operation of moving lights. The history and types of moving lights will be discussed, as will the brands and fixtures available in the current marketplace. Participants will follow along with the instructor and create several moving light cue sequences. Participation is limited to 12 people, but any number may observe.



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Friday, February 3, 2006 (continued)

3:30 p.m. - 5:30 p.m. **Workshop: David Empey** Percival Theater (Fitchburg State)

“Advanced Moving Lights”

Intended as a follow-up to the introductory workshop, this class will focus entirely on creating moving light cue sequences using primarily ETC fixtures and Consoles. Moving lights techniques taught will be tailored to workshop attendees. Participation is limited to 12 people, but any number may observe.

3:30 p.m. - 6:00 p.m. **Design Response Session 3 for National and Regional Entries: William Kenyon, Damita Peace, Kip Shawger** Brahms/Beethoven

Professional designers will respond to the student work presented for the Region One, Mehron, and Barbizon awards competition. Student designers must be present at their pre-assigned response time in order to qualify for award consideration.

5:00 p.m. - 6:00 p.m. **Response Session, 1 x 2 One Act Plays** AmphiTheatre

5:30 p.m. - 7:30 p.m. **5 x 10 Rehearsals:** Spaces as indicated

1. Rodgers
2. Hammerstein
3. Berlin
4. Gershwin
5. Porter

7:00 p.m. **Irene Ryan Finalists Posted** Hotel Lobby

8:00 p.m. **PRODUCTION #4** Dukakis Center
everything is going to have to be put back for the Performing Arts
 Written and Directed by Robert Lawson (Faculty)
 Franklin Pierce College

10:00 p.m. **PRODUCTION #5** McKay Theatre
Mother’s Mary
 By Sarah Seminski (Student Playwright)
 Directed by Lisa Antonnechia
 Boston University

10:30 p.m. **5 x 10 Rehearsals:** Spaces as indicated
 (or after show)
 1. Rodgers
 2. Hammerstein
 3. Berlin
 4. Gershwin
 5. Porter

10:30 p.m. **Hospitality Suite for Faculty and Guests** Presidential Suite
 (or after show)

Saturday, February 4, 2006

8:00 a.m. - 7:00 p.m. **Festival Registration (continued)** Hotel Lobby

8:00 a.m. - 9:30 a.m. **Irene Ryan Finalists Rehearsal** Mozart

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Saturday, February 4, 2006 (continued)

8:00 a.m. - 10:00 a.m.	5 x 10 optional Rehearsals: 1. Rodgers 2. Hammerstein 3. Berlin 4. Gershwin 5. Porter	Spaces as indicated
8:00 a.m. - 9:00 a.m.	Response Session <i>everything is going to have to be put back</i>	AmphiTheatre
9:00 a.m. - 10:00 a.m.	Response Session <i>Mother's Mary</i>	AmphiTheatre
9:00 a.m. - 12:00 p.m.	Design Response Session 4 for National and Regional Entries (If needed): William Kenyon, Damita Peace, Kip Shawger	Brahms/Beethoven
Professional designers will respond to the student work presented for the Region One, Mehron, and Barbizon awards competition. Student designers must be present at their pre-assigned response time in order to qualify for award consideration.		
9:00 a.m. - 12:00 p.m.	Individual Portfolio Sessions:	Brahms/Beethoven
9:30 a.m. - 11:30 p.m.	Workshop: Stuart Duke <i>"Lighting: Getting it on Paper: Developing a Working Lighting Design"</i>	Percival Theater (Fitchburg State)
This workshop will involve a discussion of the factors (scenery, costumes, equipment limitations, budget, time, etc.) that impact the progression of a lighting design from concept to execution including a practical approach to the question, "Where do I put the lights?"		
10:00 a.m. - 12:00 p.m.	Irene Ryan Finals	Mozart
10:00 a.m. - 11:30 a.m.	Workshop: David Empey <i>"Alternative Careers in Lighting Design"</i>	Berlin
What can you do with a BA in Lighting? Students will be introduced to alternate career paths within the lighting industry. Workshop will include a brief presentation followed by a question and answer period.		
12:00 p.m. - 1:00 p.m.	Workshop: Jeff Poulos <i>"How to Get Your Foot in the Door"</i>	Porter
Tips and ideas for getting those design/tech jobs in the Boston area.		
12:00 p.m. - 2:00 p.m.	Workshop: Stuart Duke <i>"Lighting Roundtable: Tips and Suggestions for Common Lighting Problems"</i>	Percival Theater (Fitchburg State)
Bring your favorite lighting headache or question. The spirited discussion at this workshop has made it a perennial favorite!		
12:00 p.m. - 5:00 p.m.	Design Display Open	Brahms/Beethoven
12:00 p.m. - 1:30 p.m.	Workshop: Jane Stein <i>"Choosing the Right Fabric"</i>	103 ITECH (Fitchburg State)
Participants will learn how a Costume Designer makes the right choice for each character's costumes in a play. They will examine different types of fabrics and learn how the texture, color and flow create the proper feel of each costume.		
12:30 p.m. - 3:00 p.m.	Critics Institute Session #3	Board Room
12:30 p.m. - 5:00 p.m.	5 x 10 Technical Rehearsals	Mozart
1:00 p.m. - 2:00 p.m.	Response Session <i>Frankenstein: Or The Modern Prometheus</i>	AmphiTheatre

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Saturday, February 4, 2006 (continued)

5:30 p.m.	<p>5 x 10 Presentations</p> <p><i>Mermaid People</i> by Patricia Noonan (Boston College) <i>The Arena, Inc.</i> by Jane Harris (Central Connecticut State University) <i>Pissing Contest</i> by Leah Maxwell (Boston University) <i>The Tree Thing</i> by David Ervin (Boston University) <i>Our Dear Dad</i> by Brody Lipton (Boston University)</p> <p>Alternates</p> <p><i>This Little Piggy</i> by Amy Adler (Boston University) <i>Careful</i> by Alec Strum (Middlebury College)</p> <p>Directors</p> <p>Crystal Brian Barbara Crook Harry McEnergy Gary Mitchell Linda Murphy Sutherland</p> <p>Stage Manager - Nathan Malone</p> <p>Student Assistant Directors</p> <p>Jamieson Alcorn (Salem State College) Jack Crory (Fitchburg State College) Rusty Herman (Community College of Rhode Island) Mary Beth Luzitano (Salve Regina University) Anthony Nunziata (Boston College)</p>	Mozart
8:00 p.m.	<p>PRODUCTION #7</p> <p>Assassins</p> <p>Music & Lyrics by Stephen Sondheim Book by John Weidman Directed by Henry Shaffer Bridgewater State College</p>	Dukakis Center for the Performing Arts
10:30 p.m. (or after show)	<p>Awards Ceremony - Immediately following "Assassins"</p>	Dukakis Center for the Performing Arts
11:30 p.m. - 1:00 a.m.	<p>Closing Party</p>	Mozart
12:00 a.m. (or whenever)	<p>Hospitality Suite for Faculty and Guests</p>	Presidential Suite

Sunday, February 5, 2006

9:00 a.m. - 10:00 a.m.	<p>Response Session <i>Swimming After Dark & Zoë</i></p>	AmphiTheatre
10:00 a.m. - 11:30 a.m.	<p>5 x 10 Feedback Session</p>	Hammerstein
10:00 a.m. - 11:00 a.m.	<p>Response Session <i>Assassins</i></p>	AmphiTheatre
11:00 a.m.	<p>Region I Executive Committee Meeting</p>	Board Room



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Who's Who at the Festival

Philip Adelman (Irene Ryan Finals Judge) has been a talent agent since 1979, co-managing the New York Office of The Gage Group since 1980, where he has helped to guide the careers of such talents as Geraldine Page, Tim Robbins, Bill Pullman, Halle Berry, Woody Harrelson, Bebe Neuwirth, and Adam Sandler. In previous and concurrent lives, Mr. Adelman has directed Off- and Off-Off Broadway, stock, tours, concerts (including Raffi: A Family Concert on Broadway, on National Tour, and for the Disney Channel). As a composer/lyricist, he was a participant in the BMI/Lehman Engel Workshop, contributed to several New York revues and club acts,, composed for children's theatre, and wrote for CBS' Captain Kangaroo. As a writer, he has developed, and written for, sit-coms, (including a tenure as staff writer for CBS' *It Had To Be You*, starring Faye Dunaway and Robert Urich), and served as writer and/or head-writer for many network game shows, including *The \$25,000 Pyramid* (for which he is proud to have written the immortal "things that are purple"). For the last eleven years, Mr. Adelman has served as President of The National Association of Talent Representatives.

Karen Anselm (National Selection Team) has designed costumes for more than 150 productions. Some of her favorite designs include: *Romeo & Juliet* and *Trojan Women* at Bloomsburg University, *The Bacchae for Modern Theatre of Myth*, produced in NY and toured in Cyprus, and the world premiere of *Joan* for Endurance Theatre, which performed in NYC and Edinburgh Festival Fringe. A graduate of CMU, she has also designed for Bloomsburg Theatre Ensemble, Queens Theatre in the Park, Florida Stage, Unseam'd Shakespeare, and Dell Arte where she designed costumes for an extreme physical theatre adaptation of *The Bacchae*, entitled *Wolf Sonata Bacchae*, and most recently, *The Three Sisters* at La Mama, NYC. Ms. Anselm has participated in the Cyprus Centre of International Theatre Institute Festival of Ancient Greek Drama and the Istropolitana International Theatre Institute Festival. Ms. Anselm has been actively involved with the Kennedy Center American College Theatre Festival for 20 years and she has served as Region II Chair, on the National Selection Team and National Member at Large and is the incoming National Vice-chair of Design. Ms. Anselm is a Professor of Theatre, Costume Designer and Director at Bloomsburg University.

Lisa Antonnechia (Director, *Mother's Mary*) is a graduate of the Boston Conservatory where she earned a BFA in musical theatre and a concentration in directing. Currently Lisa is the Artistic Director of the CORE Stage Company and the Assistant Technical Director of Procurement at the Huntington Theatre Company. Lisa has directed and or choreographed over 50 shows including 5 World Premiere Pieces, she has worked at such schools as Bentley College, Brandeis University, Pine Manor College, Manhattan College, Regis College, where she has also served on the Theatre Faculty, and with Sarah Seminski on her one woman show *Mother's Mary* at Boston University. She has worked in publicity on the Broadway and Touring productions of *Riverdance*, and the touring company of *Barrage*. Technically Lisa has worked as a Scenic Designer, Scenic Artist, Props Master, Lighting Designer and Costume Designer, has stage-managed, at such places as Harrah's Casino Atlantic City, and has even worked as a Scenic Assistant on WGBH'S *Antique's Road Show*. Lisa has participated in and been

nominated at both the Eastern Massachusetts Association of Community Theatre Festival (EMACT) and the EMACT DASH Awards. The production of *Kiss of the Spider Woman* which she directed and choreographed won 7 DASH Awards, including Best Director of a Musical and Best Musical. She has presented workshops at various locations including the American College Theatre Festival (ACTF). Lisa spent three years with the New England Theatre Conference (NETC) where she helped to coordinate their student based Theatre Olympiad and Yearly conventions, as well as chairing their professional division. Lisa is a member of Stage Source and the Society of Stage Directors.

David Auburn (Guest Playwright) Plays include *Proof* (2001 Pulitzer Prize, Tony Award, New York Drama Critics Circle Award for Best American Play, Hull-Warriner Award); *Skyscraper* (Greenwich House), *Fifth Planet* (New York Stage and Film), *Miss You* (HBO Comedy Arts Fest). He also worked on Jonathan Larson's posthumous musical *Tick Tick Boom*. He is a founding member of the Off-Broadway theater group Keen Company.

James T. Beauregard (Region I Co-Chair, Workshop Leader, *Stage Combat*) is Assistant Professor of Theatre and Dance, and Technical Director of The Center for the Performing Arts at Dean College, Franklin, MA. Jim's Dean College directing resume includes: *Footloose*, *The Marriage of Bette and Boo*, *Pirates of Penzance*, *The Crucible*, *The Three Musketeers*, *Much Ado About Nothing*, *Victims of Paradise*, *Scapino!*, *My Father Never Prepared Me For This*, *The Country Wife*, and *A Midsummer Night's Dream*. Jim is also Founder and Director of Dean College Summer Theatre - Moliere productions include: *Scapin the Schemer*, *The Doctor in Spite of Himself*, *The Jealous Husband* and *The Flying Doctor*. *Stage Combat* is Jim's specialty. During the 80's he toured and taught extensively with an elite performing troupe and he continues to teach and choreograph when his busy schedule allows. For ten years Jim was Artistic Director and a principle performer at The Medieval Manor in Boston. Along with Dr. Myron Schmidt, Jim is presently serving as Co-Chair for the Kennedy Center American College Theatre Festival (KCACTF), Region I.

