

LOST TEMPO

By Cliff Odle

Directed by Diego Arciniegas

Oct. 5 - 22

Boston **PLAYWRIGHTS'** Theatre

Tickets: (866) 811-4111 or BostonPlaywrights.org

Boston University Graduate School of Arts & Sciences
Playwriting



A WELCOME FROM OUR ARTISTIC DIRECTOR

Dear Friends:

It is my great pleasure to bring you this first play in our new season! *Lost Tempo* by Cliff Odle has been long in coming. Cliff began this play when he was studying with us almost ten years ago. He put it away, and after I pleaded with him (begged), he brought it out of the drawer and began working again. I'm thrilled to finally be producing his work. This play is an hallucination, a nightmarish trip into the mind of a gifted but damaged jazz saxophonist in the 1950s. Cliff's love of jazz in all its forms is paramount in this play. And working with this gifted cast and director has been a joyous experience. Welcome to Mitzy's Jazz Kitchen!

I hope you're enjoying what feels like our "new" theatre. Jeffrey Petersen, who has taken over from retiree Marc Olivere as our Technical Director, gave up his summer to transform the space into a more workable and audience-friendly space. Give him a hand! And in the next several weeks, we expect some new carpet in our foyer. This deserves a big thank you to Boston University and the College of Arts and Sciences for supporting our good work. It's all to please you!

I hope you will join us for the rest of the season—which promises to be our best one yet. Alumna Molly Smith Metzler, a frequent visitor to the Humana Festival and writer of *Orange is the New Black* and *Shameless*, among others, brings us her comedy *Elemeno Pea* in November, directed by Shana Gozansky. In March, IRNE Award winner Walt McGough explores the underbelly of hockey with *Brawler*, a collaboration with the Kitchen Theatre in Ithaca, NY, directed by its Artistic Director M. Bevin O'Gara. And last, but not least, please join us for *The Rosenbergs*, a new opera by Rhea Leman and Joachim Holbek, in April. Directed by Dmitry Troyanovsky and music director Cristi Catt, we head back to where we began the season...the 1950s and the Cold War.

I'm so proud of this Season of New Plays. Because of you and your support of new work, we are flying high. THANK YOU for your generosity and your patronage. You rock, whether it's jazz or not!

Sincerely,



Boston Playwrights' Theatre
presents

LOST TEMPO

by Cliff Odle

directed by Diego Arciniegas

Scenic Design	Jeffrey Petersen
Lighting Design	Evey Connerty-Marin
Sound Design	J Jumbelic
Costume Design	Rachel Padula-Shufelt
Dramaturgy Assistant	Jennifer Morris
Stage Manager	Brittney Page*
Production Assistant	Alexis Scheer
Scenic Artists	Katie Keaton, Lauren White
Carpentry Assistants	Jacob Desousa, Anmol Dhaliwal, Anna Oehlberg, Linda Seminario
Light and Sound Board Operator	Brittney Page*
Master Electrician	Keithlyn Parkman
Electricians	Emily Bearce, Austin Boyle, Amanda Holt, Danielle Elegy, Matthew Robson, Matthew Rogers, Hallie Voulgaris
Costume Master	Laura Neill
Properties Artisan	Beirut Balutis
Paint Charge	Lauren White
House Managers	Anna Oehlberg, Linda Seminario
Front of House Staff	Beirut Balutis, Sam Dooley, Marzie Ghasempour, Matt Manarchy, Laura Neill, Kira Rockwell, Sarah Shin
Tenor Saxophone	Andrew DeNicola
Tenor Saxophone, Thurs., Oct. 5	Nick See
Drums	Samuel Kjellberg
Bass	Matthew Stavrakas

CAST

Sheila "She-She" Jones	Miranda ADEkoje*
John "Sporty" Dale	Arthur Gomez
Barbara "Babs" Rosenbaum	Evelyn Howe*
Langford "Mack" Williams	Mishell Lilly
Mort Hershel	Charles Linshaw*
Willie "Cool" Jones	Omar Robinson*
Lane McDaniel	Kinson Theodoris

Lost Tempo runs 90 minutes with no intermission.

*Appears courtesy of Actors' Equity Association.

*The video and/or audio recording of this performance
by any means whatsoever is strictly prohibited.*

A NOTE FROM THE PLAYWRIGHT

Music is a verb.

