Hello!

With great excitement and pleasure, I welcome you to our 51st Kennedy Center American College Theatre Festival at Montclair State University. We were last at MSU for our 49th festival and it was a wonderful experience. I hope you will take advantage of all the exciting programming that this festival has to offer.

This marks my first festival as Chair for Region 2. I have been challenging our festival leadership to engage in planning with the freedom to reinvent and create new opportunities. A change in leadership is an opportunity to reflect and decide if it makes sense to continue in the same way, or to rethink, reorganize and retool. I never advocate for change for change's sake, but rather to free ourselves from the feeling that we should do things the way they have always been done.

One of my first-year goals was to encourage new participation in KCACTF response process. We are now offering incentives to schools for invited productions. Perhaps as a result, we have seen an increase in KCACTF participating production entries. Now my next goal – To encourage more faculty and teaching artists in the region to become respondents for these productions.

We all volunteer for this experience. You are volunteering to attend and participate in the festival, and every faculty member and teaching artist leading the festival is a volunteer as well. We volunteer because we believe that KCACTF is essential for creating community, inspiring students, rewarding effort and celebrating theatre within our region. We come to the festival to connect, share ideas and nurture the next generation of theatre professionals.

We are always working to do better. If sometimes the festival seems like barely controlled chaos, you might be correct. Honestly, that might be part of the fun. Please remember that the festival is run by us for us. I can assure you that this festival will have moments where we think we could have planned a little better, and we will learn from these moments. I can also assure you that this festival will be AMAZING! If we stumble, it is not because of lack of trying, but because of trying to do too much. We are attempting to shoehorn an incredible number of opportunities and events into 4 days!

KCACTF is you. There is no corporate umbrella organization that secretly makes decisions or dictates for our region. All the programs you find here have been developed by faculty volunteers with student feedback, and we are constantly tweaking. Programs differ from region to region, and we try to learn from each other. If you ever feel like this organization is not listening or is not planning appropriately, let me know, and we can work together to do better. Our aim is for the organization of this festival to be transparent. For this reason, I would like to invite you to our KCACF Region 2 feedback session (time and location in guidebook). This is a great opportunity to ask questions, learn about the festival, and to offer suggestions for future improvements.

I’m deeply thankful that you chose to attend this year’s festival. Now choose to engage with the festival as much as possible, and you will not be let down by the experience. Choose not to be a passive recipient, but rather to lean forward into the festival, seek and explore opportunities to experience and learn new things.

The leadership committee and myself have been working all year to plan for these January days. The festival is our gift to you. I hope it’s the right fit!

Bill Gillett
Chair, Region 2
Kennedy Center American College Theater Festival
Welcome from the Dean of the College of Visual and Performing Arts

Welcome to Montclair State University and the Kennedy Center American College Theater Festival Region 2. It is entirely fitting that the festival has wended its way back to Montclair. The arts are central to the mission of the university, and the College of the Arts has long been designated a New Jersey State Center of Excellence in the Arts. During the academic year, the college presents collectively more than 700 stage performances, concerts, recitals, exhibitions, screenings, readings, and public lectures to audiences on campus and around the globe. We are particularly proud of the Department of Theatre and Dance, which with its eleven annual productions is the busiest producer of live entertainment in the state of New Jersey. What's more, its alumni are currently represented on and off Broadway, in regional theatres, and in national touring companies.

Many of those alumni are a part of the more than 400,000 individuals who have participated in the Kennedy Center American College Theater Festival since its inception. The festival offers a singular opportunity for theater students to expose their work to new audiences, to hone their skills, and to receive recognition for excellence in their craft. This rich tradition of artistic and intellectual development continues this week at Montclair State, and we are pleased that you have joined us for this exceptional event.

Now, on with the show!

Welcome from the Department of Theatre and Dance

Welcome from the Chair of Theatre and Dance at Montclair State University!

The along with the faculty, staff and students welcome you to Festival 51 of the Kennedy Center American College Theatre Festival Region 2. We are delighted and honored to host the festival this year and have been preparing for your arrival for some time. Take advantage of the wonderful opportunities that are available for you. This includes a wide range of workshops, productions and traditions but most of all the conversations between creative thinkers.

We all have an exciting week ahead of us as we gather to observe the best and brightest in collegiate theatre, see each other's work, rekindle old friendships, meet new colleagues and acknowledge others accomplishments from this past year. I think back with fondness on the relationships I have developed over the recent years as a faculty member in Region 2 as well as my student years in Region 7. Many of my current close friends are the ones I went to festival with all those years ago.

Montclair State University has a distinguished history dating back to 1908 as a leading institution of higher education in New Jersey. Our picturesque campus atop a verdant hill looks out over New York City with its 41 professional theatres and countless independent companies. The proximity of Manhattan offers a spectrum of inspiration: from the highest level of commercial theatre to the most artistically daring experimental work. Being so close to such a culturally rich community makes me want to be a better artist. The achievements of Broadway demonstrate the far reaching impact this form has on the popular imagination, but the wide variety of theatre that is offered through Off-Broadway, regional, local, workshops, studios and fringe performances should remind us of the great opportunities that await all of us in the theatre, now. It is my hope that we all find joy in creating work that can give insight to the human experience, something only art can provide. Start today, through the conversations and meetings you will have among your talented peers.

Enjoy the Festival!

Randy Mugleston, Chair
Department of Theatre and Dance
Montclair State University Mission Statement
Montclair State University is committed to serving the educational needs of New Jersey with programs characterized by academic rigor and currency in the development of knowledge and its applications. The University will offer a comprehensive range of baccalaureate, master’s, and certificate programs and a focused portfolio of doctoral programs that are closely aligned with the University’s academic strengths and the needs of the state. The University will recruit faculty with exceptional academic or professional credentials and a deep commitment to the pursuit of their development as teachers and scholars. The University will admit to study with this faculty students who have demonstrated the potential for high achievement, diligence in the pursuit of their education, and high aspirations for using their education. The University will be inexorably committed to the maintenance of a learning community that is deeply and broadly reflective of the diverse population of New Jersey.

All University programs will develop in students the ability to discover, create, evaluate, apply, and share knowledge in a climate characterized by tolerance and openness in the exploration of ideas. Curricular and co-curricular programs will cultivate the ability to think critically, to act ethically, and to become informed citizen-participants prepared to assume leadership roles in a democracy. Recognizing the increasing connectedness of the world, the University will ensure that all students develop an understanding of global issues and of their responsibilities as citizens of the world.

The University will serve as a center for the creation of new knowledge and for the development of innovative applications of existing knowledge and as a center for pedagogical and artistic excellence and creativity. The University seeks to focus the professional activities of its faculty and the educational endeavors of its students on the enduring disciplines that will continue to constitute the knowledge base of an educated citizenry in the 21st century, as well as on the more specific and changing areas of study that have particular relevance to the region served by the University.

The University will play a role beyond the campus community, partnering and collaborating at the local, state, national and international levels to make positive contributions to addressing issues of importance to society, to enable students to experience their ability to use knowledge in constructive ways in the world, and to share the rich array of intellectual and cultural resources of the University with the people of New Jersey.

The Kennedy Center American College Theatre Festival
Started in 1969 by Roger L. Stevens, the Kennedy Center’s founding chairman, the Kennedy Center American College Theater (KCACTF) is a national theater program involving 18,000 students from colleges and universities nationwide which has served as a catalyst in improving the quality of college theater in the United States. The KCACTF has grown into a network of more than 600 academic institutions throughout the country, where theater departments and student artists showcase their work and receive outside assessment by KCACTF respondents. Since its inception, KCACTF has given more than 400,000 college theater students the opportunity to have their work critiqued, improve their dramatic skills and receive national recognition for excellence. More than 16 million theatergoers have attended approximately 10,000 festival productions nationwide.
ROB MCCLURE has received Tony, Drama League, Astaire, and Outer Critics Circle nominations and won Theatre World and Clive Barnes awards for his performance in the title role of Chaplin: The Musical. Rob's other Broadway credits include Nick Bottom in Something Rotten!, Tim in the Roundabout Theatre Company's revival of Noises Off, Jack Singer in Honeymoon In Vegas, I’m Not Rappaport, and the roles of Princeton and Rod in Avenue Q. He later received a Helen Hayes nomination for his performance in the Avenue Q national tour. He delighted 92nd Street Y audiences in Kathleen Marshall’s salute to MGM musicals Going Hollywood and similarly charmed crowds at New York City Center Encores! in Where's Charley? and Irma La Douce. Regionally, he appeared in the world premiere of Ken Ludwig’s Comedy Of Tenors and The Game’s Afoot both at the Cleveland Playhouse and Robert and Willie Reale’s Johnny Baseball at the American Repertory Theatre. A fan favorite at St Louis’s Muny, Rob has been seen there in Little Shop of Horrors, Mary Poppins, Shrek, The Addams Family, Hello, Dolly!, Beauty & The Beast, Into the Woods & Jerome Robbins’ Broadway. Particularly active in the Philadelphia theater scene, Rob has collaborated with the Arden Theatre Co. (A Funny Thing…, Flea and the Professor), The Walnut Street (Mozart in Amadeus, Carmen Ghiai The Producers), and many more, winning him two Barrymore Awards for Best Actor. Other regional work includes; Paper Mill Playhouse, The Old Globe, Delaware Theatre Co., Flat Rock Playhouse, McCarter Theatre, and La Jolla Playhouse. Rob recently made his film debut in the Award winning short film Recursion, directed by Sam Buntrock for which Rob won Best Actor at both The Queen’s World and Williamsburg Independant Film Festivals. Recent TV credits include CBS’ Person of Interest, Elementary and The Good Fight.

SUSAN HILFERTY, DTM KEYNOTE SPEAKER

Susan Hilferty has designed over 300 productions across the globe including the United States, the UK, Canada, Japan, Australia, Korea, New Zealand, Mexico, Canada, Malaysia, Spain, Brazil, Germany, and South Africa. Her many Broadway designs include Wicked (Tony, Outer Critics Circle, and Drama Desk awards and Olivier nomination), Present Laughter (Tony, Drama Desk and Outer Critics Circle nominations), Hands on a Hardbody, Spring Awakening (Tony nomination), Lestat (Tony nomination), the 2013 revival of Annie, Into the Woods (Tony and Drama Desk nominations; Hewes Award) and Frank Wildhorn’s Wonderland. Her designs for opera include Rigoletto for the Metropolitan Opera and Manon at LA Opera and Berlin Staatsoper. Her designs for New York’s off-Broadway theatres are innumerable and include Richard Nelson’s Apple Family Plays, August Wilson’s Radio Golf and Jitney. She works with such well-known directors as Athol Fugard (the South African writer with whom she works as set and costume designer and often as co-director on over 32 productions since 1980), JoAnne Akalaitis, Laurie Anderson, Arin Arbus, Christopher Ashley, Walter Bobbie, Anne Bogart, Gregory Boyd, Jonathan Butterell, Oskar Eustis, Robert Falls, Yael Farber, Frank Galati, Garry Hynes, David Jones, Selina Cartmell, Moisés Kaufman, Tony Kushner, Mark Lamos, James Lapine, Michael Longhurst, Richard Nelson, Des McAnuff, Marion McClinton, James MacDonald, Emily Mann, Joe Mantello, Michael Mayer, Neil Pepe, Bartlett Sher, Rebecca Taichman, Robert Woodruff, Doug Wright, and the late Garland Wright. Hilferty also designs for film, dance (Alvin Ailey), the circus (Ringling Bros. & Barnum and Bailey) and concerts (Taylor Swift SPEAK NOW World Tour). Hilferty's many awards include an OBIE for Sustained Excellence in Design, the Lilly Award and the Ruth Morley Design Award from the League of Professional Theatre Women. In addition, she Chairs the Department of Design for Stage and Film at NYU’s Tisch School of the Arts.
INVITED PRODUCTIONS

ANTIGONE
Written by Sophocles, translation by Anne Carson
Directed by John Bellomo
Produced by West Chester University
Wednesday, January 16 at 8:00pm
Memorial Auditorium
Response 1:00pm., Thursday, January 17th, University Hall 2009

A young girl believes that the highest priority, over the laws of the country and the commandments of leaders, is that one must do what is right. One girl, thousands of years ago, dared to stand up for her beliefs and face the consequences. This play captures the epic nature of the Greek tragedy, in a fresh, contemporary adaptation. An all-female cast of 20 explores what resonates when the Tragedy of Antigone is told with a female voice.

THE MYSTERY OF EDWIN DROOD
Music, Book and Lyrics by Rupert Holmes
Directed by Mark Hardy
Produced by Montclair State University
Wednesday, January 16 at 7:30pm
Thursday, January 17 at 7:30pm
Friday, January 18 at 10:00pm
Fox Theatre
Response: 1:00pm, Saturday, January 19th, University Hall 2009

This ultimate musical 'whodunit' is a madcap romp through an English music hall company's version of Dickens' great unfinished novel. A rollicking comedy of murder, intrigue, hidden identity, dangerous attraction, and the hunger every actor has to be at center stage, this rule-breaking and 5-Tony winning show allows the audience to choose the story's outcome at every performance!

MEN ON BOATS
Written by Jaclyn Backhaus
Directed by Scott W. Cole
Produced by Bridgewater College
Thursday, January 17 at 9:30am and 2:30pm
Alexander Kasser Theatre
Response 12:00pm, Thursday, January 18th, University Hall 2009

Ten explorers. Four boats. One Grand Canyon. Men on Boats is the true(ish) history of an 1869 expedition, when a one-armed captain and a crew of insane yet loyal volunteers set out to chart the course of the Colorado River. Both provocative and hilarious, this play creatively bends genders depicting white male conquest through a cast who is not.

THE SECRET IN THE WINGS
Written by Mary Zimmerman
Directed by Callie Carroll
Produced by West Liberty University
Thursday, January 17 at 8:00pm
Memorial Auditorium
Response 10:00am., Friday, January 18th, University Hall 2009

“The Secret in the Wings” is a journey through the amazing worlds of some lesser-known fairy tales. The production adapts these stories to create a theatrical work that sets their dark mystery against her signature wit and humor. The framing story concerns a child and the frightening babysitter with whom her parents leave her. As the babysitter reads from a book, the characters in each of the tales materialize, with each tale breaking off just at its bleakest moment before giving way to the next one. As in Zimmerman's other productions, here she uses costumes, props, sets, and lighting to brilliant effect, creating images and feelings that render the fairy tales in all their elemental and enduring power.
DRESS THE PART
Written by GQ and JQ
Music by JQ
Friday, January 18 at 8:00pm
Memorial Auditorium

Award-winning and internationally acclaimed theater artists, the Q Brothers generate original work fusing hip hop and theater, adapting classic stories to a wholly original, entertaining and fast-paced style of comedic performance that has been energizing audiences for over two decades. The Q Brothers conceived the term add-RAP-tation in 1999 with their Off-Broadway hit “The Bomb-itty of Errors.” MTV has called the Q Brother’s “Nothing short of brilliant” and Time Out London says “The rhymes—and the energy—just don’t stop...”

The Q Brothers return to high school in their hip hop reimagining of Two Gentlemen of Verona. Proteus and Valentine are high school football stars at Verona College Prep who learn a thing or two about love, learning and loyalty. Over twenty characters are played by two actors who never leave the stage in this 75-minute wild ride. Titled Q Gents in previous iterations, this work has evolved as we have toured it across the United States and abroad.

ALL MY SONS
Written by Arthur Miller
Directed by Betsy Craig
Produced by Grove City College
Saturday, January 19 at 9:30am and 12:30pm
Alexander Kasser Theatre
Response: 3:00pm, Saturday, January 19th, Alexander Kasser Theatre

Joe Keller and Steve Deever ran a machine shop which made airplane parts. Deever was sent to prison because the firm turned out defective parts, causing the deaths of many men. Keller went free and made a lot of money. The twin shadows of this catastrophe and the fact that the young Keller son was reported missing during the war dominate the action. The love affair of Chris Keller and Ann Deever, the bitterness of George Deever returned from the war to find his father in prison and his father’s partner free, are all set in a structure of almost unbearable power. The climax showing the reaction of a son to his guilty father is fitting conclusion to a play electrifying in its intensity. One of the most powerful dramas, and first great play of one of the most remarkable American playwrights of the 20th century.

A RAISIN IN THE SUN
Written by Lorraine Hansberry
Directed by Julia Matthews
Produced by Albright College
Friday, January 18 at 9:30am and 2:30pm
Alexander Kasser Theatre
Response: 10:00am, Saturday, January 19th, University Hall 2009

“the play that changed American theatre forever...” The New York Times

In a crowded apartment on Chicago’s South Side, we meet three generations of the Youngers, an African-American family striving to achieve the American dream. Walter Lee wants his own business, Mama hopes to own a home, Beneatha aims for medical school and Ruth yearns to grow her family. But, in the words of Langston Hughes, “what happens to a dream deferred? Does it dry up like a raisin in the sun?” Lorraine Hansberry’s masterpiece from 1959 anticipated the issues that sparked the civil rights and women’s movements of the 1960’s, as well as the struggles over economic justice and systemic racism that persist in our own time.

KEYNOTE PERFORMANCE
FESTIVAL INFORMATION

Registration and Information Desk
The Registration Desk will be located on campus in the lobby of the Speech Communications Building on Tuesday from 12pm to 6pm. Registration will remain open in a limited capacity until 8pm.

The Information Desk will be located in the lobby of the Speech Communications Building for the remainder of Festival. The Information Desk will be open from 9am-Noon and 1pm-6pm. If you still need to register on Wednesday, please visit the Information Desk.