Crystal Brian (5 x 10 Director) is a professor of Theater and chair of the Department of Visual and Performing Arts at Quinnipiac University, where she is the artistic director of the Theater for Community. Brian has directed world and regional premieres with her production company, The Lost World, winning awards and critical acclaim in the Los Angeles area. She is the author of articles on community-focused theater, and is co-editor of the forthcoming book, "Playwrights Teaching Playwriting." (Smith and Kraus, 2006) She is currently completing a critical biography of playwright, Horton Foote.

Ilana M. Brownstein (Workshop Leader, *Dramaturgy Response Session & Discussion*) is the Literary Manager and Dramaturg at the Huntington Theatre Company, where she also serves as editor of the *Limelight Literary Guide* and producer of the *Breaking Ground New Play Readings Festival*. She holds an MFA in Dramaturgy and Dramatic Criticism from the Yale School of Drama, and a BA in Directing from The College of Wooster. She has worked at Actors Theatre of Louisville (full season and the Humana Festival of New American Plays), Ensemble Studio Theatre, Yale Repertory Theatre, Yale Cabaret, Ohio University's MFA Playwrights Festival, the 52nd Street Project, the

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Dwight Edgewood Project, Next Stages, and many other venues. Ms. Brownstein is a member and Vice-President (Northeast Region) of Literary Managers and Dramaturgs of the Americas.

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

Daniel Cantor (Irene Ryan Preliminary Judge) is an Assistant Visiting Professor of Acting at Wesleyan University, and is on the faculty at The American Musical and Dramatic Academy and Pace University, both in New York City. He also teaches and coaches privately in New York. He received a BA from Wesleyan University and an MFA from The American Conservatory Theater. As an actor, Daniel has performed Off-Broadway in *Tuesdays With Morrie* (Minetta Lane), *Things You Shouldn't Say Past Midnight* (Promenade), and *Strictly Personal* (Soho Playhouse), and in the National production of *Picasso At The Lapin Agile* in San Francisco. He has appeared in scores of plays at theaters across the country including The American Conservatory Theater, The Cincinnati Playhouse, Milwaukee Repertory Theater, The Cleveland Playhouse, The Studio Theater (D.C.), The Contemporary American Theater Festival, Hartford TheaterWorks, Shakespeare Santa Cruz, Arkansas Repertory, Playhouse Theater (DE), Worcester Foothills Theater, Mill Mountain Theater, and The National Shakespeare Company, among others. His TV and film appearances include roles on "Law and Order," "Law and Order: Criminal Intent," "The Sopranos," "Loving," the Korean smash hit, "Asphalt Man," and a half-dozen independent films, including "The Auteur Theory" (seen on Showtime), and "Alchemy" (seen on ABC Family).

Emmanuelle Chaulet (Workshop Leader, *Energize! A Holistic Approach to Acting*) is the director and founder of Starlight Acting Institute and part of the artist theatre faculty at the University of Southern Maine Department of Theatre. She trained with the Michael Chekhov technique in Paris, France, and was a Fulbright Scholar at the Lee Strasberg Theatre Institute in New York. Lead film roles include "Boyfriends and Girlfriends" by French New Wave master Eric Rohmer, and "All the Vermeers in New York" by Jon Jost, 1991 winner of the Best American Independent Film Award, and, most recently award winning "Sundowning" by Jim Cole. An accomplished director, she has presented over 15 shows at the University

of Southern Maine, Deertrees Theatre, Saint Lawrence Arts Center, and the Theatre at Monmouth. She is a certified RYSE® III and REIKI practitioner and has developed a unique method, 'Energize! a holistic approach to acting' since 1998. She is currently writing a book presenting her technique.

Barbara Crook (5 x 10 Director) received an undergraduate degree in theater from the University of Massachusetts in Amherst in 1978, and studied acting in New York City with William Hickey and Steve Strimpell at HB Studio. She was associate producer for the 2000 AmeriCulture Arts Festival at Fitchburg State College and has played roles in several productions for the Festival, including Clairee in *Steel Magnolias*, Maudie in *To Kill a Mockingbird*, Juror 3 in *Twelve Angry Jurors*, and Marge in *The Laramie Project*. Directing credits include *Lone Star*, for the 1999 Festival, and *The Importance of Being Earnest* at Applewild School in Fitchburg. She recently abandoned a career in journalism and is now an unemployed writer of fiction.

Scott T. Cummings (Director, *Swimming After Dark & Zoë*) teaches courses in dramatic literature and playwriting and directs plays in the Theater Department of Boston College. His productions there have included the world premiere of Charles L. Mee's *A Summer Evening in Des Moines*, Maria Irene Fornes's *Abingdon Square*, Frank McGuinness's *Carthaginians*, Shakespeare's *The Comedy of Errors*, Marivaux's *The Triumph of Love*, Beckett's *Endgame*, and two different programs of original student-written plays. His first book, *Remaking American Theater: Charles Mee, Anne Bogart and the SITI Company*, will be published this year by Cambridge University Press. As a theater critic and arts journalist, he has written for *American Theatre*, *Boston Phoenix*, *Boston Globe*, and *Pittsburgh Post-Gazette*. His scholarly essays and reviews have appeared in *Theatre Journal*, *Modern Drama*, *Theater*, *Journal of Dramatic Theory and Criticism*, and *New England Theatre Journal*. He holds advanced degrees from the Yale School of Drama and Carnegie Mellon University and a B.A. from the Residential College of the University of Michigan.

William Cunningham (Region I Playwrighting Chair) is a tenured Professor of Theatre Arts who holds an MFA in Playwrighting from UCLA. As a playwright, his plays (*Intimate Apparel*, *Right Next Door*, *The Do-It-Yourselfers*, and *Managed Care*) have been produced at the Boston Playwright's Theatre, with some being published by Baker's Plays. His play *Course Work* was selected as a finalist in the 2004 Kennedy Center American College Theatre Festival and was chosen as the regional finalist for the David Mark Cohen Playwrighting Award. Recently for Salem State Theatre he has directed *Bat Boy: The Musical*, *Bedroom Farce* and *Oedipus the King*, as well as *Prelude to a Kiss* (a staged reading), and *The First Year Lab* (an ensemble production of incoming students).

Jackie Dalley (Workshop Leader, *Injury Makeup Demo/Workshop*) is assistant professor of design at Boston College, where she teaches costume design, makeup design and elements of theatre production, and designs costumes for the university productions. As a costume designer, she has worked in academic and professional theater in Boston, Los Angeles, Detroit, and Pittsburgh, having designed more than 150 shows. In Los Angeles she also was a makeup artist for Earthquake Preparedness Week, where she designed and executed makeup for "victims" of simulated earth-



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quake disasters for the purpose of teaching earthquake preparedness and response to disasters. Ms. Dalley received her MFA from Carnegie-Mellon University.

Lisa Dalton (Irene Ryan Preliminary Judge & Workshop Leader, *Weaving Method Into Michael Chekhov and Directing and Rehearsal with Michael Chekhov*) is a Master Teacher of Michael Chekhov Technique. She created and was Artistic Director of the First two International Michael Chekhov Workshops at the Eugene O'Neill Theatre Center, on the founding Board of Directors of the International Michael Chekhov Association in 1993, has taught in Moscow, London, Berlin, Paris, Brussels, Caribbean, and at various universities in the US, at ATHE, Thespian Conferences and since 1988 for the American Film Institute/SAG Conservatory in Hollywood. She co-produced *From Russia to Hollywood*, an award winning documentary on Michael Chekhov. She works regularly acting on stage and on camera as well as directing both. She synthesizes Chekhov with her original training in Stanislavsky, Hagen, Adler, Meisner, Grotowski. Spolin, Le Coq, Meyerholdt and additional tools from NY's Bond Street Theatre, of which she was a co-founder in 1976. Recent TV appearances include 2005 *ER* Season Finale, *Carnivale* and numerous commercials. Lisa Dalton has developed a style of teaching that cross references scientific, athletic and medical research with the artistic concepts to facilitate accessibility of the concepts to different learning styles. She is known for her compassionate, inspiring approach to life as an artist.

Emily Dendinger (Student Playwright, *Swimming After Dark*) is a recent graduate of Boston College. She has had works produced in Virginia, Massachusetts and South Dakota. Her ten-minute play *The Kiss* was last seen in the 2004 KCACTF Region I Festival's 5x10 competition, and last year she was a recipient of the National Selection Team Kennedy Center Fellowship for outstanding achievements at the regional festival. She is a twice participant in the KCACTF Summer Intensive Playwriting program, and has studied with Naomi Izuka, Ken Ludwig, David Ives and Arthur Kopit. This is the second regional festival for *Swimming After Dark*, as it was one of the winners for the 1x2 competition last winter. Her one-act play *Family Tree* was named the Senior Theatre League of America's Best Play 2004, and is published by Dramatic Publishing. Emily currently resides in Boston, and is working on her first full-length play.

Thom Delventhal (Irene Ryan Co-Coordinator, Workshop Leader, *Mobiloxschlock 60*) was happily ensconced in Pittsburgh where he had been teaching at Carnegie Mellon for 10 years, but New England (the cradle of his youth) called. He has been directing and teaching acting, voice and improv at Central Connecticut State University for 7 years. In Pittsburgh he was named a best performer 4 times (Antony in *Antony and Cleopatra*, Proctor in *The Crucible*, Jeffrey in *Scrambled Feet* and Jacob Hummel in *The Ghost Sonata*) and "The Most Memorable New Voice" for his play *academia Nut!* Thom has choreographed violence for The City Theatre, The Three Rivers Shakespeare Festival, The Pittsburgh and Boston Ballet Theatres and The Hartford Stage Company.

John Paul Devlin (Region I Vice Design Chair) is the Resident Designer and technical director at Saint Michael's College in Colchester, Vermont. He enjoys a freelance design career in

Northern Vermont, working with the Saint Michael's Playhouse, Vermont Stage, Northern Stage, Lost Nation Theatre and assisting several local community theatres. Over the past 23 years, John has kept himself very busy: he has averaged a show every four weeks as a designer and technician, working with more than a dozen professional companies from Vermont to South Dakota and numerous academic organizations. He holds an MFA in Drama and an MA in History from Syracuse University; and a BA in Communication Arts and History from Allegheny College. He is a native of Deerfield, Massachusetts and a graduate of Deerfield Academy. John lives in Bolton with his wife, Carol, and children, Patrick and Katy, without whose support his work would not be possible.

Nicole Dionne (Irene Ryan Preliminary Judge) is originally from Dieghon, Massachusetts. She has worked as a casting director and associate at Sande Alessi Casting. Nicole's work in casting includes movies such as *The Terminal*, *War of the Worlds*, *Accepted*, *Chronicles and Peaceful Warrior*. She has been involved in casting for the TV shows, *Medium*, *Mystery Woman*, *Campus Ladies*, *Six Feet Under* and numerous commercials. As an actress in L.A., Nicole has been seen on the Discovery Channel's *Guilty or Innocent?*, The Oxygen Channel's *Girls Behaving Badly*, and she has also worked on independent films such as *Quit*, *Exorcism*, *East L.A.*, *Room 33* and *Killers 2*. Nicole has recently appeared on stage as Helena in *A Midsummer Night's Dream*, Young Sarah in *Chasing the Twilight*, and as Ophelia in *Hamlet*.