—Ornette Coleman

A while back I was an understudy for August Wilson's *King Hedley II* at the Huntington Theatre starring Tony Todd and Ella Joyce with Marion McClinton directing. (I even went on stage for a week when the actor I was covering, Russell Wilson, got sick. This was also my second time working with Wilson. I was previously an assistant to stage management for *7 Guitars* while I was a directing grad student at BU. Directed by Lloyd Richards and featuring Viola Davis, Keith David, and Zakes Mokae.) Legendary jazz drummer Max Roach was brought in to write music for the show when it got to New York. I was blessed to have several discussions with Mr. Roach about his music and the many people he had worked with including Charlie Parker, Dizzy Gillespie, and of course Clifford Brown. I had always had an appreciation for jazz, but talking with him opened a whole new world for me. I became a big fan of the jazz genres of the 1940s and 1950s, but particularly Hard Bop (examples include Art Blakey, Cannonball Adderley, Herbie Hancock). It's also important to note that these musicians rarely referred to themselves by their genre titles. For the most part, they simply played jazz.

1959, when the main action of the play takes place, saw some of the most important jazz recordings of the 20th century released. It was the year of "Kind of Blue" from Miles Davis, "Giant Steps" from John Coltrane, "Time Out" from Dave Brubeck and "Anatomy of a Murder" from Duke Ellington. For this play, my biggest inspirations were "The Shape of Jazz to Come" by Ornette Coleman, "Mingus Ah Um" from Charles Mingus, and "Blowin' the Blues Away" by Horace Silver all released in the same year. The irony, however, is that jazz was no longer considered the "cutting edge" music by the public as it once was. The huge reactions to the deaths of Buddy Holly, The Big Bopper, and Ritchie Valens in a plane crash was evidence that young White audiences were pulling away from jazz and finding their reflective voices in Rock and Roll and Folk music, while young Black audiences were soon to be drawn to the music of Motown, which also opened up shop that year. Throughout all these changes, jazz artists kept pushing the envelope and expanding the very definition of music itself.

The history of the late 50s has been a time period that has held a particular fascination for me. For many, it is remembered as an innocent, nostalgic calm before the storm of the 1960s. In truth, so much was broiling underneath the

surface of the white picket fences, '57 Chevys, and poodle skirts that people associate with this period. This is the time when the Civil Rights movement was getting into gear and it was at a particularly dangerous and perilous time for people struggling to make this country live up to its promises. Emmitt Till was martyred and his mother made sure that everyone saw the damage Jim Crow did to her son at his funeral. People were just getting to know Martin Luther King and there was no guarantee that the movement he was leading would have an impact. Despite the violence surrounding the integration of Little Rock High School, most Americans preferred to go slow...real slow, on the concept of racial integration. Many more preferred that the issue would just go away. Before African Americans tried to reclaim a sense of their own agency with the Black Power or Black is Beautiful movements of the 60s, the Nation of Islam arrived spreading a message of self-defense and self-reliance for Black folks. That year Americans were introduced to NOI through a documentary produced by Mike Wallace and Louis Lomax called, *The Hate that Hate Produced*. This show was critical in bringing to the public spotlight Louis X (Later Louis Farrakhan) and Malcolm X. Also in the background was the Cuban Revolution, Masters and Johnson's *Human Sexual Response*, and the premiere of *The Twilight Zone*.

I found New York to be the perfect intersection for all of these events and ideas coming together. However, underneath all this in the specter of addiction, which was probably as much of a problem then as it is now. That year the consequences of addiction caught up with Billie Holiday and saxophonist Lester Young. Previous to that, heroin and other substances played a part in the deaths of pianist Carl Perkins, Trumpet player Fats Navarro, and the most famous example, saxophonist Charlie Parker. Other musicians like Miles Davis, John Coltrane, and Chet Baker would survive this period but always lived with the shadow of their addictions not too far behind. Although addictions to opioids remains a priority issue for health officials and politicians today, it was a problem easily swept under the rug during the 1950s. Back then, addiction was not a "disease", but a weakness of character. The victim was assigned all the blame. There were very few places for an addict to go for help. Narcan was not even a glimmer in anyone's eye and although Methadone existed, the clinics used to administer it were a decade away. The only "treatments" an addict could hope for was incarceration. For a musician, that meant a loss of work and possibly the only legal way that they would get money to help them cope with their hunger. For all of the warm nostalgia that the 1950s inspires in people, there was a cold comfort towards anyone who was perceived as "weak" or "different." I find this "cold comfort" returning to our present political and social discourse. Today, ideas such as compassion and understanding are in short supply, particularly at a time when we need them most. On the other hand, this emotional distance could not compete with the changes that were taking place

in the shadow of the 1950s. That's where I like to think my play is taking people.
Into the shadows of the 1950s.