Hospitality
The Faculty Evening Hospitality will be in a suite at the Hilton Meadowlands. The suite will be open after every evening performance and close at 2:00am.

Please check the reverse of your Faculty or Invited Guest name badge for the location of the daytime and evening hospitality suites.

Dining
There are several on-site food options available. Please flip to the following page to see the options and their hours.

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

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

Admission to Invited Productions
Tickets to all invited productions can be reserved online via the ticket link through Guidebook. This Eventbrite reservation is good for one individual, and we ask that you not reserve in large groups to ensure that best availability for all attendees. Any seats not filled ten minutes prior to the scheduled start time are subject to reassignment to attendees waiting to enter. You must show your Festival badge for entry.

Tickets become available at 11pm the evening before.

Security
In case of extreme emergencies, medical or otherwise, ALWAYS dial 911 immediately. From a campus phone, dial 9-911. In case of urgent situations please dial DIAL 973-655-5222 or Ext. 5222 from on-campus extensions

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

In the event of non-emergency medical situations Hackensack UMC Mountainside Hospital is located at 1 Bay Ave, Montclair, NJ 07042

Workshop Cancellations
Should you need to cancel or change a workshop or its schedule, please contact Aili Huber at 540-232-9528 or visit the Information Desk.
Transportation
Transportation shuttle busses will be provided between hotels and in front of Alexander Kasser Theatre. Festival guests are expected to walk between events on campus, so please dress appropriately for the weather. For ADA accommodations, please contact Festival Leadership and we will provide transportation.

Shuttle Schedule
The Shuttle Schedule for the Festival is listed below:

Tuesday (Registration Day) - 12pm to 11pm

Wednesday-Saturday - 7:00am - 12:00am
Two busses will run from the Hilton Meadowlands and one bus will run to the Crowne Plaza. We have arranged, and hope, that they will arrive at half hour intervals. Please understand that traffic may affect this schedule. You patience is appreciated.

Please Note: Shuttles will cease at 12am. No excuses. Please plan accordingly. Changes to the bus schedule will be posted in the Hotel Lobbies and posted online on Twitter and Facebook.

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

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

Taxi cabs are available from Montclair Yellow Cab at (973) 744-7771.

Parking
Parking is FREE and is located in Car Park Diem (behind the Red Hawk Diner).

Attendees can park at the Red Hawk Garage, but will need to pay market prices (between $8-$20 per day).

Computers and Internet Access
On campus wireless access has been provided for all registered Festival attendees. Attendees should access the wireless account: MSU-Guest.

You may need to re-access the computer network daily in order to remain on the wireless internet. Festival attendees should be sure to check their wireless devices when they arrive on campus in the morning and throughout the day. You will be prompted to provide some personal information for a 24-hour day pass. This information will time out daily, and you should re-enter it for the strongest signal.

Printing
Copiers are located in the LIFE Building for faculty and leadership use. If you feel like your copy is pertinent to one of your programs, please find the program head to discuss the need.

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

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

Hilton Meadowlands -201-896-0500
2 Meadowlands Plaza, E. Rutherford, NJ 07073

LaQuinta Inn and Suites - 973-778-6500
265 NJ-3, Clifton, NJ 07014

Guidebook/Digital Program
A digital copy of this program may be downloaded from our website at www.kcactf2.org.

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

1) Click on Download Guide in the bottom left-hand corner
2) In the Search Bar, search for Kennedy Center American College Theater Festival Region 2 2019 at Montclair State University
   Our Guide will be the only guide that appears
3) Click on our Guide
   It will automatically be downloaded
3) When it has finished downloaded, click on the Guide and begin exploring!

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

Alexander Kasser Theatre
1 Normal Ave, Montclair, NJ 07043

LIFE Hall
Skyline Way, Montclair, NJ 07043

Memorial Auditorium
Hibben Pl, Montclair, NJ 07043

Speech and Communications Building

University Hall
University Promenade, Montclair, NJ 07043

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

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

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

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

General Feedback Surveys will be pushed out to attendees nightly via the Feedback portion of the app.
MSU Alcohol Policy
Drugs and Alcohol Policy. Montclair State does not condone the medically unsupervised use, possession, sale, manufacture, or distribution of drugs that are illegal. When such activity occurs on campus, MSU shall initiate appropriate measures, which may include disciplinary action.

MSU Tobacco Policy
Montclair State University is a smoke-free campus. No smoking is permitted inside any building, including the Student Center and the Annex.

FESTIVAL INFORMATION

DINING HOURS
Kennedy Center American College Theater Festival Region 2 2019 at Montclair State University has gone mobile!

Get the app on your mobile device now, for free.

https://guidebook.com/g/actfatmontclair/

1. Visit the above URL on your device

2. Tap the “download” button to get the free Guidebook app

3. Open Guidebook and look for the guide: Kennedy Center American College Theater Festival Region 2 2019 at Montclair State University
The Dramatists Guild of America, the national association of playwrights, composers, lyricists, and librettists, is launching a campaign called #DontChangeTheWords, in order to educate theater students and instructors about the importance of copyright and licensing agreements. The fierceness of the Copyright Law may come as a shock to some, because the openness of the internet makes it feel like plays and musicals don’t have the protection given them by copyright. But enforcing copyright takes every single one of us. If you want to continue to perform the shows you love, and discover new shows by the artists you admire, and maybe even create something yourself one day, then we ALL have to obey the law.

1/17/2019, 01:00PM-02:50PM University Hall 2044

A Dramaturg/Literary Manager’s Role in Season Planning
Presented by Jeremy Stoller
An exploration of the factors that go into season-planning, and a dramaturg’s function in bringing new, mission-aligned projects to an artistic director.
1/18/2019, 01:00PM-02:50PM University Hall 2011

A Picture is Worth A Thousand Words: Write What You See!
Presented by Bob Bartlett
This writing session uses photography as inspiration for dramatic writing, specifically for writing compelling monologues.
1/17/2019, 03:00PM-04:50PM LIFE Hall 1200

Acting In Sit-Coms and Dramas
Presented by Aaron Moss
Interested in acting in television and film? Learn key techniques to find you funniest or most heart wrenching performance, tailor made for the camera!
1/16/2019, 01:00PM-02:50PM University Hall 2012
1/18/2019, 09:00AM-10:50AM, LIFE Hall 1250

Active Presence Through the Miller Voice Method
Presented by Becca McLarty
An introduction to the Miller Voice Method with a focus on the Active Breath as a tool to bring the actor more into the present moment. Through the use of movement to expand the body and sound, the actor will reveal a more open and spontaneous instrument.
1/18/2019, 09:00AM-10:50AM University Hall 2010

1/18/2019, 01:00PM-02:00PM LIFE Hall 1251
Annual Alpha Psi Omega Summit
Presented by Martin Dallago
Come join your fellow brothers from APO for a summit meeting to discuss what has been successful for your class. Make connections, gain helpful insight, and meet new friends. Share stories of your class’s successes and learning experiences. Come join us for a conference on how we can improve as an organization and ask questions about how your individual class can improve and reach your goals.
1/18/2019, 03:00PM-04:50PM University Hall 2007

Artists Changing the World
Presented by Rebecca Misenheimer
While developing the Theater For Social Change course I taught previously, I came across a lot of amazing artists who are making a difference in their own corner of the world. Through A/V clips and internet links, this presentation will introduce some of the theater artists, musicians, poets, visual artists and others whose work I find inspiring, with lots of new additions since my first presentation at festival 2017. Attendees will be encouraged to share the artists who inspire them, so feel free to bring links to websites, you-tube clips, and anything else to share the energy.
1/18/2019, 05:00PM-06:50PM Comm Room 1141

Artists Striving to End Poverty
Presented by Samantha Manfredi
A discussion on the role of the artist in society and the many perceptions of poverty. We will unpack how to use your talent to affect change in the world and the role of art in empowering the impoverished. How do we become more active members of our communities? What can we do with our art?
1/18/2019, 09:00AM-10:50AM University Hall 2010

ASPIRE - Marketing Plan, Can You Afford It?
Presented by Andy Truscott and Deb Otte
Are you interested in creating or running a theatre company? Take this workshop to learn how to market your artistic programming. This is a required workshop for any student participating in the Arts Administration track, but is completely open to the public.
1/18/2019, 09:00AM-10:50AM University Hall 2010
WORKSHOPS

ASPIRE - Mission Statements, Board of Directors, and Staff
*Presented by Andy Truscott and Deb Otte*
Are you interested in creating or running a theatre company? Take this workshop to learn how to craft a mission statement, a board of directors, and begin crafting your staffing model. This is a required workshop for any student participating in the Arts Administration track, but is completely open to the public.
1/16/2019, 01:00PM-02:50PM University Hall 2010

ASPIRE - Programming, Budgets, and Fundraising
*Presented by Andy Truscott and Deb Otte*
Are you interested in creating or running a theatre company? Take this workshop to learn how to develop your company's artistic programming, how to craft an annual budget, and how to raise the funds needed to execute that vision. This is a required workshop for any student participating in the Arts Administration track, but is completely open to the public.
1/16/2019, 01:00PM-02:50PM University Hall 2011

Assistant/Associate Lighting Design
*Presented by Matt Taylor*
This workshop explores the nature and duties of serving as an assistant or associate lighting designer in the commercial theatre. Topics covered will include paperwork, job duties, unions, and necessary soft skills.
1/17/2019, 09:00AM-10:50AM Life Hall 425

Basics of Leatherworking
*Presented by Jeffrey Colton Reid*
Basics of Leather working 2 techniques- Basic tooling sample and basic molding sample <br> Each participant will get a 4x4 inch piece of leather for the tooling sample and another piece for the molding sample. The workshop will teach the foundation techniques of leather working.
1/16/2019, 03:00PM-04:50PM Life Hall 425

Beyond the Binder: the Future of Dramaturgy
*Presented by Toby Malone*
Dramaturgy. You know dramaturgy? A pile of research papers, photocopied and highlighted, carefully put together into a binder, sparingly used in the rehearsal hall? There is little doubt as to the importance of dramaturgy on a production, a vital resource to directors, designers, and actors, to help activate the contextual world of the play, but the tested and true approach to dramaturgy - the groaning binder filled with homework - can't be the only way. In this discussion-based workshop, I invite dramaturgs to share their approaches to research distribution, whether it be the construction of websites, blogs, vlogs, YouTube channels, installations, musical playlists, art exhibits, or more. Bring your ideas for how we can extend the usefulness of all of your hard work so that dramaturgy becomes something more than a homework assignment of slogging through academic sources. Talk about what you wish you had, or what you have discovered yourself. Or, come to defend the binder and tell us how you get the most out of it. Auditors and people without dramaturgy experience (or just a little) are more than welcome to join in!
1/16/2019, 01:00PM-02:50PM University Hall 2011

Beyond the Literal: Visual Research for the Designer
*Presented by Rebecca Misenheimer*
Much of a theater designer's time is spent on visual research. This workshop will begin with a brief presentation discussing the differences between historical/literal research and metaphorical/non-literal research, with an emphasis on how non-literal research can facilitate designer/director communication. Attendees will then be encouraged to look through magazines to find images for the production they are currently working on and share them with the group. Attendees will be able to take away their images.
1/17/2019, 03:00PM-04:50PM University Hall 2044

Bring Your Authentic Self to the Text
*Presented by Gary Kingston*
This renown acting technique was developed at the world famous Neighborhood Playhouse, NYC. Students will be guided through exercises designed to ignite one's acting instincts & talent. Meisner technique is applicable to all mediums: film, TV, theatre, & new media. This workshop will focus on how to use the Meisner Technique to connect in auditions & cold-readings. You will learn how to bring yourself to every moment of a text.
1/19/2019, 09:00AM-10:50AM Comm. Hall 1141

Broadway Boot Camp
Presented by Bradley Allen Zarr
Learn a Broadway dance combination from Bradley Allan Zarr, star of many Broadway National Tours (Bullets Over Broadway, Catch Me If You Can, Drowsy Chaperone), about how to book the gig on Broadway - audition tips and techniques to putting your ‘best self’ forward in the audition room. Come dressed to dance. All levels welcome.
1/17/2019, 05:00PM-06:50PM LIFE Hall 1250
1/18/2019, 09:00AM-10:50AM LIFE Hall 1210

Career or Children, do we have to choose?
Presented by Mysti Stay
A career in Theatre is difficult enough, how do you then add a family on top of that? Actors, Designers, Stage Managers, and Technicians all have unique challenges to raising a family in the business. Come listen to a panel of theatre professionals discuss how they made it work.
1/18/2019, 11:00AM-12:50PM University Hall 1040

Clown
Presented by Brendan Spieth
This class serves as an introduction into clown work. The workshop includes but is not limited to: warm ups and games. Hahas, ahas and oohs! Songs and dances. Perhaps a yikes! Students will work in groups and individually. The goal of the class is to wake up your curiosity, have a brief little cry (if needed), and harness a great deal of joy.
1/19/2019, 01:00PM-02:50PM LIFE Hall 1210

Cold Reading Skills for Auditions
Presented by Melissa Grande
For many actors, being asked to audition with material that they have never seen before and no time to work on it is intimidating. This hands-on workshop will give actors a couple of tools to make the process less daunting. Participants will have the opportunity to practice new skills and get feedback.
1/18/2019, 01:00PM-02:50PM Communication 1141

Collaborating in Devised and/or Ensemble Theatre
Presented by Elizabeth Wislar and Dr. Carrie Winship
What does it mean to work with and ensemble or become a member of an ensemble as an actor, director, designer, or dramaturg. Please come join the discussion and bring your experiences and questions. We seek to create and environment for an open, respectful, meaningful dialogue aimed at fostering healthy relationships and providing useful tools to make the theatre world a better place.
1/16/2019, 03:00PM-04:50PM University Hall 1040

Composing Character: Stanislavski; Viewpoints
Presented by Matt Saltzberg
This participatory workshop will introduce students to a psychophysical approach to acting that employs both the Stanislavski Method of Physical Action and Viewpoints. Come prepared to move and to sweat!
1/17/2019, 11:00AM-12:50PM Comm Room 1141

Collage a Costume
Presented by Elizabeth Wislar
Rip. Tear. Wrinkle. Glue. CREATE. A no-drawing approach to creating costume renderings. All participants walk away with artwork they created, and the confidence to communicate their design ideas in an alternative art form.
1/16/2019, 01:00PM-02:50PM Life Hall 425

Color Me Chunky! Dynamic Shakespeare Monologues
Presented by Adam Sanders
In this participatory workshop, we will explore how text analysis can help bring richness and dynamism to long passages in Shakespeare’s plays. We will find out if we can make big bold physical and vocal choices that support language clarity without sacrificing truthfulness. Let’s get past realistic monologues!
1/17/2019, 01:00PM-02:50PM LIFE Hall 1250

Commedia dell’Arte: The Body and the Mask.
Presented by John Bellomo
One of the most difficult tasks of Commedia dell’Arte is keeping the mask “alive” during an improvised moment. In this workshop, participants will learn how to fully engage the body while simultaneously developing effective mask techniques. These mask techniques are easily transferable to Red Nose Clown and Vaudeville-style cabaret.
1/18/2019, 11:00AM-12:50PM LIFE Hall 1210

Community and Conversation! For Students and Faculty of Color and their Allies
Presented by Anjalee Hutchinson
This workshop and discussion is an opportunity for students of color from different colleges and universities to share their experiences and difficulties in undergraduate theatre. Faculty of color as well as students from other programs will offer advice and suggestions as well as brainstorm new ways we can address how to make each of our programs stronger and more inclusive in new and meaningful ways.
1/16/2019, 03:00PM-04:50PM University Hall 1040
Decolonizing the Classroom and Theatre Spaces
*Presented by Elizabeth Wislar, Carrie Winship, and Charles Dumas*
In this triage roundtable we wish to discuss the small actions we can implement immediately to larger ideas of pedagogy. All are welcome and encouraged to attend. We seek to create an environment for open, respectful, and meaningful dialogue aimed at fostering healthy relationships and providing useful tools to make the theatre world a better place.

1/17/2019, 03:00PM-04:50PM University Hall 2046

Demystifying LEDs: How New Lighting Technology Assists Theater Artists
*Presented by Nick Gonsman and BJ Singh*
We know that LEDs don’t create the same quality of light as incandescent lamps, but why? “Demystifying LEDs” will unravel questions around the science of light emitting diodes, color gamut, as well as the physiology and psychology of light perception - all to help understand how to better achieve our art. This session will be part presentation, part light lab. After this session, you’ll be the hit at parties when you can answer the question, “What is spectral power distribution, anyway?”

1/17/2019, 01:00PM-02:50PM Kasser Room 104

Devised Theatre: Elevator Repair Service: Making Theater without a Script
*Presented by Elevator Repair Service*
Spend 3 hours with the company that created Gatz, the show that the New York times called “The most remarkable achievement in theater not only of this year but also of this decade.” In this workshop presentation, participants learn how ERS generates original work from unconventional sources such as novels, video clips, and sound effects. We will go inside the vault and discuss ERS’s history and practices, and also get on our feet to offer a glimpse into the earliest stages of development of a new project.

1/18/2019, 01:00PM-03:50PM LIFE Hall 1210

Devised Theatre: Margolis Method
*Presented by Anna DeMers*
Embodying the Extraordinary in Margolis Method - Making Something Out of Nothing: participants will explore the extraordinary capabilities of Margolis Method principles to capture detail and specificity in every action. This workshop will inspire students to discover and create character & story with the application of a simple devices from Margolis Method such as voluntary and involuntary energy that is moving up or down in the body, and concepts such as dramatic timing. The participants will then create their own stories and share with a partner.

