

# Faithless

By Andrew Joseph Clarke

Directed by Stephen Pick

Dec. 8 - 18

*Boston* **PLAYWRIGHTS'** *Theatre*

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**Boston University** College of Fine Arts  
New Play Initiative



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# A WELCOME FROM OUR ARTISTIC DIRECTORS

Dear Friends:

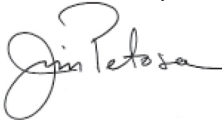
Thanks for joining us for our second foray (of six) into our 35th season of new plays. We are looking forward to having you with us through the winter and spring of 2017 with these brand new works. We think you'll find there is something for all of us!

In Livian Yeh's *Memorial* last October, we delved into Maya Lin's inner struggle to understand her art and its place in American culture. Now we're offering an even more emotional journey into the heart of an Irish-American family in crisis—*Faithless* by Andrew Joseph Clarke, directed by Stephen Pick. In this hospital waiting room there are secrets, disappointments, betrayals, and spiritual revelations waiting. But above all, there's love. Can there be forgiveness as well?

Playwright Andrew Joseph Clarke is a Boston native, and his play *Outside Providence* was produced at New York City's Cherry Lane Theatre as part of the New York International Fringe Festival. Stephen Pick, founder of Valley Repertory Theatre in Portland, Oregon, will receive his MFA in Directing from the School of Theatre in May, 2017. Andy and Stephen have been working together and exploring the text not only in our classes, but in outside readings and workshops with actors from the Boston theatre community and with the College of Fine Arts School of Theatre ("SOT"). ***It is this collaboration that we are excited to bring to your attention.*** The SOT's New Play Initiative is a perfect fit for our graduating playwrights who come from all over the nation and who bring a wide range of experience to their concentrated studies. This production is among the first adventures in Boston theatre for both Stephen and Andy—but it won't be their last.

Playwriting is not an ivory tower endeavor—it's a messy, challenging, egocentric tightrope of collaboration between writer, director, designers, and technicians. Welcome to our world!

All our best to you,



Jim Petosa, Director  
School of Theatre  
College of Fine Arts



Kate Snodgrass, Director  
MFA in Playwriting/English Department  
Graduate School of Arts & Sciences

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Boston Playwrights' Theatre and  
the Boston University College of Fine Arts School of Theatre  
present

# Faithless

a Boston University New Play Initiative production  
by Andrew Joseph Clarke  
directed by Stephen Pick

Scenic Design	Baron E. Pugh
Lighting Design	Brandi Marie Pick
Assistant Lighting Design	Evey Connerty-Marin
Sound Design	J Jumbelic
Costume Design	Megan Mills
Assistant Costume Design	Theona H. White
Dramaturgy	Beirut Balutis
Stage Manager	Renee E. Yancey*
Assistant Stage Manager	Annie Zaruba-Walker
Associate Production Manager	Kate Bartels
Light Board Operator	Danielle Elegy
Master Electrician	Matthew Breton
Electricians	Harrison Burke, Veronica Haakenson, Aurelia Lyman, Becky Marsh
Production Assistants	Anmol Dhaliwal, Emilia Kaczmarkiewicz, Jake Mellen, Anna Oehlberg, Linda Seminario
Costume Master	Marzie Ghasempour
Properties Master	Laura J. Neill
Run Crew	Mallika Chandaria, Graceson Abreu Nunez
House Managers	Anna Oehlberg, Paisley Piasecki
Front of House Staff	Anmol Dhaliwal, Marzie Ghasempour, Kira Rockwell

## CAST

Maureen	Maureen Keiller*
Skip	Greg Maraio*
Patty	Christine Power
Sam	Abby Knipp

***Faithless* runs 60 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.*

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## A NOTE FROM THE PLAYWRIGHT

I realized during the rehearsal process that this is the first time in a long time I have written a show with both feet in reality. I have a tendency to write things that are a bit odd or fantastical, something akin to magical realism. The challenge with writing a play that's all one scene, all one room, means these characters have to deal with what's immediately in front of them—and so do I. When you do not have the option of hiding behind the play's structure, you end up exposing more and digging deeper into just the characters and just their motivations. When you're trying to write about real people, it helps to have real people in the room.

