From American Players Theatre to primetime, the Academy Awards to Super Bowl halftime, DreamWorks Animation to the Army Chaplain Corps, UWM theatre alumni excel on stage, on screen – across the world.

The UWM Mainstage was one of their first stages. Make it yours, too.
Not just in the community but a part of it.

www.FestFoods.com
Social: #whstf19  @whsfa  |  One-Act Results: speechwirelive.com

WIFI: UWM Visitor / Password: panthers19  |  Web: www.WisconsinTheatreFest.org

On-site phone: (920) 710-1895

Location: UW-Milwaukee, Peck School of the Arts (PSOA). GPS address: 3243 N. Downer Ave., Milwaukee. Please see daily schedules for specific locations and venues.

Registration/questions: Schools must check-in at WHSTF registration table in the Mainstage lobby. Participants must wear a name badge to attend all festival events.

One-Act Performances begin on time as scheduled. Latecomers will be seated at the discretion of the house managers. Theatres have a maximum seating capacity and audiences will be limited to that number. One-act audience time-block passes are available for purchase by family and friends.

Workshops are scheduled throughout the PSOA; read descriptions in this program. Some are scheduled more than once. If a class is full when you arrive, please select another workshop during that time block.

Thespian Excellence Award Events are held Friday – Performance: Arts Center Lecture Hall (ACL) | Tech: Zelazo 171.

Tech Olympics will be held on Saturday in the Zelazo Center.

Directors/teachers are invited to the Hospitality area across the hall from exhibitors (2nd floor, above the Mainstage lobby). The AWTE meeting is 11:30am on Friday.

Please respect all performance, dressing room, workshop, and common areas; leave a space clean and “better than you found it.”

Theatre Etiquette
Proper audience behavior ensures performers and crew members can present their art without distraction. Noise and interruptions are not acceptable. Food, drink, video recording, photography, and use of any electronic devices are strictly prohibited in all performance spaces and classrooms without prior permission of the festival director.
WELCOME

Dear Festival Participants:

On behalf of the 1,600 students and 150 faculty and staff members of the UW-Milwaukee Peck School of the Arts, it is my pleasure to welcome you to Milwaukee for the Wisconsin High School Theatre Festival. We have been looking forward to our role as first-time hosts for this event!

As Wisconsin's only comprehensive arts School, the Peck School offers students and community members the opportunity to study theatre, dance, music, film, and art and design. Although your schedule will be full during your current visit, we hope you return soon to join us for our diverse array of events that celebrate the work of our students. Together, Peck School students and faculty host more than 300 art events yearly.

During my years as a high school band teacher, I was able to observe first hand the valuable educational contributions that theatre and forensics provide for high school students. I am pleased you have chosen to make the arts a part of your lives and am confident that your experiences with the WHSTF will be an inspiration for your continued participation.

Once again, welcome to UW-Milwaukee and come back soon!

All the best,

Scott Emmons, Ph.D.
Dean, UWM Peck School of the Arts

UW-MILWAUKEE FESTIVAL HOSTING TEAM

Robin Mello, PhD
Department Chair

Ralph Janes, MFA
Festival Hosting Coordinator
Theatre Advisor, WHSFA
Director, K-12 Theatre Education

Randall Trumbull-Holper, Facilities & Operations Director
Jessica Berlin Krivsky, Production Manager
UMD IS A PLACE WHERE YOU CAN PURSUE YOUR PASSION

The University of Minnesota is an equal opportunity educator and employer.

BFA PROGRAMS
- Acting
- Musical Theatre
- Scenic Design
- Design & Production
- Costume Design
- Lighting Design
- Stage Management
- Technical Theatre

BA PROGRAM
Ideal for students interested in
- Directing
- Playwriting
- Dramaturgy
- Theatre Management
Surround Yourself With People
Who Know Your Possibilities

Experience:

• An Undergraduate Theatre Program That is Focused Entirely on You, the Student Artist
• A Close Working Relationship With Faculty Who Care
• Gaining Technical Skills and Building Your Portfolio With THREE Productions Each Semester
• Respect as an Artist and Creator
• Opportunity to Connect With Theatre Professionals From Around the World
• Ideal Location in Close Proximity to Minneapolis, Chicago, Madison and Milwaukee Theatres

https://www.uwlax.edu/theatre-arts
EQUITY & INCLUSION

All-Gender Restrooms (by building)
PSOA*: AB94, TB48
Zelazo: 121
Union: 150, 160
*See directional signage in PSOA

Harassment & Discrimination Policy
The Wisconsin High School Forensic Association is committed to fostering safe and supportive learning environments for all student participants and adults at our interscholastic events. This requires mutual respect on the part of all people present. Accordingly, WHSFA prohibits all forms of harassment and discrimination by and to any person, whether written or oral, based on race, color, religion, sex, gender identity or expression, sexual orientation, marital status, citizenship, national origin, age, disability, genetic information, or any other characteristic protected by any applicable federal, state, or local law. Individuals found to have violated this policy will be subject to a full range of sanctions, up to and including removal from the festival premises.

Complaints/Equity Officer
If you have a concern about how people are treating you that you want to make known to the WHSFA and, if appropriate, legal authorities, or you have witnessed behavior inconsistent with the Harassment and Discrimination Policy, please report to the festival registration/information table in the Mainstage lobby, and request to meet with an equity officer. You will be asked to complete a form sharing your information and describing the violation. You will then discuss the grievance informally and on a verbal basis with an equity officer, who shall in turn, investigate the complaint. Whenever possible, connect with an equity officer in person first.
SHOWCASES

Congratulations to the following for selection as showcases:

Thursday, 7 p.m. at Whitefish Bay High School
Whitefish Bay HS presents All My Sons by Arthur Miller; directed by Amber Kind-Keppel.
Presented by special arrangement with Dramatists Play Service, Inc., New York

Friday, 6 p.m. at Milwaukee High School of the Arts
Reedsburg HS presents Joseph and the Amazing Technicolor Dreamcoat. Lyrics by Tim Rice, Music by Andrew Lloyd Webber; directed by Jeffrey Herschleb.

Friday, 7 p.m. at UWM Kenilworth Bldg Five-0-Eight
UW-Milwaukee presents run-through rehearsal of A Piece of My Heart by Shirley Lauro; directed by Jim Tasse.
Produced by special arrangement with Samuel French, Inc., New York City.

Be a Pioneer.
Discover Carroll University.
More than 95 areas of study including a dynamic Theatre Arts Program
• Theatre Arts major, Arts Management minor and Film & Television minor
• Student-produced Studio Theatre season
• Work with professional actors, designers and stage managers
• Carroll Players, the state’s first student theatre organization—est. 1896
Recent productions include
HAMLET (A COVER)
ALMOST MAINE
SPRING AWAKENING
and more.
carrollu.edu
Waukesha, Wisconsin
Carthage College is the perfect place for you to embrace, enhance, and develop your talents. Whether you prefer to perform under the footlights or to stretch your creative muscles “behind the scenes,” our award-winning theatre program can teach you the skills you need to reach your full potential! Located in Kenosha, WI on the shores of Lake Michigan, Carthage students have prime access to two great theatre cities — Chicago and Milwaukee. Through our new Aspire Center, Carthage students are connected to a network of professional development opportunities to jump start their future in the arts.

FEBRUARY 2020 AUDITION DATES
Feb. 8, Feb. 15, Feb. 22, Feb. 29

CARTHAGE.EDU/THEATRE

General Theatre • Theatre Performance • Theatre Education (k-12) • Costume Design • Scenic Design • Stage Management • Music Theatre Emphasis • Directing Emphasis • Dance Minor • Theatre Minor
FOOD IN THE UNION

Fri. 7:30am-4pm; Sat. 10:am-3pm
Grind: coffee

Fri. 7am-4pm/Sat. 10am-4pm
Union Station: sandwiches, sushi, salads, donuts, bagels, candy, cookies.

Fri./Sat. 11am-8pm
Gasthaus: pub food/lunch and dinner.