History is something that we think we're moving away from, when, in truth, we
carry it with us, no matter if we choose to see it or not.

—Cliff Odle

CAST & CREW

MIRANDA ADEKOJE* (Sheila “She-She” Jones) is thrilled to be making her Boston Playwrights’ Theatre debut. Her other regional acting credits include Mrs. Mueller in *Doubt* (Stoneham Theatre); Valerie in the world premiere of Lydia Diamond’s *Smart People* for which she won the IRNE Award for Best Supporting Actress in a Large Production (The Huntington Theatre); Lady Capulet in *Romeo and Juliet* and Silvia in *Two Gentlemen of Verona* (Actors’ Shakespeare Project); Shylock in *Merchant of Venice* (Zero Point Theater); Susan in *Race* (New Repertory Theatre); and Oya/Shauta Iyun in *The Brother/Sister Plays* (IRNE Award for Best Ensemble); and Selector in *How We Got On* (Elliot Norton Award nomination for Best Ensemble) at Company One. Her film and television roles include Grace in *Little Eyes* (Beyond Measure Productions), Margaret in *Four* (Jam the Wimp productions), and Oona in the UK television series *Nightlife*.

DIEGO ARCINIEGAS (Director) is a senior lecturer in Theatre Studies at Wellesley College, where he teaches performance and rhetoric. Most recently Diego directed *Dog Act* (Theatre on Fire), which was nominated for several IRNE Awards. Diego also directed *The Draft* (Hibernian Hall and Onwards Productions), which received an Arts Impulse Award for best new work. *The Draft* was filmed, and is now available through the Media Education Foundation and kanopystreaming.com. Diego served as artistic director of The Publick Theatre Boston from 2001 to 2011.

BEIRUT BALUTIS (Properties Artisan) is an Appalachian playwright currently earning his MFA in Playwriting at Boston University. His works have been developed or produced at the Cape May Playwright Symposium, Mt. Gretna Theatre Festival and the Hershey Area Playhouse. Beirut earned his first MFA in Writing for Stage and Screen at Lesley University.

EVEY CONNERTY-MARIN (Lighting Design) is a recent graduate of Boston University and is delighted to be working at BPT once again, this time as a professional instead of a student. Their previous design credits include *The Honey Trap* (BPT) and *In The Heart of America* (Boston University). They also look forward to working on *Brawler* in February. They would like to thank the cast and crew for being wonderful and their cat for being so pawsitively sweet.

ANDREW DENICOLA (Tenor Saxophone) is a Boston-based saxophonist, multi-instrumentalist, arranger, composer, teacher, and producer. Hailing from Stamford, CT, Andrew won a scholarship to attend the prestigious Berklee College of Music in 2013. During Andrew’s time at Berklee he studied under the tutelage of acclaimed jazz musicians such as Bill Pierce, George Garzone, Darren Barrett, and Greg Hopkins. He is a recent Berklee graduate in the field of Jazz Composition/Performance. Andrew is currently working on his first album as a leader, and is actively playing around the Greater Boston Area.

ARTHUR GOMEZ (John “Sporty” Dale) is extremely excited to be working with Boston Playwrights’ Theatre and director Diego on *Lost Tempo*. Prior credits include *Amadeus* (Moonbox Productions) and *Blinders* (Flat Earth Theater). Cliff, thank you for the words my man. Cast and crew, thank you for the laughs and energy. Everyone, thank you for continuing to support live theatre.

VELYN HOWE* (Barbara “Babs” Rosenbaum) is thrilled to be making her BPT debut. Most recently she appeared as Lucila Pulpo in Shakespeare and Company’s production of *Sotto Voce* by Nilo Cruz. Boston area credits include *The Motherf*cker with the Hat* (Elliot Norton Outstanding Actress Award) and *Necessary Monsters* by John Kuntz, both with SpeakEasy Stage and directed by David Gammons; and *Arabian Nights* (Central Square Theater). She resides in NY, where she is currently working on a staged reading of *Possessing Harriet* by Kyle Bass at Syracuse Stage. Thanks to Kate, Diego and Cliff for this amazing opportunity, and cast and crew for a wonderful ride, dig?

