

# Dead House

By Beirut Balutis | Directed by Adam Kassim

A BU New Play Initiative, produced by Boston Playwrights' Theatre  
and Boston University College of Fine Arts School of Theatre

Tickets: (866) 811-4111 or [BostonPlaywrights.org](http://BostonPlaywrights.org) April 18-28



**Boston University** College of Fine Arts  
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# A WELCOME FROM OUR ARTISTIC DIRECTORS

Friends,

Welcome to the fourth and final new play of our Season—*Dead House* by Beirut Balutis, directed by Adam Kassim. You may remember Adam’s wonderful work on Leo McGann’s *The Honey Trap* (winner of the 2018 Kennedy Center American College Theater Festival’s National Student Playwriting Award). Leo’s national award is only one example of the successful collaboration between Boston Playwrights’ Theatre and the BU School of Theatre’s directors, designers, and actors working on new plays.

It’s a pleasure to bring you Beirut’s *Dead House*. Beirut and Adam have been exploring the world of Appalachian teenagers for the last year. Beirut’s inspired rendition of this sometimes dangerous, sometimes hilarious, but always mysterious world mixes with the desperation and hope of its young people. It’s not always a pretty world, but it’s never a boring one.

Next season, our talented alumni are on parade. First on the bill is Karen Zacarias’s *The Book Club Play*. Karen (BU GRS’95) is one of the most-produced playwrights in the country this year with her comedy *Native Gardens*. We know you’re going to laugh and learn from her singular take on literature among friends. Then, Ronan Noone (Huntington Theatre Company’s *The Second Girl* and *The Atheist*, BPT’s *Little Black Dress*, and more) brings us his award-winning one-man play-in-verse *The Smuggler*. And, last but not least, our third production will be...a surprise! Look for our special announcement in our fall brochure.

Once again, thank you for your continued support of new plays—it’s paying off in productions all over the world. Recent alumna Alexis Scheer (this year’s *Laughs in Spanish*) will premiere her play *Our Dear Dead Drug Lord* in the fall in New York’s off-Broadway at Second Stage Theatre and WP Theater. Watch for it!

And...we continue (thanks to you)!

With warmest regards,



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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A BU New Play Initiative, produced by Boston Playwrights' Theatre  
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Scenic Design	Steven Doucette
Lighting Design	Hannah Solomon
Sound Design	J Jumbelic
Costume Design	Ruth King
Fight Choreographer	Jessica Scout Malone
Dramaturg	Daniel Blanda
Stage Manager	Brittney Page*
Assistant Scenic Design	Emma Barron
Assistant Costume Design	Maddy Brown
Assistant Lighting Design	Matt Robson
Production Manager	Jeffrey Petersen
Production Assistant	Carey Accola-Gavin
Master Electrician	PJ Strachman
Electricians	Matt Borah, Sam Haiman, Amanda Holt, Maureen McCann, Jennifer Timms
Carpenters	Jacob DeSousa, Steven Doucette
Lighting Board Operator	Travis Doughty
Paint Charge	Patricia Hawkins
Painter	Linda Seminario
Costume Masters	Eliana Pipes, Ally Sass
Properties Master	Eliana Pipes
Run Crew	Rona Moriah
House Managers	Anna Oehlberg, Linda Seminario
Front of House Staff	Daniel Blanda, Cayenne Douglass, Emily Keebler, Mavis Manaloto, Eliana Pipes, Ally Sass, Sarah Shin, Caity-Shea Violette

## CAST

Leah Gillespie	Christine Hamel*
Merle	Thomas Mitsock
Levi	Christopher Reilly
Max	Trey Shields
Prairie	Amanda Figueroa
June	Liana Giangiulio
Barbie	Isabella Lampson

*Dead House* runs 85 minutes with no intermission.  
The production includes a gun shot sound effect.