1/19/2019, 11:00AM-12:50PM LIFE Hall 1210

Devised Theatre: Blessed Unrest: Ensemble Devising: Collective Creation of Original Work
*Presented by Jessica Burr*
Heighten your awareness, trust your instincts, and follow your impulses in this Viewpoints-based workshop. Experience a process where actor-creators are empowered to passionately pursue their own interests, and rigorously serve and support the ensemble, while building work that is physically dynamic and bold. Participants must be dressed to move as the workshop is very physical.

1/16/2019, 01:00PM-03:50PM LIFE Hall 200

Devising with ASTEP | Artists Striving to End Poverty
*Presented by Samantha Manfredi*
Devising with ASTEP, a step-by-step guide to creating original work with a conscience. Participants will create pieces around a common theme, drawing from their own personal experiences with the help of a few inspiring prompts and some useful techniques for devising. “We’re not training kids to become artists but teaching them to think like one. Using imagination collaboration to solve problems is imperative to breaking cycles of poverty.

1/17/2019, 01:00PM-03:50PM LIFE Hall 1210

Directing on a Dime
*Presented by Karen Dabney*
A series of ten-minute directing exercises designed to empower novice directors to make big choices and find their own perspective in storytelling.
WORKSHOPS

1/17/2019, 03:00PM-04:50PM LIFE Hall 1251

Directing this Story Now!
Presented by Padraic Lillis
The workshop will discuss a method for text analysis, keeping the work immediate, and collaborating with actors and designers. Also - getting the play on its feet. Preparatory reading: The Crucible by Arthur Miller.

1/18/2019, 09:00AM-10:50AM Fox Theatre

Directors and Dramaturgs: The Ultimate Power Couple
Presented by Heidi Winters Vogel and Toby Malone
Join director Heidi Winters Vogel and dramaturg Toby Malone for a lively discussion between the true power couple of the theatre world: the director and the dramaturg.

1/19/2019, 09:00AM-10:50AM Fox Theatre

Documentary Playwriting: Say it right, Say it correct
Presented by Becky Becker
Often the most compelling stories are hidden in plain view, or emerge from surprising perspectives of those witnessing the world around them. This workshop will explore documentary playwriting as a means of artistic expression. What makes a compelling story? Whose stories need to be told? Should interviews be conducted? How do people's actual words become a play? And perhaps most importantly, how do we say it right, say it correct?

1/18/2019, 11:00AM-12:50PM University Hall 2010

Front row seat to the back of house - Technical opportunities in the Live Event Industry
Presented by Neil Morrison and BJ Singh
This workshop will focus on relevant job opportunities within the Live Event industry and how to find them. Areas covered will include audio, lighting, video, and set construction positions. In addition, areas of production management positions will be presented. By offering real world examples of career path planning, the participant will gain actionable steps to achieving their professional goals. The workshop seeks to present technical theatre students alternative paths to traditional theatre jobs that will meet or exceed their desire to work in a fast paced creative environment.

1/17/2019, 01:00PM-02:50PM Communication 2050

Get The Gig
Presented by Scot Reese
From professional auditions to graduate school your monologue is your calling card. This workshop will give you tips on how to select, prepare, and perform monologues to get the gig. Please bring a 60-90 second monologue to work with.

1/17/2019, 11:00AM-12:50PM University Hall 2048

Efficient Vectorworks Workflows
Presented by Frank Brault
Workshop will be a hands-on exercise to develop a small blank file to complete project in Vectorworks to show the big picture of how Vectorworks functions with properly set up model in 3D and presentation with Viewports showing all aux views derived from the model. One the model and presentation is set up in the file, a change to the model will change all relevant viewports.

1/18/2019, 09:00AM-10:50AM Fox Theatre
WORKSHOPS

Actors
Presented by Melissa Grande
When physical contact is part of storytelling, all actors involved should be allowed to have a voice in the specifics of how and where touch happens. This workshop will teach actors the importance of giving - and getting - consent, how consent can change, and how to communicate their needs to acting partners, directors, and choreographers. Participants will spend most of the workshop on their feet practicing skills that they can take into their classes, rehearsals, and everyday lives.
1/16/2019, 11:00AM-12:50PM University Hall 2025
1/17/2019, 09:00AM-10:50AM Comm Room 1141

Have You Ever Seen a Play in A Laundromat? Playwrights Producing Their Own Work
Presented by Bob Bartlett
Bartlett's play THE ACCIDENT BEAR recently finished a world premiere run at The Avenue Laundromat in Downtown Annapolis, Maryland. That's right, the play was staged in a real, working laundromat. Hear how he produced this site-specific play, which sold out its four-week before it opened.
1/16/2019, 09:00AM-10:50AM University Hall 1040

Haven’t I seen that before? Plagiarism in theatre productions
Presented by Barbara Lefebvre
Too often we see identical sets, choreography, costumes and directorial choices in the theatre. How are the rights of the original creators being protected? When is a design element an authorship? <br> When (if ever) is a piece of choreography so tied to a show that it is almost impossible to do the show without it? <br> Do royalty contracts protect original designers? Do they inhibit new directors or designers? A panel of theatre artists will address these and other relevant questions, leaving time for a group discussion
1/17/2019, 01:00PM-02:50PM University Hall 2009

Industrial Sewing Machines: Conquer your fears!
Presented by Elizabeth Wislar
Every professional costume, prop, or scenic shop uses industrial sewing machines. Come learn how to operate (safely and effectively) an industrial sewing machine. Add this VALUABLE SKILL SET to your resume.
1/18/2019, 09:00AM-10:50AM LIFE Hall 428

Heart and Music Make a Song: Approaches to Musical Theatre Song Analysis
Presented by Bryan M. Vandevender
This workshop presents strategies for analyzing musical theater repertoire. Participants will learn how to perform close readings of score and lyrics in order to determine a character’s needs, objectives, and tactics. We will treat the song as a blueprint for performance that reveals power dynamics and staging possibilities. The workshop is ideally suited for actors, directors, and dramaturgs interested in musical theatre. Participants with any level of musical theatre experience are welcome.
1/17/2019, 01:00PM-02:50PM University Hall 2048

How I Spent My Summer Vacation
Presented by Suzanne Delle and Students
Wondering how to land a great summer internship and what your duties will be once you do? Join the students from York College of PA as they talk about their internships from last summer in PR, arts ed, wig making, and box office. They’ll discuss being homesick, making new friends, and using internships to build connections in the industry. Join your peers for an honest conversation about summer work pros and cons.
1/16/2019, 03:00PM-04:50PM University Hall 2013

In This Moment
Presented by Lori Kee
Beginning, Ending, and Transitioning -- How to be fully present (in givens/character) as you begin a scene or monologue, how to fully complete the last moment -- and transitioning from one to the next (whether it be monologue or scene). Please be prepared to work on a monologue or transition between 2 monologues. Useful in scene work and auditions.
1/17/2019, 01:00PM-02:50PM Comm 1141

Intro to Stage Management
Presented by Michael Allen
The course will clearly define the responsibilities of the Stage Management position and will highlight the importance of the Stage Manager as a vital member of the production team.
**KCACF is Seeking Student Voices**
*Presented by Michelle Bombe*
Interested in having your voice heard regarding programming, opportunities, and vision for your regional and national KCACF? We want to make a place for you at the table with your participation in Student Councils organized by focus: (Latinx, African-American, Asian, LGBTQ+, Disabilities, Women, and more) you can help direct the future of the organization. Come and meet with National Leadership of KCACF if you would be interested in participating.
1/18/2019, 01:00PM-02:50PM University Hall 2010

**KCACF Open Forum**
*Presented by Bill Gillett and Andy Truscott*
This is an open forum for feedback on our KCACF region administration, administration of the festival, and ideas for future success. Representatives from our regional leadership will be present to answer any questions about KCACF. We also invite those who are interested in becoming more involved with the region. All are welcome!
1/18/2019, 03:00PM-04:50PM University Hall 2009

**Knives and Guns and Swords and Safety - Proper procedures for choreographing and using weapons on stage**
*Presented by John Burgess*
Using prop weapons to create dynamic storytelling brings great responsibility for Actors, Directors, Prop Masters, Stage Managers and Fight Choreographers. What are the best practices on how to incorporate weapons for effective and exciting storytelling? Attendees will be introduced to a variety of options available for types of prop weapons and proper usage, and volunteers will be invited to participate in the staging of a climactic gun battle.
1/19/2019, 01:00PM-02:50PM LIFE Hall 1250

**Landing Roles: What you Need to Know**
*Presented by Brian O'Neil*
Learn about proven strategies successful actors use to GET SEEN and BOOK WORK. Having talent is NOT ENOUGH. Actors need to employ a variety of different industry know-how to build relationships that lead to landing roles. In this workshop will you learn different action steps you can take to help set yourself apart from the crowd.
1/18/2019, 11:00AM-12:50PM, University Hall 2012

**Lighting a Rock**
*Presented by Juliet Wunsch*
A study in giving emotion to an inanimate object through angle, intensity, color and quality of light.
1/18/2019, 11:00AM-12:50PM Kasser Room 104

**Lighting Design Q&A: Navigating a Professional Career as a Lighting Designer**
*Presented by Stuart Duke*
An open conversation for students interested in a professional design career, with an emphasis on lighting design.
1/17/2019, 01:00AM-10:50AM University Hall 2046

**Lighting with Purpose**
*Presented by Juliet Wunsch*
An exercise session developed to engage students in the process of identifying emotional intent and translating it to theatrical choices.
1/17/2019, 11:00AM-12:50PM University Hall 2010

**Lights Heat Gun Action! Get your costume props on**
*Presented by Judith McCabe*
The workshop will highlight a collaborative front between Costuming Design/ Technology and Lighting Design/ Technology. There will be a short Demonstration and Power Point presentation of examples of this wonderful technological advancement in Theatre Technology. This is a collaborative work shop of the two disciplines of Lighting and Costuming. Students will create costume prop pieces that implement LED technologies into garments crafted using textiles and the rapidly expanding medium of thermoplastics.
1/18/2019, 11:00AM-12:50PM LIFE Hall 425

**Limitless Body, Mind, and Soul: Exploring the Edges of Your Power and Vulnerability through the Suzuki Method and Alexander Technique**
*Presented by Erin Gorski*
Through a combination of Alexander and Suzuki exercises, this workshop will help performers and
educators to find calm, stillness, and ease while experiencing the inherent chaos and danger present in stage performance. Participants will be given tools to help them employ their imaginations, concentration, and focus to create a fiction for the day from which they can respond with whole-hearted, moment-to-moment truth. They will leave the workshop with a renewed sense of empowerment, knowing that their perceived limitations can be overcome by their boundless artistry and connection to the shared human experience. Please come dressed for movement!

1/19/2019, 11:00AM-12:50PM LIFE Hall 1250

Making Something Out Of Nothing
Presented by Kimberly Bohman-Kalaja
Making Something out of Nothing: Foolproof methods for stimulating ideas<br>Presented by Dr. Kimberly Bohman-Kalaja  Have you ever been certain there you are destined to write something powerful and meaningful, but when you sit down at your desk you draw a blank? This workshop will be a hands-on writing workshop that teaches methods for unleashing your unconscious and making exciting unexpected connections that spur your imagination and give your project the spark it needs to get going. Though the focus will be playwriting, these exercises will maximize your intellectual grit, and are applicable to writers in all genres -- creative and scholarly -- who want to start something new, or push a project-in-progress into new territory. Please come prepared to write and to share.
1/17/2019, 11:00AM-12:50PM University Hall 2046

Making Your Monologues Hot
Presented by Elaine Bromka
You have a lot on the line in any audition -- want to breathe more of the unexpected into your monologue? With individual coaching by an Emmy Award-winning N.Y. actress, find those trigger moments that allow you to be completely “present” in your work. Bring memorized material and explore how to uncover the choices that will make your two minutes riveting!
1/18/2019, 09:00AM-10:00AM LIFE Hall 1251

Master Class with Keynote Speaker Rob McClure
Presented by Rob McClure
Do you want to take a musical theatre audition class with Tony-award nominee Rob McClure? Of course you do! Space will be limited for this opportunity to present your best musical theatre song and receive feedback and instruction from Broadway’s Rob McClure!
1/15/2019, 02:00PM-05:00PM LIFE Hall 1200

Meisner Technique: Living in the Moment
Presented by Gary Kingston
This renown acting technique was developed at the world famous Neighborhood Playhouse, NYC. Students will be guided through exercises designed to ignite one’s acting instincts & talent. Meisner technique is applicable to all mediums: film, TV, theatre, & new media. The workshop is an opportunity to experience serious training and develop oneâ€”s instrument and understanding under expert guidance.
1/19/2019, 01:00PM-02:50PM LIFE Hall 1251

Mold Making; Casting for Props with Reynolds Advanced Materials
Presented by Greg Schrantz
This presentation will cover materials that can be used to create props and set pieces that will elevate your productions! The Material Specialist from Reynolds Advanced Materials will discuss which materials work best to create amazing props and set pieces. Ask questions while the presenter demonstrates a variety of materials and reviews best practices to achieve great results. Come with questions about current projects, or past problems that you have encountered. This room is not ADA compliant. If you need accommodation and wish to attend this workshop, please contact Aili Huber--workshops@kcactf2.org--and we’ll figure something out.
1/17/2019, 03:00PM-04:50PM LIFE Hall 2224

Musical Theatre Audition Workshop with Billy Bustamante
Presented by Billy Bustamante
Part lecture/ Part Masterclass, Billy deconstructs the audition process and gives students new tools to tools to maximize their Musical Theatre auditions. Participants need only prepare a brief song. Billy will lead students through ways to navigate audition anxiety, choice-making techniques, accompanist relationship and performance of their material within audition scenarios.
Nail-the-Job! Cold Reading Workshop  
*Presented by Janice Goldberg*

Nail The Job Cold Reading Workshop. Need to make choices quickly? Need to feel at ease? Need to get the role? Get tips for all auditions, then put ‘em to use. A jam packed interactive hour that will give you a leg up on your next audition.

1/15/2019, 02:00PM-03:00PM LIFE Hall 200  
1/15/2019, 04:00PM-05:00PM LIFE Hall 200

New Play Development  
*Presented by Jeremy Stoller*

A discussion on best practices for dramaturgs collaborating with playwrights and other generative artists.

1/17/2019, 12:00PM-01:50PM University Hall 2011

Over the Top: Crafting and Creating a FABULOUS Headdress  
*Presented by Elizabeth Wislar*

Roll up your sleeves and get your creative juices flowing. Come learn about and MAKE a fabulous headdress to wear and share. No idea is too big or too small. A wide variety of materials will be available for your use, and a whole host of techniques to try out and explore. Every participant will walk away with a piece of wearable art.

1/18/2019, 01:00PM-02:50PM LIFE Hall 428

Press Releases--best practices for getting the word out  
*Presented by C. Austin Hill*

This workshop will introduce attendees to some of the best practices in writing a press release for the theatre. Discussed will include topics such as general format, press quotes from directors, buzzwords, attribution of involved artists, and more.

1/17/2019, 11:00AM-12:50PM University Hall 2044

Raise the stakes: how to write headfirst into conflict  
*Presented by TJ Young*

As Playwrights, our stories can live or die by conflict. Often we are afraid to do the things that make the sparks fly and heads roll. By using the relationships you have built into your play, we will find places for conflict to emerge and discuss how to use that as fuel for your play. Bring your ideas, your questions, and an open mind!

1/17/2019, 09:00AM-10:50AM University Hall 2048

REDEFINE- Movement for today’s Musical Theatre Actor.  
*Presented by Billy Bustomante*

Billy uses movement theatre techniques like Viewpoints, Laban and more to give actors new and inspiring ways to rehearse their musical theatre pieces. Participants will prepare a brief song and Billy will lead each student through exercises meant to unlock character, emotion and physical life. With an emphasis on process rather than product, this class gives students practical tools to channel their impulses into specific, vivid and dynamic storytelling.

1/17/2019, 11:00AM-12:50PM LIFE Hall 1250

Room Prep 101  
*Presented by Mysti Stay*

Come assist in setting up a rehearsal room for a large musical. We will be taping the floor for the Montclair State production of “Guys and Dolls.” Learn taping techniques when there are multiple scenes and a large cast, and how to set up a room to have the greatest efficiency during rehearsals.

1/19/2019, 09:00AM-10:50AM LIFE Hall 1210

Shakespeare: Inside-Out, Outside-In  
*Presented by Adam Sanders*

Many actors get tripped up trying to pursue the “right” way to do Shakespeare, when in fact, Shakespeare’s text frequently makes use of our natural language instincts. This workshop explores text with this idea in mind. Actors will be up on their feet, activating Shakespeare’s language by connecting their instincts to the verse’s architectural patterns. We will touch on scansion, punctuation, line breaks, and rhetoric.