Stuart Duke (Workshop Leader, *Lighting: Getting it on Paper: Developing a Working Lighting Design; Lighting Roundtable: Tips and Suggestions for Common Lighting Problems*) In a career spanning almost 20 years, Stuart Duke has designed lighting for theatre, dance, opera and industrials. His extensive regional credits include many of the country's leading regional theatres including The Huntington Theatre Company; Washington's Shakespeare Theatre, Ford's Theatre and Studio Theatre; Goodspeed Musicals, American Stage Company, McCarter Theatre, Indiana Repertory Theatre, Buffalo Studio Arena, Paper Mill Playhouse, Philadelphia Theatre Company, Coconut Grove Playhouse, GeVa Theatre, Portland Stage Company and North Shore Music Theatre. Among his favorite projects are the world premiere of *Night Seasons*, written and directed by Horton Foote; *Frankie*, written and directed by George Abbott; and the Off-Broadway hits *The Rothschilds* and *John and Jen*. His lighting has been seen in several regional opera companies and he designed concert lighting for Kathleen Battle at Carnegie Hall. He has been nominated three times for the Helen Hayes Award and twice for Miami's Carbonell Award in lighting design. A member of United Scenic Artists since 1981, he served on the exam committee for several years. In 1995 he "retired" from full-time designing to teach lighting at Ohio's Oberlin College and subsequently accepted a position as Managing Director of Vermont's award-winning Weston Playhouse Theatre Company. His duties include overseeing design and technical areas and he continues to design lighting for two Playhouse productions and one or two other professional shows each year.

David Empey (Workshop Leader, *Introduction to Moving Lights and Advanced Moving Lights*) has worked for ETC for two years in the position of Field Project Coordinator. He grew up in a theatre, and

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has worked throughout the industry in capacities ranging from Actor to Stage Crew to Designer to Box Office Manager.

Bridget Frey (Workshop Leader, *Dramaturgy Response Session & Discussion*) has been Boston Theatre Works (BTW) Literary Manager and Resident Dramaturg since 2002 and has served as production dramaturg for *Our Town*, *Coyote on a Fence*, *Antony and Cleopatra*, *Conspiracy of Memory* and Jason Southerland's upcoming production of *Hombody/Kabul* by Tony Kushner, and for several local productions including *The Maids* (dir. Kathryn Walsh) and *The Cherry Orchard* (dir. Jason Slavick). For the past three years, she has been co-director of *BTW Unbound*, the annual new play festival, and in that time she helped to discover and present new works from notable writers including *Esquina* by Michael Bettencourt, *The Exile* by Mark Krause, and *Hypochondria* by Kyle Jarrow (now one of New York's hottest young playwrights and a recent Obie Award winner). Her work in new play development has included tenures at Trinity Repertory Company, American Stage Festival, and the American Repertory Theatre. She holds a degree in English and Theatre from Chatham College in Pittsburgh.

Scott Gagnon (Regional Selection Team) is Assistant Professor of Performance Arts at Emmanuel College in Boston. He is a graduate of Emerson College's postgraduate program in theatrical directing and is pleased to serve as a respondent and member of the selection committee for KCACTF. Scott's directed credits include productions of *Museum, 1984*, *Grease*, *The Mystery of Edwin Drood*, *Merrily We Roll Along*, *Our Town* and *The Curious Savage* for Emmanuel, as well as productions of *Into the Woods*, *Damn Yankees*, *Dial M For Murder*, *The Secret Garden*, *Jesus Christ Superstar*, *The Wiz*, *The Children's Hour* and *Nunsense (1 and 2!)* for groups including Turtle Lane Playhouse, Curtain Call Theater, Boston Theater Bridge (where he serves as Artistic Director), and schools such as Emerson and MIT. Scott teaches theater to mentally challenged adults through the Natick, Mass. Recreation Department and has served as director for the Turtle Lane Children's Summer Workshop. In 1995 his original play *Black Sox*, a musical about the 1919 World Series, was presented at the Atlantic Theater Company in New York. His next project is Harry Frazee's *No, No, Nanette* for Emmanuel, in celebration of the Red Sox at last breaking the dreaded curse and bringing the trophy to Emmanuel's backyard.

Russell Garrett (Student Director Fellowship Judge) is a director, choreographer, and actor residing in Fitchburg. Currently he is the Acting Artistic Director of Foothills Theatre Company in Worcester, MA. He has directed and/or choreographed numerous shows around the country including *Chicago* and *Anything Goes* for Skylight Opera Company in Milwaukee, *Idols of the King*, *Smokey Joe's Cafe*, and *Ain't Misbehavin'* for Sierra Repertory in California, *Pageant* and *Kiss Me, Kate* in San Diego, and *Chicago* for Arts Center of Coastal Carolina in Hilton Head. For Foothills Theatre he has staged *Beauty and the Beast*, *Beehive*, and the world premiere of a new musical version of *A Christmas Carol*. As an actor Russell has performed all over the world in Broadway musicals, national and international touring companies and regional theatres working with such theatre luminaries as Hal Prince, Susan Stroman, George Grizzard, Cloris Leachman, Len Cariou, Robert Longbottom, Mikhail Baryshnikov, and Peter Gallagher. Among his performing

credits are *The Scarlet Pimpernel*, *42nd Street*, and *Seven Brides for Seven Brothers* on Broadway and on tour, tours of *Show Boat*, *A Chorus Line*, *Pageant*, and *My Fair Lady* and regional appearances around the country in theatres including The Old Globe in San Diego, Papermill Playhouse in New Jersey, and Actors Theatre Louisville performing roles in *Cabaret*, *The Music Man*, *Bent*, *To Kill a Mockingbird*, and the one-man play *Another American: Asking and Telling*. Russell is a proud member of Actors Equity Association and SSDC.

Carolyn Gillespie (National Committee Representative) is Professor of Theatre at the University of Michigan-Flint where she has taught acting and directing since 1987. Prior to moving home to the Midwest, Gillespie taught at the University of Texas at Dallas for a dozen years and performed professionally in regional venues. Her affiliation with KCACTF reaches back to 1968 when she participated as a Ryan nominee in Festival I. She served as vice chair, then chair of Region III from 1997 to 2003. Though teaching, directing and administrating now keep her thoroughly occupied, she still performs occasionally as a guest artist. She has directed over thirty productions in Michigan and has won faculty honors for teaching, service, professional development and for serving as an exemplary role model for women. Gillespie holds an MFA from Stanford University and is a member of AEA.

Julie Goell (Workshop Leader, *Commedia Dell'Arte 16th Century Sit Com*) grew up in Rome where she studied Commedia, sang and recorded jazz, acted in, dubbed and translated films, toured with Roy Bosier's clown troupe *I Gesti*, and taught physical comedy and mime at Teatro Studio, '76-'84. In the US she acted in *Ghetto* on Broadway, and has directed comedies from Florida to Maine. She music-directed *Manifest* at Portland Stage Company, and plays bass with the Casco Bay Tumblers klezmer band which just released CD number four, *Journey*. A singing physical comedienne, Ms. Goell tours her comi-tragedy opera with bass, *Opening Night Carmen*, and teaches clown and Commedia Dell'Arte at the Celebration Barn Theater in Maine with her husband, Avner Eisenberg. Resuming her directing career, she is currently Guest Artist at Colby college where she teaches Eccentric Performing and directed Commedia Dell'Arte classic, *Servant of Two Masters*.

John Hadden (Irene Ryan Preliminary Judge) was a founding member of Shakespeare & Co, where he acted, taught and directed for about twenty years. He was the co-founder and Artistic Director of Counterpoint Theater Company, in Boston, and he has taught at theater training programs around the country. Acting credits include Treplev (*The Seagull*), St. Petersburg, USSR; Columbus (*Deathsongs*), nat'l tour; Cassio (*Othello*), Alliance Theatre; Romeo, Hamlet, Iago, Richard II, Fool, etc, Shakespeare & Company; Alamo, by Rick Moody, for WNYC. Recent directing projects: ChaChaCha Das Comical, Tanzbrunnen, Cologne; The World Beyond the Hill: the Life and Work of W.E.B. Du Bois, Berkshire Theatre Festival, Richard III, Elm Shakespeare Co, The Hamlet Project, Yale Ctr for British Art/ New Haven Schools. Playwriting: Stray Dogs, Ensemble Studio Theatre Octoberfest; Hard Rain, New England Foundation award/Mixed Company; one-acts: The Quincy and Antoinette Kraczclic Variety Show, at PS 122 in New York, The Amazing Person, LaMama ETC; Hand-off, Terrapin's Last Dance, and Orhan, a Limerick Writer Down on his Luck, Offers Classes in Turkish



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Improvisational Dance in San Antonio, Texas - at Naked Theater, Northampton MA. An excerpt of his book, *Travels with a Masked Man*, appears in the current *American Letters & Commentary*.

Craig Handel (Workshop Leader, *Stage Combat*) is a member of Actor's Equity and currently teaches at Salve Regina University, University of Rhode Island and Dean College. He was Kathleen Turner's fight coach for *Jewel of the Nile* and was fight captain for Kiss's music video "All Hell's Breakin Loose." He has choreographed fights locally for Trinity Repertory Company. Craig also directed Dean College's production of *Fifth of July*, which appeared at the Region I KCACTF in 2001.

Gregg Henry (Artistic Director of the Kennedy Center American College Theater Festival) In addition to his KCACTF responsibilities he is Associate for New Works and Commissions for Kennedy Center Youth and Family Programs. He also coordinates the Kennedy Center/Kenan Foundation Design, Acting and Directing Apprenticeship Program. He is the co-producer of the annual Page-to-Stage New Play Festival, a free two-day event at the Kennedy Center, featuring readings of new work by the theatres in the DC Metro Area with a mission to nurture new voices in the American Theatre. For these Festivals he produced readings of Lee Blessing's *The Scottish Play* in association with The Guthrie Theater, and Ken Ludwig's *Shakespeare* in Hollywood. In the fall of 2004 he directed Rahman Turner's *Hatman & Skullcap* for Young Playwright's Theatre's "Youth-or-Dare" tour and the premiere of Norman Allen's *The Light of Excalibur* at the Kennedy Center. He recently directed *Scaramouche*, by Barbara Field from the Sabatini swashbuckler for Washington Shakespeare Company, and Field's adaptation of *Dreams in the Golden Country* from the Dear America Scholastic Books Series, which played at the Kennedy Center Theatre Lab in Fall 2002 and a national tour in Fall 2003. Other directing credits include Michigan Shakespeare Festival: *The Comedy of Errors*, *Much Ado About Nothing* and *The Merry Wives of Windsor*; Oklahoma Shakespeare Festival: *Macbeth* (also fight direction); Wisconsin Shakespeare Festival: *The Comedy of Errors* and fight direction for *Antony and Cleopatra*, *Henry IV part 1*, *Romeo and Juliet* and *Julius Caesar*; Iowa Shakespeare Festival *Macbeth* (also fight direction) and twenty-eight productions while on the faculty of Iowa State University where he was associate professor and director of theatre. He received his MFA in Acting from the University of Michigan and began his KCACTF association with an Irene Ryan Acting Scholarship nomination in 1979 while an undergrad at Rowan University.

Allison Hetzel (Irene Ryan Preliminary Judge & Workshop Leader, *Creating Characters with Archetypes & Voice and Body Integration for Actors*) is delighted to be involved in the ACTF Region I as a respondent for the Irene Ryan competition, as well as a workshop leader. She is a faculty member of the University of Louisiana at Lafayette, serving as Assistant Professor of Acting & Voice. Since joining the UL - Lafayette faculty in August of 2003, she has directed *Prelude to a Kiss* and is currently in rehearsals for *The Boys Next Door*. Recent acting credits include *Lady Smatter* in *The Witlings* and *Medea* in *Medea Redux*. She has also served as the vocal/text coach for *Othello*, *The Birds Meets Godot* and *Bitter Tongues*. Allison has led voice and acting workshops in Virginia, Louisiana, Tennessee, Wisconsin and Scotland; she has also performed in

Romania at the International Theatre Festival of 2002. Currently, she serves as a Respondent and Irene Ryan acting coach for ACTF Region VI, and she is an active member of VASTA (Voice and Speech Trainers Association). She holds an M.F.A. from Virginia Commonwealth University.

John Hickok (Irene Ryan Semi-Finals Judge) is an Actor /director. He has performed in more than 40 production regionally and in New York. He most recently appeared on Broadway in *Little Women*. He was in *AIDA* for three years as well as the Lincoln Center production of *Parade*. His directing credits include the word premiere of *Burning Blue* which was nominated for an Olivier award in London.