\*Member, Actors' Equity Association

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

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# AN INTERVIEW WITH THE PLAYWRIGHT

Award-winning playwright, educator, and Visiting Professor of Playwriting Gary Garrison talks with playwright Beirut Balutis about the inspiration behind *Dead House*.

**Gary: You've written about a very specific part of high school: athletics and particularly, football. What's your connection, if any, to high school football?**

Beirut: Football was a big ritual in my area. In a place that is very rural, football was the weekly ramp up. If you were anyone you'd watch the high school games and afterwards go to the bonfire the church across the street held. Even if you didn't watch the game—the social aspect of being at a game was important. My school had these grass hills around the field; kids would lay blankets out to socialize and gossip. My mother is a big inspiration for this play. She's the football person in our family—every game, every Super Bowl, she's watching.

**Gary: Is your family a usually a source of inspiration for your plays, or, is this the first time? Is there anything you feel is particular to your family that is easily sourced into inspiration?**

Beirut: Oh man, that's tough. Yes, in an abstract way. I think the stories my family tells are the root of my inspirations. Growing up in rural Pennsylvania, oral story telling is a part of life. I remember my father telling adventures he had growing up all the time. I loved when we had dinners with family, my father would retell the stories I've heard time and time again. I loved watching the reactions of the people he was telling them to.

**Gary: What do you think your play, ultimately, is about?**

Beirut: I think this play is about identity in a place that is unforgiving and the adaptation of identity to fit into a place like that. Identity can become so skewed and hidden—could you ever return to who you were? Even if it's dangerous. I always call the part of Pennsylvania I'm from a conservative wonderland. It's one of the most scenically beautiful places I know—there're waterfalls, mountains, miles of orchards but in that beauty is this sometimes unforgiving darkness created by the people there based on superstitions and fear of the unknown. Mainly queer hate. When we first started this play, Adam Kassim was looking up my area and, in 2015, a group of students in this Pennsylvania school encouraged classmates to wear flannel and create an anti-gay day in response to the "Day of Silence."

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**Gary: So is the play your call to action play, or, is it a meditation on queer hate, or, a simple observation?**

Beirut: I think this play is about watching a stranger learn, adapt and navigate at the drop of a hat in territory he's never seen and the consequences of a toxic society. If you enter pure of heart will you come out the same? I think that message is universal—not just for the queer community but with any perceived 'outsider.'

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## CAST & CREW

**CAREY ACCOLA-GAVIN (Assistant Stage Manager)** is delighted and grateful to be working at Boston Playwrights' Theatre for the first time. Originally from Providence, she is currently a stage management student at Boston University also pursuing a concentration in costume design. Previous credits at BU include *The Directors' Project* (SM), *Edith Can Shoot Things and Hit Them* (SM), and *La Traviata* (ASM). Regionally, she has interned at Opera House Arts in Stonington Maine, where she worked as an ASM on *The Tempest* and *I Have Seen Horizons, Ruth Moore's Stories from Maine*.

**BEIRUT BALUTIS (Playwright)** is an Appalachian playwright. His works have been developed or produced at the Boston Theater Marathon, Cape May Playwright Symposium, Mt. Gretna Theatre Festival, Boston Playwrights' Theatre, and the Hershey Area Playhouse. Beirut previously earned his first MFA in Stage and Screen at Lesley University. He is currently producing and performing within a Boston art collective.

**DANIEL BLANDA (Dramaturg)** Daniel Blanda is a playwright, screenwriter, and theatre artist from Alpharetta, GA. His works have appeared in the New South Young Play Festival, the National Playwright Symposium at Cape May Stages, the Boston Theater Marathon and the Boston One-Minute Play Festival, among others. Daniel is a first year MFA Playwriting student at Boston University and a graduate of Columbus State University where he received his BFA in Theatre Performance. He is proud to have worked for the world famous Drama Bookshop in New York City and is thankful to be a part of Boston Playwrights' Theatre.