Friday: 7am-4pm
Flour Shop: breakfast all day

Friday - 10:30am-2pm
Pizza Presto, City Subs (and soup), Stir Fry: Asian, Pacific Wraps: Asian flour wraps, Taco Bell, Burger King, Cedar Crest Ice Cream

DEPARTMENT OF THEATRE ARTS

MAJORS » PERFORMANCE » MUSICAL THEATRE » TECHNICAL/DESIGN
» THEATRE EDUCATION » THEATRE STUDIES » THEATRE FOR YOUTH
MINORS » THEATRE EDUCATION » FILM STUDIES » THEATRE ARTS

HANDS-ON LEARNING » SMALL CLASS SIZE » STAGE TIME » STUDY ABROAD » FINE ARTS SCHOLARSHIPS » KCACTF PARTICIPATING COLLEGE » STATE OF THE ART FACILITY » PARTNERSHIP IN THE GREATER MADISON AREA THEATRE SCENE » TRIPS TO APT, SECOND CITY, FORWARD THEATER, AND MORE » VOTED A ‘BEST OF MADISON’
theatre.edgewood.edu
Maps of other buildings will be provided to each school’s advisor, as well as on easels near the Info Desk in the Mainstage lobby.
PECK SCHOOL OF THE ARTS - BASEMENT
## FRIDAY SCHEDULE

<table>
<thead>
<tr>
<th>Time Range</th>
<th>Mainstage</th>
<th>One-Acts Presented by</th>
<th>One-Acts Presented by</th>
<th>Recital Hall</th>
<th>Arts Ctr Lecture</th>
<th>ZEL 171</th>
<th>Fishbowl</th>
<th>T 007</th>
<th>MIT 341</th>
<th>MIT 375</th>
<th>MIT B95</th>
<th>ZEL 177</th>
<th>ZEL 353</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00am-9:30 am</td>
<td>Tomahawk</td>
<td>Drop Dead, Juliet!</td>
<td>LakeView Tech Acad.</td>
<td>Plymouth</td>
<td>Thespian - Performance</td>
<td>Thespian - Technical</td>
<td>Refreshments for Directors/Teachers, presented by AWTE</td>
<td>[One-Act] Preble Every Brilliant Thing</td>
<td>Creating Effective Auditions (Plummer)</td>
<td>Improv in Action: Engage Beyond 4th Wall (Case)</td>
<td>Introduction to Mime (Weiss McQuide)</td>
<td>So You Want to Write a Musical (Jacobsen)</td>
<td></td>
</tr>
<tr>
<td>9:45am-11:15am</td>
<td>Oak Creek</td>
<td>The Dining Room</td>
<td>Owen-Withee</td>
<td>Bradford</td>
<td>Thespian - Performance</td>
<td>Thespian - Technical</td>
<td>New DPI Theatre Standards (Palkowski)</td>
<td>Striking Entrances and Dramatic Exits (Holderness)</td>
<td>Crafting Musical Theatre Performances (Plummer)</td>
<td>Wardrobe Wizard (Profaizer)</td>
<td>Intro to Theatre Dance Skill &amp; Styles (Weiss McQuide)</td>
<td>“Feeding” the script (Tasse)</td>
<td></td>
</tr>
<tr>
<td>11:30am-1:00pm</td>
<td>Appleton North</td>
<td>Peter and the Starcatcher</td>
<td>Gibraltar</td>
<td>Rufus King</td>
<td>Thespian - Performance</td>
<td>Thespian - Technical</td>
<td>AWTE Meet, Greet, Share Best Practices</td>
<td>Time Management (Berlin)</td>
<td>Change the World! Theatre for social change (Basting)</td>
<td>Let Us Sing Freedom Songs! (Williams Pannell)</td>
<td>Let Us Sing Freedom Songs! (Williams Pannell)</td>
<td>Song Cutting for Musical Auditions (Jacobsen)</td>
<td></td>
</tr>
</tbody>
</table>

T = Theatre | MIT = Mitchell Hall | ZEL = Zelazo (across Kenwood Blvd)
<table>
<thead>
<tr>
<th>Time</th>
<th>Mainstage</th>
<th>One-Acts Presented by Festival Foods</th>
<th>T-6 Studio</th>
<th>One-Acts Presented by Clearwing</th>
<th>Arts Ctr Lecture</th>
<th>ZEL 171</th>
<th>Fishbowl (PSOA 2nd Floor next to Exhibits)</th>
<th>MIT 341 Sponsored by Protolight</th>
<th>MIT 375 Sponsored by Protolight</th>
<th>ZEL 177 Sponsored by Madison College</th>
<th>ZEL 353 Sponsored by North Dakota State Univ.</th>
<th>MUS B12 Sponsored by Protolight</th>
<th>MIT 385</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:15pm-2:45pm</td>
<td>Beloit Memorial</td>
<td>Selections from Metamorphoses</td>
<td>Holmen</td>
<td>Almost, Maine</td>
<td>Thespian - Performance</td>
<td>Refreshments for Directors/Teachers, presented by AWTE</td>
<td>3D Drafting and Modeling (Boyle)</td>
<td>Stage Make-up (Profaizer)</td>
<td>More With Less: Staging the Unusual (Cotey)</td>
<td>Introduction to Stage Dialects (McMillion)</td>
<td>Recipe for Sound Design (Guse)</td>
<td>Dance Comedy</td>
<td></td>
</tr>
<tr>
<td></td>
<td>West De Pere</td>
<td>The Rehearsal</td>
<td>Augusta</td>
<td>Check Please</td>
<td>Thespian - Performance</td>
<td>(For teachers/directors) Coaching Techniques (Plummer)</td>
<td>Creating Prompt Books (Berlin)</td>
<td>Stage Make-up (Profaizer)</td>
<td>Storytellers for Everyone: Inclusive Community (Denney)</td>
<td>Comedy Acting (Jeffries/Jeffries)</td>
<td>Recipe for Sound Design (Guse)</td>
<td>Storytelling through Dance</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Waukesha West</td>
<td>Proof</td>
<td>Oconto Falls</td>
<td>Zeus on the Loose</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

T = Theatre | MIT = Mitchell Hall | ZEL = Zelazo (across Kenwood Blvd)
Upgrading your space? Purchasing equipment?

Let’s start a conversation!
sales@protolight.com
847.859.5000
Teachers/Directors:
Join us for networking and refreshments, 2nd Floor, above Mainstage Lobby, next to exhibit area.

Your best practice network.

AWTE Fall Conference
Friday, September 18, 2020
Wisconsin Lutheran College, Madison

See examples of sessions at awte.net and submit your own session proposal!
# SATURDAY SCHEDULE

<table>
<thead>
<tr>
<th>Time</th>
<th>Mainstage</th>
<th>One-Acts Presented by Festival Foods</th>
<th>Recital Hall</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00am-9:30 am</td>
<td>Maple Northwestern</td>
<td>You Can’t Take It With You</td>
<td>Indian Trail</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A Seussified Pride and Prejudice</td>
<td>Pulasaki</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The Wrestling Season</td>
<td>Oshkosh West</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Superior</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Waukesha South</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Waterford Union</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Freak</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>At the Bottom of Lake Missoula</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:45am-11:15am</td>
<td>Eau Claire Regis</td>
<td>Superior</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Waukesha South</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Waterford Union</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Freak</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>At the Bottom of Lake Missoula</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:30am-1:00pm</td>
<td>Waterford Union</td>
<td>Superior</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Waukesha South</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Waterford Union</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Freak</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>At the Bottom of Lake Missoula</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**One-Acts Presented by Univ. MN-Duluth**

<table>
<thead>
<tr>
<th>Time</th>
<th>Recital Hall</th>
<th>One-Acts Presented by Univ. MN-Duluth</th>
<th>Recital Hall</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00am-9:30 am</td>
<td></td>
<td>Brilliant Traces</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>The Odyssey</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Middleton</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Luxemburg-Casco</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>The Lottery</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>I Don’t Want To Talk About It</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:45am-11:15am</td>
<td></td>
<td>Indian Trail</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pulaski</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Superior</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Waukesha South</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Waterford Union</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Freak</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>At the Bottom of Lake Missoula</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:30am-1:00pm</td>
<td></td>
<td>Indian Trail</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pulaski</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Superior</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Waukesha South</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Waterford Union</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Freak</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>At the Bottom of Lake Missoula</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**ZEL 220**