1/19/2019, 11:00AM-12:50AM LIFE Hall 1251

Shakespeare’s First Folio: An Actor’s Resource  
*Presented by Robert Bullington*

Shakespeare’s First Folio, published in 1623, is the original and only source for many of his greatest texts. Did you know that the years of editing and revision that have brought us the plays in their modern form have actually eradicated countless clues that will help...
you perform them? In this part lecture, part hands-on presentation, you will learn how to use the First Folio to unlock the secret acting hints that have been waiting 400 years for you to discover them. No prepared material or Shakespearience necessary!
1/16/2019, 11:00AM-12:50PM University Hall 2012

SketchUp Step 1 - The Basics
Presented by Sean Urbantke
This workshop discusses SketchUp’s basic functionalities and inner mechanics. We begin by examining the differences between SketchUp’s new online-streaming-only free version and the premium version of the software. Then we’ll cover the basic drawing tools, the workspaces and menu navigation, the similarities and differences between loose geometry, groups, and components, the 3d Model Warehouse, Materials, Scenes, Layers, Entities, and some of the free and/or premium downloadable plugins.
1/17/2019, 11:00AM-12:50PM Comm 2050

SketchUp Step 2 - Using it for Theatre
Presented by Sean Urbantke
This workshop goes over the next step at taking your knowledge of SketchUp’s tools and putting them to work in a virtual theatre. We will create a theatre blank and discuss strategies for modelling sets, props, even sketch in lighting positions within SketchUp, learn how to export images of the 3d model from different vantage points that relate to real life audience views, and use the model to communicate special relationships in ways that one 2D drawing may not be able to convey.
1/18/2019, 09:00AM-10:50AM Comm Room 2050

SketchUp Step 3 - Using it for Rendering
Presented by Sean Urbantke
Now that we’ve discussed how to use SketchUp in a useful way to develop design ideas for Theatre, this workshop will explore how to take your SketchUp work to the render level. Using programs like Photoshop or Sketchbook to create atmospheric effects and other layers of texture and detail can create renderings that can be anywhere from quick and dirty napkin-sketch-like quality, all the way to photorealistic approximations to enhance collaborative efforts with the rest of your design team. A skill useful for scenic, lighting, props, and projection designers in need of a relatively inexpensive and quick way to create an artistic render.
1/19/2019, 09:00AM-10:50AM Comm Room 2050

So You Want to be a Stage Manager?
Presented by Bekah Wachenfeld
What you need to know to find employment in the most competitive realm of technical theatre. Strategies and tips for entering the professional world of stage management and navigating the pathway towards Equity.
1/16/2019, 01:00M-2:50PM University Hall 2009

Stage Management II From Rehearsal to Tech
Presented by Michael Allen
Students will acquire the necessary organizational skills needed to properly document a production and to adapt the software needed for creating accurate organizational tools that will be used to execute and coordinate of all technical components for a production.
1/17/2019, 05:00PM-06:50PM Comm Room 2050

Stage Management Round Table
Presented by Martin Dallago
The Stage Management Roundtable is a place where students can chat about their questions and concerns about stage management. What is on your mind? Bring your questions and be prepared to share.
1/16/2019, 09:00AM-10:50AM Comm Room 2050

Stage Managing at a University: Working with Student Stage Managers
Presented by Matt Taylor
Every institution faces their own unique parameters and challenges, making the job of a student stage manager at each university quite different. This workshop focuses on discussing the development and nurturing of the faculty / student stage manager relationship. Not intended to be prescriptive, the objective of this workshop is to share ideas and define ways we can support the educational experience of student stage managers while still getting the show on its feet.
1/18/2019, 03:00PM-04:50PM LIFE Hall 425

Tai Chi for the Actor
Presented by James Savage
In this workshop students will explore simple Tai Chi, Qigong, and Push Hands as a means for gaining more attunement with the body and mind. through this soft and subtle practice, participants
will explore groundedness, letting go, moment to moment, emotional openness, and conflict in a safe and healthy way. Wear clothes that you can move in.
1/16/2019, 05:00PM-06:50PM LIFE Hall 1250
1/18/2019, 01:00PM-02:50PM LIFE Hall 1250

**Tapping Into the Hidden Impulses In Your Writing**  
*Presented by Elaine Bromka*

How do you unearth those telling details that make your writing come alive? By getting out of your head! An unorthodox approach to writing – fun even for those who have never written before. Bring pen and paper/notebook, wear comfortable clothes– and park your self-judgment at the door!
1/18/2019, 03:00PM-4:50PM LIFE Hall 1251

**The Action to the Word: Finding Playable Action in Shakespeare’s Verse**  
*Presented by Chuck Gorden*

This is a workshop that focuses on utilizing scansion as a way of unearthing playable action in Shakespeare’s verse. Students are encouraged to bring in Shakespearean monologues or soliloquies so that they can explore ways of translating intellectual concepts like rhythm, connotative language, and rhetoric into playable dramatic action. Monologues need not be memorized but it is best that students have a working familiarity with them. Two printed copies of the monologue will be required.
1/17/2019, 09:00AM-10:50AM LIFE Hall 1250

**The Art of the Slapstick**  
*Presented by John Bellomo*

Starting with the physicality and gestures of the Zanni (servants) and through the use of the batocio (slapstick) of the commedia dell’arte, students will learn how to stay safe while slapping themselves silly.
1/17/2019, 03:00PM-04:50PM LIFE Hall 1250

**The Greek Chorus**  
*Presented by John Bellomo*

Come and explore how to create a dynamic and unified Greek Chorus using European Dance Theatre techniques. Taught by the director of Antigone, the invited production from West Chester University, this participatory workshop will share the experiences of their 5-week rehearsal process in under two hours. Participants should be prepared to move and sweat.
1/17/2019, 11:00AM-12:50PM LIFE Hall 1210

**The Key to Effective Performance and Directing of Classical Comedies**  
*Presented by Biliana Stoytcheva-Horissian*

What do Spanish, French, and Italian classical comedies have in common (besides English translation), and what is the key to successful performance in all of them – physical agility, vocal variety, character development, or audience interaction? Participants in the workshop will explore the most effective ways in approaching performance and direction of classical comedies.
1/17/2019, 03:00PM-04:50PM Comm Room 1141

**The Schmooze**  
*Presented by Victor Capece*

Face to face networking is integral to success in all industries, but none so great as in show business. This session is to peel the wall flower off the wall and develop and hone ice breaking skills that can be used in a wide variety of circumstances. How do you work a room? How do you break away from a monopolizing conversation? How do you prepare before and follow up? Both introverts and extroverts are welcomed! There will be an introduction, structured activity, and response/observation time within the workshop. This is also a genuine opportunity to meet across-disciplines and exchange “business cards” (real and virtual). Bring your own, or create within the session (materials will be provided).
1/16/2019, 11:00AM-12:50PM University Hall 2013

**Theatre and Stage Photography**  
*Presented by William Kenyon*

This hands-on workshop, appropriate for beginners and those with some experience, will discuss the challenges of capturing theatrical pictures for your design & technical portfolio. Students & faculty from all areas are welcome. Based on his recent book of the same name, Professor Kenyon is a Lighting Designer & Photographer with 30+ years of experience in capturing the often-elusive qualities of live production. If you have a camera, please bring it for the hands-on portion, although all are welcome.
1/17/2019, 09:00AM-10:50AM Kasser Room 104
Theatre of the Oppressed - Protesting as an Art Form  
*Presented by Jennifer Little*

Theatre of the Oppressed - Protesting as an Art Form will explore the times we live in and how to speak out against oppression through the arts. Utilizing Augusto Boal techniques and strategies, participants will define oppression and identify an issue that is important to them. Through theatre devising and TO, participants will create and explore how we, as theatre participants, become not just artists but activists in an ever changing political and changing landscape. When is theatre protest? How effective can we be? Should we be voices for change? How can we have audience participation in creating stand against oppression? Participants will act, devise, question and explore through theatrical devices and conventions that can be applied to other areas of their art.

1/19/2019, 09:00AM-10:50AM LIFE Hall 1250

Tools for Beating out the other 89,00 people for your job!  
*Presented by Jane Childs*

Your resume is a sales tool. End of story. Your resume is you on paper or online or within your websites. Hands-on and work-in-progress conversation looking at alternative viewpoints and tweaks to make your resume work for you rather than land you in the round file. Attendees bring 2 copies of their resume, business cards, laptop if possible, and an open mind.

1/17/2019, 09:00AM-10:50AM Comm Room 2050

Unarmed Stage Combat 101  
*Presented by Jenny Male*

This class will introduce students to the basics of safety, partnering, and storytelling techniques in unarmed stage combat while creating the illusion of danger. Students must work diligently to create a safe environment while portraying a character in a fight performance. Topics covered include acting the fight, good partnering, unarmed techniques, avoidances, consent in stage combat, voice in violence, and stage combat organizations, such as the Society of American Fight Directors. Students will demonstrate their skills as actors and combatants in several class exercises.

1/18/2019, 09:00AM-10:50PM Comm Room 1141

Using Barge to Rubberize Shoes for the Stage  
*Presented by Amanda Phillips Balingit*

In this workshop participants will learn how to properly use Barge to add rubber to the bottoms of boots, character heels and even ballet pointe shoes. Having someone on staff to rubberize shoes could save theatre and dance companies thousands of dollars each season. It is not a difficult task to perform but imperative to do it correctly. So come and learn a new craft to add to your growing list of talents.

1/16/2019, 05:00PM-06:50PM Life Hall 425

Vectorworks Concepts in Practice  
*Presented by Frank Brault*

Building on the material Thursday’s workshop “Efficient Vectorworks Workflows,” we will explore workflows to maximize the model and presentation methods that are supported in Vectorworks’ hybrid drafting/modeling environment. Specifically, we will explore workflows involving layout, modeling, lighting and rendering in a variety of contexts including Scenic and Lighting design as well as developing technical documentation from a design elevation. We will be using files that attendees will be free to take away after the workshop for further exploration.

1/18/2019, 03:00PM-04:50PM Comm Room 2050

Voice + Movement (Text and Laban Efforts)  
*Presented by Joy Lanceta Coronel*

Have fun and explore sound and movement through the Laban Efforts in this voice and speech workshop. Stimulate your imagination and dab, glide, float, flick your body while finding sound patterns and acting discoveries in the text. In this workshop, you will work with the poem Jabberwocky by Lewis Carroll.

1/19/2019, 11:00AM-12:50PM Communication 1141

What Fabric Should I Choose? Create Your Own Swatch Kit  
*Presented by Jeanette Aultz*

In this workshop we will explore the properties of fabric, starting with the basic components of fibers and explaining the various types of weaves and knits. Participants will learn ways to identify fiber content. Fabrics will be discussed not only for their design qualities, but also their historical context. All those taking part will get to assemble the beginnings of their very own swatch kit that they will be able to add on their own to keep as a reference for their future
use.
1/19/2019, 09:00AM-10:50AM Life Hall 425

Who, What, and Where: Building Stories and Characters in Long Form Improv
Presented by Michael Schwartz
Students will learn games, exercises, and techniques to create the foundations of long form improv. We will also discuss and implement tools for generating ideas, committing to goals, and enhancing team listening to create extended scenes, wild stories, and memorable characters.
1/16/2019, 09:00AM-10:50AM LIFE Hall 200
1/17/2019, 03:00PM-04:50PM Comm. Hall 1140

Working with Actors
Presented by Arthur Adair
Exploring the actor-director relationship from casting through strike and beyond. Protocols for NPP auditions will also be discussed. There will be ample opportunity for questions and answers.
1/16/2019, 09:00AM-12:00PM Fox Theatre

Working With Student Designers. Why should we? How do we? What are the experiences of those students?
Presented by Elizabeth Wislar and Dr. Carrie Winship
Please come join the discussion (all faculty, staff, and students welcome) about working with student designers. We wish to explore and examine all of the challenges and rewards from our own experiences and hear about yours. We seek to create and environment for an open, respectful, meaningful dialogue aimed at fostering healthy relationships and providing useful tools to make the theatre world a better place.
1/18/2019, 11:00AM-12:50PM Communication Room 2050

You Graduated, Now What?
Presented by Andy Truscott
Often times graduates are left in the cold once they graduate with a Theatre Degree. Learn what you should be doing during your final semester of college to prepare yourself for the æœ cereal world. Real life situations will be discussed in this class, as Andy shares how he moved from corporate America to unpaid internships, part time employment and finally full time employment at a LORT Regional Theatre.
1/19/2019, 01:00PM-02:50PM University Hall 1201

Your Friendly Neighborhood Dramaturg: How We Can Help YOU!
Presented by Toby Malone
You might identify dramaturgy with play development, maybe in association with research and directorial support. But what about in relation to costume design? Or lighting and projections? Scenic design? Sound? Stage Management? Your Friendly Neighborhood Dramaturg is here to help, to take the pressure off and to share the load. From pre-production to preliminary designs, from in-rehearsal to final performances, your company dramaturgs can help in more ways than you think.
1/17/2019, 03:00PM-04:50PM University Hall 1101

You’ve Written A Play. What Now?
Presented by Jacqueline Goldfinger
Often students leave school with at least one, if not more, plays that they are ready to see produced. So how do you make it from crossing the graduation stage to opening night of a professional show? How do you make the transition from academic into the industry of theater? Join Jacqueline Goldfinger for a participatory workshop session discussing how to make the vital leap from popular student playwright to produced professional.
1/18/2019, 11:00AM-12:50PM University Hall 2026
BE SURE TO TELL US HOW WE’RE DOING!!

We want to hear from you as we plan our next Festival! Make your voice heard

- Use the INTERACT function on Guidebook
- Take our FEEDBACK survey on Saturday morning
- Come to the OPEN FORUM workshop on Friday
- Find a REGIONAL LEADER and let them know!

Get the app on your mobile device now, for free. Visit the above URL on your device. Tap the "download" button to get the free Guidebook app. Open Guidebook and look for the guide:

Kennedy Center American College Theater Festival Region 2 2019 at Montclair State University has gone mobile! https://guidebook.com/g/actfatmontclair/
This program offers musical theatre students an opportunity to develop their material, receive a small scholarship, and showcase their talents at the closing ceremonies. The initial audition, consisting of two 16-bar cuts of a musical theatre song, coordinated by Peggy Yates and Tommy Iafrate. Finalists will have the opportunity to work on their material on Thursday, and audition for a panel of selectors on Friday. Two finalists will be chosen and each will receive a $200 scholarship, and will perform their song at the closing ceremony on Saturday evening.

**Tuesday, January 15, 2019**
12 noon-5:30pm, Communication Studies Lobby  - Stop by our registration table for information and for details about audition schedules.

**Wednesday, January 16, 2019**
9:00am-11:00am, Communication Studies Lobby  - MTI Final Signups and Time Slot Adjustments
11:00am-1:00pm, LIFE Hall 200: Preparing For Your MTI Audition Workshop
5:00pm-7:00pm, LIFE Hall 200: MTI Final Number Rehearsal

**Thursday, January 17, 2019**
8:00am – 12:00noon, PRELIMINARY AUDITIONS - LIFE Hall 1200
  32 bars of a musical theatre song, bring sheet music, cut to the correct length in the correct key. Accompanist will be provided.
9:00am – 1:00pm, PRELIMINARY RESPONSES - Communication Studies Room 1140
2:00pm-7:00pm, Life Hall 200
  Finalists workshop their song with the accompanist and MTI Coordinators Peggy Yates and Tommy Iafrate
5:00pm-7:00pm, LIFE Hall 1250: Broadway Boot Camp

**Friday, January 18, 2019**
9:00am-10:50am, LIFE Hall 1210, Broadway Boot Camp
1:00pm-3:00pm, LIFE Hall 200: MTI Final Number Rehearsal
3:00pm-5:00pm, LIFE Hall 200: MTI Cabaret Rehearsal
5:00pm-7:00pm, LIFE Hall 1250: Open Jar Auditions
10:00pm-11:30pm, LIFE Hall 1200: MTI Cabaret

**Saturday, January 19, 2019**
10:00am-12:00pm, Memorial Auditorium: MTI Final Number Rehearsal
2:30pm-5:30pm, Memorial Auditorium: MTI Final Round
6:00pm, Memorial Auditorium: Finalists Announced at Closing Ceremonies
KCACTF, in partnership with the Eugene O’Neill Institute, sponsors the Institute for Theatre Journalism and Advocacy (ITJA). ITJA provides students with the opportunity to learn and practice different types of theatre journalism. While theatre criticism will still be central to the experience, students may also have the opportunity to create feature pieces, theater blogs, as well as other types of theatre journalism. We will be led by our Guest Critic who conducts a three-day seminar on different types of theatre journalism.

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

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

We have been very fortunate to have had some excellent professional critics serve as Guest Critics for ITJA. And we are very pleased to announce that Andy Propst will be leading us this year. Andy Propst, who created AmericanTheaterWeb.com, is an independent theater journalist/reviewer with a wide range of experiences in all facets of theatre journalism. He has been a Guest Critic at many regions, and has participated at ITJA at the Kennedy Center, and the National Critics Institute at the Eugene O’Neill Center.

**ITJA Schedule**

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

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Jan. 15</td>
<td>Meeting after the Opening Ceremonies</td>
</tr>
<tr>
<td>Jan. 16</td>
<td>Session 1—3:00-5:30 PM</td>
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<tr>
<td>Jan. 17</td>
<td>Session 2—9:30-11:30 AM</td>
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<tr>
<td>Jan. 17</td>
<td>Session 3—12:30-2:30 PM</td>
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<tr>
<td>Jan. 18</td>
<td>Session 4—9:30-11:30 AM</td>
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<tr>
<td>Jan. 18</td>
<td>Session 5—12:30-2:30 PM</td>
</tr>
<tr>
<td>Jan. 19</td>
<td>Session 6—9:30-12:00 AM</td>
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</tbody>
</table>

These times may change after we all meet together.

**VIEW THEIR REVIEWS IN THE FESTIVAL BLOG ON GUIDEBOOK AND ON TWITTER @KCACTF2!**
The 2019 Devised Prompt:

TITLE: Entrance Without Papers is Forbidden.

- Ensemble will select their sources of inspiration as their creative container (examples: a photograph, a poem, a fictional or non-fictional short story, a memory, interviews, a question, etc.). Ensemble will be asked to clearly articulate how their sources informed process and product, form and content.