Steven Hunt (Playwriting Chair, Region 4) is a playwright, director, teacher, lighting designer, movement consultant and eclectic fool. For the past thirty odd years he has been trying to synthesize his various interests in theatre. An early attempt came in graduate school at the University of Utah when he wrote four original one act plays (directing three and performing in one) under the collective title, *Nothing Can Surpass The Mystery of Stillness*. One of these plays, *Watercolors* subsequently went on to win the Colorado Mountain College New Play Festival Competition. He has since worked at several theatres and colleges around the country including The Egyptian Theatre, The Hilton Head Playhouse, Snowmass/Aspen Repertory Theatre, Creede Repertory Theatre, Southern Appalachian Repertory Theatre, Ballet Spartanburg, Colorado Mountain College and The Portland Stage Company. For the past fifteen plus years, he served as a professor of Theatre at Converse College in Spartanburg, SC where he taught courses in Playwriting, Directing, Movement, Acting and Technical Production. In addition, he has directed one to two shows a year and designed lights for all main stage productions. Two plays he directed, *Quilters* and *A Woman Alone*, were invited to KCACTF Region IV festivals while another, *Three Postcards*, was selected as first alternate. He has had five of his original plays read at the Last Frontier Theatre Conference in Valdez, AK and has served as a play panelist for the conference for two years and will be serving again this summer. This is his third year as National Playwriting Program Chair for KCACTF Region IV. He currently lives in Iowa City, IA with his wife, fellow playwright and neuropsychologist, Dr. Deborah Gideon.

PeggyRae Johnson (Workshop Leader, *How to Become a Respondent*) is a freelance actor and director with more than 200 theatre and television productions, voice-overs, commercials, and industrials to her credit. She received her undergraduate degree from Eastern Illinois University where she triple majored in Theatre, Speech, and English and her graduate degree in Theatre at the University of Illinois, where she graduated summa cum laude. Peggy Rae studied acting with David Knight of the BBC and voice with Cicely Berry of the Royal Shakespeare Company. Additional training includes Acting for the Camera, Michael Chekhov Master Classes, Alexander Technique, Lessac, and Linklater Workshops, and a Director's Colloquium with Arvin Brown and Andrei Serban. A past Associate Chair of Region I, she was awarded the Kennedy Medallion and is a member of the KCACTF National Partners. Peggy Rae teaches full time in the Theatre and Dance Department at Keene State, and also teaches Voice & Diction and Oral Interpretation at Franklin Pierce College, Rindge, NH.

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William Kenyon (Festival Design Respondent) is Head, Bachelor of Fine Arts Program in Design & Technology. Prior to Penn State, William taught Lighting & Sound Design at the University of Nebraska-Lincoln. Professor Kenyon is the resident designer for the American Indian Dance Theatre, which performs internationally each year. Recent performances have included the Kennedy Center, Lincoln Center, Wolftrap, and the Qatar International Arts Festival. He has also designed for the Metropolitan Playhouse, Opera Delaware, Nebraska Rep, Russian Ballet Theatre of Delaware, Opera Omaha, University of Iowa, and MTI-Disney. Professor Kenyon also serves as the Co-Commissioner for Education with USITT. Member of USA Local #829 in the areas of Lighting and Sound Design.

Wil Kilroy (KCACTF Past Chair, New England representative for the National Partners of American Theatre (a KCACTF alumni organization), and Workshop Leader: How to Become a Respondent) is currently a theatre professor at the University of Southern Maine and previously taught at Santa Monica College and the Michael Chekhov Drama Group in Los Angeles. As an actor Wil has appeared in a variety of roles including Snowy Eagle in *Tammy and Billy-Bob's Wedding* which he co-created and directed, *Michael in Tony 'N Tina's Wedding*, Tom in the musical *Pulp Alley* for New York's West Bank Theatre, Philip in the Hollywood premiere of *Hotel Universe*, as an alumni guest artist in *Coppelia* for the University of Rhode Island, in *Enroute* with the Michael Chekhov Drama Group in Los Angeles, the daytime serials *All My Children* and *As the World Turns*, an alien in *Babylon 5*, and as the TV spokesman for Maine Tax Amnesty in 2004. Credits as a director range from *The Boys Next Door* to *Nonsense* to *West Side Story*. Wil's productions of *A Midsummer Night's Dream*, *Everything Sprite*, and *Purple Breasts* were chosen for competition in the Kennedy Center's New England KCACTF festivals, with *Sprite* also chosen for performance at New York's Village Gate and *Purple Breasts* chosen to perform in Washington, D.C. for the Breast Cancer Conference. Wil has been a Kennedy Center scholarship recipient and studied at the American Academy of Dramatic Art, Michael Chekhov Studio, and National Shakespeare Conservatory in New York. He holds theatre degrees from the Universities of Rhode Island and Illinois, and is a member of AEA, AFTRA, and SAG.

Charles Kirby/Thematics (Workshop Leader, *Design Slam* and *Photographing the Model*) is based in New York City and has worked as a designer for the last 15 years doing film, theater, commercials and industrial events internationally. Charles and the other Thematics designers formed a partnership a few years ago to consolidate our community ideals and focus our efforts toward a common goal, design dedicated to themes of space. They have had varied careers and been fortunate to work on a wide range of projects, some recent projects include: *CORN*, his first feature film production design, written and directed by Dave Silver. The film was an Official Selection to the 2004 Hamptons International Film Festival. A few short films are doing the festival circuit: *Greetings From A Polite Society*, written by Christopher Hickman and directed by Jason Chaet; *Linoleum* written and directed by Gregor Clark; and *The Pool* written and directed by James Brodsky. Lightbox is one of the most exciting projects Charles and Thematics have ever

designed and this time we are producing too. A patent-pending Method of Model Lighting system for teachers and designers change their collaborative process. Through a series of little lights, Lightbox enables pre-visualization as never before. Charles production designed the electro-pop extravaganza art happening Fischer-Spooner in SOHO NYC at Jeffery Deitch's Gallery May 2002 and their BASIL, MIAMI show. He has designed various commercials for A&E/Bravo Networks, Clearview Cinemas, and many others; industrials for everyone from Dick Clark to Chase Bank. Architecturally he has lit Veratex's acclaimed showroom series and shaped Colletia's atrium. On the theater side Charles has two beautiful productions out on national tours of *Peter Pan* and *Hello, Dolly!* He has collaborated on a new play by Josh James, *Tallboy Walkin'*, directed by Nick Corley and Charles was honored to become the first recipient of the Kert Lundell Design Award for the international scenic designer who recently past away. Other credits include: scenery for the Lincoln Center Director's Lab production of Kipp Erante Cheng's *The Riddle Of Bamboo* directed by Rebecca Holderness; a new adaptation of the play *Pelleas And Melisande* by Tom Sellar, directed by Lane Savadove, produced by George Steele at The Miller Theater; *Jersey City* by Wendy Hammond at the Old Red Lion, London's Time Out Mag new play festival award winner; a new adaptation of Richard Adams' *Watership Down* for the Raleigh, NC group Burning Coal directed by Eric Tucker; Stephen Belber's *Tape* directed by Steve Pickering at Access Theater. A highly praised production of *Deep Down*, a new play by Doug Grissom was produced at INTAR, NYC and moved to The Venture in Philadelphia. Lucy Thurber's *Killers And Other Family* directed by John Lawler premiered at Rattlestick Productions and a new Judy Blume musical adaptation of *Otherwise Known As Sheila The Great* is currently touring North America. Charles has a MFA from New York University, and BFA from Syracuse University. He has taught at The Tower School, Manhattan Marymount, Spence and is currently an artist in residence at The Collegiate School in NYC.

Jenny Knott (Workshop Leader, *Hands-on Texturing*) is a graduate of the University of Missouri, Kansas City with an MFA in Design Technology. Jenny freelanced as a Scenic Artist for over 20 years. She worked for regional theatres such as Missouri Rep., Arena Stage, Guthrie and Goodspeed Opera House as well as union scene shops, and was an artist-in-residence at the University of Illinois-Champaign/Urbana. She is a member of USA 829. Jenny joined Rosco as their Paint Products Manager in July of 2003. She continues to paint on the occasional weekend for The Goodspeed, keeping current with new painters and new ways of approaching paint challenges.

Maggie Lally (Festival Respondent, KCACTF Region II, Chair) is an assistant professor at Adelphi University. University directing credits include: *Stop Kiss*, *Refuge*, *Cloud 9*, *Top Girls*, *Antigone* and *Lysistrata: The Sex Strike*. She has taught and directed Short Forms (cabaret) productions all over the country including NYU, Duke University, in Fargo, North Dakota and currently at Adelphi University, where she first learned the form. Maggie is a member of the Society of Stage Directors and Choreographers. She is Vice Chair of Region II and is the Irene Ryan Acting Scholarship Coordinator. Maggie is most proud of Adelphi's student involve-



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ment in all areas of festival production as well as regional faculty involvement in the leadership task force.

Meron Langsner (Workshop Leader, *Writing the Fight*) is proud to be returning to Region I's ACTF after having been a winner of the inaugural 1x2 One Act Play Competition with his play *b'Shalom* while an MFA candidate at Brandeis. *b'Shalom* went on to win awards from both the Last Frontier Theatre Conference and the Association for Theater in Higher Education. Meron's plays have been performed and/or won awards in NYC, Boston, Chicago, Buffalo, Rhode Island, Maine, California, New Mexico, Delaware, England, and Scotland. As a fight director, Meron has been active in both New England and his native NYC in venues that include Ensemble Studio Theatre, Boston Center for the Arts, the Lower Manhattan Theater Festival, and several major universities. Meron has taught stage combat at Boston University's Opera Institute and Tufts University (where he has also taught acting). His scholarly work has been presented at academic venues including the Mississippi Delta Tennessee Williams Festival, the American Society for Theatre Research Conference, and the International Conference on the Fantastic in the Arts. He holds an MA in Performance Studies from NYU's Tisch School of the Arts and an MFA in Playwriting from Brandeis. He did his undergrad work at SUNY Buffalo and Carnegie Mellon. Meron is currently pursuing a PhD in Drama at Tufts University, where one of his major research interests is the portrayal of violence onstage. Member: Dramatists Guild, Society of American Fight Directors, Association for Theatre in Higher Education, American Society for Theatre Research.

Dan LaRocque (Irene Ryan Semi-Finals Judge, Festival Respondent, Chair, Region 4) is Chair of KCACTF Region IV and Head of Performance and Interim Chair of Theatre at Auburn University. A proud member of Actors Equity Association, SAG and AFTRA, he has appeared professionally in resident theatres throughout the country including San Diego's Old Globe Theatre, Houston's Alley Theatre, Richmond's Theatre Virginia, and at the Utah, North Carolina, Illinois, and Alabama Shakespeare Festivals. In England, he appeared at Alan Ayckbourn's Stephen Joseph Theatre in the Round and New York credits include appearances on *All My Children* and *Guiding Light*.

Richard Lawson (Student Playwright, *Zoë*) is a playwright and poet from Boston, currently living in Somerville, MA. Along with receiving a Theatre Department production at Boston College, his play *Zoë* was given a staged reading at the Last Frontier Theatre Conference in Valdez, Alaska. Richard has studied playwriting at Boston College with Scott T. Cummings and at the Kennedy Center with Gary Garrison, Lee Blessing, Heather McDonald, Roberto Aguirre-Sacasa, Carlyle Brown, and Chay Yew, among others. Richard is currently working on an adaptation of Tennessee William's short story *The Poet*, which will be featured in this summer's Provincetown Tennessee Williams Festival. Richard received his BA in English and Theatre Arts from Boston College in May of 2005.

Robert Lawson (Writer/Director, *everything is going to have to be put back*) Faculty, Franklin Pierce College; artistic director, Andy's Summer Playhouse - a theater in New Hampshire creating new work for kid performers - and for High Fidelity: a professional spin-off of Andy's; texts published in *American Writing*, *Poems & Plays* and *The Northern New England Review*. His music/theater work

...but the rain is full of ghosts was performed at the Kennedy Center as part of the National ACTF (2003). Recent work: book & lyrics for *Tabula Rasa* - an opera about autism - that ran last month in New York as part of the NeuroFest; text for HiFi's *The Architecture of Sight* (Chocolate Factory, Queens) and *Pandora's Box: a vaudeville* (Houseman, NYC); directing the premiere of Elodie Lauten's *The Death of Don Juan* (Franklin Pierce College); direction & set design for *The Magic Flute* (Granite State Opera); conducting an ongoing series of workshops for the Donau University in Austria; and co-writing the screenplay for *Safety Glass*, slated to film later this year (Myriad Pictures). He is a frequent collaborator with film maker Jonathan Glatzer (most recently *Fear Itself*, in development). He will be spending this coming fall in Vienna running a program there for Franklin Pierce, along with his wife - choreographer Sally Bomer.