<table>
<thead>
<tr>
<th>Time</th>
<th>Fishbowl (PSOA 2nd Floor next to Exhibits)</th>
<th>ZEL 220</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00am-9:30 am</td>
<td>Refreshments for Directors/Teachers, presented by AWTE</td>
<td>Tech Olympics</td>
</tr>
<tr>
<td></td>
<td>Working w/Dialect Coach on Your Production (McMillion)</td>
<td>Tech Olympics</td>
</tr>
<tr>
<td></td>
<td>Registration 9am</td>
<td>Tech Olympics</td>
</tr>
<tr>
<td></td>
<td>Registration &amp; Practice</td>
<td>Tech Olympics</td>
</tr>
</tbody>
</table>

**Fishbowl (PSOA 2nd Floor next to Exhibits)**

<table>
<thead>
<tr>
<th>Room</th>
<th>MIT 341</th>
<th>MIT B95 Sponsored by Madison College</th>
<th>ZEL 353 Presented by North Dakota State Univ.</th>
<th>ZEL 378</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00am-9:30 am</td>
<td>Ask An Audition Coach (Plummer)</td>
<td>Art and Science of an Audition (Denney)</td>
<td>Acting the Song (Abrams)</td>
<td>Physical Devising (Mosser)</td>
</tr>
<tr>
<td></td>
<td>Theatre for Social Change (Peterson)</td>
<td>Get butts in seats!!! (Denney)</td>
<td>Vocal Technique for Musical Theatre Performers (Abrams)</td>
<td>So You Want to Be a Star (Grussendorf)</td>
</tr>
<tr>
<td></td>
<td>Introduction to Mime (Weiss McQuide)</td>
<td>Audition Etiquette (Abrams)</td>
<td>Physical Devising (Mosser)</td>
<td></td>
</tr>
</tbody>
</table>

**T = Theatre | MIT = Mitchell Hall | ZEL = Zelazo (across Kenwood Blvd)**
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1:15pm-2:45pm</td>
<td>Jefferson</td>
<td>Dark Road</td>
<td>Algoma</td>
<td>Oz</td>
<td>Tech Olympics</td>
<td>My Fair British Dialect <em>(McMillion)</em></td>
<td>Comedy Acting <em>(Jeffries/Jeffries)</em></td>
</tr>
<tr>
<td>3:00pm-3:45pm</td>
<td>St. Thomas More</td>
<td>Zombie Jamboree</td>
<td></td>
<td></td>
<td>Tech Olympics</td>
<td>Awards 3:30pm</td>
<td></td>
</tr>
</tbody>
</table>

T = Theatre | MIT = Mitchell Hall | ZEL = Zelazo (across Kenwood Blvd)
EXHIBITORS

Visit exhibitors Friday, 8am-4:30pm; Saturday, 8am-1pm

POST-SECONDARY THEATRE PROGRAMS
Alverno College  University of Minnesota - Duluth
Cardinal Stritch University  University of Iowa
Carthage College  University of Wisconsin - Madison
Dominican University  University of Wisconsin - Milwaukee
Edgewood College  University of Wisconsin - Eau Claire
Illinois State University  University of Wisconsin - La Crosse
Madison College  University of Wisconsin - Oshkosh
Marquette University  University of Wisconsin - Parkside
Millikin University  University of Wisc. - Stevens Point
Nebraska Wesleyan University  University of Wisconsin - Whitewater
Northern Michigan University  Viterbo University
Ripon College  Wisconsin Lutheran College

THEATRE PRODUCTS/SERVICES

Arrow AV Group: audio/video; theatrical lighting consulting, design, installation, integration
Clearwing Productions: audio, lighting, video, backline, staging, transportation and labor services.

#ENOUGH: Plays to End Gun Violence: platform/playwriting contest for middle/high school students to address gun violence. www.enoughplays.com

Footlights-Marcus Promotions prints playbills/other marketing materials (posters, shirts, banners, yard signs, etc.), including for high schools.

MainStage Theatrical Supply: design/build, entertainment lighting installation, dimming, control and distribution, theatrical stage curtains and track, rigging and stage, studio and production supplies.

Ludus: Simple and free online ticket sales for K-12. Used by 500+ organizations throughout the U.S. to power online and in-person sales.

Milwaukee Repertory Theatre: Education Dept. is launching the free National August Wilson Monologue Competition for high school students; workshops are available throughout the city. Collaborate with like-minded teens from the Milwaukee area in the Rep’s Teen Council leadership program.

Online School Funder: 3 easy steps: (1) students sell online discount packages @$29/yr; (2) school earns $10/ea. sale; (3) prizes for students and bonuses for schools! onlineschoolfunder.com

Stage Door Unlocked: online actor training & resource business based in WI, with coaching sessions and training groups in acting, voice, & audition preparation - including college audition prep. Clients can currently be seen in over 30 states on regional, national tour, & Broadway stages.

ADDITIONAL SWAG

Vertigo: The only creators of flying effects and performer flying systems headed by professional educators. Since 1991, we've been flying actors, actresses, and props for various musicals. Visit getvertigo.com.
VITERBO UNIVERSITY
THEATRE and MUSIC THEATRE

B.F.A. Music Theatre
B.F.A. Theatre
(Emphasis in Acting or Stage Management)
B.A. Theatre

Professional Training for Exceptional Students

Apply Now—www.viterbo.edu/whstf
La Crosse, Wisconsin
• Undergraduate Degree in Theatre & Drama
• Certificate in Theatre
• Direct Mentorship by Faculty & Staff
• Courses in Acting, Directing; Costume, Lighting, & Scenic Design; Theatre Technology, Stage Management

theatre.wisc.edu

“Evil Dead the Musical” 2019
Director: Jace Nichols. Music Director: Erin McConnell
Scenic Design: Keith Pitts. Costume Design: Shannon Heibler
Lighting Design: Jeff Parulski
Cobi Tappa as “Ash”

Presenting Shakespeare’s JULIUS CAESAR 2/27/20-3/8/20
Special Discount Available for School Groups!
Call 608-262-6551 or email publicity@theatre.wisc.edu
for more information
WORKSHOPS

Key: All workshops open to students, unless noted with § (for teachers/directors only). Teachers/directors may attend any workshop.

3D Drafting and Modeling | Scott Boyle
Today’s drafting software offer a wide array of options when it comes to visualizing scenery, props and lighting in 3D. We look at the most common software options and how they can be used to present your ideas to your team.

Acting the Song | Andrew Abrams, Gail Becker
This workshop focuses on honing skills to improve your audition experience. Specifically you will work a song you already have in your repertoire and will learn to better identify objectives, assign actions, perfect your point of focus, and make the acting part of the song a “real” experience for both you and audience: the most crucial part of landing any audition.

Ask an Audition Coach | Nate Plummer
Q&A with internationally known actor’s coach Nate Plummer (Audition, Voice, Acting, Business, & Life Coach). He will share best practices and answer questions about for college and professional auditions for stage and screen, as well as headshots, resumes, unions, agents, and more!

Audition Etiquette | Andrew Abrams, Gail Becker
Want to get that callback? Audition etiquette means more than anyone realizes. Learn how to “walk into the room,” and what to say to the accompanist. Make sure you have proper cuts in your book and your music is prepared correctly.

Change the World! How to use theater skills for social change | Anne Basting
We’ll gather ideas for how to use theater for social change, building on proven models for success. We’ll learn to facilitate story circles and shape those stories into a narrative of change.

§ Coaching Techniques for Directors | Nate Plummer
Crafting honest and genuine performances from actors can be challenging for many directors. Using effective acting coaching techniques can be a powerful tool to help unlock parts of characters actors didn’t even know were there. This workshop is geared at giving directors more techniques and resources.

Comedy Acting | James and Jane Jeffries
The workshop includes physical comedy, ten rules of comedy and Eight Characters of Comedy.
WORKSHOPS CONT.

Crafting Musical Theatre Performances | Nate Plummer
Musical theatre is a blend of heightened situations and honest performance. TV, film and other new media – with their nuanced and vulnerable performance styles – are shifting how musical theatre is performed. This workshop is for both actors and directors, and explores ways of crafting these performances for the stage.