I am thankful for this production process because once we had actors in the room really analyzing their intentions and motivations, we were able to get closer to the heart of the play. Earlier drafting of any script—when you may be lucky enough to hear it read occasionally but most of the work comes between you and your keyboard—is sometimes harder to grasp, the voices often further out of reach. Once you reach the rehearsal process, suddenly there are many more brains: the actors, the director, the designers, all looking at making what is at the heart of the play clearer, more specific.

Playwriting is a truly collaborative art.

—Andrew Joseph Clarke

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## A NOTE FROM THE DIRECTOR

The Last Night That She Lived

The last Night that She lived  
It was a Common Night  
Except the Dying—this to Us  
Made Nature different

We noticed smallest things—  
Things overlooked before  
By this great light upon our Minds  
Italicized—as 'twere.

As We went out and in  
Between Her final Room  
And Rooms where Those to be alive  
Tomorrow were, a Blame

That Others could exist  
While She must finish quite  
A Jealousy for Her arose  
So nearly infinite—

We waited while She passed—  
It was a narrow time—  
Too jostled were Our Souls to speak  
At length the notice came.

She mentioned, and forgot—  
Then lightly as a Reed  
Bent to the Water, struggled scarce—  
Consented, and was dead—

And We—We placed the Hair—  
And drew the Head erect—  
And then an awful leisure was  
Belief to regulate—

—Emily Dickinson

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## A NOTE FROM THE DRAMATURG

Paraphrased from Melinda Lopez’s world-premiere play *Mala*, “Dying is the most ordinary thing you can do.”

Most people would agree that when their time comes, they want the good death. What that entails, when crisis strikes or an affected person is no longer able to express his/her desires, is up in the air. When fate deals its hand, spouses, adult children, siblings, and the many others connected to the situation find themselves in a corner, trying to divine with many mixed emotions what their loved one would have wanted if s/he were able to decide. Because advanced directives are not yet the norm, end of life decisions for the sick are major debates between physician and family and within the family itself.

Andrew Joseph Clarke has constructed a deeply private story exploring identity, religion, and sexuality within a fragmented family dealing with end of life issues.

The process or working of dramaturgy is a personal, collaborative, and tender experience. It’s about finding a way into the unique world of the play, or finding where the play overlaps into the relevance of our own world and exploring the craft alongside its designer. In this past month I’ve had the extreme pleasure of sitting beside Clarke during nights of script development, watching him learn from this production to mold this play into the drama you see before you.

—Beirut Balutis

Now we know that a playwright is a ‘maker’ or ‘worker’ of plays, not merely a writer of them (as a shipwright is a maker of ships). The meaning of ‘playwright’ is reinforced by the Greek word dramaturgy (and its back formation dramaturg), which is made up of the root for—action or doing “drame” and the suffix for—process or working “—urgy”.

—Bert Cardullo, *What is Dramaturgy*

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## CAST & CREW

**BEIRUT BALUTIS (Dramaturgy)** 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. His plays include: *The Apple Knockers*, *Porch Kings*, *The Whistle Pig*, and *Hum of the Thundercar*. Beirut earned his first MFA in Stage and Screen at Lesley University. He is a member of the Dramatists Guild.

**ANDREW JOSEPH CLARKE (Playwright)** is a third-year graduate student in Boston University's Playwriting MFA program and a Boston native. He received his BA at Sarah Lawrence College in 2013 and has since been a licensing associate for Samuel French, a literary intern at Ensemble Studio Theatre, and a graduate teaching fellow at BU where he taught his own undergraduate class. His work has been produced at Sarah Lawrence and in various festivals around New York, most notably the 2012 run of his first play *Outside Providence* at the Cherry Lane Theatre as part of the New York International Fringe Festival.