Anna Light (Workshop Leader, *Method Distressing*) is a graduate of Boston University's School of Theatre Arts with a BFA in costume production. She has worked in the costume shops of Glimmerglass Opera, Barrington Stage Company, College Light Opera Company, and Opera Boston. She is currently the costume shop manager at Boston College while also working on her MFA in costume production.

Judith Lindstedt (Workshop Leader, *You and Your Spine*) is a director, choreographer, and actor. She has directed and choreographed *Oklahoma*, *Brigadoon*, *Charlie Brown*, and *Anything Goes*, she has written and directed *Entertaining The Troops!* for The AmeriCulture Arts Festival. She has been a member of Actors' Equity Association performing in productions of *Guys and Dolls* and *Milk and Honey* and she has performed her acrobatic adagio in Monte Carlo, Japan, Lebanon, Egypt, and Finland. Since the early 1990's she has produced and edited a weekly cablecast program dedicated to the promotion of the arts and artists and has taught movement workshops to actors for many years.

Kathleen Maynard (Workshop Leader, *Introduction to Networking for Theatrical Lighting Control*) is a Service Technician at Barbizon Light of New England. In her role at Barbizon and for the past 7 years, Kathleen has been an ETC Certified Technician. She is also certified for Strand and High End Systems. Kathleen specializes in the turning on and training of Lighting Control Systems, from simple to complex, which the Barbizon System Division Integrates. In addition, she maintains the repair shop at Barbizon in conjunction with Jason Hoots. A few of her most recent challenges are the Jordan's Furniture IMAX Theater and Jordan's Furniture Beantown, The Boston Opera House, North Shore Music Theatre, Emerson College Tufts Performance and Production Center and the Cutler Majestic Theatre. To satisfy her desire to teach, Kathleen assists in the organization of educational forums for Barbizon Customers.

Michael Maynard (Workshop Leader, *Audio Basics for non-audio Theatre Technicians and Selected Topics in Audio for Live Theatre*) is currently a Senior Consultant specializing in the area of sound systems design for Cavanaugh Tocci Associates, Inc. in Sudbury, MA. His projects typically involve design consulting and system layout using CAD and loudspeaker modeling software. Typical projects include: worship spaces, performing arts and theatre, paging systems, training rooms, and outdoor systems. Mike's projects benefit from a broad background of experience, including systems design and installation for both sound reinforcement and theatrical lighting.

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Harry McEnerny (Regional Selection Team and 5x10 Director) is Associate Professor of Theatre Arts at Castleton State College in Castleton, Vermont. He has directed several productions in Vermont and Virginia. Some of his favorite directorial credits include *Cyrano de Bergerac*, *Hair*, *Oleanna*, *The Beauty Queen of Leenane*, *Doctor Faustus*, and *The Rocky Horror Show*. He is a founding member of The Middlebury Actor's Workshop in Middlebury, Vermont.

Joanna Merlin (Irene Ryan Finals Judge) a student of Michael Chekhov, is an actor, teacher and former casting director. She teaches regular workshops at the Actor's Center, the American Conservatory Theatre, the Manhattan School of Music, and is a faculty member of New York University's graduate acting program. She is the recipient of two Casting Society of America Artios Awards for casting Bertolucci's *The Last Emperor* and Sondheim's *Into the Woods*. As Harold Prince's casting director, she cast the original Broadway productions of Sondheim's *Company*, *Follies*, *A Little Night Music*, *Pacific Overtures*, *Sweeney Todd*, *Merrily We Roll Along*, as well as *Evita* and *On the Twentieth Century*. Other film casting includes three Merchant/Ivory films. As an actor, she made her Broadway debut opposite Laurence Olivier in *Becket*, created the role of "Tzeitel" in *Fiddler on the Roof*; films include *City of Angels*, *Class Action*, *Mystic Pizza*, *Fame*, *The Killing Fields*, *The Ten Commandments*. She has a recurring part in *Law and Order*, *Special Victims Unit*. She is a co-founder of the Non-Traditional Casting Project, dedicated to increasing employment opportunities for artists of color and disability. She was a member of the Tony Awards nominating committee. Her book, [Auditioning: An Actor-Friendly Guide](#), was published by Vintage in May, 2001 and is in its 6th printing. Ms. Merlin is the President of MICHA.

Gary Mitchell (Workshop Leader, *Acting Shakespeare*, 5 x 10 Director) earned a B.A. from State University of New York at Plattsburgh and an M.F.A. from Boston University. Mr. Mitchell was the Managing Director at the Barrington Stage Company for the 2001 season and has been Associate Artistic Director of Shakespeare & Company, where he directed *Richard II*, *Macbeth*, *Much Ado about Nothing*, *Women of Will* (a performance and discussion of Shakespeare's heroines), and *Edith Wharton's House of Mirth* and *Kerfol*. He also adapted *Kerfol (Ghost Story)*, *Souls Belated*, *Mission of Jane*, and *The Stage Managers* from Wharton for performance at Shakespeare & Company. His own plays, *Fortune and Misfortune*, based on the writings of Anton Chekhov, and *Alagazam* premiered there. Mr. Mitchell was Literary Manager and Artistic Assistant at the Huntington Theater Company in Boston and worked for Public Broadcasting System's American Playhouse in New York. His play *El Dorado Bound* was a finalist in the Weissberger Competition at New Dramatists in New York. He has written feature films and documentaries and is a member of the Dramatist's Guild and the Writers' Guild of America. His screen play *Hell's Acres* is in pre-production with Wilder productions and Danny Aiello III. The documentary on Alaskan Scenic Railroads for which he was the associate Producer can be seen on PBS and through Reader's Digest Films. Mr. Mitchell has written, produced, or directed over a hundred theater or video productions. He is an Associate Professor at Simon's Rock where he recently directed *Alice's Adventures Underground*, *Romeo and Juliet*, *A Midsummer Night's Dream*, and co-directed numerous productions including *Spring's Awakening*.

Paul Mitri (Director, *Children of a Lesser God*) has worked on over 150 productions as an actor, director, fight choreographer, dance choreographer and playwright. He was the Principal Founder and Past Artistic Director of the Seattle Shakespeare Festival and also served as the Director of Theatre at the American University in Cairo, Egypt. His production of *Children of a Lesser God* recently won the NETC Moss Hart Award in the University/College Division. Paul has lived, taught and/or directed in France, Japan, Egypt and the West Coast. A member of AEA and SAG, he is currently on faculty in the BFA/BA program at Salem State College and has served as Artistic Director for Summer Theatre at Salem and the Salem Theatre Company. Other shows directed include *The Complete Works of Wm Shakespeare* (abridged), *Dracula*, *Grease*, *Comedy of Errors*, *The Miser*, *Merchant of Venice*, *The Taming of the Shrew*, *Chess*, *Twelfth Night*, *Romeo and Juliet*, bi-lingual (Japanese and English) productions of *Macbeth* and *A Midsummer Night's Dream*, and his own play, *Molière*.

Kelly C. Morgan (Region I Vice-Chair) is Founder/Executive Producer of The AmeriCulture Arts Festival and a Professor of English/Theater at Fitchburg State College. He has served as Artistic Director/Founder of the Mint Theater in New York City and The American Deaf Play Creators Festival in Rochester, New York, Artistic Director of The Champlain Shakespeare Festival in Burlington, Vermont and Artistic Associate at The Riverside Shakespeare Company in New York City. He has appeared on the stages of the New York Shakespeare Festival, Cleveland Playhouse, and Syracuse Stage, Women's Theatre Project and on film and television soaps and prime-time series such as *NYPD Blue* and *Law & Order*. He has directed at such respected regional theaters as Steppenwolf Theater, Cleveland Play House, Yale Repertory and Lost Tribe Theater. He has served as Master Teacher of Acting at SUNY/Fredonia, Chair of Performing Arts at the National Technical Institute for the Deaf, Chair of the Graduate and Undergraduate Theater Programs at Case Western Reserve University, and the faculties of Princeton University and the University of Vermont. He has received the National Endowed Chair of Excellence in the Arts from The Center for Excellence, the Massachusetts Commonwealth Commendation from the State Senate for the creation of the AmeriCulture Arts Festival and Service to Massachusetts. Most recently he received the prestigious MASTER TEACHER designation from the Los Angeles Film & Stage Institute. Directing Austin Pendleton in his play, *Uncle Bob*, in NYC and at Steppenwolf has been his most memorable artistic experience.

James Murphy (Regional Selection Team) is an actor and a director. He has been teaching and directing at Northern Essex Community College in Haverhill, MA since the early 90's. In conjunction with Susan Sanders, Jim's wife and colleague, a vibrant and full production schedule has been put into place; resulting in many opportunities for students at the college to learn about and participate in theatre. Recent main stage productions have included *Macbeth*, *As You Like It*, *Arms and the Man*, *The Comedy of Errors*, *Blood Brothers*, *A Funny Thing Happened on the way to the Forum*, and *Noises Off*. An effort is made to provide as many opportunities as can be squeezed into the year; one learns by doing! Jim has served on the regional selection team and has volunteered several years to work with the 5x10s. He was awarded a faculty fellowship in directing to the



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Kennedy Center and is a recipient of a Kennedy Center medallion in recognition of his work on behalf of the regional festival. It is with pride that I look forward to working the next few years on behalf of the festival and for the many and varied theatre students and programs in the region.

Julie Nelson (Irene Ryan Preliminary Judge) performs Off-Broadway and in regional theater, is a member of the faculty at Shakespeare & Company and has taught for Lincoln Center Institute, Theater for a New Audience, and Smith College. Studied physical comedy, especially theatrical clown, with Merry Conway, Bill Irwin, and in London with Philippe Gaulier. Served as dialect coach at Capital Repertory Theatre in Albany for productions of *To Kill A Mockingbird*, *Dracula*, and *A Christmas Carol*, and at StageWest for *Murder by Misadventure* and *Anna Christie*, as well as for several University of Massachusetts productions. Played Cory in *Private Eyes*, Helena in *A Midsummer Night's Dream*, Celia in *As You Like It*, and Fabian in *Twelfth Night* at Shakespeare & Company. Performed in *The House Not Touched By Death* at the Boston Center for the Arts and at the Ko Festival of Performance, 2000; and co-directed an original clown performance for the Phantom Theater Company in Warren, Vermont.

Jennifer Ouellette (Irene Ryan Co-Coordinator) Jennifer graduated Summa Cum Laude from Central Connecticut State University with a B.F.A in Theatre. Following graduation in 2000, she studied at the British American Drama Academy in Oxford, England. In addition to working part-time as a University Assistant and Irene Ryan Co-Coordinator in CCSU's Department of Theatre, she directs plays in schools across Connecticut, teaches Theatre Makeup, designs makeup for productions, and is an accomplished stage actress.

Brian Patacca (Workshop Leader, *The Business of Acting: Working as a Professional Actor in Theatre, Film and TV*) is a TV Career Consultant and professional working actor, received his Bachelor's Degree from Northwestern University. Originally from Ohio, Brian has worked in Off-Broadway and regional theatre, film, television and commercials. Most recently, he completed shooting *Pastoral*, an independent film on location in the Adirondacks. Other film credits include *Trans* (lead), *Burp* (lead), *Broken Eros* (supporting). He has appeared on *As the World Turns*, *All My Children*; and VH1's *Games People Play*. Off-Broadway, he was part of the original cast of *John Fisher's Joy*; in the runaway disco hit, *The Donkey Show* and in *Horticultural Therapy* at The American Globe Theater. Regionally, he performed at The Provincetown Theatre Company as "The Third Man" in Paula Vogel's *The Baltimore Walt*, *The Dead Boy* as the title role and as "Perry" in *Love! Valour! Compassion!* and at The Media Theatre as Pharaoh and Naphthali in *Joseph & the Amazing Technicolor Dreamcoat*. Brian has also toured internationally with The Honeyboys.

Dan Patterson (Region I Past Chair, Critics Institute Leader) has directed over thirty productions at Keene State College in the last twenty-four years including the Premiere Series; a new play competition that he founded in 1989. His productions of *Terra Nova*, *The Servant of Two Masters* and *Next Time by Fire* (a Premiere Series production), have been performed at the Region I Festival. Professor Patterson received his BFA and MFA degrees from the University of Texas at Austin where he studied directing under the tutelage of Dr.