J JUMBELIC (Sound Design) has been working in New England for nearly ten years. He most recently designed *My Three Angels* at The Barnstormers’ Theatre. Previous designs include: *Ghost Train* and *Spamalot* (Barnstormers); *Every Piece of Me*, *Franklin*, *The Honey Trap*, and *Faithless* (BPT); *A Palpable Hit* presented by Cambridge Historical Tours; *Small Craft Warnings* (Provincetown Tennessee Williams Festival); *A Great Wilderness* (Zeitgeist Stage Company), and *The Laramie Project* (Curry College). In his spare time, he is the full time sound engineer at the Huntington Theatre Company’s mainstage venue.
www.jjumbelic.com

SAMUEL KJELLBERG (Drums) is a Boston-based drummer, vocalist, and conductor. He trained in conducting at Boston University and the University of Birmingham, UK. In addition to his musical pursuits, Sam is also the founder and CEO of Boston and Minneapolis-St. Paul coffee startup SK Coffee.

MISHELL LILLY (Langford “Mack” Williams) has performed locally in Boston and Rhode Island. Credits include *Ceremony of Old Dark Men* (Providence Black Rep); *The Taming of the Shrew*, *Cat on a Hot Tin Roof*, *Kwanzaa Song*, *Fences* (Mixed Magic Theatre); and *Harriet Jacobs* (Central Square Theater). He sincerely gives “heartfelt thanks to Cliff Odle and Boston Playwrights’ Theatre for the opportunity to partake in my muse once again.”

CHARLES LINSHAW* (Mort Hershel) is delighted to be making his Boston Playwrights’ Theatre acting debut, having previously been production dialect coach for *Franklin*. Recent regional credits include: *Emilie* and *Three Sisters* (Wellesley Repertory Theatre); *From The Deep* (FringeNYC 2016/CMS Productions & Boston Public Works/2015 - IRNE Award Nomination: Best Actor); and *The Chosen* (Lyric Stage Company). Charles has also performed with The Nora Theater Company, Gloucester Stage Company, Commonwealth Shakespeare Company, The Publick Theatre, and in New York with Twilight Theatre Company, Classic Stage Company, and many others. Charles has done voiceover work over the years for *Frontline* (WGBH/PBS) and will be appearing in the upcoming web

series, *The Naturals*. He is also a busy dialect coach and teaching artist. MFA in Acting, Columbia University. Proud, long-time member of AEA, SAG-AFTRA. www.charleslinshaw.com

JENNIFER MORRIS (Dramaturgy Assistant) is a Boston-based writer and dramaturg currently working as the administrative associate for SpeakEasy Stage Company. Jennifer holds a BA from Boston University where she studied English and Theatre Arts. Upcoming projects include SpeakEasy's production of *The Curious Incident of the Dog in the Night-Time* (assistant director) and Brown Box Theatre Project's *The Hotel Nepenthe* (dramaturg).

LAURA NEILL (Costume Master) is a Boston playwright whose work centers on strong women. Her play *Don't Give Up the Ship* premiered with Fresh Ink Theatre this February, and her play *Cap, or, El Limite* was a semi-finalist for the 2016 O'Neill National Playwrights Conference. Laura was an affiliate of the 2016 Company One PlayLab. She is the winner of University of Tulsa's WomenWorks 2017. Laura is earning her MFA in Playwriting at Boston University. She has been commissioned by OperaHub to write *Trunk Show*, which will premiere in June 2018. She is a member of the Dramatists Guild, StageSource, and the New England New Play Alliance, for whom she co-edited the *New England New Play Anthology*. Learn more at <http://laurajneill.wixsite.com/home> or read her work at <https://newplayexchange.org/users/1933/laura-neill>.