- Each ensemble will create a unique performance vocabulary informed by their source materials. This vocabulary should include movement, voice, visual image, sonic landscape, text and scenic environment and communicate the piece's style and aesthetic.

- Ensemble should consider time restraints and travel considerations. These parameters are designed to form a creative container to spark your imaginations and deepen your exploration.

Devised Prompt Rehearsals in the space: Friday, January 18th: 5:00pm – 9:00pm in Life Hall 1210
Devised Prompt Performances: Friday, January 18th: 9:30pm – 11:00pm in Life Hall 1210
Devised Prompt Responses: Friday, January 18th: 11:00pm – 12:00am in Life Hall 1210

NEW THIS YEAR! We have arranged for three devised companies to provide intensive workshops for pre-registered attendees. If the workshop is not filled on registered attendees, the public will be given opportunities to join.

Wednesday, January 16th 1:00pm – 4:00pm in Life Hall 0200
WORKSHOP #1: BLESSED UNREST (Jessica Burr and Matt Opatrny)
Heighten your awareness, trust your instincts, and follow your impulses in this Viewpoints-based workshop. Experience a process where actor-creators are empowered to passionately pursue their own interests, and rigorously serve and support the ensemble, while building work that is physically dynamic and bold.

Thursday, January 17th 1:00pm – 4:00pm in Life Hall 1210
WORKSHOP #2: ASTEP (Samantha Mandredi)
Devising with ASTEP, a step-by-step guide to creating original work with a conscience. Participants will create pieces around a common theme, drawing from their own personal experiences with the help of a few inspiring prompts and some useful techniques for devising.

Friday, January 18th 1:00pm – 4:00pm in Life Hall 1210
WORKSHOP #3: ELEVATOR REPAIR SERVICE (Lindsay Hockaday & Ariana Truman)
Spend 3 hours with the company that created Gatz, the show that the New York times called “The most remarkable achievement in theater not only of this year but also of this decade.” In this workshop presentation, participants learn how ERS generates original work from unconventional sources such as novels, video clips, and sound effects. We will go inside the vault and discuss ERS's history and practices, and also get on our feet to offer a glimpse into the earliest stages of development of a new project.

Saturday, January 19th 11:00am – 1:00pm in Life Hall 1210
BONUS WORKSHOP: MARGOLIS METHOD (Anna DeMers)

PLEASE CHECK GUIDEBOOK FOR FULL DETAILS OF THESE WORKSHOPS.
STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY FELLOWSHIP (SDC)

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

Tuesday, January 16, 2019
Please visit the SDC table at the Festival Registration Area to pick up a current schedule.

Wednesday, January 16, 2019
9:00am - 12:00noon (Fox Theatre) Workshop #1: Working with Actors
1:00pm – 8:00pm (NPP, Life Hall 1200) NPP Auditions and casting
8:00pm – 11:00pm (Fox classrooms) Rehearsals– open

Thursday, January 17, 2019
Noon-2:00pm (Fox Theatre) Preliminary Round (5-minute cutting and Response)
   A closed round (not open to the public). This round will be a 5-minute selection from your scene. All candidates are required to attend the entirety of the preliminary round presentations. Each director will introduce themselves and their scene. Introductions should be made without reference to school. After the presentation, the guest directors/respondents will respond to the work in front of the closed gathering of directors and nominators-of-record.
2:00pm-5pm (Fox Classroom) Director Interviews

Friday, January 18, 2019
9:00am-10:50 (Fox Theatre) Workshop #2: Directing this Story – Now!
10:50 am (Fox Theatre) Announcement of Directors for Final Round

Saturday, January 19, 2019
9:00am - 10:50am (Fox Theatre) Workshop #3: Directors and Dramaturgs: The Ultimate Power Couple
2:00 - 5:30pm (Fox Theatre) Final SDC Showcase Round (open to the public)

After the presentations, our Guest Directors/Respondents will respond to the work. Then, our Guest Directors/Respondents will choose the recipient (and alternate) of the KCACTF Stage Directors & Choreographers Society (SDC) Student Directing Fellowship to represent Region II at the National Festival.

2019 Guest Directors/Respondents: Padraic Lillis and Shirley Serotsky
Our respondents are skilled directors who have a strong track record of responding to directing and are out-of-region colleagues or local professionals who are not affiliated with regional institutions. They will respond to the rounds of presentations, participate in the interview round, and decide which student director will advance to the national festival in Washington DC. At least one member of the respondent team is an SDC member.

SDC Co-Coordinators:
Heidi Winters Vogel
Arthur Adair
The field of Arts Management and Administration encompasses a broad range of talents and responsibilities. While arts administrators often work in the non-profit sector, for producing theatres and presenting groups, for arts councils, and for museums, careers can also be found in for-profit organizations, in theatre, the music industry, galleries and other arts organizations.

A new initiative from the Kennedy Center combines Arts Management and equality, diversity and inclusion. All students interested in arts management are invited to participate in the Arts Management program. We want to encourage women and minorities to participate as these groups are underrepresented in the professional theatre.

A segment of the Great Management Race will be run on each day of festival. Each day will bring a new challenge and a work session for participants. The selectors will be evaluating pitches based on the student’s ability to effectively communicate a vision, demonstrate knowledge of theatre and arts management, and incorporate audience and community values into their mission. The top pitch chosen by the selectors will move on to ASPIRE week-long fellowship at KCAC TF in Washington, D.C.

To be considered for the ASPIRE fellowship at the national festival you must attend all three workshops and prepare a 10-minute presentation about your theatre company at the end of the week.

**Wednesday, January 16, 2019**
1:00pm-3:00pm - University Hall 2010: Workshop #1: Mission Statements and Vision
Are you interested in creating or running a theatre company? Take this workshop to learn how to market your artistic programming. This is a required workshop for any student participating in the Arts Administration track, but is completely open to the public.

**Thursday, January 17, 2017**
9:00am-11:00am - University Hall 2010: Workshop #2: Programming and Budgeting
Are you interested in creating or running a theatre company? Take this workshop to learn how to craft a mission statement, a board of directors, and begin crafting your staffing model. This is a required workshop for any student participating in the Arts Administration track, but is completely open to the public.

**Friday, January 18, 2017**
9:00am-11:00am - University Hall 2010: Workshop #3: Fundraising and Marketing
Are you interested in creating or running a theatre company? Take this workshop to learn how to develop your company’s artistic programming, how to craft an annual budget, and how to raise the funds needed to execute that vision. This is a required workshop for any student participating in the Arts Administration track, but is completely open to the public.

**Saturday, January 19, 2017**
11:00am-1:00pm - University Hall 2012: Participant Presentations

**Aspire Arts Administration Program**

*Arts Admin Co-Coordinators:*
Deb Otte
Andy Truscott
IRENE RYAN ACTING SCHOLARSHIP AUDITION

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

Coordinators
Michael Aulick, West Liberty University
Biliana Stoytcheva-Horissian, Lycoming College
Wolf J. Sherill, James Madison University

Preliminary Round Respondents:
Michael Aulick, West Liberty University
Margaret Ball, East Stroudsburg University
John Bellomo, West Chester University
Barbara Burgess-Lefebvre, Robert Morris University
Scott Cole, Bridgewater College
Suzanne Delle, York College of PA
Jane Frazier, Carroll Community College
Anjalee Hutchinson, Bucknell University
Jeffry Lentz, Albright College
Nathan Magee, Mount Aloysius College
John O’Connor, Fairmont State University
Becky Prophet, Alfred University
Pete Reader, Seton Hall University
Peter Rydberg, Thiel College
James Savage, Queensborough Community College
Philip Schroeder, Frostburg State University
Wolf Sherril, James Madison University
Ed Simone, St. Bonaventure University
Biliana Stoytcheva-Horissian, Lycoming College
Bryan Vandevender, Bucknell University
Mark Wade, Arcadia University
Mark Wenderlich, Keuka College
Heidi Winters Vogel, Wabash College
Peggy Yates, Prince George Community College
Elizabeth Wotring-Nelson, Fairmont State University

Overall Schedule of Auditions

Preliminary Round:
Wednesday, January 16, 2019, 8am-5pm
Participants check-in at LIFE Hall 1251
Respondents check-in at XX

Semifinal Round:
Friday, January 18, 2019, 9:00am-1:00pm
Communication Studies Presentation Hall

Final Round:
Saturday, January 7, 10:00am – 12:00pm
Communication Studies Presentation Hall

Prelims Selectors:
Scott Reese
Michelle Bombe
Billy Bustamante
Shirley Serotsky

Semis Selectors:
Joy Lanceta Coronel - Vasta
Ekundayo Bandele
Adam Sanders

Finals Selectors:
Baron Kelly
Brian Myers Cooper
Ami Brabson

The Master Schedule for the Irene Ryan Scholarship Audition is located on the next page.
IRENE RYAN SCHOLARSHIP AUDITION

IRENE RYAN MASTER SCHEDULE

ALL PARTICIPANTS MUST CHECK IN BETWEEN 12:00 PM and 6:00 PM IN THE COMMUNICATION STUDIES LOBBY

Tuesday, January 15, 2019
Who: All Ryan Prelim Round Singers & Partners
What: Rehearsal w/accompanist for performers singing during preliminary round. Sign-up for a time at the Ryan Registration table (if you plan to sing the semis or finals, you will have a separate rehearsal)
When: 12pm – 6pm
Where: LIFE Hall 1210 and 1250

Who: All Ryan Prelim Nominees and Partners
What: Ryan Orientation
When: Immediately Following Opening Ceremonies
Where: Memorial Auditorium

Wednesday, January 16, 2019
Who: All Ryan Prelim Nominees and Partners
What: Preliminary Round and Responses
When: 8am-5pm
Where: LIFE Hall 1251 : Check-in for students

Thursday, January 17, 2019
Who: Semi-finalists and Partners
What: Semifinal Orientation
When: 8:00am-9:00am
Where: Communication Studies Presentation Hall

Who: Semi-finalists and Partners
What: Rehearsal for Semifinal & Final Round Singers
When: 9:00am-1:00pm
Where: Communication Studies Presentation Hall

Friday, January 18, 2019
Who: Any/All
What: Semifinal Round Performance
When: 9:00am-1:00pm
Where: Communication Studies Presentation Hall

What: Semifinalist Response w/Selectors
When: 2:00pm - 4:30pm
Where: University Hall 1030

Saturday, January 19, 2019
What: Final Round Performance
When: 10:00am — 12:00pm
Where: Communication Studies Presentation Hall

What: Finalist Response w/Selectors
When: 1:00pm-3pm
Where: Communication Studies Room 1140

What: Closing Ceremony - Recipient Announced
When: 6:00pm
Where: Memorial Auditorium
Dramaturgy

KCACTF supports the development of dramaturgical skills for all students. This year’s festival includes workshops in research, process, and script analysis of interest not just to student dramaturgs, but to a wide variety of student actors, technicians, designers, directors, and playwrights. We hope to inspire students to pursue Production Dramaturgy as a research outlet for their artistic and intellectual talents. Students have the opportunity to gain firsthand dramaturgical experience at the festival by becoming “guerrilla dramaturgs” on scripts which will be read as part of the region’s new playwrights’ program. They will also gain great insight into the processes of New Play Development Dramaturgy and season curation from our guest dramaturg, Jeremy Stoller, member of Beehive Dramaturgy Studio and the LMDA executive, who will also hold a public review session of the entries in the Student Dramaturgy Initiative.

The Student Dramaturgy Initiative

In recognition of dramaturgy’s importance in college productions, the Literary Managers and Dramaturgs of America (LMDA), the Association for Theater in Higher Education (ATHE), and the KCACTF have created a partnership to recognize student dramaturgical work. Together, these groups sponsor an award presented in each KCACTF region to celebrate the work of student dramaturgs. The winner of the award in each region receives a year’s membership in both LMDA and ATHE, and is considered for invitation to the Kennedy Center for the opportunity to work with professional dramaturgs at the national festival. For the first time, group submissions will also be adjudicated in a separate category, to reflect the depth of research that a collaborative team of dramaturgs can bring to a production. In addition to competing for the award, student dramaturgs will meet with a professional dramaturg for individual critique. This gives the student dramaturgs the opportunity to hone their craft and to leave the festival with insights to apply to future dramaturgical projects.

Guerrilla Dramaturgy

Initiated at the 2005 Festival in cooperation with the National Playwriting Program, Guerrilla Dramaturgy creates an active collaboration among budding student dramaturgs, a student playwright, and a faculty director for a staged reading of a new play. Dramaturgs conduct research relating to a new work for Festival, and then share their findings with the playwright, director and cast during the rehearsal period. The selected playwrights and directors have found that the research added considerably to the development of both the new play and the play reading. Past student dramaturgs have developed invaluable tools to contribute to a play’s production. Guerrilla Dramaturgs will also learn about the play development process through a series of workshops they can take with the rest of each play’s production team. Guerrilla Dramaturgs do not need to bring anything to the festival, other than an interest in research and a willingness to present information related to the play (if available, a laptop is always handy). No preparation is necessary. Students can sign up to be Guerrilla Dramaturgs when they arrive at the Regional Festival, where they will be placed in teams to work on particular assigned plays. The research will be done at the host school, using the resources of the library. Guerrilla Dramaturgs will also have ample time to participate in other workshops and festival activities. The plays that Guerrilla Dramaturgs will work on will be determined shortly before the Festival with the approval of the playwrights and the directors.
NATIONAL PLAYWRITING PROGRAM

NPP’s central mission is to develop young playwrights and their work at Festival 48. Our goals are these:
1) For the student playwright to see the potential in his/her own work, presented before an informed and supportive audience;
2) For the student to develop his/her creative vision with the guidance of talented professionals in the field, and receive sensitive and thought-provoking feedback that will help the writer further sculpt the work;
3) For the student to learn and practice the process and etiquette of new play development.

NPP exists primarily for the playwright’s development as a dramatist. However, other theatre artists should take advantage of the many opportunities NPP offers at Festival this week. We offer concert readings of new plays, following Actors’ Equity Staged Reading Guidelines. Actors: Casting is done on the second day of Festival, when the writers and directors see about 150 in cold reading auditions. Shadow Directors: Students have the opportunity to work with professional directors on a new student play, providing directorial and stage management assistance. Dramaturgs: Students also may serve as Guerilla Dramaturgs, providing research and other assistance to directors and playwrights. NPP is about new plays, where the real excitement happens! Come play with us! NPP celebrates new plays by emerging playwrights and provides students real-world new play development experiences.

Wednesday, January 16, 2019
12:00pm-6:00pm - Auditions - LIFE Hall 1200
10pm-11pm - Cast Meeting - LIFE Hall 1200

Thursday, January 17, 2019
8am-Midnight - Open Rehearsals in
Univ. Hall 2013, 2021, 2025, 2026, 2031
6:00pm-7:30pm - Invited Reading: Never Have I Ever, Life Hall 1200

Friday, January 18, 2019
8am-Midnight - Open Rehearsals in
University Hall 2013, 2021, 2025
1:30pm-3:00pm - 10 Minute Plays Performance - LIFE Hall 1200
3:15pm-4:30pm - 10 Minute Plays Response - LIFE Hall 1200

Saturday, January 19, 2019
9am-12pm - One Act Performances and Response - LIFE Hall 1200
1pm-4pm - One Act Performances and Response - LIFE Hall 1200

10-Minute Plays
Performed Friday 1/18 from 2:30-4:00pm
LIFE Hall 1200

Trying to Heal
by George “Trip” Venturella. Ohio University

You Could Be In Love with Brandon Wilbert
by Caroline Reilly, Loyola Marymount College

He/She/They
by Brooke Daniels, James Madison University

Don’t Question It
by Isabella Ullmann, University of Virginia

Shabbat Shorts
by Madeline Kovach, James Madison University

Pleonasm
by Jordan Resnick, University of Maryland

REGION 2 PLANET EARTH AWARD

One-Act Plays
Performed Saturday January 19 - Schedule TBD
LIFE Hall 1200

The Many Gay Adventures of Nicholas Laurenstien
by William Meurer

Floss
by Rachel Rios, Catholic University of America

I Am...
by Lindsay Adams, Catholic University of America

Freedom; Or the Only Way to Canada Is by Going North
by Michael Mobley, Frostburg State University
DESIGN, TECHNOLOGY, AND MANAGEMENT

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

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

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

**Wednesday, January 16, 2019**
8am-12noon - EXPOS CLOSED
9:00am-11:00am - Green Dream Costume Bonanza, Life Hall 425
NEW - 11:00am-11:50am - The DTM Response, Communication Presentation Hall
12:00noon - DTM Keynote: Broadway Costume Designer Susan Hilferty
Communication Studies Presentation Hall
1:00pm-7:00pm - Lighting/Sound Response, Communication Studies Room 1011, 1020

**Thursday, January 17, 2017**
10am-12noon - EXPO OPEN
1pm-5:00pm - SM Interviews, Communication Studies Lobby Conference Room #1 and #2
1:00pm-7:00pm - Costume/Scenic Response, Communication Studies Room 1011, 1020
5:00pm-7:00pm - Stage Crew Showdown, Communication Studies Room 1140 and 1141

**Friday, January 18, 2017**
10:00am-4:00pm - Allied Craft Response, Communication Studies Room 1011, 1020
10:00am-4:00pm - SM Response, Communication Studies Lobby Conference Room #1 and #2
4:00pm-6:00pm - EXPO OPEN

**Saturday, January 19, 2017**
8:00am-12:00pm - EXPO OPEN
12:00pm-1:00pm - DTM REGIONAL AWARDS

The DTM Expo is OPEN daily from 9am-6pm except when listed above.
Fringe is the home for experimental work that's often original and often adult but has limited tech so the focus is on the execution of the story. Fringe gives a spotlight to theater, dance, puppetry, music, visual arts, and spoken word. Fringe events don't have a focus on one single discipline or genre, but are a performing-arts smorgasbord.