Francis Hodge. In 1975 he was one of the co-founders of the THEATREWORKS company at the University of Colorado at Colorado Springs which has received numerous awards (including the Colorado Governor's Award for Artistic Endeavor) for its "Playwright's Forum" new play series and the THEATREWORKS Shakespeare Festival. Professor Patterson has acted in numerous Shakespeare companies around the country and currently performs in the summers with the Actors Theatre of West Chesterfield, NH. Dan is also proud of the Kennedy Center Medallion that was awarded to Keene State College for hosting the Festival four times in the mid 1980's.

Damita Peace (Festival Design Respondent) is a freelance Costume Designer in Rochester, NY. Currently she spends most of her time with Eastman School of Music's Opera Theatre program. She has also designed for the Jewish Community Center, Rochester Institute of Technology's Film program, SUNY Brockport, Interborough Repertory Theater (OOBR Award Winner - Emperor Jones) and Fitchburg State College. Ms. Peace has previously worked as an Asst. Professor at Cameron College, Designer and Instructor at University of Central Oklahoma and as an Artist in Residence at the National Technical Institute for the Deaf. She continues work with her sign language skills as a Freelance Sign Language Interpreter and as Director of Anchor Christian Church's annual Christmas Musical which has a mixed Deaf and hearing cast. Signing also came in handy working on two episodes of Deaf Missions' Finger Food Cafe video project, including a Christmas Special for mixed Deaf, Hard of Hearing and Hearing families. Ms. Peace holds a BFA in Theatre from Stephens College and an MFA in Theatrical Design from The Ohio State University. In her spare time, Ms. Peace works with Japanese dyeing and printing techniques (Nassen and Shibori) and sells some of her work under her business name: Sheer Fabrication.

Josh Perlstein (Irene Ryan Co-Coordinator) directed two past Festival productions - *Lebensraum* and *Keely and Du*. He received his BA from Brandeis University and his MFA in Directing from UMass, Amherst. He worked as a professional actor in Boston from 1979-1985 and started teaching in 1987. He has held his position at Central Connecticut State University since 1992 where he teaches acting and directing. His special interests are in Theatre of the Holocaust and more recently created the InYoFace touring ensemble, which tours pieces on social issues.

Beate Pettigrew (Festival Respondent, Regional Chair for KCACTF Region V) currently lives in Lenexa, Kansas where she teaches theatre and speech communication at Johnson County Community College and the University of Missouri-Kansas City. She received a BFA and BSE from Emporia State University, an MA in Theatre from the University of Kansas, and graduated magna cum laude as a Hallmark Fellow from the University of Missouri-Kansas City with an MFA in Theatre Direction. Beate has taught theatre and speech communication at UMKC, Longview Community College, Emporia State University, and Johnson County Community College. At JCCC, she has twice been the recipient of the Lieberman Teaching Excellence Award for Adjunct Faculty. Beate is also the Vice-President of the Barn Players, a community theatre in Kansas City. She has directed over 50 productions, including *Measure for*

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Measure, Othello, House of Yes, Violet, Top Girls, Criminal Hearts, Baltimore Waltz, Private Eyes, The Three Sisters, and Uncle Vanya.

Ilse Pfeifer (Irene Ryan Preliminary Judge, Workshop Leader, *Voice and Body*) is certified in Fitzmaurice Voicework, teaches weekly Fitzmaurice Lab classes, and works with private clients of theater, film and television in New York City. Ilse taught at the Freieniversitate Berlin, the Berliner School of the Performing Arts, Germany. New York University Playwrights Horizons, The Actors Center, Gate Acting Conservatory NYC and has held workshops in several Universities around the country. She also assists in the teachers training for the Fitzmaurice Voicework. Graduate diplomas from the Royal Academy of Dancing and Imperial Society of Teachers of Dancing London, England.

Cathy Plourde (Regional Selection Team) is based in Portland, Maine yet traveling nationally, is a playwright focusing on works for social justice, and is the executive director of Add Verb Productions Arts & Education. Her plays *The Thin Line* and *You the Man* have been to 26 states with AVP. After a long hiatus from acting, this year she began performing and touring *Cookin' With Typhoid Mary*, a one-woman show on the infamous Mary Mallon. For her work using theatre for social change, she won the Maine Women's Fund Award this past fall. She has been working with youth and communities, facilitating the development of collaborative, issue-based performance. Over the last few years she's offered sessions for ACTF attendees. Crash Course on Being a Teaching Artist: Creating Collaborative Performance; Developing and Creating the One-Person Show. Cathy is a member of The Dramatists Guild of America, the Assn. Of Theatre in Higher Education, an Honorary Artist in Residence at the University of Southern Maine, and has volunteered for KCACTF Region I since 1999.

Jeff Poulos (Workshop Leader, *How to get your Foot in the Door*) is Executive Director of StageSource. The Greater Boston Theatre Alliance StageSource provides leadership and services to advance the art of theatre in the Greater Boston region. Our mission is to unite theatre artists, theatre companies, and related organizations in vision and goals that inspire and empower our community to realize its greatest artistic potential. StageSource is dedicated to: Increasing cultural participation through advocacy, communication, and education; Providing information, initiatives, and resources to established and emerging theatre artists and organizations in the areas of employment, professional development, and institutional growth; and Fostering access and non-discrimination in the belief that theatre should shape, as well as be shaped by, the diversity of the community it represents. Over 220 theatre, film and casting companies and over 2000 individual theatre artists including actors, directors, designers, playwrights, technicians and administrators throughout New England benefit from programs including: weekly e-newsletters with information on auditions, jobs, classes, playwriting, and ticket offers; professional development programs and seminars including annual auditions, a job expo and a bi-annual theatre conference; networking events; publication of *The Source* and online resources; and advocacy.

Gabrielle Reznik (Irene Ryan Preliminary Judge & Workshop Leader, *Improvisation Workshop*) is an actor and playwright. She recently starred in the world premiere of her play *Crush the*

Infamous Thing: The Adventures of the Hollywood Four at the Coconut Grove Playhouse in Miami. The play will have another production at the Brentwood Theater in Los Angeles this April. Recent credits include *Armless*, winner of a Best Overall Production Award at the New York International Fringe Festival. Improvising credits include: *Also Starring... with Monteith and Rand*, *Off the Top of Our Heads* (Winner - 6th Big Apple Improv Festival), *The Prince Albert Players* (Peoples Improv Theater, Gotham City Improv). Sketch Comedy: Key Grip and the Best Boys at Carolines on Broadway, PSNBC@HERE, Gotham Comedy Club. Regional theater includes: Williamstown Theatre Festival, national tour of *Death of a Salesman* with Hal Holbrook, *Much Ado About Nothing*, *The Tempest* and *Measure for Measure* at the North Carolina Shakespeare Festival, Laura in *Glass Menagerie* at Charlotte Children's Theater. Television/Film credits include: *The Box*, *The Love of the Last Tycoon*, *The Wiffler*, and the television movie *Margaret Mitchell: A Burning Passion*. Gabrielle is a graduate of the North Carolina School of the Arts and recipient of the Sarah Kenan Graham scholarship. She has taught acting and improv at the New York Film Academy and Gotham City Improv.

Patricia Riggin (NPP representative) works in the theatre as a director, actor and teacher. After receiving her undergraduate degree at Cornell University and her MFA from Brandeis, she continued her training in New York City where she had the good fortune to work with many wonderful teachers, including William Esper, Kristin Linklater, Michael Howard, Ed Stern, and Caymichael Patton. Patricia's training in voice led to her designation as a Linklater teacher and her many years with Bill Esper gave her a rich background in the Meisner technique. She has coached actors and led workshops in these approaches throughout the country. Patricia began her teaching career in New York, working at Circle in the Square and Hunter College before moving to New England. After teaching at the University of Maine and Emerson College as a guest artist, she joined the faculty at Boston College. For the college's 2004-2005 season, Patricia directed the New England premiere of *Credible Witness* by Timberlake Wertenbaker and *Necessary Targets* by Eve Ensler. These productions were part of a major conference "Lessons Learned from the Balkan Conflicts" that drew diplomats and peace workers from around the globe. At B.C. she has also directed *Hope* by Terence McNally and new short works for the Boston College Arts Festival. While teaching at Emerson College, she directed the New England premiere of *Lion In the Streets* by Judith Thompson and *To Kill a Mockingbird* in their downtown Boston Majestic Theatre. Patricia Riggin has directed professionally for such companies at Boston Playwrights Theatre (Boston Theatre Marathon), Bar Harbor Theatre, Maine Shakespeare Festival, Penobscot Theatre, Contemporary Theatre of Syracuse, and Portland Stage Company. In New York, she has staged numerous new plays and worked with both the Women In Theatre Festival and the Spotlight on Women series, producing new works by women playwrights. She has been a guest artist at numerous colleges, directing over forty productions in her career. In 1995, Patricia began her involvement with KCACTF, first as a respondent and then as a member of the Region I selection team. She then became vice chair for playwriting, working with Kate Snodgrass, artistic director of Boston Playwrights Theatre. In 2001, she was elected NPP Chair



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for Region I and served in that position for four years. During this time, she began the region's new "1x2" One Act Event. Patricia is a member of Actors' Equity, AFTRA, and ATHE. Her most recent project is the establishment of the AHANA Collective Theatre (ACT@BC) that is dedicated to bringing new works by Asian, Latino, Native American, and African-American playwrights to the Boston College community. She lives outside of Boston with her husband, daughter, and two insane cats.

Richard Romagnoli (Director, *The Bewitched*) is a co-founder of the Potomac Theatre Project and a co-director with James Petosa and Cheryl Faraone. He has directed many plays for the company, including Howard Barker's *Scenes From An Execution* (subsequently co-produced and presented in NY with the Blue Light Theatre Company), *Plevna*, *The Castle* and *No End of Blame*; *Havel: The Passion Of Thought*, *Safari*, 1992... are we having FUN yet? (co-director); the American premiere of Harold Pinter's *The New World Order*, the same author's *Mountain Language* and *No Man's Land*; *Iranian Nights* and *Vampire*. For the Olney Theatre Center for the Arts he has directed *The Importance of Being Earnest*, *Camille*, *The Homecoming*, *Candida*, and *Private Lives* and has directed at the Shenandoah Playwrights Conference, Philadelphia Drama Guild, the Young Playwrights Festival at the Public Theatre in New York. He is a member of The Society of Stage Directors and Choreographers. Several of his productions for Middlebury have been selected for the American College Theatre Festival in New England and at the Kennedy Center.

Chase Rozelle (Tech Olympics) Chase Rozelle is an Assistant Professor of Theatre at Eastern Connecticut State University and the Technical Director of the Harry Hope Theatre in Willimantic, Connecticut. His professional experiences include stints at The Arena Theatre in Washington, DC, The Hartford Stage Company in Hartford, CT, and The Goodspeed Opera House in East Haddam, CT. While he is excited about being a judge at this year's Tech Olympics, he was a little hesitant to wear the long white wig and black robe associated with this responsibility. He was very excited, however, about getting to carry a gavel.

Myron L. Schmidt (Region I Co-Chair) is Professor of Theatre and Department Chair of the Communication, Visual and Performing Arts Department at Dean College, Franklin, MA. He received his BA in Speech and Drama from Valparaiso University, an MA in Theatre Education from Emerson College and an Ed.D. in Higher Education Administration from Vanderbilt University. Presently completing his 31st year at Dean College, he has been involved in over 65 productions as director, producer or designer. He most recently directed *SubUrbia*, *On Your Toes*, *The Laramie Project*, *A Chorus Line*, *Don't Drink the Water*, *Hair*, *42nd Street*, *Pippin*, *The Boys From Syracuse* and *Gypsy*. In addition to serving as a faculty member, he has also served as the Assistant Dean of Academic Affairs and Vice President for Academic Affairs. Recently, he performed the role of Louis Morris in 1776 at the Orpheum Theatre, Foxboro, MA and the role of Martin Vanderhoff in *You Can't Take It With You*.