**EVERY CONNERTY-MARIN (Assistant Lighting Design)** is a senior at Boston University studying lighting design and concentrating in production. She is excited to be working on *Faithless* as her first show at BPT. She has been master electrician for such recent events as the Fringe Festival and last year's *Così fan Tutte*. She will be back at BPT as the lighting designer for *The Honey Trap* in February. She would like to thank her friends, family, and cats for their support.

**J JUMBELIC (Sound Design)** has been working in New England for nearly ten years. Most recent designs include *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](http://www.jjumbelic.com)

**MAUREEN KEILLER\* (Maureen)** is happy to be making her BPT debut. Stage credits include *Oh God* (Israeil Stage, Chester Theatre); *Come Back, Little Sheba* (Huntington Theatre Company); *The Snow Queen* (New Rep), *Into The Woods*, *33 Variations*, *Big River*, *The Life and Adventures of Nicholas Nickleby*, *Speech and Debate* (Lyric Stage of Boston); *The Whale*, *Nine*, *Reckless*, *The Little Dog Laughed*, *Almost Maine*, *The Women* (SpeakEasy Stage). Film and television: *Spotlight*, *My Best Friend's Girl*, *Fever Pitch*, *Olive Kitteridge* (HBO), *The Make-over* (ABC Family), and *Brotherhood* (Showtime). She is a three-time IRNE Award-winning actress. She will be appearing next in the BPT/CFA production of *The Honey Trap*. Thanks to Kate, Andy, and Stephen.

**ABBY KNIPP (Sam)** is a senior within Boston University's School of Theatre where she is currently earning her BFA degree in Acting. She just recently returned from her semester abroad at the London Academy of Music and Dramat-

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ic Art where she received a certificate in Classical Acting. Recent credits include *Mad Forest* (Lucia), *Julius Caesar* (Mark Antony), and Femina Shakespeare's *Twelfth Night* (Sebastian). After working on a production at Boston Playwrights' Theatre her sophomore year, she is thrilled to be a part of this process and this incredible cast and crew at the BPT once more!

**GREG MARAIO\* (Skip)** is a Boston native who has been working as an actor, director, and costume designer for the past 10 years. Recent acting credits include the role of Jordan in the New England premiere of *Significant Other*, as Jonathon/Miranda in *Casa Valentina* (Norton, IRNE, ArtsImpulse, and Onstages Award nominations), and as Victor/Clint in John Kuntz's *Necessary Monsters* (SpeakEasy Stage). Other acting credits include *Colossal* (Company One); *Translations* (Bad Habit Productions); and *The Misadventures of Spy Matthias* (Theatre on Fire). Greg has also worked with many local companies including The Huntington, New Rep, Zeitgeist Stage, and Central Square. He was an ensemble member in the 2016 workshop production of *Finish Line* and is grateful to be returning for its world premiere at the Shubert Theatre in March 2017. Greg holds a BFA from Lesley University.

**MEGAN MILLS (Costume Design)** is excited to be working again with Boston Playwrights' Theatre. She previously worked as the assistant costume designer on *Memorial*. Other works include *King Arthur* with The Poet's Theatre; *Good* at New Repertory Theatre; *Così fan tutte* and *The Seven Deadly Sins* with the Boston University Opera Institute; and *La Cenerentola* with the Bay View Music Festival. Originally from Seattle, she now lives in the South End neighborhood of Boston. Megan is a third-year MFA Costume Design candidate at Boston University.

**BRANDI MARIE PICK (Lighting Design)** is a first-year graduate student in Boston University's Lighting Design MFA program. She received her BFA at East Carolina University in 2016. Her work has been seen at various venues on the east coast including Alchemical Theatre, Williamstown Theatre Festival, Stagedoor Manor, and Magnolia Arts. She was the lighting design intern on the Broadway musical *Allegiance*, working under the direction of lighting designer Howell Binkley. Among other things, she is in the process of creating her own production company that will feature a wide range of work by various types of artists. Upcoming CFA productions include *An Iliad* and *Tiger at the Gates* at the Boston University Theatre.