This festival, we will watch invited scenes from throughout our region, laugh along with improvers, test our skills in a cold read competition, and see scenes and songs prepared for Irene Ryans that didn't make it into the second round. Do you have a stand-up routine that you want to try out? A few pages of a new script to present? Or a prepared grad-school audition that you want practice one more time in front of an audience? Then Fringe is the place for you.

Wednesday, January 16, 2019
5:00pm-7:00pm - Communication Studies Presentation Hall
Games and Misdemeanors: The KCACTF2 Improv Show!

Say Yes, And to this crazy improv contest. Get your team of three together and be prepared to be challenged with short improv games a la “Who’s Line Is It, Anyway?” Two hours of freeze tag, what are you doing? and film dub. Guest judge James Phillips, from Mount Saint Mary College, will crown a winning team who will get bragging rights, Keith Johnstone's seminal text, Impro, and a cash prize. Sign up your team via this link or at Festival registration. Don't have a team? No worries – we will assign you to one. Show is Wednesday, 1/16, 5:00 - 7:00 PM in Presentation Hall.

Thursday, January 17, 2017
1pm-3:00pm - LIFE Hall 1251
Cold Read Contest

Grab a side and show us what you got! This is your opportunity to practice another audition skill. Register to participate HERE and get a jump on what plays the sides will be chosen from. Or register at Festival and get the info then. Participants receive a 3-minute slot from 1:00 - 3:00 PM on Thursday, 1/17 to show us your audition reading skills. Winner is announced at closing ceremonies and a cash prize is awarded.

10:00pm-11:30pm - LIFE Hall 1200
Second Scene, Second Chances Open Mic Night

If you didn't make it to the semi-finals of the Ryans, but you worked your fingers to the bone on that second scene, don't despair! If you didn't make it into the coveted MTI slots, don't dissolve into tears! If you've got some stand-up comedy, slam poetry or a monologue you want to share, bring it here! Sign up for a slot at registration for this event and show us what you've got at this late night event. Sign Up to Participate

Friday, January 18, 2017
2:00pm-5:00pm - Communication Studies Presentation Hall
Invited Short Scene Showcase

Scenes from KCACTF 2018 participating and associate productions can present a technically simplified version of a scene in the Presentation Hall from 2:00 - 5:00 PM on Friday, 1/18. Scenes are chosen for specific theatrical elements which will broaden the scope of offerings at the festival, and which show ambitious performance styles and unusual aesthetics. Come out and see what's happening across the region!
The purpose of NEXT STEPS is to give you some resources for job hunting, auditions, graduate school, career options and networking. You may not know yet what to do with your theatre degree—or even what you CAN do with your degree. The programming in this series will involve what to do next—after getting your BA degree, after completing your two year degree, after changing your mind about which area of theatre you want to work in—what are your options?

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

We've invited select graduate schools and companies to hold auditions and interviews at the conferences for graduate acting & design programs, as well as professional acting and technical positions. Interested students should register at https://www.kcactf2.org/next-steps/before festival to insure participation. If spaces are available, students can register at the information desk before Wednesday at 3pm on January 16th. The information desk is located in the lobby of the Communication Studies building.

Acting auditions will be held on Thursday, January 17th from 9:00am-11:00am with breakout/ interviews to follow. Tech interviews will be scheduled on Thursday (and possibly Friday with some companies). Additional information can also be found at the information desk.

**Auditions:** Students who choose to perform will be given 60-seconds to perform a monologue of their choice. If a student chooses to sing and act, a total of 90-seconds will be given. Students are encouraged to bring head shots and resumes for the call back companies.

**Interviews:** Students will be assigned a time slot for companies for interviews (bring portfolios if you have them). Some companies may have a sign-up sheet on the door that will determine their schedule (company’s info and room assignments will be posted).

**Participating Companies/Schools**

**COMMONWEALTH SHAKESPEARE COMPANY APPRENTICE PROGRAM** (Wellesley/Boston, MA) The CSC Apprentice Program is an intensive summer training program for young actors who are actively pursuing a career in theatre. This eight-week training runs concurrently with CSC’s signature event, free outdoor Shakespeare on the Common, founded in 1996 by Artistic Director Steve Maler’s vision that Shakespeare “belongs and should be accessible to everyone.” The apprenticeship offers a robust Shakespearean performance focus through professionally directed productions held in and around Boston. CSC faculty support the work in the rehearsal room through classes in voice and text analysis. At the beginning of the program, we work with each apprentice to identify personal goals and track these goals together with faculty and staff throughout the summer. Apprentices will also bring their work and enthusiasm to audience engagement work on The Boston Common, where they are an integral part of our show’s success.

Auditioning: Any college-age performer
ETP: ENTERTAINMENT TECHNOLOGY PARTNERS - ETP is the parent company to a collection of exceptional brands in the live event and entertainment technology services industry. Our shared philosophy embraces a distinctive approach to quality, service, and support. We are integrated industry leaders driven by client relationships, all with a simple goal in mind: to build and grow business. We’re relentlessly looking for new and innovative ways to do it, be it a new technology or a more efficient way to better serve our customers.

Interviewing: Fulltime employees with experience/training in technical theatre.

FESTIVAL 56 (PRINCETON, IL) was founded in 2004 by a group of artists with the mission to present a wide selection of plays and musicals throughout history, from Shakespeare contemporary Broadway fare. Since its inception, Festival 56 has produced over 100 productions by bringing artists from across the country to Princeton, Illinois, where they produce live productions in the Grace Performing Arts Center, a renovated newspaper publishing building and in a public park. 2019 will be the Year of Women at Festival 56, with a season of shows telling women's stories, featuring casts with at least gender parity, and women in major artistic leadership positions both onstage and offstage. The productions included in our summer production are: Pinkalicious, Rabbit Hole, Othello (cross-gender cast), Mary Poppins, I Do! I Do!, Little Women.

Interviewing: Seasonal (summer) technicians and tech interns.

FINGERLAKES MUSICAL THEATRE (Auburn, NY) The Finger Lakes Musical Theatre Festival is an award winning arts organization committed to diversity, inclusion and creating theatrical experiences at the highest levels of artistic integrity. We leverage the power of the arts as a tool for entertainment, education, social awareness and cultural development in our community and the Finger Lakes region. The Festival is situated in the picturesque Finger Lakes wine region of Central New York. Our 2019 season includes: Grease, Grand Hotel, South Pacific, Working, and Lochness: A New Musical. Our second venue, The Carriage House Theater (formerly Theatre Mack), is a cabaret-style environment, housed in a converted and beautifully restored carriage house. There, we present a new musical in development each week, encouraging audience feedback and discourse in our new works series, “The PiTCH.” This year, we celebrate the eighth anniversary of “The PiTCH,” which will launch with our 65th new musical to date. We provide top-notch entertainment to over 67,000 patrons each season, are routinely recognized by industry press and maintain a high regard in the professional theatre community for our artistry and execution.

Auditioning/Interviewing: Seasonal (summer/fall) technicians and summer interns.

THE NEIGHBORHOOD PLAYHOUSE SCHOOL OF THE THEATRE: Home of the Meisner Technique is a professional conservatory in New York City celebrating 90 years of excellence in actor training for theatre, film, & television. Our approach focuses on the artistic growth of the actor through technical training in acting, movement, speech, and voice. The Neighborhood Playhouse offers the serious acting student what few other acting schools can provide – a rich tradition of excellence in actor training coupled with the practical skills for building a career. We have two programs of study. The Two Year Certificate Professional Actor Training program is our legendary full-time program for those students ready for professional training and an industry launch in two years time. The Six Week Summer Intensive is a terrific course to supplement a Bachelor’s program with an immersion in the Meisner Technique and NYC. Our faculty are master teachers who are
experts in their field of instruction. The Neighborhood Playhouse School of the Theatre is a non-profit, tax-exempt institution of higher education offering post-secondary training in dramatic arts: acting. Check out www.neighborhoodplayhouse.org”

Auditioning: Graduating seniors seeking professional training for theatre, film, and television, NYC based network, and industry launch (two year certificate program only). And/or Sophomores, juniors, and seniors for the summer intensive programs.

SARAH LAWRENCE COLLEGE, (MFA IN THEATRE) Embrace an approach to theatre that is as progressive as Sarah Lawrence College itself. The Master of Fine Arts in Theatre program helps students find themselves and their individual aesthetic voice in the art form. Under the guidance of a faculty of artists who are working professionals, the program offers an advanced study of theatre that is multi-disciplinary, collaborative, extensive, and practical. Like the College at large, the Graduate Program in Theatre emphasizes an individualized learning process. Each student’s course of study is unique, and is created in consultation with the program director and faculty in response to the student’s background, interests, strengths, and artistic training requirements.

Interviewing: Graduating seniors looking to continue their training.

THE STELLA ADLER STUDIO OF ACTING (NEW YORK, NY) The Stella Adler Studio of Acting in New York and Art of Acting Studio in Los Angeles are excited to attend KCACTF’s Next Step auditions. Actors may audition for programs including: 3-Year Conservatory, 2-Year Evening Conservatory, LA Conservatory, or summer programs including the Summer Conservatory, Shakespeare Intensive, Chekhov Intensive, Physical Theater Intensive, Musical Theater Intensive, and Black Arts Intensive. Through auditions, the studio is seeking to connect with the most gifted, ambitious actors who have an appetite for rigorous training and an interest in studying acting in New York or Los Angeles to take their craft to the next level. Founded in 1949, the Stella Adler Studio occupies a unique place in the history of both theater and actor training in the United States. Rooted in the spirit of Stella Adler, and the insight that growth as an actor and growth as a human being are synonymous, students are challenged on every level by world-class faculty and by a mission to nurture theater artists so that they value humanity, their own and others, as their first priority, while bringing art and education to the community. Alumni include Marlon Brando, Robert De Niro, Warren Beatty, Elaine Stritch, among many others.

Auditioning: Any college-age performer

UNIVERSITY OF LOUISVILLE, MFA ACTING PROGRAM, Louisville, KY The mission of the University of Louisville’s graduate program in performance is based on the idea of creating Art in Action: theatre that is engaged and inclusive, rigorous and enjoyable, thoughtful and transformative. Theatre Arts at UofL challenges students to become critical thinkers who take pleasure connecting with local, national, and global communities through live performance. Graduates explore the world with the courage, discipline, and practical skills required of theatre artists—imagination, empathy, critical analysis, craftsmanship, problem solving, social awareness and collaboration.

Auditioning: Graduating seniors looking to continue their training.
The Kennedy Center American College Theater Festival 50®, part of the Rubenstein Arts Access Program, is generously funded by David M. Rubenstein.

Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center for the Performing Arts’ Kennedy Center American College Theater Festival.

Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; the Dr. Gerald and Paula McNichols Foundation; Beatrice and Anthony Welters and the AnBryce Foundation.

Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts and the President’s Advisory Committee on the Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.
### Tuesday, January 15, 2019

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<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>12:00PM-6:00PM</td>
<td>Design, Technology, and Management: Exhibit Set Up, Exhibit Set Up,</td>
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<td>Communication Room 1011 and 1020</td>
<td>Communication Building Lobby</td>
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<tr>
<td>12:00PM-06:00PM</td>
<td>Festival Registration,</td>
<td>Communication Building Lobby</td>
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<tr>
<td>12:00PM-06:00PM</td>
<td>IRENE RYANS: Rehearsal Space (No Piano), LIFE Hall 1250</td>
<td>LIFE Hall 1210</td>
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<tr>
<td>12:00PM-06:00PM</td>
<td>IRENE RYANS: Rehearsal Space (with Piano), LIFE Hall 1210</td>
<td>LIFE Hall 1210</td>
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<tr>
<td>02:00PM-03:00PM</td>
<td>Workshop: Nail-the-Job! Cold Reading, LIFE Hall 200</td>
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<tr>
<td>02:00PM-03:00PM</td>
<td>Workshop: Masterclass with Broadway's Rob McClure, LIFE Hall 1200</td>
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<tr>
<td>04:00PM-05:00PM</td>
<td>Workshop: Nail-the-Job! Cold Reading, LIFE Hall 200</td>
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<td>05:00PM-06:30PM</td>
<td>Invited Dinner: Irene Ryan Respondents and Invited Productions,</td>
<td>LIFE Hall 1251</td>
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<td>07:00PM-09:00PM</td>
<td>Festival Kick Off / Keynote Speaker, Memorial Auditorium</td>
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<td>09:00PM-10:00PM</td>
<td>ASPIRE Arts Admin: Breakout Session, LIFE Hall 200</td>
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<td>09:00PM-10:00PM</td>
<td>Design, Technology, and Management: Breakout Session,</td>
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<td>Communication Building Lobby</td>
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<td>09:00PM-10:00PM</td>
<td>Devised Theatre Project: Breakout Session, LIFE Hall 1210</td>
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<td>09:00PM-10:00PM</td>
<td>Dramaturgy: Breakout Session, Fox Classroom #1</td>
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<td>09:00PM-10:00PM</td>
<td>Fringe at Festival: Breakout Session, LIFE Hall 1251</td>
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<td>09:00PM-10:00PM</td>
<td>IRENE RYANS: Breakout Session, Memorial Auditorium</td>
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<td>09:00PM-10:00PM</td>
<td>ITJA: Breakout Session, Fox Classroom #2</td>
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<td>09:00PM-10:00PM</td>
<td>Musical Theatre Intensive: Breakout Session, LIFE Hall 1250</td>
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<tr>
<td>09:00PM-10:00PM</td>
<td>National Playwriting Program, LIFE Hall 1200</td>
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<td>09:00PM-10:00PM</td>
<td>SDC: Breakout Session, Fox Theatre</td>
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<td>11:00PM: Busses End</td>
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### Wednesday, January 16, 2019

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<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>08:00AM-05:00PM</td>
<td>Irene Ryans: Preliminary Round Check In Room, LIFE Hall 1251</td>
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<tr>
<td>08:00AM-05:00PM</td>
<td>Irene Ryans: Preliminary Round Audition Room,</td>
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<td>LIFE Hall 1210 and 1250</td>
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<td>09:00AM-10:50AM</td>
<td>Workshop: Have You Ever Seen a Play in A Laundromat? Playwrights Producing Their Own Work, University Hall Room 1040</td>
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<td>09:00AM-10:50AM</td>
<td>Workshop: Stage Management Round Table,</td>
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<td>09:00AM-10:50AM</td>
<td>Workshop: Who, What, &amp; Where: Building Stories and Characters in Long Form Improv, LIFE Hall 200</td>
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<tr>
<td>09:00AM-10:50AM</td>
<td>FACULTY WORKSHOP: Production Respondent Training,</td>
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<td>09:00AM-11:00AM</td>
<td>Green Dream Costume Bonanza, Life Hall 2228</td>
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<td>09:00AM-11:00AM</td>
<td>Musical Theatre Intensive: Registration/Audition Sign Up,</td>
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<tr>
<td>09:00AM-12:00PM</td>
<td>Workshop: Working with Actors, Fox Theatre</td>
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<td>09:00AM-06:00PM</td>
<td>Irene Ryans: Preliminary Round Response Rooms,</td>
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<tr>
<td>11:00AM-12:50PM</td>
<td>MTI: Preparing for your MTI Audition, LIFE Hall 200</td>
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<td>11:00AM-11:50aM</td>
<td>Design, Technology and Management: The DTM Response,</td>
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<td>Communication Presentation Hall</td>
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<td>11:00AM-12:50PM</td>
<td>Workshop: Artists Changing the World, University Hall Room 1040</td>
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<td>11:00AM-12:50PM</td>
<td>Workshop: Shakespeare’s First Folio: An Actor’s Resource,</td>
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<td>11:00AM-12:50PM</td>
<td>Workshop: The Schmooze, University Hall Room 2013</td>
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<td>11:00AM-12:50PM</td>
<td>Workshop: Giving and Getting Consent: A Workshop for Actors,</td>
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<td>Communication University Hall 2025</td>
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<td>12:00PM-01:00PM</td>
<td>DTM Keynote: Broadway Designer Susan Hilferty,</td>
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<td>Communication Presentation Hall</td>
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<tr>
<td>12:00PM-06:00PM</td>
<td>National Playwriting Program Auditions, LIFE Hall 1200</td>
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<td>01:00PM-02:50PM</td>
<td>Transgender/Gender Fluid Individuals in the Arts Panel Discussion,</td>
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<td>Communication Presentation Hall</td>
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<td>01:00PM-02:50PM</td>
<td>Workshop: Acting In Sit-Coms and Dramas, University Hall Room 2012</td>
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<td>1:00PM-2:50PM:</td>
<td>Arts Admin Workshop #1 - Mission Statement, University Hall Room</td>
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<td>01:00PM-02:50PM</td>
<td>Workshop: Beyond the Binder: the Future of Dramaturgy,</td>
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<td>University Hall Room 2011</td>
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<td>01:00PM-02:50PM</td>
<td>Workshop: Collage a Costume, Life Hall 425</td>
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<td>01:00PM-02:50PM</td>
<td>Workshop: So You Want to be a Stage Manager, University Hall 2009</td>
<td>University Hall 2009</td>
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<td>01:00PM-03:00PM</td>
<td>Design, Technology, and Management: Response (Lighting/Sound), Communication Room 1011 and 1020</td>
<td>Communication Room 1011 and 1020</td>
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<tr>
<td>01:00PM-03:50PM</td>
<td>Devised Theatre Project Workshop #1: Blessed Unrest: Ensemble Devising: Collective Creation of Original Work, LIFE Hall 200</td>
<td>LIFE Hall 200</td>
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<tr>
<td>03:00PM-04:50PM</td>
<td>Workshop: Basics of Leatherworking, Life Hall 425</td>
<td>Life Hall 425</td>
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<tr>
<td>03:00PM-04:50PM</td>
<td>Workshop: Community and Conversation! For Students and Faculty of Color and their Allies, University Hall Room 1040</td>
<td>University Hall Room 1040</td>
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<tr>
<td>03:00PM-04:50PM</td>
<td>Workshop: How I Spent My Summer Vacation, University Hall 2013</td>
<td>University Hall 2013</td>
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<td>03:00PM-05:00PM</td>
<td>Design, Technology, and Management: Response (Lighting/Sound), Communication Room 1011 and 1020</td>
<td>Communication Room 1011 and 1020</td>
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<tr>
<td>03:00PM-05:30PM</td>
<td>ITJA: Session #1, Communication Room 1002B</td>
<td>Communication Room 1002B</td>
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<td>05:00PM-06:50PM</td>
<td>Workshop: Using Barge to Rubberize Shoes for the Stage, Life Hall 425</td>
<td>Life Hall 425</td>
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<tr>
<td>05:00PM-06:50PM</td>
<td>Workshop: Tai Chi for the Actor, LIFE Hall 1250</td>
<td>LIFE Hall 1250</td>
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<tr>
<td>05:00PM-07:00PM</td>
<td>Design, Technology, and Management: Response (Lighting/Sound), Communication Room 1011 and 1020</td>
<td>Communication Room 1011 and 1020</td>
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<tr>
<td>05:00PM-07:00PM</td>
<td>Fringe at Festival: Games and Misdemeanors: The KCACTF2 Improv Show! Communication Presentation Hall</td>
<td>Communication Presentation Hall</td>
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<tr>
<td>05:00PM-07:00PM</td>
<td>MTI: Final Number Rehearsal, LIFE Hall 200</td>
<td>LIFE Hall 200</td>
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<tr>
<td>07:30PM-09:30PM</td>
<td>National Playwriting Program Casting Session, LIFE Hall 1200</td>
<td>LIFE Hall 1200</td>
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<tr>
<td>07:30PM-10:00PM</td>
<td>INVITED PRODUCTION: The Mystery of Edwin Drood, Fox Theatre</td>
<td>Fox Theatre</td>
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<td>08:00PM-10:30PM</td>
<td>INVITED PRODUCTION: ANITGONE, Memorial Auditorium</td>
<td>Memorial Auditorium</td>
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<tr>
<td>10:00PM-11:00PM</td>
<td>National Playwriting Program Cast Meeting, LIFE Hall 1200</td>
<td>LIFE Hall 1200</td>
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<tr>
<td>12:00AM</td>
<td>Busses End</td>
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**Thursday, January 17, 2019**