CLIFF ODLE (Playwright) is a playwright, actor and director. He is a native of New Jersey and based in New England. He has been involved with theatre around the country. His plays have been performed in Boston, New York, San Diego and other areas. *Lost Tempo* was a part of the 2016 Boston Theater Marathon Warm-Up Laps and is his first full-length play to be produced by Boston Playwrights' Theatre. Some highlights: His play *Running the Bulls* was featured in the SlamBoston festival and has been produced by his company, New Urban Theatre Lab; *The Ahern Fox* was a finalist in the 2007 Kennedy Center Theatre Festival; *The Delicate Art of Customer Service* has been produced by New Urban Theatre Lab and was entered in the Jersey Voices Annual Theatre Festival; *Our Girl in Trenton* has been produced by the BU New Play Initiative Workshop. He has been a resident playwright for the educational theatre group Theatre Espresso where he co-wrote their play about the 1957 Little Rock desegregation case called *The Nine: Crisis in Little Rock*. Cliff has also written plays about cyber-bullying, *The Lesson* and *Think Twice*, which are currently in rep with Deana's Educational Theatre. He is the adjunct playwriting professor at Bates College and also teaches courses in Theatre and Africana Studies at the University of Massachusetts, Boston. He has also taught at Wheelock College, Emerson, and at the Sandra Feinstein-Gamm Theatre Studio in Pawtucket, Rhode Island. As an actor he has worked for Bridge Repertory Theatre (*Salome*); New Repertory Theatre (*Baltimore*-coproduced with Boston Center for American Performance, *RACE, Passing Strange*); Huntington Theatre Company (*Brendan, King Hedley II*); Up You Mighty Race (*Fences*); Company One (*The Good Negro, Last Days of Judas Iscariot, 103: Within The Veil*); Wheelock Family Theatre (*Saint Joan, Oliver, Taste of Sunrise, Pippi, Trumpet of the Swan*); and a variety of other

theatres in New York and San Diego. He can also be seen as a background artist in the movies *Fever Pitch* and *What's the Worst That Can Happen?* and played a state trooper in an episode of *Brotherhood* (Showtime). His directing work includes plays such as *The Colored Museum*, *The Diary of Anne Frank*, *Amadeus*, *Agnes of God*, and *The Chairs*. He has directed *The Cook* for the UMass Performing Arts Department. He has also directed the first UMass Playwright's Festival and served as a mentor/dramaturg for the second. He was a co-founder of New Urban Theater Laboratory. He is also founder of Jersey Voices, a one-act play festival which is now in its 24th year producing the work of New Jersey playwrights.

RACHEL PADULA-SHUFELT (Costume Design) is a graduate of Emerson College. Recent costume design credits include *Men on Boats* (SpeakEasy Stage); *Alice in War*, *Little Murders* (The Boston Conservatory); *The River Was Whiskey*, *Mortal Terror*, *A Child's Christmas in Whales*, *Legally Dead*, *Absence*, *Windowmen* (nominated Elliot Norton Award for Outstanding Design), *Chosen Child*, and *Reconsidering Hanna(h)* (Boston Playwrights' Theatre); *Ezio* (Odyssey Opera); *Dr. Jeckyll and Mr. Hyde*, *Doubt*, *Uncanny Valley* (Stoneham Theatre); *Trad*, *Crimes of the Heart* (Gloucester Stage Company); and *Edward II* (winner of Elliot Norton Award for Outstanding Design, Actors' Shakespeare Project).

BRITTNEY PAGE* (Stage Manager) is thrilled to collaborate with Boston Playwrights' Theatre on *Lost Tempo*. Previous production credits include *I, Snowflake**, *The DARE Project: Boston*, and *Twelfth Night of the Living Dead*. In addition to theatre, she works with event and production companies in the Boston area. Brittney holds a BFA in Stage Management from Boston University's College of Fine Arts and thanks her wonderful parents, brother, and boyfriend for their love and support as she navigates this step in her career.