**STEPHEN PICK (Director)** is a director from Portland, Oregon, where he co-founded Valley Repertory Theatre in 2011. As artistic director, he has enjoyed developing new plays in addition to giving fresh life to established works. A signature piece for the company, the *Stories of Newberg* series, has produced four new plays since Valley Rep's inception. Created in an ensemble-driven environment and based on true stories of local people, *Walk a Mile*, *A Break in the Clouds*, *In the Family of Things*, and *O Little Town* have been some of his most rewarding projects. Transplanted to Boston to earn his MFA at Boston University, Stephen's recent productions include Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*.

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*denstern are Dead*, David Lindsay-Abaire's *Rabbit Hole*, and Janusz Głowacki's *Hunting Cockroaches*. Other favorite directing credits include *My Name is Asher Lev*, adapted by Aaron Posner; *It's a Wonderful Life*, adapted by James W. Rodgers; *Into the Woods* by Stephen Sondheim and James Lapine; and *The Lion in Winter* by James W. Rodgers. Stephen directs in both Spanish and English.

**CHRISTINE POWER (Patty)** is pleased to be making her debut with Boston Playwrights' Theatre. Some recent local credits include *Good* (New Repertory Theatre/Boston Center for American Performance), *A Great Wilderness* (Zeitgeist Stage), *Six Degrees of Separation* (Bad Habit Productions), *Equus* (Off the Grid), *Greenland* (Apollinaire—IRNE nomination Best Supporting Actress), *Chalk* (Fresh Ink Theater), *In the Summer House* (Fort Point Theater Channel), *Playhouse Creatures* (Maiden Phoenix), *The Miracle Worker* (Wheelock Family Theater), *Neighbors* (Company One—Norton nomination Outstanding Actress). Next up: *Barbecue* at Lyric Stage in April 2017. More information, including voice-over and commercial work: [www.neactor.com/profile/ChristinePower](http://www.neactor.com/profile/ChristinePower)

**BARON E. PUGH (Scenic Design)** is a third-year Scene Design MFA candidate at Boston University and is excited to be a part of the *Faithless* creative team. Select credits include *La Tragédie de Carmen* (scenic design), *Krapp's Last Tape* (properties master), *The Dumb Waiter* (properties master), *The Merchant of Venice* (scenic design), *Ghosts* (scenic design), *The Hothouse* (scenic design), and *Parade* (properties master) at Boston University; *The Triumph of Love* (scenic design) and *Romeo and Juliet* (scenic design) at Shakespeare Theatre of New Jersey—Next Stage Ensemble; *A Streetcar Named Desire* (scenic design) at The Little Theater of Alexandria; *The Marriage of Figaro* (scenic design), *The Elephant Man* (scenic design), and *Fuddy Meers* (scenic design) at George Mason University; *Spring Awakening* (scenic and lighting design) at Dominion Stage; and *Medea* (scenic and lighting design) at Port City Playhouse.

[www.BaronPughDesign.com](http://www.BaronPughDesign.com)

**THEONA H. WHITE's (Assistant Costume Design)** design credits include *Good* (New Repertory Theatre/Boston Center for American Performance), *Memorial* (BPT/CFA), and *Rosmersholm* (Boston University). Assistant design credits include *The Adding Machine*, *Wit*, and *The Human Comedy* (Boston University). Other local credits include *King Lear* (Commonwealth Shakespeare Company, assistant costume design) and *La Bohème* (North End Music and Performing Arts Center, costume design). After spending many years in Orange County, CA, she is back in her hometown attending Boston University's Costume Design MFA Program, which she plans on completing this year.

**RENEE E. YANCEY\* (Stage Manager)** is originally from Texas, and was based in the D.C./Maryland area before finding her way to Boston. She was the production stage manager for 30 productions at Olney Theatre Center; favorites include *The King and I*, *A Chorus Line*, *Spring Awakening*, *The 39 Steps*, and *Triumph of Love*. Additional D.C.-area credits include *The Internationalist* and *Stoop Stories* (world premiere) at The Studio Theatre, and ASM for the 25th-29th annual Helen Hayes Awards. Her work in the Boston area includes

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stage manager of the Boston Center for American Performance and Boston Playwrights' Theatre co-production of Robert Brustein's *Exposed* and production manager of the Landmarks Orchestra and Commonwealth Shakespeare Company's co-productions of *A Midsummer Night's Dream* and *The Boys from Syracuse* at the DCR Memorial Hatch Shell. Education: BFA in Theatre Arts from Texas State University-San Marcos. Proud member of Actors' Equity Association.