Creating Effective Auditions | Nate Plummer
Understand elements of an effective audition: - what directors / casting teams look for, how to choose material, and how to tell a story. These skills can be applied at their schools, for college auditions, and more. Select participants will present and get feedback on audition pieces. There also will be Q&A about auditioning in the professional theatre industry.

Creating Prompt Books | Jessica Berlin Krivsky
Learn techniques for taking blocking, inputting cues, and organizing prompt books.

Dance Comedy | Storytelling through Dance | Alexa Brockman Erbach
Explore comedic storytelling through dance! Utilizing improvisational dance and physical comedy, we will engage in a story together, culminating in a short performance to a song from musical theatre. Participants will be led through a full physical warm-up with comedic improvisational activities, culminating in a technical dance combo with a musical theatre song.

“Feeding” the Script | James Tasse, William Watson
This technique, initially developed by Shakespeare & Company, is a valuable tool in exploring text and performance. It allows the director and actors to interact on their feet; deeply, in real time and in connection with each other.

Get Butts in Seats!!! | Matt Denney
How do you put butts in seats? How can you make your show memorable for everyone? Come and learn of free programs and tips you can use to make marketing and advertising your show a lot easier. You will learn techniques in color, graphic design, and intentional publicity.

Improv in Action – Engaging Audiences
Beyond the Fourth Wall | Case Eagle Theater
Step out of the audience and into an original show based on current challenges teens face, advancing improv skills within the context of a play. Use techniques to engage audiences with progressive plays and offer a dynamic way for your community to address issues. Also engage in theater skill-building techniques that focus on group engagement and participation.
**WORKSHOPS cont.**

**Introduction to Mime | Nancy Weiss McQuide**
Mime is a useful skill for actors, aiding in physical characterization and stage movement. Learn new skills for creating physicality of characters, quality of movement, creativity, character observation application for role-playing, and improve your physical coordination to better portray characters, plus learn techniques of mime performance.

**Introduction to Stage Dialects | Raeleen McMillion**
Step-by-step process for learning dialects, considering physicality of dialect; practicing finding where sound “lives” in the mouth; how to score scripts and put dialect to work with a character. Explore dynamics of a variety of dialects, such as Russian, West African, Cuban, West Indian/Caribbean; British, Irish, Scottish, and/or New York City.

**Introduction to Theater Dance Skill and Styles | Nancy Weiss McQuide**
This fast-paced skill-building session will help participants feel prepared for musical theater auditions and performances. Basics of jazz, tap, contemporary and hip hop will be presented and taught. No previous dance experience required, just a desire to learn some basics. Gain skills and confidence to face that next audition and enjoy a great workout as well!

**Let Us Sing Freedom Songs! | Sheri Williams Pannell**
In honor of the 400th anniversary of the arrival of Africans to the United States, we will sample the beautiful songs of the African Diaspora, including spirituals and blues.

**More with Less: Staging the Unusual | Michael Cotey**
Students will pull collective brain power to bring impossible scenarios to life with finite resources and infinite imagination. Teams of students will agree, compromise, and think outside of the box to find the best theatrical solutions.

**Musical Theatre Character Dance, Stand out and SHINE! | Kelly Grussendorf**
Stand out and SHINE in your musical theatre auditions and performances by enhancing the STYLE of your character dancing and moving. Students will learn how to make vivid musical theatre characters. No dance experience necessary, but dress prepared to move.

**My Fair British Dialect | Raeleen McMillion**
Explore and practice those two sounds from England that turn up in so many plays we like to work on—especially My Fair Lady, a play about dialect! Using script selections from this beloved musical and Sweeney Todd, explore and practice British RP & Cockney dialects in both dialogue and lyrics.
WORKSHOPS CONT.

**Physical Devising | Jeffrey Mosser**
Awaken inner characters and stories through simple physical gestures. This workshop offers starting points for students and teachers who want to create something out of nothing, whether it’s a movement sequence, background action, or driving storytelling features. Participants should come ready to move with closed-toed shoes and flexible fabrics.

**Recipe for Sound Design | Chris Guse**
Recipe for Sound Design is a steered discussion with audio/video content that explores how the flavors and seasoning of sonics can be used to influence human common perception and emotional states to support storytelling.

**So You Want to be a Star? | Kelly Grussendorf**
Kelly brings the story of her personal experience on the road to celebrity status drawing on 17 years in the music and theatre business. Groomed to be an international pop and Broadway star, Kelly gives tips on how your image as an artist and dedication to your individuality influences your path to success in the music, theatre, film business and all work pursuits.

**So You Want to Write a Musical? | Thomas Jacobsen**
An introductory class for anyone with a desire to write a musical, but with no clue where to start. We will talk about collaboration between composers, lyricists, and librettists, how to write songs out of a scene, and look at examples from current musical theatre repertoire. Participants will get a chance to work together to create scene-to-song moments.

**Song Cutting for Musical Auditions | Thomas Jacobsen**
We cover basics of how to prepare a song for a musical theatre audition. Topics include how to find a 16-bar cutting, how to mark it, and how to appropriately communicate with the accompanist so you set yourself up for a successful vocal audition!

**Stage Make-up | Amanda Profaizer**
Learn quick and easy make-up tips for any production. Scars, bloody wounds, bruises, and much more.

**Storytellers for Everyone: Creating an inclusive Theatre Community | Matt Denney**
Theatre should be for everyone. Everyone should be represented, and all stories should be open and accessible for all students. Come to this workshop to learn techniques and small modifications to create a huge impact within your theatre community.

**Striking Entrances and Dramatic Exits | Rebecca Holderness**
A physical fun workshop all about nailing all-important entrance and exit moments. Much running about, opening and shutting of doors and practice combining the imagination with the physical reality of the stage space.
WORKSHOPS cont.

The Art and Science of an Audition | Matt Denney
Have you ever wondered, what is the director thinking? Now is your chance to find out. Everyone in theatre must audition somehow. But, what do you know and what do you need to know about auditioning for a show?

Theatre for Social Change | Dr. Sandy Peterson
This workshop will introduce students to the concept of theatre as a tool to facilitate social change. It will include discussion as well as acting and facilitation exercises. The participants will learn about the principles of applied theatre while simultaneously practicing it!

Time Management | Jessica Berlin Krivsky
Learn different techniques for managing schedules and maximizing personal time.

Vocal Technique for Musical Theatre Performers | Andrew Abrams, Gail Becker
Everyone knows singing with proper and healthy vocal technique is crucial but musical theatre requires singing in a variety of styles. To do this, we have to use chest mis (belt), resonance, placement, spin (vibrato), color, etc. in many different ways. Learn to do it the healthy way from two professional musical theatre vocal coaches.

Wardrobe Wizard | Amanda Profaizer
Want to know more about being a wardrobe technician? Come and learn how to be a back-stage wardrobe wizard with tips and tricks to make your production run smoothly and efficiently.

Working with a Dialect Coach on Your Production | Raeleen McMillion
Following what the playwright provides, building a sound palette for your show, what to expect from a hired coach, and what it might cost. Using sound samples and rehearsal phrases to get your student actors practicing the sounds, and then keeping dialects consistent and believable through the run.

CAPITAL CITY THEATRE CONSERVATORY
Over 250 students have taken a CCTC class, many of whom have graduated from college degree programs and now have professional careers.

- CORE DISCIPLINES (voice, performance, dance, backstage, theory)
- REAL WORLD EXPERIENCE
- COLLEGE PREPARATORY CLASSES

Supplement your current education with top instruction from working, theatre professionals.

www.capitalcitytheatre.org
Madison, WI

2019 WISCONSIN HIGH SCHOOL THEATRE FESTIVAL 27
Top 30 BFA Acting Programs in the United States

—OnStage Blog

> 45+ shows and musicals each year
> Five BFA and two BA degree programs
> Graduate ready to enter the theatre industry
**Workshop Instructor Biographies**

**Andrew Abrams** has worked Off-Broadway, regionally and on tour as a professional director, musical director, conductor, composer. He is the Artistic Director of Capital City Theatre, Madison’s professional musical theatre company and has worked as a musical theatre professor at NYU, Hofstra University, NY Film Academy, currently at Southern Illinois University.