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<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>08:00AM-09:00AM</td>
<td>Irene Ryan Semifinal Orientation, Comm. Presentation Hall</td>
<td>Comm. Presentation Hall</td>
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<tr>
<td>08:00AM-10:00AM</td>
<td>NPP: One-Act or 10 Minute Play Rehearsals, University Hall Room 2013, 2021, 2025, 2026, 2031</td>
<td>University Hall Room 1040</td>
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<tr>
<td>08:00AM-12:00PM</td>
<td>MTI: Preliminary Audition Round, LIFE Hall 1200</td>
<td>LIFE Hall 1200</td>
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<tr>
<td>09:00AM-10:50AM</td>
<td>Arts Admin Workshop #2 Programming, Budgets, and Fundraising</td>
<td>University Hall Room 1020</td>
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<tr>
<td>09:00AM-10:50AM</td>
<td>Lighting Design Q &amp; A: Navigating a Professional Career as a Lighting Designer, University Hall 2046</td>
<td>University Hall Room 2046</td>
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<tr>
<td>09:00AM-10:50AM</td>
<td>Workshop: Giving and Getting Consent: A Workshop for Actors, Communication Room 1141</td>
<td>Communication Room 1141</td>
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<tr>
<td>09:00AM-10:50AM</td>
<td>Workshop: Raise the Stakes: How to Write Headfirst into Conflict, University Hall Room 2048</td>
<td>University Hall Room 2048</td>
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<tr>
<td>09:00AM-10:50AM</td>
<td>Workshop: The Action to the Word: Finding Playable Action in Shakespeare’s Verse, LIFE Hall 1250</td>
<td>LIFE Hall 1250</td>
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<tr>
<td>09:00AM-10:50AM</td>
<td>Workshop: Associate/Assistant Lighting Design, LIFE Hall 425</td>
<td>LIFE Hall 425</td>
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<tr>
<td>09:00AM-10:50AM</td>
<td>Workshop: Theatre and Stage Photography, Kasser Room 104</td>
<td>Kasser Room 104</td>
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<tr>
<td>09:00AM-10:50AM</td>
<td>Workshop: Tools for Beating out the other 89,00 people for your job!, Communication Room 2050</td>
<td>Communication Room 2050</td>
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<td>09:00AM-10:50AM</td>
<td>FACULTY WORKSHOP: Production Respondent Training, University Hall Room 2012</td>
<td>University Hall Room 2012</td>
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<td>09:00AM-11:00AM</td>
<td>NEXT STEPS: Cattle Call Audition Check In: LIFE Hall 1251</td>
<td>LIFE Hall 1251</td>
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<td>09:00AM-12:00PM</td>
<td>SDC: Rehearsal In Space, Fox Theatre</td>
<td>Fox Theatre</td>
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<td>09:00AM-01:00PM</td>
<td>Irene Ryan: Semifinal Round Rehearsal, Comm. Presentation Hall</td>
<td>Comm. Presentation Hall</td>
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<tr>
<td>09:00AM-01:00PM</td>
<td>MTI: Preliminary Audition Responses, Communication Room 1140</td>
<td>Communication Room 1140</td>
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<tr>
<td>09:30AM-11:00AM</td>
<td>INVITED PRODUCTION: MEN ON BOATS, Alexander Kasser Theatre</td>
<td>Alexander Kasser Theatre</td>
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<tr>
<td>09:30AM-11:30AM</td>
<td>ITJA: Session #2, Communication Room 1002B</td>
<td>Communication Room 1002B</td>
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<tr>
<td>10:00AM-12:00PM</td>
<td>Design, Technology, and Management: Expo Open, Communication Room 1011 and 1020</td>
<td>Communication Room 1011 and 1020</td>
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<tr>
<td>10:00AM-12:00PM</td>
<td>NPP: One-Act or 10 Minute Play Rehearsals, University Hall Room 2013, 2021, 2025, 2026, 2031</td>
<td>University Hall Room 1040</td>
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<tr>
<td>11:00AM-12:50PM</td>
<td>Workshop: Composing Character: Stanislavski; Viewpoints, Communication Room 1141</td>
<td>Communication Room 1141</td>
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<tr>
<td>11:00AM-12:50PM</td>
<td>Workshop: Get The Gig, University Hall Room 2048</td>
<td>University Hall Room 2048</td>
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<td>11:00AM-12:50PM</td>
<td>Workshop: Lighting with Purpose, University Hall Room 2010</td>
<td>University Hall Room 2010</td>
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<tr>
<td>11:00AM-12:50PM</td>
<td>Workshop: Making Something Out Of Nothing, University Hall Room 2048</td>
<td>University Hall Room 2048</td>
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11:00AM-12:50PM: Workshop: Press Releases: Best Practices for Getting the Word Out, University Hall Room 2044
11:00AM-12:50PM: Workshop: REDEFINE-Movement for today’s Musical Theatre Actor, LIFE Hall 1250
11:00AM-12:50PM: Workshop: The Greek Chorus, LIFE Hall 1210
11:00AM-12:50PM: Workshop: SketchUp Step 1 - The Basics, Communication Room 2050
12:00PM-01:50PM: Workshop: New Play Development, University Hall Room 2011
12:00PM-02:00PM: SDC: Preliminary Round, Fox Theatre
12:00PM-03:00PM: NEXT STEPS: University of Louisville MFA Interviews, Communication Room 2006
12:00PM-03:00PM: NEXT STEPS: Commonwealth Shakespeare Company Interview, Communication Room 2002
12:00PM-03:00PM: NEXT STEPS: Neighborhood Playhouse School Interview, Communication Room 2004
12:30PM-02:30PM: ITJA: Session #3, Communication Room 1002B
01:00PM-05:00PM: Design, Technology, and Management: Stage Management Interviews, Communication Lobby Conference Room #1 and #2
01:00PM-02:00PM: Invited Production Response: Antigone, University Hall 2010
01:00PM-02:50PM: Workshop: #DontChangeTheWords, University Hall Room 2044
01:00PM-02:50PM: Workshop: Musical Theatre Audition Workshop with Billy Bustamante, LIFE Hall 1250
01:00PM-02:50PM: Workshop: Front Row Seat to the Back of House- Technical Opportunities in the Live Event Industry, Communication Room 2050
01:00PM-02:50PM: Workshop: Haven’t I Seen That Before? Plagiarism in Theatre Productions, University Hall 2009
01:00PM-02:50PM: Workshop: Heart and Music Make a Song: Approaches to Musical Theatre Song Analysis, University Hall Room 2048
01:00PM-02:50PM: Workshop: In This Moment, Communication Room 1141
01:00PM-03:00PM: Design, Technology, and Management: Response (Costume/Scenic), Communication 1011 and 1020
01:00PM-03:00PM: Fringe @ Festival Cold Read Contest, Life Hall 1251
01:00PM-03:50PM: Devised Theatre Project Workshop: Devising with ASTEP | Artists Striving to End Poverty, LIFE Hall 1210
02:00PM-04:00PM: NPP: One-Act or 10 Minute Play Rehearsals, University Hall Room 2013, 2025, 2026, 2031
02:00PM-05:00PM: SDC: Director Interviews, Fox Classroom #1
02:00PM-07:00PM: MTI: Final Round Rehearsal, LIFE Hall 200
02:30PM-04:00PM: INVITED PRODUCTION: MEN ON BOATS, Alexander Kasser Theatre
03:00PM-04:50PM: Workshop: A Picture is Worth A Thousand Words: Write What You See!, LIFE Hall 1200
03:00PM-04:50PM: Workshop: Beyond the Literal: Visual Research for the Designer, University Hall Room 2044
03:00PM-04:50PM: Workshop: Decolonizing the Classroom and Theatre Spaces, University Hall Room 2046
03:00PM-04:50PM: Workshop: Directing on a Dime, LIFE Hall 1251
03:00PM-04:50PM: Workshop: Efficient Vectorworks Workflows, Communication Room 2050
03:00PM-04:50PM: Workshop: Mold Making and Casting for Props with Reynolds Advanced Materials, LIFE Hall 2224
03:00PM-04:50PM: Workshop: The Art of the Slapstick, LIFE Hall 1250
03:00PM-04:50PM: Workshop: The Key to Effective Performance and Directing of Classical Comedies, Communication Room 1141
03:00PM-04:50PM: Workshop: Who, What,& Where: Building Stories and Characters in Long Form Improv, Comm. 1141
03:00PM-04:50PM: Workshop: Your Friendly Neighborhood Dramaturg, University Hall 2011
03:00PM-05:00PM: Design, Technology, and Management: Response (Costume/Scenic), Communication 1011 and 1020
03:00PM-06:00PM: NEXT STEPS: Fingerlakes Musical Theatre Interviews, Communication Room 2002
03:00PM-06:00PM: NEXT STEPS: Sarah Lawrence College Interviews, Communication Room 2006
03:00PM-06:00PM: NEXT STEPS: Entertainment Technology Partners Interviews, Communication Room Lobby Conference Room #3
03:00PM-06:00PM: Next STEPS: Stella Adler Studio Interview, Communication Room 2004
04:00PM-06:00PM: NPP: One-Act or 10 Minute Play Rehearsals, University Hall Room 2013, 2021, 2025, 2026, 2031
05:00PM-06:50PM: Workshop: Stage Management II From Rehearsal to Tech, Communication Room 2050
05:00PM-06:50PM: Workshop: Broadway Boot Camp, LIFE Hall 1250
05:00PM-06:50PM: Workshop: Color Me Chunky! Dynamic Shakespeare Monologues, LIFE Hall 1210
05:00PM-07:00PM: Design, Technology, and Management: Response (Costume/Scenic), Communication Room 1011 and 1020
05:00PM-07:00PM: Design, Technology, and Management: Stage Crew Showdown, Communication Room 1140 and 1141
06:00PM-07:30PM: Invited Reading: Never Have I Ever, LIFE Hall 1200
07:30PM-10:00PM: INVITED PRODUCTION: THE MYSTERY OF EDWIN DROOD, Fox Theatre
08:00PM-09:15PM: INVITED PRODUCTION: THE SECRET IN THE WINGS, Memorial Auditorium
10:00PM-11:30PM: Fringe at Festival: Open Mic Night, LIFE Hall 1200
12:00AM - Busses End

Friday, January 18, 2019
08:00AM-09:00AM: Irene Ryans: Semifinal Round Check In, Communication 1140
09:00AM-10:50AM: Workshop: SketchUp Step 2 - Using it for Theatre, Comm 2050
09:00AM-10:50AM: Workshop: Unarmed Stage Combat 101, Communication Room 1141
09:00AM-11:00AM: Dramaturgy: Portfolio Review, University Hall Room 2011
09:00AM-10:50AM: FACULTY WORKSHOP: Production Respondent Training, University Hall Room 2012
09:00AM-11:00AM: NPP: One-Act or 10 Minute Play Rehearsals, University Hall Room 2013, 2021, 2025
09:00AM-10:50AM: Workshop: Broadway Bootcamp, LIFE Hall 1210
09:00AM-1:00PM: Irene Ryans: Semifinal Round, Communication Presentation Hall
09:30AM-11:30AM: ITJA: Session #4, Communication Room 1002B
09:30AM-12:00PM: INVITED PRODUCTION: A RAISIN IN THE SUN, Alexander Kasser Theatre
10:00AM-11:00AM: Invited Production Response: The Secret in the Wings, University Hall 2009
10:00AM-04:00PM: Design, Technology, and Management: Response (Allied Crafts), Communication Room 1011/1020
10:00AM-04:00PM: Design, Technology, and Management: Stage Management Responses, Communication Lobby Conference Room #1 and #2
10:30AM-12:30PM: NPP: 10 Minute Play Tech Rehearsals, LIFE Hall 1200
10:50AM-11:00AM: SDC: Announcement of Directors for Final Round, Fox Theatre
11:00AM-12:50PM: Workshop: Career or Children, Do We Have To Choose?, University Hall Room 1040
11:00AM-12:50PM: Workshop: Commedia dell’Arte: The Body and the Mask, LIFE Hall 1210
11:00AM-12:50PM: Workshop: First Thing We Do, Let’s Cut All the Lawyers, University Hall Room 2010
11:00AM-12:50PM: Workshop: Landing Roles: What You Need To Know, University 2012
11:00AM-12:50PM: Workshop: Lighting a Rock, Kasser Room 104
11:00AM-12:50PM: Workshop: Lights Heat Gun Action! Get Your Costume Props On, LIFE Hall 425
11:00AM-12:50PM: Workshop: Working With Student Designers. Why Should We? How Do We?, Communication
01:00PM-02:50PM: KCACTF is Seeking Student Voices, University Hall Room 2010
01:00PM-02:50PM: Workshop: A Dramaturg/Literary Manager's Role in Season Planning, University Hall Room 2011
01:00PM-02:50PM: Workshop: Cold Reading Skills for Auditions, Communication Room 1141
01:00PM-02:50PM: Workshop: Demystifying LEDs: How New Lighting Technology Assists Theater Artists, Kasser Room 104
01:00PM-02:50PM: Workshop: Dying for the Art: Health and Safety in the Theater, University Hall Room 2026
01:00PM-02:50PM: Workshop: Over the Top: Crafting and Creating a FABULOUS Headdress, LIFE Hall 428
01:00PM-02:50PM: Workshop: Tai Chi for the Actor, LIFE Hall 1250
01:00PM-02:50PM: Workshop: Active Presence Through the Miller Voice Method, LIFE Hall 1251
01:00PM-03:00PM: MTI: Final Number Rehearsal, LIFE Hall 200
01:00PM-03:50PM: Devised Theatre Project Workshop: Elevator Repair Service: Making Theater without a Script, LIFE Hall 1210
02:00PM-04:30PM: Irene Ryans: Semifinal Responses, Communication Room 1140
02:00PM-05:00PM: Fringe @ Festival: Invited Scenes, Comm. Presentation Hall
02:30PM-04:00PM: NPP: 10 Minute Play Performances, LIFE Hall 1200
02:30PM-05:00PM: INVITED PRODUCTION: A RAISIN IN THE SUN, Alexander Kasser Theatre
03:00PM-04:50PM: Annual Alpha Psi Omega Summit, University Hall Room 2026
03:00PM-04:50PM: Workshop: Composing Character: Stanislavski; Viewpoints,
03:00PM-04:50PM: Workshop: Architects Striving to End Poverty, Communication 1141
03:00PM-05:00PM: MTI: Cabaret Rehearsal, LIFE Hall 200
04:00PM-06:00PM: Design, Technology, and Management: Expo Open, Communication Room 1011/1020
05:00PM-06:00PM: Devised Theatre Project: Prompt Rehearsal #1, LIFE Hall 1210
05:00PM-06:50PM: Workshop: Artists Striving to End Poverty, Communication 1141
05:00PM-7:00PM: Open Jar Auditions, LIFE Hall 1210
05:30PM-07:30PM: FACULTY: Gold Medallion Dinner, University Hall 7 Floor Ballroom
06:00PM-07:00PM: Devised Theatre Project: Prompt Rehearsal #2, LIFE Hall 1210
06:30PM-08:30PM: NPP: One-Act Tech Rehearsal, LIFE Hall 1200
07:00PM-08:00PM: Devised Theatre Project: Prompt Rehearsal #3, LIFE Hall 1210
08:00PM-09:00PM: Devised Theatre Project: Prompt Rehearsal #4, LIFE Hall 1210
08:00PM-09:30PM: KEYNOTE SHOW: Q Brothers present “Dress The Part”, Memorial Auditorium
09:30PM-11:00PM: Devised Theatre Project: Prompt Performance, LIFE Hall 1210
10:00PM-11:30PM: MTI Cabaret Performance, LIFE Hall 1200
10:00PM-12:30AM: INVITED PRODUCTION: THE MYSTERY OF EDWIN DROOD, Fox Theatre
11:00PM-12:00AM: Devised Theatre Project: Prompt Response, LIFE Hall 1210
12:00AM: Busses End
## Saturday, January 19, 2019