**ANNIE ZARUBA-WALKER (Assistant Stage Manager)** is a junior Stage Management student at Boston University, with an emphasis in Production Management. She has previously worked with the Boston University School of Theatre on plays such as Femina Shakespeare's *Hamlet*, and Kirsten Greenidge's new play, *Baltimore* (co-produced by Boston Center for American Performance and New Repertory Theatre), as well as with the Boston University Opera Institute. Regional credits include *Mary Poppins* (Assistant Stage Manager) at Zach Theatre in Austin, TX. Annie plans to continue working towards her BFA in Stage Management while studying abroad in London during the spring.

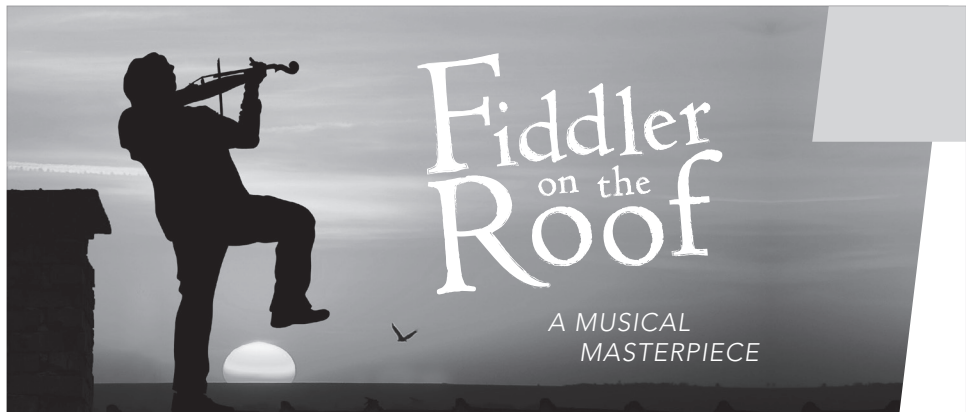
## SPECIAL THANKS

Jessie, Madelyn, and Lillian Pick, Judy Braha, Jim Petosa, Kelly Galvin, Zohar Fuller, Jillian Robertson, Jeremy Ohringer, Adam Kassim, Michael Ofori, Eliza Ryan



\*Actors' Equity Association (AEA) was founded in 1913 as the first of the American actor unions. Equity's mission is to advance, promote and foster the art of live theatre as an essential component of our society. Today, Equity represents more than 49,000 actors, singers, dancers and stage managers working in hundreds of theatres across the United States. Equity members are dedicated to working in the theatre as a profession, upholding the highest artistic standards. Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theatre has committed to the fair treatment of the actors and stage managers employed in this production.

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# SCHOOL OF THEATRE

The School of Theatre at the College of Fine Arts at Boston University is a leading conservatory for the study of acting, stage management, design, production, and all aspects of the theatrical profession. These programs of study are enriched by the School's access to the greater liberal arts programs at Boston University. The School of Theatre values the notion of "the new conservatory" and seeks to provide students with opportunities for artistic growth through a rigorous curriculum, professional connections, and an emphasis on collaboration and new work.

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\* Denotes Program Head

# BOSTON UNIVERSITY COLLEGE OF FINE ARTS

Founded in 1839, Boston University is an internationally recognized institution of higher education and research. With more than 33,000 students, it is the fourth largest independent university in the United States. BU consists of 16 schools and colleges, along with a number of multi-disciplinary centers and institutes integral to the University's research and teaching mission. In 2012, BU joined the Association of American Universities (AAU), a consortium of 62 leading research universities in the United States and Canada. Established in 1954, Boston University College of Fine Arts (CFA) is a top-tier fine arts institution. Comprised of the School of Music, School of Theatre, and School of Visual Arts, CFA offers professional training in the arts in conservatory-style environments for undergraduate and graduate students, complemented by a liberal arts curriculum for undergraduate students.