**Anne Basting, Ph.D.** is a Professor of Theatre at UWM. A playwright and theater scholar, Basting works primarily with non-actors to harness the power of theater for social change.

**Gail Becker** directs the Overture Center’s Jerry Ensemble; has had Cabaret engagements in Chicago, New York, San Francisco, Naples, etc.; music direction and choreography in Chicago and Madison; instruction with Capital City Theatre Conservatory, UW Madison Theatre Department, UW Summer Music Clinic, CTM Academy, and TYA Director for MadCap.

**Scott M. Boyle** is associate professor and technical director for the Department of Theatre at the University of Minnesota-Duluth. He has 25+ years of experience working as a technical director for professional theatre companies (Peninsula Players, Kansas City Repertory, St. Louis Repertory, Opera Theatre of St. Louis) and academic programs.

**J. I. Case Eagle Theater** of Racine has been writing and performing about social justice issues since 2000. Driven by a desire to make a positive change in the world and develop themselves as leaders, they have used true stories to create original plays and created an internationally award-winning workshop designed to bring diverse groups together.

**Michael Cotey** has directed at Illinois Shakespeare Festival, Milwaukee Chamber Theatre, Next Act, First Stage, Northwestern University, UWM, UW-Madison, Illinois Wesleyan University and Youngblood Theatre. He is the producer of #ENOUGH: Plays to End Gun Violence for students to address gun violence. www.michaelcotey.com

**Matt Denney** Nevada native, has performed on the Las Vegas Strip and Nevada for over 10 years. Previously a Drama Teacher at the DRHS Performing Arts Center, he now studies Higher Education/Leadership at UW-Whitewater. His passion lies in inclusivity, socio-emotional learning, and marketing.

**Alexa Brockman Erbach** performs with the sketch/improv group Comedy Dance Chicago and trains at The Second City Conservatory. She received her MFA in acting from the American Conservatory Theater. She also trained with the Broadway Dance Center Professional Semester Program in New York.

**Chris Guse** is an associate professor at the UW-Milwaukee specializing in sound/video design and technical direction. He has designed sound and video for over 80 productions, winning a Milwaukee Business Journal Eureka award for The Congo Code at Kohl’s Wild Theatre and a nomination for Footlight’s Best of the Year award for The Few at Milwaukee Chamber Theatre.

**Kelly Grussendorf** AKA “Charity” is a professor of Acting and Dance at the University of Minnesota Duluth’s theatre department. A long time member of Actor’s Equity, BMI, ASCAP, professional singer, dancer, actress, veteran of Broadway and signed to Warner Brother’s/CURB records under the name of “Charity”
brings 17 years of experience in the theatre and music world.

**Rebecca Holderness**, Associate Professor at UWM, is a creative, physical director. The Battery Factory 501c3 in Milwaukee is an ongoing entrepreneurial passion. Holderness has been associated with Lincoln Center Theater and Institute, NYC, The Public Theater, The Culture Project, Julliard, Burning Coal Theater, NC, Spooky Action, D.C. while making students laugh in Milwaukee. MFA Columbia University.

**Thomas Jacobsen** serves on the faculty at UMD, teaching classes in musical theatre and voice. Interests include musical theatre, singing, and writing new musicals. He holds a BFA in Musical Theatre from UW-Milwaukee, and an MFA in Musical Theatre Writing from Tisch-NYU.

**James and Jane Jeffries** are playwrights, directors, actors, and teachers in Eau Claire, WI. They have directed over 25 plays and were also performers and directors of interns at the Wisconsin Renaissance Festival. In 2005, they created Jest Scripts, an online business that sells their original madrigal dinner scripts to high schools and colleges. They are members of The Playwrights’ Center in Minneapolis and Jane is a member of the Dramatist Guild. Their plays have been published by five different publishers and performed in 49 states and in countries outside of the US, such as Canada, Guatemala, Germany, Croatia, and England.

**Jessica Berlin Krivsky** For over 20 years, Jessica has worked as a stage manager, production manager, or general manager for theatrical companies across the country. Currently, Jessica is production manager for the University of Wisconsin - Milwaukee’s theatre department and the head of the stage management/theatre management tracks.

**Nancy Weiss McQuide** is a dance teacher at UW-Milwaukee, professional actress, mime artist, choreographer, speaker, annual Summerfest performer, guest teacher at Concordia University, choreographs high school, college and community theater musicals, and other productions, and specializes in theater for children and the elderly.

**Jeffrey Mosser** is co-founder of Project: Project Theatre Ensemble, where he has directed immersive events, adaptations, and documentary-style performances. Training: Dell’Arte International, Pig Iron Theatre Company, Double Edge Theatre, ImprovBoston, Augusto Boal, Giovanni Fusetti, Liz Lerman, Dominique Serrand, and the inmates from Shakespeare Behind Bars.

**Sheri Williams Pannell**, UW-Milwaukee assistant professor; directs, teaches, and/or writes for organizations including First Stage, Florentine Opera, Milwaukee Chamber, Milwaukee Rep, Milwaukee Symphony, Skylight, and Oregon Shakespeare. Producing artistic director of Bronzeville Arts Ensemble, she also co-directs drama ministry at Calvary Baptist Church.

**Sandy Peterson**, Ph.D. currently teachers Theatre for Cultural and Social Awareness and advises all new play work at the Wisconsin Union Theater at UW-Madison. She earned her Ph.D. in Interdisciplinary Theatre Studies from the University of Wisconsin-Madison in 2016 with an emphasis on performance studies, political theory, and social justice.
BIOGRAPHIES CONT.

Nate Plummer from Chippewa Falls, WI is an internationally known audition coach whose clients are on regional, national tour, and Broadway stages as well as film, TV and commercials. In 2015 he founded Stage Door Unlocked (stagedoorunlocked.com), online actor training & resource business currently working with clients in 35 states and 8 countries.

Amanda Profaizer is Associate Professor of Costume Design at the University of Wisconsin-Eau Claire. She received her MFA in costume design at Utah State University. Some of her favorite designs are The Pirates of Penzance, King Lear, Sweeney Todd, The Tempest, and You’re a Good Man.

James Tasse is an actor, director and Senior Lecturer at UW-M. He has performed with many local theatre companies including Milwaukee Rep, Chamber Theatre, Milwaukee Shakespeare, Next Act and In Tandem and received his training with UW-M’s PTTP.

Bill Watson, UWM assoc. professor, acted for Milwaukee Rep, First Stage, Chamber Theatre, Seattle Rep, Shakespeare & Co., Colorado Shakespeare, among others. He co-founded, with Nancy Smith-Watson and Jim Tasse, Feast of Crispian, an organization utilizing acting and Shakespeare as therapeutic intervention for veterans with PTSD.

Undergraduate Training In:
Acting  Design/Production  Theatre & Film Studies 
Musical Theatre  Theatre Teacher Education  Dance Teacher Education

For audition information visit: FineArts.IllinoisState.edu/Theatre-Dance
Admission to all degree tracks in the Department of Theatre and Dance at UW-Stevens Point is by an audition and/or interview process.

NEW YORK UNIFIED AUDITIONS - PEARL STUDIOS
BFA ACTING AND MUSICAL THEATRE MAJORS
January 18-19, 2020

CHICAGO UNIFIED AUDITIONS - PALMER HOUSE
BFA ACTING AND MUSICAL THEATRE MAJORS
FEBRUARY 3-6, 2020

CHICAGO, DANCE
Dance at the CNADM College and Career Fair 2019
November 2-3, 2019

ON CAMPUS DATES
ALL THEATRE MAJOR AUDITIONS/INTERVIEWS
NOVEMBER 15, 2019 AND FEBRUARY 4 AND MARCH 7, 2020
(BFA, BA)
BA DANCE MAJOR AND MINOR AUDITIONS
NOVEMBER 15, 2019 AND FEBRUARY 14 AND 21, 2020

Audition and program information can be found at www.uwsp.edu/theatre-dance
theatre-dance@uwsp.edu  715-346-4429
ONE-ACT SYNOPSES

The 146 Point Flame by Matt Thompson; Owen-Withee High School. In one of the most infamous incidents in American industrial history, the Triangle Shirtwaist Company factory burned, killing 146 people in March of 1911 in NY. In this touching and poetic work, young women share their dreams, fears and feelings about their destinies and the parallels of moving from life to the afterlife.