Henry Shaffer (Director, *Assassins*) has worked as a designer and director in theatre, opera and film for the past twenty years. At Bridgewater State College he has directed *Never the Sinner*, *Waiting for Godot*, *Cloud Nine*, *Sister Mary Ignatius Explains It All for You*

and *Dogg's Hamlet*, *Cahoot's Macbeth* and has served as the costume designer for over thirty productions. He has staged *The Magic Flute*, *Amahl and the Night Visitors*, *The Gondoliers*, *The Elixir of Love* for The Raylynmor Opera and *The Mikado* and *Orpheus in the Underworld* (which he translated with Lorien Corbelletti) for the Actors' Circle Theater in New Hampshire. He has designed costumes off-Broadway at the Mint Theatre for *The Lonely Way*, *The Voyage Inheritance*, *A Farewell to the Theatre* and *The Flattering Word*; The Peterborough Players (Peterborough, NH) for *Inherit the Wind* and *Our Town* (both with James Whitmore), *Six Degrees of Separation* (with Mary Beth Hurt), *The Importance of Being Earnest*, *Romeo and Juliet*, *The Mousetrap*, *Ten Little Indians*, *Mrs. Warren's Profession*, and *The Cherry Orchard* for which he received the 2002 New Hampshire Theater Award for Best Costumes; The Studio Theatre (Washington, DC) for *Medea*, *Shakuntala*, *The Wake of Jamey Foster*, *Album*, *Really Rosie* and *He Who Gets Slapped*. Ten years spent working in Washington DC in film and television includes such credits as *A Few Good Men* (Art Department), *The Exorcist III* (Art Director), *Elliott Faumann, Ph.D* (Production Designer), *Samaritan* (Art Director), *Liberty* (Costume Supervisor), *Yuri Nosenko KGB* (Art Department), as the art director for five episodes of *Unsolved Mysteries*, and a number of national commercials. He has also designed special projects for The Hirshhorn Museum in Washington, DC and The Walters Gallery of Art in Baltimore, MD. Mr. Shaffer holds a B.A. in Fine Arts from Georgetown University and an M.F.A. in Scene Design from Carnegie-Mellon University.

David C. ("Kip") Shawger, Jr. (Festival Design Respondent) is the Kennedy Center American College Theatre Festival National Design Vice Chair. A native of New Jersey who received a B.S. degree in Drama from Nebraska Wesleyan University and a M.F.A. degree in Design from Bradley University he is an award winning designer with over 300 design credits and 30 years experience in education, community, professional theatre, television and film. Currently he is Associate Chair and Head of Design, Department of Theatre and Dance at Ball State University. He emphasizes a strong commitment to KC ACTF, of which he is an active member and serves on the Executive Committee for Region III. In 2001, he received the Kennedy Center Gold Medallion of Excellence for his work with ACTF. He has also worked on a Kennedy Center Fellowship with Ming Cho Lee. Professionally, his credits include designs for the Actor's Conservatory Theatre in San Francisco with the late William Ball, American Entertainment Productions, and Carnival Cruise Lines out of both the Los Angeles and Miami ports-o-call. In 1990, he designed the award winning New York production of *Pelleas And Melisande* at the Schapiro Theatre directed by Maggie Mancinelli. A recipient of exhibition and purchase awards such as the Prague Quadrennial and United States Institute for Theatre Technology Biennial Showcases, Kip has been cited for excellence by the National Endowment for the Arts.

Jack Shea (Director, *Frankenstein: Or The Modern Prometheus*) is an associate professor and the coordinator of the Theatre Arts Program in the Department of English at Westfield State College in Westfield, Massachusetts. Before joining the Westfield State faculty in 1997, Jack was an assistant professor and guest artist in residence for four years in the Department of Theatre and Dance at The University of

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Memphis where he taught acting in the B.F.A. program and directing in the M.F.A. program. He worked for many years as an actor and director in San Francisco and Los Angeles before moving to Memphis. He has appeared on stage and in film and television, and is a member of all three professional acting unions. For the past four summers he has acted and directed with the Becket Playwrights Festival in Becket, Massachusetts. He earned an A.B. in History from Stanford University, and an M.A. in Critical Studies, an M.F.A. in Acting, and an M.F.A. in Directing from UCLA's School of Theatre, Film, and Television.

Brenda Shepard (Workshop Leader, *Introduction to Networking for Theatrical Lighting Control*) is a Systems Integrator with Barbizon Light of New England and for the past 10 years Brenda has been developing and integrating Lighting and Rigging Systems. She has a Master Degree from Boston University in Broadcast Production and almost 20 years of experience in Production. Brenda's projects include Jordan's Furniture IMAX Theater and Jordan's Furniture Beantown, The Boston Opera House, The Fine Arts Center Concert Hall and Rand Theater at the University of MA/ Amherst, Emerson College Tufte Performance and Production Center and the Cutler Majestic Theatre. Further, the projects range in facility type from Architectural to Broadcast to Theatrical to Worship. In addition to her work at Barbizon, Brenda also serves as President of I.A.T.S.E. Local 232 as well as being an active Stagehand.

Kathleen Sills (Irene Ryan Preliminary Judge) is Assistant Professor at Merrimack College in North Andover, Massachusetts where she teaches theatre and runs the theatre program. She holds an undergraduate degree in theatre from Northwestern University and a Ph.D. from Tufts University. Kathleen also works as a freelance actor and director in the Boston area. She will be directing a production of *The Exonerated* in February that will be performed at Merrimack College as well as in Philadelphia.

Kate Snodgrass (Workshop Leader, *Writing Subtext*) is the Co-Founder and Artistic Director of the Elliot Norton Award-winning Boston Theater Marathon and Artistic Director of Nobel Laureate Derek Walcott's Boston Playwrights' Theatre. The author of the Actors Theatre of Louisville's Heideman Award-winning and much-anthologized play *Haiku*, Kate's plays *Observatory Conditions* and *The Glider*, both produced by Boston Playwrights' Theatre, were nominated for the National Critics Association's Steinberg Award and won IRNE Awards for "Best New Script." As an actor, Kate studied at the London Academy of Music & Dramatic Art and in NYC. She lectures in Playwriting in the Boston University Graduate School, and her numerous teaching credits include Wichita State University, Michigan State University, Brandeis University, Harvard University Extension School, American Repertory Theatre Institute, and Wellesley College, among others. A member of A.E.A., A.F.T.R.A., and the Dramatists' Guild, Kate was the 2001 recipient of the second StageSource Theatre Hero Award. She is the National Chair of the Playwriting Program at the Kennedy Center American College Theatre Festival.

Daniel Stein (Workshop Leader, *Dell'Arte Intl's Extreme Physical Theatre for the Actor/Creator*) studied in the Professional Actors Training Program at Carnegie-Mellon University, where he worked

with Jewel Walker, Daniel then went to Paris, France to study with Etienne Decroux, becoming M. Decroux's translator. Subsequently making his home in Paris for 20 years. Daniel started his professional career as an actor with the French National Theatre. His solo performances have toured in more than 30 countries, as well as in theatres such as the Kennedy Center and Lincoln Center here in the United States. He has taught master classes throughout the world at institutions such as Juilliard School of Drama, New York and The Institute of Dramatic Arts, Tokyo. Daniel has received grants from the National Endowment for the Arts, the United States/Japan Commission, the Pew Charitable Trust, and is a John Simon Guggenheim Fellow. Daniel carries the title of Dean of Students and Projects Director of The Dell'Arte International School of Physical Theatre, in Blue Lake CA., where he served as School Director from 1998-2003.

Jane Alois Stein (Workshop Leader, *Choosing the Right Fabric*) whose Costume Designs include the Off Broadway production of Israel Horowitz's *Lebensraum* for the Miranda Theatre. Regional Theatre credits include Adam Rapp's *Animals and Plants* for American Repertory Theatre; *A Midsummer Night's Dream* for American Repertory Theatre Institute; *Painting It Red* for Berkeley Repertory; *A Lesson From Aloes* for Repertory Theatre Of St. Louis; *Sweeney Todd* for Connecticut Repertory Theatre, *Uncle Broadway* at the Royal George Theatre of Chicago, and *The Imaginary Invalid* for Trinity Repertory's consortium. Work at other theatre's include designs for American Stage Festival, Bloomsburg Theatre Ensemble, Commonwealth Shakespeare, Gloucester Stage Company, Merrimack Repertory Theatre, New Repertory Theatre, North Shore Music Theatre, Theatre By The Sea. Opera productions include designs for The Opera Theatre Of St. Louis, and the Boston Musica Viva. Jane teaches Costume and Scenic Design for The Theatre Department of Wheaton College. She is a member of United Scenic Artists local 829, United States Institute for Theatre Technology, and The Costume Society Of America.

Steve Stettler (Irene Ryan Preliminary Judge, Workshop Leader, *Getting the Job: Tips on Auditioning for the Theatre*) is Resident Producing Director of the Weston Playhouse, Vermont's oldest professional theatre, where his directing credits include *Proof*, *Floyd Collins* (Moss Hart Award for Best Production in New England), *Candide* and New England Tours of *Rosencrantz and Guildenstern Are Dead*, *David Copperfield*, *Master Class* and *Dancing At* (Denver Center, Portland Stage, McCarter, Merrimack Rep), in New York (Circle Rep, Theatre Row) and internationally (including the Norwegian Premiere of *A Clockwork Orange*, and *Carousel* at the Norwegian State Theatre in Oslo). Prior to moving to Vermont, he was an Artistic Director of the Obie Award winning TNT/The New Theatre of Brooklyn, directing the New York Premieres of works by Ingmar Bergman, Michael Frayn and Tom Stoppard. A longtime instructor of acting for the O'Neill Theater Center's National Theater Institute, he also coached acting for Catholic University's Hartke Conservatory. A respondent and frequent adjudicator for the American College Theater Festival's Irene Ryan Acting Scholarships and the Vermont Drama Festival, he has been a panelist for the National Endowment for the Arts, the Vermont Arts Council and the New York City Department of Cultural Affairs.



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Aoise Stratford (Festival Respondent, Workshop Leader, *Distilling the Craft of Dialogue*) is a playwright who has won several awards and has been produced throughout the USA, in Italy, Canada and Australia. She was the finalist for the Humana Festival's Heideman Award for Ten Minute Plays, and her full-length *Somewhere In Between* received an American Theatre Critics' Association New Play Award nomination and was a silver medalist in the 2004 Pinter Review Prize for Drama. She has twice been a writer in residence at the Byrdcliffe Arts Colony and spent three years as Artistic Director of Three Wise Monkeys Theatre Company. She's a member of the Dramatists' Guild, and serves on the advisory board of the Playwrights Center of San Francisco.

Linda Murphy Sutherland (Workshop Leader, *Concepts & Conversations: Communication Techniques for Directors & Designers*, 5 x 10 Director) is a free-lance Director and Guest Teaching Artist at the Community College of Rhode Island. Her professional career began 30 years ago as a dancer and choreographer in regional, cabaret and dinner theatre. She worked as Associate Director of Education at the Huntington Theatre Company, Boston, MA, for 8 years where she served as a Master Teacher, Director and Theatre/Education specialist. Linda is an adjunct professor at Boston University's Metropolitan College of Arts Administration and in the Theatre and Dance Department at Bridgewater State College. She has taught and directed in the Theatre Departments at Emerson College, the University of Rhode Island and the University of Connecticut. She is Past President of the Board of Directors of the New England Theatre Conference (NETC) and is a member of NETC's College of Fellows being recognized for outstanding service to the New England Theatre community. Linda is also an active respondent for the Kennedy Center/American College Theatre Festival Region 1.

Luke Sutherland (Workshop Leader, *Concepts & Conversations: Communication Techniques for Directors & Designers*) is Technical Director and Set Designer at the Community College of Rhode Island. For the past 20 years, has worked professionally in Film, Opera, Television, and Theatre throughout the country. As a Set Dresser for IATSE Local 52 in NYC, his work can be seen in *The Siege*, *The Corrupter*, *Shaft Returns*, *Music From the Heart*, *Mickey Blue Eyes*, and in episodes of *Law and Order SVU*, and others. Luke's Opera and Theatre credits range from working at the Spoleto Festival USA in Charleston SC, Virginia Opera, La Jolia Playhouse, Paper Mill Playhouse, and Trinity Rep, to name only a few. He continues to work in NYC in film and TV, as well as working periodically in theatres in the New England region. Luke is a member of New England Theatre Conference Board of Directors (NETC), College and University Theatre Division and co-chaired the NETC 2003 Convention held in Providence, RI. Luke is also an active respondent for the Kennedy Center American College Theatre Festival Region 1.