<b>Lynne Allen</b>	Dean <i>ad interim</i> , College of Fine Arts
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<b>Jim Petosa</b>	Director, School of Theatre
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# BOSTON UNIVERSITY NEW PLAY INITIATIVE

The BU New Play Initiative (NPI) expresses the BU School of Theatre's commitment to our participation in the development of new work. This special initiative provides playwrights, directors, designers, and actors with a variety of developmental options to support the collaborative creation of new work for the theatre. Students, faculty, alumni, and guest artists are given the opportunity to utilize the creativity of the rehearsal room to develop their plays, which are then presented through workshop productions. But the life of these new plays doesn't end on the BU stages. Many New Play Initiative productions are often later fully produced by member companies of our Professional Theatre Initiative.

Among NPI's 27 productions to-date:

- *Translations of Xhosa* by Kira Lallas (CFA'02), winner of the 2004 Charles MacArthur Award for Outstanding New Play
- *Brendan* by Ronan Noone (CAS'01; BU faculty), winner of the 2007 Independent Reviewers of New England award for Best New Play
- *King of the Jews* by Leslie Epstein, which received its world premiere at Olney Theatre Center in 2008
- *Lizzie Stranton*, a reimagining of *Lysistrata* by Lydia R. Diamond, author of the critically acclaimed plays *Stick Fly* and *The Bluest Eye*
- *diventare* by Jenny Rachel Weiner (CFA'09) and *Fallujah* by Evan Sanderson (CFA'09), winners of the 2010 and 2011 Kennedy Center American College Theatre Festival National Student Playwriting Awards
- *Our Lady* by James Fluhr (CFA'10), a featured event of the 2012 New York Fringe Festival
- *Exposed* by Robert Brustein, co-produced with Boston Playwrights' Theatre
- *Baltimore* by Kirsten Greenidge, co-produced with New Repertory Theatre, and a 2016 nominee for the Elliot Norton Award for Outstanding New Script.

In season 2016-2017, the BU New Play Initiative will support productions of Tom L. War's *Daddy Issues*, a remount of Kirsten Greenidge's *Baltimore*—co-produced with New Repertory Theatre, as well as the thesis work of the University's five graduating MFA Playwriting students: Livian Yeh's *Memorial*, Andrew Joseph Clarke's *Faithless*, Leo McGann's *The Honey Trap*, Samantha Noble's *Franklin*, and Mary Conroy's *Every Piece of Me*. The latter five productions will be co-produced with Boston Playwrights' Theatre.

For more information about NPI, Boston University College of Fine Arts, and opportunities for involvement and/or investment: [bu.edu/cfa/npi](http://bu.edu/cfa/npi)

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# FRIENDS OF THE COLLEGE OF FINE ARTS

*We are grateful to the generous donors who support our gifted students in music, theatre, and visual arts, and to our CFA alumni who donate to Boston University. These gifts drive important capital initiatives, scholarships, educational outreach, performances, and exhibitions all of which directly benefit students across campus.*

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*If you are interested in making a donation to Boston Playwrights' Theatre, please contact Managing Director Jacob Strautmann at (617) 353-5443 or visit our online donation form at [www.BostonPlaywrights.org](http://www.BostonPlaywrights.org).*

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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*

*Kate Snodgrass, Artistic Director*

*Jacob Strautmann, Managing Director*

*Marc Olivere, Technical Director*

*K. Alexa Mavromatis, Marketing Coordinator*

*Melinda Lopez, Adjunct Assistant Professor*

*Ronan Noone, Adjunct Assistant Professor*

**We are proud of our mission.**

**To get involved, visit [BostonPlaywrights.org](http://BostonPlaywrights.org).**

**With your support, we support new plays!**

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# The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

The Kennedy Center American College Theater Festival 49®, part of the Rubenstein Arts Access Program, is generously funded by David and Alice Rubenstein.

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

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

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

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

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

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



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