A Game by Dennie E. Noble; Mosinee High School. Three people accept an invitation to take part in a game in which a room is divided into three equal areas—one for each person. At intervals they recite a slogan: “This is my land. It is mine. It is beautiful, and it is mine.” As the game progresses, we see the drive that makes each human want to possess more than his neighbors—a drive that causes hatred—and starts wars. A look at society through the eyes of theater of the absurd.

A Seussified Pride and Prejudice by Peter Bloedel; Regis High School. If Jane Austen is too hoity and toity for your tastes, this “Seussified” recreation of her greatest work will suit your fancy. This timeless romance is now in rhyming tetrameter in order to increase its accessibility and make sure “more folks will get it.”

Ada and the Engine by Lauren Gunderson; LakeView Technical Academy. As the British Industrial Revolution dawns, young Ada Byron Lovelace (daughter of the flamboyant and notorious Lord Byron) sees boundless creative potential in the “analytic engines” of her friend and soulmate Charles Babbage, inventor of the first mechanical computer. Ada envisions a whole new world where art and information converge—a world she might not live to see. A music-laced story of love, friendship, and the edgiest dreams of the future. Jane Austen meets Steve Jobs.

Almost, Maine by John Cariani; Holmen High School. The residents of this small town find themselves falling in and out of love in unexpected and hilarious ways. Knees are bruised. Hearts are broke. But bruises heal, and hearts mend-almost-in this romantic comedy. The performance is a selection of vignettes from the full play.

The Amazing Angelman by Julian Felice, Badger High School. A young boy, James, suffers from Angelman Syndrome, a neurodevelopmental disorder that causes speech issues and forces him to use a wheelchair. The story shifts from James’ imagination where he is the superhero, The Amazing Angel-Man, to the real world, where his condition impacts his family, particularly his father. As the play progresses, the two separate worlds overlap, leading to an ending that merges hope and imagination. The play was inspired by a real-life boy with the condition.

Antigone by Sophocles, adapted by Bonnie Roberts; Monona Grove High School. A tragedy about aftermath of a civil war in which Oedipus’ sons, Eteocles and Polynieces, kill each other. The new king and their successor, Creon, tries to punish Polynieces for his disloyalty by not burying him properly. Antigone believes her brother deserves a proper burial, as he would under the laws of the Gods, and conspires to defy Creon’s order, to provide a burial for her brother.

At the Bottom of Lake Missoula by Ed Monk; Waukesha South High School. College sophomore, Pam, must learn how to handle grief of losing her entire family to a tornado that hit her home. Survivor’s guilt, anger, and desperation take hold, and she doesn’t know how to function through life. She finally meets a classmate who begins to break down her wall and helps her to see the hope of a bright future.
One-Act Synopses Cont.

Brilliant Traces by Cindy Lou Johnson; Indian Trail High School. Two people who want nothing to do with other human beings find themselves trapped in a cabin in the middle of the worst snowstorm, a whiteout in Alaska. How do they deal with each other and how do they deal with what has broken them and drove them to this point?

The Brown Felt Hat by Tony Layton; Kettle Moraine High School. In 1942 Ann and her daughter flee the bombing in Wales to work in her sister’s hotel. The sister, self-made businesswoman Pat, drives herself and her small staff hard for reasons that slowly become apparent. There is no room for sisterly love in this place. They are all fighting their own wars and surviving the best way they know how. As Ann says, “War brings out the best and the worst in people,” and the women who live and work at the hotel see this firsthand.

Check Please by Jonathan Rand; Augusta High School. Two teenagers in search of a soul mate embark on a series of blind dates. Hilarity ensues as they encounter stranger and stranger people on their quest for love. Eventually the two teenagers bump into each other at the same restaurant where they are trying to extricate themselves from another horrendous date. Through blind luck the two discover love. Not appropriate for younger audiences.

Dark Road by Lauren Lundgren Smith; Jefferson High School. When Greta, a young woman living in Nazi Germany, reads that the nearby women’s concentration camp is hiring guards, she sees it as a chance to find her place in the world and provide for her sister Lise. But soon she learns the reality of her duties, and so too does she learn how to justify her crimes, heading further down the dark road laid by the Third Reich. Lise is shocked at what her sister has become, and though the two drift apart, their fates remain inextricably and dangerously linked.

The Dining Room by A.R. Gurney; Oak Creek High School. Set in the dining room of various family homes at integral moments in each family’s history, the play presents the conflicts, arguments, love, and laughter between family and friends in a cherished space.

Drop Dead, Juliet! by Allison Williams; Tomahawk High School. Juliet has had it! She hates dying every night, is annoyed by the lame-o plot, is appalled that there are hardly any parts for women, and believes, of course, everyone should be living happily ever after. So, as any strong-willed woman would, she sets out to change Shakespeare’s masterpiece, much to the chagrin of Shakespeare himself.

Every Brilliant Thing by Duncan Macmillian and Jonny Donahue; Preble High School. A heart-wrenching hilarious play about a narrator talking about how his/her life was shaped by her manic/depressive mother who has made numerous attempts at suicide. A memory play, the narrator retells the story of her life: childhood-teenage years-adults, listing every brilliant thing to make life worth living.

Freak by Angela Hill; Superior High School. Every day, Monique wanders the scariest place on earth, the school hallway, and wishes she could just disappear – and then she does. Monique the Freak finds herself in an “unusual, disturbing” sideshow. How did she get there, why is she there, and what other outcasts live inside? This play explores bullying and its extreme consequences. Though sometimes very dark, Freak emphasizes hope. Not appropriate for younger audiences.
**ONE-ACT SYNOPSES CONT.**

**I Don’t Want to Talk About It** by Bradley Hayward; Luxemburg-Casco High School. Confronting the daily challenges of growing up, this series of monologues and scenes offers a look at a multitude of issues. The details of adolescence surface: exposing the things teenagers can’t, won’t and don’t want to talk about.

**I Never Saw Another Butterfly** by Celeste Raspanti; Hamilton High School. Over 15,000 Jewish children passed through Terezin, and only about a hundred were still alive when Terezin was liberated at the end of the war. One of the survivors, Raja, having lived through it all, teaching the children when there was nothing to teach with, helping to give them hope when there was little enough reason for hope, creating a little world of laughter, of flowers and butterflies behind the barbed wire, tells the true story of the children. It’s her play and it’s theirs. Not appropriate for younger audiences.

**The Lottery** by based on the story by Shirley Jackson, dramatized by Brainerd Duffield.; Middleton High School. What family will it be this time? The story describes a fictional small town in America which observes an annual rite known as “the lottery,” to choose a human sacrificial victim to be stoned to death. Published originally in The New Yorker, it produced an unprecedented negative reaction. In addition to examining mob mentality, the story speaks about people who blindly follow traditions without thinking of those traditions’ consequences.

**The Odyssey** by adapted by Rosalind Flynn, Stacey Coates; Pulaski High School. A chorus of narrators recreates the story of Odysseus trying to get home to his wife and son, who have struggles of their own as they wait for his return.

**The Other Room** by Ariadne Blayde; Wrightstown High School. Austin is a brilliant teenage astronomer who happens to have autism. Lily is his popular classmate who happens to have an interest in astronomy. When a chance encounter after school leads to a growing connection between them, Austin’s imagination, intelligence, and constant struggles to connect with the world are revealed in the form of four characters representing his inner life. The Other Room is a compelling and sensitive glimpse into a unique and misunderstood mind.

**Our Place** by Terry Gabbard; Oshkosh West High School. The unassuming location of a dock extending out onto a small lake serves as the backdrop for five different stories. The entire ensemble gathers on the dock together for the final scene. In a poetic epilogue, they all discover the true meaning of Our Place – both comedic and tragic.

**Oz** by Don Zolidis; Algoma High School. Still in shock from her sister’s death, Beth suddenly finds herself journeying through a world resembling the film The Wizard of Oz. With the yellow brick road sold to foreign investors, the Scarecrow delighted with his ignorant bliss, the Cowardly Lion acting like a paranoid lunatic, and the Tin Man embracing his emotional numbness, Beth wonders what role she plays in this classic story gone wrong. A funny, yet heart-wrenching exploration of grief and perseverance on the road to acceptance.