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<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>09:00AM-10:00AM</td>
<td>Irene Ryan Final Round Check In, Communication Room 1140</td>
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<tr>
<td>09:00AM-10:50AM</td>
<td>Workshop: Collaborating in Devised and/or Ensemble Theatre, University Hall Room 2010</td>
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<tr>
<td>09:00AM-10:50AM</td>
<td>Workshop: Directors and Dramaturgs: The Ultimate Power Couple, Fox Theatre</td>
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<td>09:00AM-10:50AM</td>
<td>Workshop: Bring Your Authentic Self to the Text, Communication Hall 1141</td>
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<td>09:00AM-10:50AM</td>
<td>Workshop: Room Prep 101, LIFE Hall 1210</td>
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<td>09:00AM-10:50AM</td>
<td>Workshop: SketchUp Step 3 - Using it for Rendering, Communication Room 2050</td>
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<td>09:00AM-10:50AM</td>
<td>Workshop: Theatre of the Oppressed - Protesting as an Art Form, LIFE Hall 1250</td>
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<td>09:00AM-10:50AM</td>
<td>Workshop: What Fabric Should I Choose? Create Your Own Swatch Kit, Life Hall 425</td>
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<td>09:00AM-10:50AM</td>
<td>FACULTY WORKSHOP: Production Respondent Training, University Hall Room 2012</td>
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<td>09:00AM-11:00AM</td>
<td>NPP: One-Act Performance, LIFE Hall 1200</td>
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<td>09:00AM-12:00PM</td>
<td>Design, Technology, and Management: Expo Open, Communication Room 1011/1020</td>
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<tr>
<td>09:30AM-11:30AM</td>
<td>INVITED PRODUCTION: ALL MY SONS, Kasser Theatre</td>
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<td>09:30AM-12:00PM</td>
<td>ITJA: Session #6, Communication Room 1002B</td>
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<td>10:00AM-11:00AM</td>
<td>Invited Production Response: A Raisin in the Sun, University 2009</td>
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<td>10:00AM-12:00PM</td>
<td>Irene Ryan: Final Round, Communication Presentation Hall</td>
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<td>10:00AM-12:00PM</td>
<td>MTI: Final Round Rehearsal, Memorial Auditorium</td>
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<td>11:00AM-12:00PM</td>
<td>NPP: One-Act Response, LIFE Hall 1200</td>
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<td>11:00AM-12:50PM</td>
<td>Devised Theatre Project Workshop: Margolis Method, LIFE 1210</td>
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<td>11:00AM-12:50PM</td>
<td>Workshop: Limitless Body, Mind, &amp; Soul: Exploring the Edges of Your Power &amp; Vulnerability through Suzuki Method/Alexander Technique, LIFE Hall 1210</td>
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<td>12:00PM-01:00PM</td>
<td>Design, Technology, and Management: Regional Awards, Communication Room 1011/1020</td>
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<td>12:00PM-01:00PM</td>
<td>KCACTF National Meeting, University Hall Room 2010</td>
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<td>12:00PM-01:00PM</td>
<td>MTI: Final Number Rehearsal, Memorial Auditorium</td>
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<td>12:30PM-02:30PM</td>
<td>INVITED PRODUCTION: ALL MY SONS, Kasser Theatre</td>
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<td>01:00PM-02:00PM</td>
<td>Invited Production Response: The Mystery of Edwin Drood, University Hall 2009</td>
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<td>01:00PM-02:50PM</td>
<td>Workshop: Knives and Guns and Swords and Safety, LIFE Hall 1250</td>
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<td>01:00PM-02:50PM</td>
<td>Workshop: You Graduated, Now What?! University Hall 2012</td>
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<td>01:00PM-02:50PM</td>
<td>Workshop: The Meisner Technique, LIFE Hall 1251</td>
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<td>01:00PM-03:00PM</td>
<td>NPP: One-Act Performance, LIFE Hall 1200</td>
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<td>01:00PM-05:00PM</td>
<td>Design, Technology, and Management: Exhibit Strike, Communication Room 1011/1020</td>
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<td>01:00PM-02:00PM</td>
<td>Invited Production Response: All My Sons, Alexander Kasser Theatre</td>
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<td>02:00PM-05:30PM</td>
<td>SDC: Final Showcase Round, Fox Theatre</td>
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<td>02:30PM-05:30PM</td>
<td>MTI: Final Audition Round, Memorial Auditorium</td>
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<td>03:00PM-04:00PM</td>
<td>Invited Production Response: All My Sons, Alexander Kasser Theatre</td>
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<td>03:00PM-04:00PM</td>
<td>NPP: One-Act Response, LIFE Hall 1200</td>
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<tr>
<td>06:00PM-07:30PM</td>
<td>Festival Closing Awards Ceremony, Memorial Auditorium</td>
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Region 2 Leadership

Bill Gillett, Chair
Michael Aulick, Vice Chair
Naomi Baker, Immediate Past Chair
Andy Truscott, Festival Manager
Seth Schwartz, Festival Production Manager
John Gresh, Co-Chair, National Playwrighting Program
Laura Smiley, Co-Chair, National Playwrighting Program
Bob Bartlett, Vice Chair, National Playwrighting Program
Nancy Pipkin-Hutchinson, Chair, Design, Technology, and Management
John Burgess, Vice Chair, Design, Technology, and Management
Martin Dellago, Vice Chair, Design, Technology, and Management
Arthur Adair, Stage Directors and Choreographers Fellowship Program Co-Coordinator
Heidi Winters Vogel, Co-Coordinator, Stage Directors and Choreographers Fellowship Program
Ralph Leary, Chair, Institute for Theatre Journalism and Advocacy
Toby Malone, Dramaturgy Coordinator
Seth Werner and Suzanne Delle, Fringe Coordinators
Aili Huber, Workshop Coordinator
Biliana Stoytcheva-Horissian, Irene Ryan Scholarship Audition Co-Coordinator
Wolf J. Sherill, Irene Ryan Scholarship Audition Co-Coordinator
Michael Aulick, Irene Ryan Scholarship Audition Co-Coordinator and Next Steps Program Coordinator
Heather Benton, Project for Devised Theatre Coordinator
Tommy Iafrate, Musical Theatre Intensive Co-Coordinator
Peggy Yates, Musical Theatre Intensive Co-Coordinator
Charles Dumas, Diversity Coordinator
Terry Jachimiak, Webmaster

2018 Region Two Respondents

Festival Host Staff - Montclair State University

Dr. Susan Cole, President
Dr. Willard Gingrich, Provost
Daniel Gurkas, Dean, College of the Arts
Randy Mugleston, Chair, Department of Theatre and Dance
Debra Otte, Festival Host/Department of Theatre

Sue Davis, Secretary, Department of Theatre and Dance
Marie Sparks, Associate Dean, College of the Arts
Kathleen Reddington, College of the Arts
Denise Shannon, College of the Arts
Peter Davis, Production Manager, Department of Theatre and Dance
Ben Merrick, Technical Director, Department of Theatre and Dance
Judith Evans, Costume Shop Manager, Department of Theatre and Dance
Jorge Arroyo, Lighting Design Faculty, Department of Theatre and Dance
Heather Benton, Faculty Ryan Host and Devised Theatre Initiative
Mark Hardy, Faculty Host Music Theatre Initiative and Hospitality Coordinator
Susan Kerner, Faculty Host Directing
Michael Allen, Faculty Host Design, Tech, Management
Ryan Graves, Production Manager, Kasser Theatre
Jedediah Wheeler, Artistic Director, Arts and Cultural Programming
Gene Lotito, Building Manager, Life Hall
Bryan Carter, Information Technology, College of the Arts

Regional Associate Response Circuit Coordinators

Joseph Fahey, Ohio and West Virginia
Trish Ralph, Western/Central Pennsylvania and Western New York
Ben Fisler, New Jersey, Delaware, Eastern PA, Maryland, D.C., and Northern Virginia
THE KENNEDY CENTER
David M. Rubenstein, Chairman
Deborah Rutter, President
Mario R. Rossero, Senior Vice President, Education
David Kilpatrick, Director, Education Programs and Productions
Vanessa Thomas, Director, Education Activation and Engagement
Kelsey Mesa, Manager, KC ACTF and Theater Education
Jackeline Mass, Program Assistant, Theater Education
Gregg Henry, Artistic Director

KC ACTF National Officers
John Binkley, National Chair
Michelle Bombe, National Vice Chair
David Lee-Painter, Immediate Past National Chair
Elizabeth van den Berg, Members at Large
John Devlin, Members at Large
Julie Mollenkamp, Members at Large

Design, Technologies and Management
Jesse Dreikosen, National DTM Chair
Val Winkelman, National DTM Vice Chair
James Petty and James McNamara, Co-Chairs Region 1
Nancy Pipkin-Hutchinson, Chair Region 2
Misti Bradford & Christopher Plummer, Co-Chairs Region 3
Tony Galaska, Chair Region 4
Kelly Schaefer, Chair Region 5
Elizabeth Nelson and Eric Marsh, Co-Chairs Region 6
Daniel Schindler, Chair Region 7
Kara Thomson, Chair Region 8

KC ACTF Regional Chairs
Stefanie Sertich and Ted Clement, Co-Chairs Region 1
Bill Gillett, Chair Region 2
Rick Walters, Chair Region 3
Joel Williams, Chair Region 4
Jim Wood, Chair Region 5
Mike Burnett, Chair Region 6
Patrick Dizney, Chair Region 7
Gil Gonzalez, Chair Region 8

National Playwriting Program
Richard Herman, National NPP Chair
Jim Holmes, National NNP Vice Chair
Julie Mollenkamp, NPP Member at Large
C. Julian Jimenez, Chair Region 1
Laura Smiley and John Gresh, Co-Chairs Region 2
Andrew Morton, Chair Region 3
Becky Becker, Chair Region 4
Sean Byrd, Chair Region 5
Jackie Rosenfeld, Chair Region 6
Ben Gonzales, Chair Region 7
Robin Russin, Chair Region 8

Share Photos via Guidebook’s KC ACTF Photo Album!
PARTICIPATING PRODUCTIONS 2018

Albright College
Albright College
Alfred University
Alfred University
Alfred University
Alvernia University
Arcadia University
Arcadia University
Bloomsburg University of Pennsylvania
Bloomsburg University of Pennsylvania
Borough of Manhattan Community College
Borough of Manhattan Community College
Borough of Manhattan Community College
Bowie State University
Bridgewater College
Carroll Community College
College at Brockport
College at Brockport
East Stroudsburg University of Pennsylvania
Eastern Mennonite University
Grove City College
Grove City College
Harford Community College
Howard Community College
Indiana University of Pennsylvania
Indiana University of Pennsylvania
Indiana University of Pennsylvania
Keuka College
Lycoming College
Marietta College
Marietta College
Matthew Mazuroski
Millersville University
Millersville University
Montclair State University
Muskingum University
Penn State Harrisburg
Rider University
Rider University
Robert Morris University
Rowan University
Slippery Rock University
St. Bonaventure University
SUNY Oswego
SUNY Suffolk
SUNY Suffolk
The College at Brockport
The College at Brockport
The College of New Jersey
Thiel College
West Chester University of Pennsylvania
West Chester University of Pennsylvania
West Chester University of Pennsylvania

Mosaic
Raisin in the Sun
Blithe Spirit
Men On Boats
Waiting for Godot
The Revolutionists
Sensitive Guys
AS YOU LIKE IT
The Importance of Being Earnest
Machinal
14
Love Is A Blue Tick Hound
SWIPE
Godspell
Men on Boats
1984
Triangle Factory Fire Project
Prelude to a Kiss
The Library
The Spitfire Grill
End Of The World With Symposium To Follow
All My Sons
Red
Middletown
The Wolves
Fabric of the Nation
World Builders
Fault Lines
Black Top Sky
The Mineola Twins
Heathers: the Musical
How I Learned to Drive
Radium Girls
SIN
The Mystery of Edwin Drood
Trap
She Kills Monsters
Theory of Relativity
These Seven Sicknesses (Parts One & Two)
Next Fall
Under the Hood
Concord Floral
Charles Dickens’ A Christmas Carol
The Shape of Things
Crimes of the Heart
Cabaret
Lobby Hero
Urinetown
Urinetown
The Christians
Never Have I Ever
Berlin to Broadway
Antigone
**PARTICIPATING PRODUCTIONS 2018**

West Chester University  
West Liberty University Theatre  
York College of Pennsylvania  

My Fair Lady  
The Secret in the Wings  
Tick, Tick... Boom!

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**ASSOCIATE PRODUCTIONS 2018**

Adelphi University  
Adelphi University  
Albright College  
Albright College  
Arcadia University  
Arcadia University  
Arcadia University  
Ashland University  
Ashland University  
Binghamton University  
Binghamton University  
Binghamton University  
Binghamton University  
Bridgewater College  
Bucknell University  

Bucknell University  
Bucknell University  
Carnegie Mellon University  
Carnegie Mellon University  
Carroll Community College  
Catholic University of America  
Catholic University of America  
Clarion University of Pennsylvania  
Clarion University of Pennsylvania  
Cleveland State University  
Cleveland State University  
Cleveland State University  
Coppin State University  

Coppin State University  
East Stroudsburg University of Pennsylvania  
East Stroudsburg University of Pennsylvania  
East Stroudsburg University of Pennsylvania  
Elizabethtown College  
Elizabethtown College  
Elizabethtown College  
Fairmont State University  
Frostburg State University  
Harford Community College  
Harford Community College  
Howard Community College

Machinal  
The Rimers of Eldritch  
Almost Maine  
The Liar  
CRIMES OF THE HEART  
RHINOCEROUS  
In the Cotton  
Seussical  
Little Women  
The Liar  
Castle on the Hill  
The Revolutionists  
Guys & Dolls  
The Children's Hour  
Emilie: La Marquise du Chatelet Defends Her Life Tonight  
Crazy for You  
Antigone  
Spring 2018 New Works Series  
Fall 2018 New Works Series  
The Importance of Being Earnest  
River Like Sin  
The Knot  
The Merchant of Venice  
Aliens with Extraordinary Talents  
 Emotional Creature - The Secret Life of Girls Around the World  
Marat/Sade  
VIOLET  
For Colored Girls Who Have Considered Suicide When The Rainbow Is Enuf  
A SOLDIER'S PLAY  
Working 2012  
Gospell  
A Doll's House  
Dead Man's Cell Phone  
Rats' Tales  
If / Then  
The Effect  
Detroit 67  
Almost Maine  
Six Characters in Search of an Author  
She Kills Monsters
<table>
<thead>
<tr>
<th>College</th>
<th>Production</th>
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<tbody>
<tr>
<td>Indiana University of PA</td>
<td>Twelfth Night</td>
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<tr>
<td>James Madison University</td>
<td>Parade</td>
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<td>Stained Glass</td>
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<td>James Madison University</td>
<td>Intimate Apparel</td>
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<td>Into the Woods</td>
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<td>Shakesperes R&amp;J</td>
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<td>Lycoming College</td>
<td>Urinetown</td>
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<td>Lycoming College</td>
<td>Songs of a New World</td>
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<td>Lycoming College</td>
<td>Wonder of the World</td>
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<td>Marywood University</td>
<td>Student Directed Play Festival</td>
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<td>McDaniel College</td>
<td>Spring Awakening (musical)</td>
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<td>Messiah College</td>
<td>The Tempest</td>
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<td>Anything Goes</td>
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<td>Jesus Christ Super Star</td>
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<td>Civics and Humanities for Non-Majors</td>
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<td>An Ideal Husband</td>
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<td>Mount Aloysius College</td>
<td>The Addams Family</td>
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<td>'night, Mother</td>
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<td>Ohio University</td>
<td>You're a Good Man, Charlie Brown</td>
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<td>Ohio University Chillicothe</td>
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<td>Queensborough Community College</td>
<td>Far Away</td>
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<td>The Taming!</td>
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<td>Queensborough Community College</td>
<td>It's A Wonderful Life</td>
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<td>American Idiot</td>
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<td>Rochester Institute of Technology</td>
<td>Cabaret</td>
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<td>The Cradle Will Rock</td>
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<td>Just One More Hand: Life in the Casino Economy</td>
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