Kate Tellers (Workshop Leader, *The Business of Acting: Working as a Professional Actor in Theatre, Film and TV*) is a TV Consultant and Professional Actress/Stand Up Comedienne/Improv Artist. Kate is a New York actress, has appeared recently in *Rag Hag* and in the new one woman musical, *Prelude To A Resignation* with the Milk Can Theatre Company in New York. Other NY credits include *Clara's*

Christmas Dreams, *The Vagina Monologues* and *Lysistrata*. She has worked regionally at TheatreZone, the Wheelock Family Theatre and Fourth Wall Productions. She is a co-founder of The Pearl Brunswick, NY's only all female musical improv. A Pittsburgh native, Kate is a graduate of Carnegie Mellon University.

Crystal Tiala (Region 1 Design Chair, Workshop Leader, *Tech Olympics & Design Slam*) is the Associate Professor of Design at Boston College, Chair of the United States Institute of Theater Technology-New England Section and Adviser for the Ballard Institute and Museum of Puppetry. Crystal has designed scenery for regional theaters and universities including The Barter Theater, Merrimack Repertory Theater, Emerson College, The Boston Conservatory, StageWest, The SpeakEasy Stage Company, Worcester Foothills Theatre, Boston College, Two Rivers Theater, The Riverside Theater, The American Stage Festival in New Hampshire; The Connecticut Repertory Theater, Connecticut Opera, Trinity College, The University of Hartford and the Rybinsk Theater in Russia. Crystal has a Master of Fine Arts in Scene Design from the University of Connecticut and is a member of United Scenic Artists local 829.

Sam Turich (Irene Ryan Preliminary Judge & Workshop Leader, *Improvisation Workshop*) is an actor, director and playwright who has worked at many theaters in New York and around the country. As an actor, Sam appeared at the Coconut Grove Playhouse in Miami in the world premiere of the original stage comedy *Crush the Infamous Thing*, which he wrote and performs in with co-creators Tina Benko and Gabrielle Reznik. The play is scheduled for a production at the Brentwood Theater in Los Angeles this April. Sam played the lead in Kyle Jarrow's *Armless*, winner of the Best Overall Production Award at the New York International Fringe Festival. Regional credits include: Williamstown Theatre Festival, Pittsburgh Public Theater, City Theatre. For Quantum Theater: *Antony & Cleopatra* (Pittsburgh Post-Gazette Best Supporting Actor), *The Merchant of Venice*. Television: *Law & Order*, *Blind Spot* (with Joanne Woodward), *Button Masherz*. Film: *The Box* (also screenwriter; Official Selection 2004 Palm Beach International Film Festival, San Francisco Independent Film Festival), *Undieing Undead*, *Pushing Tom*, *Cat Lady* (Winner, 2002 New England Independent Film Festival), *Without a Name* (Winner, National Board of Review Best Student Film). Sam has been professional improviser for over ten years, and is an instructor at Gotham City Improv Theater and School where he created the weekly main stage improv show *Off the Top of Our Heads*. Under Sam's direction, this company won the 6th Big Apple Improv Festival and the title "Best Improv Group in New York." Other directing credits include *The Magnificent Hour* at the NY Int'l Fringe Festival, Itamar Moses' *Dorothy & Alice*, *Member Drive*, and sketch comedy troupes Key Grip and the Best Boys, Schkank, and Pressing Charges. Sam is a graduate of Columbia University and the British American Drama Academy. He currently teaches acting at the New York Film Academy.

Jo Twiss (Irene Ryan Preliminary Judge) just completed doing Big Mama in *Cat on a Hot Tin Roof* with Marshall Mason directing at St. Louis Rep and Cincinnati Playhouse in the Park. Jo was on Broadway in the '03-04 Season in *Cat on a Hot Tin Roof* as the

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Who's Who at the Festival

nursemaid to the no neck monsters and understudying Big Mama. Other Tennessee Williams roles include Serafina in *The Rose Tattoo*, Amanda in *The Glass Menagerie*, and Myrtle in *The Seven Descents of Myrtle*. Jo has received two Barrymore Award nominations-Best Actress as Josie in *A Moon for the Misbegotten* and Best Supporting Actress as Maggie in *Dancing at Lughnasa*. Jo was seen most recently in the Philly area as Terry in *After Play* at the Walnut Theatre and Louise in *Always Patsy Cline* at Bristol Riverside Theatre and Rosa in *The Magic Fire* at the Wilma Theatre and the Player Queen in *Hamlet* directed by Douglas Campbell at Bristol. Jo has also been featured at Bristol Riverside Theatre as Madge in *The Dresser* With Douglas Campbell, the psychiatrist Edith in *Jakes Women* and the governess Carlotta in *The Cherry Orchard*. Other regional theatre credits include Claire in *I'm Not Rappaport*, June in *The Fifth of July* and Sadie in *All the Kings Men* with Paul Sorvino. Jo has been seen in New York City at Lincoln Center in two shows written for her by Starfish Productions Inc, *Nothing you Can Say* and *Lilly of the Valley*. Off Broadway she has also played in Richard Nash's *Life Anonymous* at the William Redfield Theatre and in *Sirens* at HB Playwrights, and in over 75 productions of new plays at The Circle Repertory Company now Circle East, where she has been a company member for 20 years. Jo most recently appeared as Nurse Roerich in "Law and Order SVU (NBC) - her 7th appearance on the Law and Order series. Jo has also been Registered Nurse for 32 years and teaches acting at The University of the Arts in Philly teaching first and second year Meisner work. She also is the acting teacher for The New York Summer School of the Arts. This year will be her 6th year teaching 32 high school kids the fundamentals of the craft of acting. Jo has also taught at Rutgers University, The America Academy of Dramatic Arts and Stockton State University as well a Master Classes at Regional theatres across the country. She is currently working on certification in the Rubinfeld Synergistic Method, a four year training course combining psychotherapy and body work.

David Watson (Irene Ryan Preliminary Judge & Workshop Leader, *Techniques of Character Exploration and Development Through the Use of Half-Mask*) is Assistant Professor of Acting. Director, actor, teacher, and mask maker. Active in the professional theatre for over twenty-five years. Most recent directing credit: *The Spitfire Grill* at the Majestic Theater in West Springfield. Directing credits at The Hartt School include: *The Crucible*, *A New Brain*, *Suburbia*. New York acting credits include: *A Night Of Pity*, *PVT. Wars*, *The Doctors* (NBC.) Hartford Stage credits: *A Christmas Carol*, *Richard III*, *The Greeks*, *Kean*, *Antony And Cleopatra*. A Teacher of acting, voice, mask, and mime for sixteen years. Currently on the faculty of The Hartt School Theatre Division at the University of Hartford.

Ian Williams (Workshop Leader, *Performing Poetry*) is assistant professor of ethnic-American literature and culture at Fitchburg State College. He completed his PhD in English at the University of Toronto. His dissertation develops a poetics of tone and voice in the work of Anne Sexton and other contemporary poets. It investigates the ways in which poetic and musical performances exist as oral and textual documents with audible and visible properties. Currently he is working on issues of identity, ethnicity, and voice. Other areas of teaching and research include twentieth-century poetry, connections between the arts, and dance. He is also a practicing poet, who has co-founded and co-edits *Misunderstandings Magazine*, a Toronto based literary journal that publishes short fiction, poetry and art.

Dana Yeaton (Workshop Leader, *You Be Billie, I'll Be Sam: Writing For A Particular Actor*) is the recipient of the "New Voice in American Theatre" award from the William Inge Theatre Festival. His short play *Helen At Risk* won the Heideman Award from the Actor's Theatre of Louisville and his full-length drama *Mad River Rising* received the Moss Hart Award from the New England Theatre Conference. His adaptation of Chris Bohjalian's best-selling novel *Midwives* has been produced at the Clarence Brown Theatre, North Carolina Stage, Arizona Repertory Theatre and Vermont Stage Company. *Midwives* is now in previews and will run throughout February at The Round House Theatre in Washington, DC. Dana's plays in print include *Alice In Love*, *The Big Random*, *Helen At Risk*, *Mad River Rising*, *Men In Heat*, and *Midwives*. He teaches playwriting at Middlebury College, the University of Vermont and the Vermont Governor's Institute on the Arts. Dana was founding director of the Vermont Stage Young Playwrights.



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KCACTF Region I - Spring 2005 Productions

Associate Productions

Boston College
The Shadow Box

Bridgewater State College
The Other Side

Castleton State College
The Rivals

Dean College
The Rimers of Eldritch

Eastern Connecticut State
University
The American Clock

Emmanuel College
No, No, Nanette

Fitchburg State College
Hamlet

Fitchburg State College
*Just Deserts & Three Doors to
Death*

Fitchburg State College
Talk Radio

Holyoke Community College
Electra

Keene State College
After the Fall

Middlebury College
The Last Night of Ballyhoo

Middlebury College
Necessary Targets

Northern Essex
Community College
Arms and the Man

Northern Essex
Community College
Student Directed One-Act Plays

Rhode Island College
To Kill a Mockingbird

Rhode Island College
The Pirates of Penzance

St. Michael's College
Into the Woods

Salem State College
Bat Boy: The Musical

Salem State College
Inherit the Wind

Salve Regina University
Lend Me A Tenor

Salve Regina University
To Baby With The Bathwater

University of Maine/ Orno
Chicago

University of Maine/ Orno
In a Room Somewhere

University of Maine/ Orno
*Six Characters in
Search of an Author*

UMASS Boston
Henry V

UMASS Boston
Las Meninas

University of Rhode Island
The Diary of Anne Frank

University of Rhode Island
Les Liaisons Dangereuses

University of Southern Maine
Lysistrata

University of Southern Maine
The Magic Flute

Worcester State College
The Glass Menagerie

Participating Productions

Boston College
Swimming After Dark / Zoë

Boston University
Bye Bye Blackbird

Boston University
Mother's Mary

Bridgewater State College
Big Love

Franklin Pierce College
The Death of Don Juan

Franklin Pierce College
A Silence So Loud and Snapshot

Salem State College
Children of a Lesser God

Southern Connecticut
State University
Anna and the Tropics

Southern Connecticut
State University
Student Directed One Act Plays

University of Southern Maine
A Midsummer Night's Dream

Westfield State College
*Frankenstein:
or The Modern Prometheus*

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KCACTF Region I - Fall 2005 Productions

Associate Productions

Castleton State College
Brighton Beach Memoirs

Castleton State College
Cabaret

Boston College
Bat Boy: The Musical

Boston College
The Collection

Boston College
King Stag

Boston College
Marisol

Boston University
Permanent Whole Life

Bridgewater State College
Theatre on the Edge/one acts

Castleton State College
Cabaret

Central Connecticut
State University
Angels in America

Colby College
Servant of Two Masters

College of the Holy Cross
Spring Awakening

Dean College
Anything Goes

Dean College
subUrbia

Eastern Connecticut
State University
*The Head of Mary,
A Nagasaki Fantasia*

Emerson College
Undiscovered Country

Fitchburg State College
The Laramie Project

Keene State College - *Send-Ups
and Put-Ons*

Keene State College
Urinetown: the Musical

Middlebury College
The House of Yes

Rhode Island College
Steel Magnolias

Rhode Island College
All My Sons

Southern Connecticut
State University
Pulling Apart

Salem State College
Dracula

Salem State College
The Elephant Man

UMASS Boston
*Creation of the World
and Other Business*

University of Maine / Orono
Blithe Spirit

University of Maine / Orono
Spoon River Anthology

University of Maine at Machias
1959 Pink Thunderbird

University of Rhode Island
Romeo & Juliet

University of Southern Maine
The Good, the Bad & the Wilde

University of Southern Maine
How I Learned How to Drive

University of Southern Maine
Under Milkwood

Westfield State College
The Importance of Being Ernest

Participating Productions

Boston University
The Red Lion

Bridgewater State College
Assassins

Community College
of Rhode Island
The Universe Made Simple

Central Connecticut
State University
Speed the Plow

Colby-Sawyer College
Wonder of the World

Emmanuel College
Dead Man Walking

Franklin Pierce College
*everything is going to
have to be put back*

Gordon College
Holiday

Holyoke Community College
The Cripple of Inishmaan

Johnson State College
*Angels in America -
Millennium Approaches*

Middlebury College
The Bewitched

Northern Essex Community College
The Comedy of Errors

Quinnipiac University
Beggar's Opera

Saint Michael's College
Woyzeck

Salem State College
One Acts by Pinter

Southern Connecticut
State University
Our Town

Stonehill College
Tales of the Lost Formicans

University of Southern Maine
Arms & The Man

Wellesley College
Crimes of the Heart