**Peter and the Starcatcher** by Rick Elyse; Appleton North High School. This cutting of Act 1 of the Tony Award-winning prequel to the classic story of Peter Pan provides us with glimpses of the origins to many of J.M. Barrie’s beloved, iconic characters: a nameless boy, his fellow orphaned companions, a precocious young girl and a ruthless pirate—all in pursuit of a precious magical cargo onboard two ships at sea. Fun and frantic, silly and sincere, the play revels in the transformative power of theatre and story to create a world limited only by our imagination.
**Pipeline** by Dominique Morisseau; Milwaukee Rufus King. Nya, an inner-city public high school teacher, is committed to her students but is desperate to give her only son Omari opportunities they’ll never have. When a controversial incident at his upstate private school threatens to get him expelled, Nya must confront his rage and her own choices as a parent. But will she be able to reach him before a world beyond her control pulls him away? **Not appropriate for younger audiences.**

**Proof** by David Auburn; Waukesha West High School. Catherine has spent years caring for her father, a brilliant but unstable mathematician. Now, following his death, she must deal with her own volatile emotions, the arrival of her estranged sister, and the questions of a former student of her father’s who hopes to find valuable work in the 103 notebooks that her father left behind. But it’s the discovery of one particular notebook that raises the most difficult question of all: How much of her father’s madness—or genius—will Catherine inherit?

**The Rehearsal** by Don Zolidis; West De Pere High School. An ambitious teacher tries to pull off a production of *Guys and Dolls*, but putting a musical together is never easy, especially with a megalomaniacal stage manager, a lead who’s convinced that *Wicked* is a much better show, and a girl who is clinically incapable of following directions (and has a doctor’s note to prove it). To make matters worse, there aren’t nearly enough guys to be the Guys. A hilarious and poignant look behind the scenes of a production filled with—what else?—lots of drama!

**Selections from Metamorphoses** by Mary Zimmerman; Beloit Memorial High School. From the writings of the Roman poet, Ovid, *Metamorphoses* explores Greek and Roman mythology. Selections for this presentation include Midas, Erysichthon, Phaeton, Eros & Psyche, and Baucis & Philimon.
**Selfie** by Bradley Hayward; Ellsworth High School. It’s senior year and problems are mounting for a group of high school students as they prepare for the future. Facing bullies, parents, pressure, sickness, and their own self-judgment, the characters search for ways to stand out. As they document their year, one click at a time, they come to realize life is not about what other people see – it’s about the pictures they have of themselves. **Not appropriate for younger audiences.**

**Tartuffe** by Moliere adapted by Timothy Mooney; Homestead High School. When the religious hypocrite Tartuffe ingratiates himself into the good graces of Orgon and his mother Mme. Pernelle, he is taken into their home and promised Orgon’s daughter’s hand in marriage (even as he secretly attempts to seduce Orgon’s wife, Elmire). Everyone else in the family sees through Tartuffe’s pose, and his machinations and hypocrisies are eventually exposed, but is it too late to save the family from eviction and to keep Orgon from being thrown in prison?

**The Theory of Relativity Musical** by Neil Bartram and Brian Hill; Gibraltar High School. This moving and unconventional musical bursts with originality as it examines the inter-connectedness of us all through shared experiences from the hilarious to the heart-breaking. Our musical through songs, scenes and monologues introduces a compelling array of characters experiencing the joys and heartbreaks, liaisons and losses, and the inevitability and wonder of human connection.

**Tuna Fish Eulogy** by Lindsay Price; Ashwaubenon High School. Tuna Fish Eulogy is a ladder script in which the aural quality is very important. Another distinct feature is the timeline of the play which changes frequently throughout the play. The plot follows attempts of surviving friends and family to understand why young Albert Scully committed suicide by reconstructing what happened that day with the guidance of the deceased Albert.

**Violet** by Book Lyrics: Brian Crawly Music: Jeanine Tesori; Bradford High School. As a young girl, Violet was struck by a wayward axe blade when her father was chopping wood, leaving her with a scar across her face. However, the script designates that the scar is never visible to the audience. With enough money finally saved, Violet is traveling across the Deep South in 1964 towards a miracle. In our cutting Violet meets two soldiers on the bus - Monty and Flick. She begins to take risks and reveals that she is traveling to Oklahoma to be healed. **Not appropriate for younger audiences.**

**The Whole Shebang** by Pat Cook; Waunakee High School. Marge Dorsett - host of this year’s One Act Play Festival - gets a little too wrapped up in her work. She helplessly watches her world crumble as Shakespearean skulls, demanding directors and battle axes fly in this farcical look at what we are doing.

**Will and Whimsy** by Alan Haehnel; Plymouth High School. Love is universal. Through William Shakespeare’s sonnets and scenes from *Twelfth Night*, *Macbeth*, and *Hamlet*, one can see love’s many faces.

**The Wrestling Season** by Laure Brooks; Waterford Union High School. Using only the setting of a gymnasium and wrestling mat, eight young people struggle with the destructive power of rumors and how others see them. Using images, movement and sound, cast members function as a chorus and as individual characters whose stories are interwoven to create a theatrical event that challenges and reveals their search for identity. **Not appropriate for younger audiences.**
**You Can’t Take It With You** by Moss Hart and George Kaufman; Northwestern High School. The delightful Sycamores seem mad, but soon we realize the rest of the world is madder. Then there are the unhappy Kirbys. Tony, the son of the Kirbys, falls in love with Alice Sycamore and brings his parents to them on the wrong evening. Alice realizes marriage with Tony is out of the question. Tony will not give her up, however, and in the end, Mr. Kirby is converted to the happy madness of the Sycamores.

**Zeus on the Loose** by Alec Strum; Oconto Falls High School. The gods are restless! Zeus has disappeared from Mt. Olympus without a trace. What’s more? Prometheus seems to have busted out of his chains. Hera, worried about what the mischievous fire thief might have done to her husband, calls an emergency family gathering of the rest of the Olympic deities to decide what they should do. What results is hysterical family drama when all the Greek gods and goddesses come together and their outlandish personalities create a true clash of the Titans!

**Zombie Jamboree** by Matt and Zach Zembrowski; St. Thomas More High School. When the sun goes down and the temperature falls, the spirits come out... to tell ghost stories! Watch as a half dozen stories from folklore and legend come to life in story and song.
Scholarships are available. Learn more at UWO.SH.EDU/THEATRE

Notice of Nondiscrimination: uwosh.edu/non. Accredited by the Higher Learning Commission (HLC): uwosh.edu/accreditation
FESTIVAL STAFF

WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

Adam J. Jacobi, WHSFA Executive Director
Ralph Janes, MFA, WHSFA Theatre Advisor
Julie Rudolph, WHSFA Administrative Assistant
J. Scott Baker, PhD, Equity Officer & One-Act Contest Coordinator
Samantha Meister, PhD, Equity Officer & Results Tabulation
Ellen White, Tech Olympics Contest Coordinator
Christi Geidner, Thespian Excellence Award Contest Coordinator

ADJUDICATORS

Andrew Abrams. See workshop presenter biography.

Christopher Andacht is WHSFA Section 5 chair, retired one-act director at Waukesha Catholic Memorial High School, and Theatre Director member of the WHSFA Hall of Fame. Andacht’s commitment to theatre excellence was reflected in his summer enrichment training of high school actors using the Meisner technique, as well as his sophisticated scenery at the state festival. Well-rounded, Andacht also was cross country and track coach at CMH, where he was inducted into their hall of fame.

J. Scott Baker, Ph.D., assistant professor of educational studies at UW-La Crosse, was honored as the 2017 Nat’l Federation of State High Sch. Assoc. (NFHS) Nat’l Speech, Debate, and Theatre Educator of the Year. Baker taught middle and high school in Houston, TX for 18 years, and his research foci have been on impact of forensic activities on students post-graduation; as well as artistic and poetic inquiry, including performance ethnography. Baker participated in the Texas one-act contest all four years of high school.