JEFFREY PETERSEN (Scenic Design) is proud to be working with this great team of artists at Boston Playwrights' Theatre where his previous design credits include *Equal Writes*, *Restricted*, *The Honey Trap*. Other design credits include *The Werther Project*, *Uncommon Women and Others*, *Così fan tutte*, *Rosmersholm*, and *The Whitmores* for Boston University. Select regional design credits include *Dancing at Lughnasa*, *Pavilion*, *Sylvia*, *The Last Five Years*, *The Glass Menagerie*, and *String* for Minneapolis' Yellow Tree Theatre; and *Rocky Horror Live* for Cardinal Theatricals. More information: www.jeffreypetersendesign.com

OMAR ROBINSON* (Willie "Cool" Jones) is making his Boston Playwrights' Theatre debut. Previous credits include *The School for Scandal*, *The Comedy of Errors*, *Henry VIII*, *Romeo & Juliet*, *Pericles*, *Twelfth Night*, and *Hamlet* in the title role (Actors' Shakespeare Project); *Superior Donuts*, *The Death of a Salesman*, *Saturday Night/Sunday Morning* (Lyric Stage Company of Boston); *The Hunchback of Seville* (Trinity Repertory Company); *Dog Paddle* (Bridge Repertory Theater); and *Finish Line* (Boston Theater Company & Boch Center). He is a member of Theatre Espresso, an educational theatre company that performs throughout New England, and a Resident Acting Company member of Actors'

Shakespeare Project. He received a BA in Acting and Television/Video Production from Emerson College.

ALEXIS SCHEER (Production Assistant) is currently pursuing a MFA in Playwriting at Boston University. She also moonlights as an actor and producing artistic director of Off the Grid Theatre Company.

www.alexisscheer.com // twitter: @alexisscheer // insta: @scheer_madness

MATTHEW STAVRAKAS (Bass) is a graduate of New England Conservatory, receiving a Bachelor's in Music with a concentration in jazz performance. Matt performs locally in Boston and across the state of Massachusetts on a regular basis and also teaches private bass lessons at Medfield and Stoughton public schools as well as the Encore Music Academy in Franklin.

KINSON THEODORIS (Lane McDaniel) graduated from Eastern Nazarene College where he appeared in his first mainstage production, *Twelve Angry Jurors*, as Juror # 12 directed by Jacqui Parker. It was in college that he discovered his natural talent in acting as well as his love for the craft. Mr. Theodoris continued to develop his craft over the years with Our Place Theatre under the mentorship and direction of Jacqui Parker. Since his time with Our Place Theatre he has had the pleasure of performing at The Old State House (*Blood on the Snow*), Hibernian Hall (*Top Eye Open*), Plaza Theatre at The Boston Center for the Arts (*Stop and Frisk*), Fort Point Theatre Channel (*The Land*), Wheelock Family Theatre, and The Strand Theatre (*Xernona and the Grand Dragon X*). Mr. Theodoris spends his days working with the youth through his job at the YMCA when he is not immersed in the wonderful world of theater and film.

SPECIAL THANKS

Evey Connerty-Marin, Huntington Theatre Company, Kate Stringer and Vita Paladino from Howard Gottlieb Archives, Bill Doncaster and UMass-Boston, Wellesley College Theatre Dept., Angelica Rodriguez, Adrienne Boris, Boston University College of Fine Arts School of Theatre, Annie Zaria-Walker and Blue State Coffee, Sam Kjellberg



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 **Boston PLAYWRIGHTS' Theatre**

Founded in 1981 at Boston University by Nobel Laureate Derek Walcott, Boston Playwrights' Theatre is an award-winning professional theatre dedicated to new works. At the core of our programs is the Playwriting MFA offered in the celebrated English Department in the College of Arts & Sciences and in collaboration with the award-winning School of Theatre in the College of Fine Arts. Alumni of our program have been produced in regional and New York houses as well as in London's West End; our own productions of alumni work have garnered regional and Boston awards, including numerous Best New Script Awards from the Elliot Norton committee and the Independent Reviewers of New England.

From class workshops to our Season of New Plays, BPT employs the best of New England's professional actors, directors, and designers to bring each playwright's vision to its first audiences.

Each spring, in collaboration with Boston Children's Theatre, we produce New Noises: Massachusetts Young Playwrights' Project. Area high schools work with professional playwrights, directors, and actors to see student works on stage for the first time.

Fifty local theatre companies join us annually for the Boston Theater Marathon, a showcase of new ten-minute plays by New England playwrights chosen each year from hundreds of entrants. Each play is produced by a different New England theatre company in a single ten-hour event with all proceeds going to charity.

When we are not producing plays, we continue our mission to support new works by renting theatre space to other New England theatre companies at below-market rates. Our Black Box Fellowships provide support for the development and production of new plays.

Derek Walcott, Founder

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THE KENNEDY CENTER

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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.