William Patrick Barlow is temporary managing director and board president of Capital City Theatre in Madison; emeritus/adjunct/freelance instructor; and retired as director of the Center for Excellence in Teaching and Learning, was previously director of performing arts at Madison College, and previously theatre/speech teacher director and coach at Badger HS in Lake Geneva. Barlow is a frequent respondent for the American College Theatre Festival, and in 2014, he was inducted into the WHSFA Theatre Hall of Fame.

John Cramer, for over 40 years John has been a producer, presenter, director, choreographer, designer, actor, singer, dancer, administrator, and teacher, and has worked on nearly 500 professional, educational, corporate, and community theater productions. He is currently the Director of the Oconomowoc Arts Center, the owner of his own production company, Alleycat Enterprises, Inc., and a member of the Actors’ Equity Association. Favorite roles include Harold Hill in The Music Man and Matthew in Cotton Patch Gospel. He is married to the amazing Kelli Cramer, and they have two exceptional children, Elena and Jude.
Peter Geissler has directed one-acts and high school musicals for 20+ years; 19 of his one-acts advanced to state and received various awards. His love for one-act started when he was an actor in high school, where both junior and senior years his school received “A’s” (Critic’s Choice) at state. Peter has taught high school drama, coached Speech for 16 years, and is a high school counselor. He has been a sectional adjudicator for over 12 years and has served on the Theatre Advisory Committee for the past 10 years.

Miranda Hawk is theater faculty and chair of speech, theater and film in the Communication and Performing Arts department at Madison College. She enjoys directing locally and at the college; latest adventures include Puffs, The Lion the Witch and the Wardrobe, Our Town and Student Body with Madison College and Kiss Me, Kate, Guys and Dolls and Souvenir with Four Seasons Theater. When she can, she jumps at the chance to be on stage; most recently as Ms. Maudiein To Kill a Mockingbird with Children’s Theater of Madison and Barbara in August, Osage County with Mercury Players Theater.

Craig Ihnen is executive director of the IA High School Speech Assoc. and sr. assoc. exec. dir. for the IA Girls HS Athletic Union. He directs activities for 40,000+ IA students and 478 schools; oversees training 700+ certified judges; organizes a convention for 280+ coaches; and coordinates 42 district and state contests. He has been national chair of the NFHS Speech, Theatre, and Debate committee, and has served their national office for 12 years. He previously taught and directed in Iowa and Kansas.

Jane and Jim Jeffries. See workshop presenter biography.

Rebecca Marten is a graduate of UW-Milwaukee’s Theater Education Program and has worked for over 16 years throughout the Milwaukee area as a director, teacher and teaching artist. She has worked for both Skylight Music Theater and Milwaukee Repertory Theater as a teaching artist bringing music, theater and devised theater methods to students throughout the city. During her time teaching at Milwaukee HS of the Arts as a theater teacher, she earned numerous awards at the WHSFA One Act festival. Currently she is a freelance teaching artist and adjunct faculty for UW-Milwaukee.

Lauriele McDaniels is Visual & Performing Arts Facilitator for Colorado Springs District 11. Her 16th year in education, she has taught all levels, kindergarten through university. She has been active in the Educational Theatre Association (Thespians), and is Executive Director for Front Range Theatre Company in Highlands Ranch, Colorado.

Megan Rose Miller is a proud 2014 inductee of the WHSTF Hall of Fame. She continued on to study theatre at Yale University’s summer conservatory program. Megan has a degree in Economics and Media Studies from UW-Milwaukee. She is currently an actress and director based in the Milwaukee area. Some of her favorite roles include Millie in Thoroughly Modern Millie, Gypsy Rose Louise in Gypsy and Velma in Hairspray.

Kristi Ross-Clausen is past president of AWTE, vice president of IATSE470, Equity stage manager, and Stage Managers Association board member. She has taught music/theatre K-adult plus thousands of professional performances including three Broadway tours across the USA & Canada. Author of the forthcoming Stagehand’s Toolkit, she’s recognized
internationally as a theatre safety expert. A graduate of Lawrence University and UW-Madison, she lives in Appleton where she works for Arrow AV Group as Quality and Customer Advocate. She started out as a high school theatre kid who participated in the WHSTF!

David Valdes’ roots are here in Wisconsin as he grew up in Milwaukee and was Chair the Theatre Program at the Milwaukee High School of the Arts for 15 years before moving to Minnesota to pursue his MFA in Directing. After a 20-year hiatus, David is back and currently works for Milwaukee Public Schools in the Department of Strategic Partnerships and Customer Service. He recently directed a production of *Jekyll and Hyde*, which received many accolades. David was a member of the Wisconsin Department of Public Instruction State Theatre Standards writing team in 2018.

Roxi Wakeen has been teaching theatre education course for 43 years. Roxi directed 39 high school musicals plus one act and multiple act non-musical shows. She appreciates children’s shows and creative drama in summer theatre education, as well as Guthrie educational outreach. Roxi served on WHSFA advisory committees 1985-1995 and Section 1 chair from 1992-2018.

Mike Willis, retired after 29 years as Platteville High School’s drama director and speech coach. During his tenure, he wrote and directed one-acts, and his students advanced to State numerous times and earned four Critic’s Choice Awards. A playwright of 40+ plays, his published works have been produced throughout the U.S and Canada. Mike and his wife Sandy, reside in Platteville where they spend their days providing daycare for their 2-year old great granddaughter.
The Performing Arts are thriving at Madison College

State-of-the-Art Performance and Studio Facilities

100 seat Studio Theater
New Dance Studio
New Music Studio

100 seat Studio Theater

The Mitby Theater
985 seats

Performance Opportunities
3 to 4 Shows per year
Talent Showcase
4 Instrumental Groups, 2 choirs
Workshops and Intensive study with pros

Academics
Classes in theater, speech, music, film, and dance taught by caring and involved faculty with both educational and real world credentials.

Madison College
Affordable classes, amazing services, convenient locations with transfer options to UW system.

Contact Us!
mitbytheater@madisoncollege.edu
pal@madisoncollege.edu

Host of the Kennedy Center American College Theater Festival in 2019 and 2020.
Serving Wisconsin since 1981, MainStage is your one-stop shop for stage, studio and production items. Our staff can help you find the right product for your show. We stock paint, gels, gobos, tape, stage hardware, fabrics, clamps and lamps, and a myriad of other product.

MainStage also provides sales, system integration, installation and service for lighting, dimming, controls, curtains, track and rigging.

wisconsin  florida  memphis  texas
UNIVERSITY OF WISCONSIN-PARKSIDE

THEATRE ARTS

Be part of our company.

ARTS VISIT DAY
Dec 6, 2019
Tour state-of-the-art performance venues, studios, and design labs, meet with faculty and current students, and learn about scholarship opportunities.

uwp.edu/visit

► Award-Winning Academic & Artistic Programming
► Ideal Location – Between Milwaukee & Chicago
► State-of-the-Art Facilities
► Company-Based Training
► Professional Connections
► Amazing Graduate Success

Be at Parkside.

SCHEDULE A CAMPUS VISIT OR PROGRAM ENTRY AUDITION
Fabrice Conte-Williamson
contewil@uwp.edu
PICTURE YOURSELF AT
UW-WHITEWATER DEPARTMENT OF
THEATRE/DANCE

EMPLOYED GRADUATES
NATIONWIDE

MAJORS
Bachelor of Fine Art:
Performance • Design/Technology
Stage Management • Management/Promotion
Bachelor of Art - Theatre
Bachelor of Science in Education - Theatre

MINORS
Theatre • Dance • Arts Management

Incoming Freshman Scholarship Audition/Portfolio Review Day
SATURDAY, FEBRUARY 29, 2020
for information & registration forms visit online www.uww.edu/cac/theatre-dance

UWW.EDU/CAC/THEATRE-DANCE

University of Wisconsin Whitewater
A Christian liberal arts college in Milwaukee, Wisconsin
wlc.edu/theatre • wlc.edu/theatrescholarship
facebook.com/wlctheatredept • WLC.Theatre@wlc.edu

Photo from the February 2018 production of *Proof*
Clearwing is proud to support the Wisconsin High School Theatre Festival.