**MADDY BROWN (Assistant Costume Design)** is a sophomore at Boston University studying Costume Design. She previously assisted on *Winter People* at BPT, as well as designed and assisted on several shows at Boston University School of Theatre. Maddy worked as a wardrobe intern at Commonwealth Shakespeare Company last season, and greatly anticipates her role as a costume intern for The Public Theater this summer.

**STEVEN DOUCETTE (Scenic Design)** is an artist and theatre-maker based out of Boston; he will soon graduate from Boston University School of Theatre with a BFA in Scenic Design (May 2019). Outside of the world of scenery, Steven works as a props technician, writes plays and poetry, sews, and performs in drag. Boston University credits include *1984* (scenic/projections design), *When the Rain Stops Falling* (props master), *Angels in America* (wing artisan/designer), *Rhinoceros* (props master), *These Three Sisters* (scenic designer), *Mother Courage and Her Children* (scenic designer), *The Cradle Will Rock* (props master), *Hydrogen Jukebox* (props master).

**AMANDA FIGUEROA (Prairie)** is a senior Acting major at Boston University's School of Theatre. This is her second time joining the BPT family, having played

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Izzy in *The Tragic Ecstasy of Girlhood* by Kira Rockwell last fall. Recent productions include *Runaways*, *The Shakespeare Project*, and *Yo Soy Lola*, a yearly showcase performance of Latinx artists who raise money for scholarships for local Latinx youth. Also, Amanda just completed her senior thesis, in which she self-directed and performed 10 self-selected pieces. She is graduating this May and, although she is excited to move to New York, she will definitely miss the Boston community. Amanda is very humbled to be a part of such a spectacular cast and crew, and can't wait to see what the future will bring.

**LIANA GIANGIULIO (June)** is a sophomore Theatre Arts major at Boston University and they are excited to perform in their BPT debut! They are originally from Philadelphia and interned last summer at InterAct Theatre Company. Recently, she originated the role as Martha in BU STAMP's production of *The Real Nestwives of the Cretaceous*. She is grateful for the support of the BPT community, her parents, her teachers, and her class. She hopes you enjoy the show! Instagram: @liana\_tcg

**CHRISTINE HAMEL\* (Leah Gillespie)** is returning to BPT after dialect coaching several productions and appearing in *A Child's Christmas in Wales*. Other credits include *Brecht on Brecht* (PTP-NYC/Atlantic Stage); *Ideation* (IRNE nomination – Best Supporting Actress), *Brecht on Brecht, Broken Glass, On the Verge, Ragtime, Sweeney Todd* (New Repertory Theatre); *Tongue Tied Tight And Delivered* (Huntington Theatre Company Summer Workshop); *A Disappearing Number* (Underground Railway Theater); *The Winter's Tale* (Actors' Shakespeare Project, Devanaughn Theatre); *Miracle on 34th Street, A Prayer for Owen Meany* (Greater Boston Stage Company); *Trumpery* (Olney Theatre Center); *Season's Greetings, Our Town* (Wellesley Repertory Theatre); *Spinning Into Butter, The Importance of Being Earnest* (Village Theatre Project); *Proof* (Apollinaire Theatre); and *The Glass Menagerie* (Boston Center for American Performance). Christine is an Assistant Professor of Voice and Acting at BU School of Theatre and works extensively as a voice and text coach; she is a Designated Linklater Voice Teacher and holds a Teaching Certificate in the Michael Chekhov Acting Technique. Christine is a graduate of Williams College. MFA: BU.

**J JUMBELIC (Sound Design)** has New England credits that include *A Doll's House, Part 2* (Huntington Theatre Company); *Lost Tempo, Every Piece of Me, Franklin, The Honey Trap, Faithless* (Boston Playwrights' Theatre); *Vicuña, A Great Wilderness, Cakewalk, The Boys in the Band, The Submission, The Big Meal, Bent, The Normal Heart* (Zeitgeist Stage Company); *My Three Angels, Ghost Train, Spamalot* (The Barnstormers Theater); *Small Craft Warnings* (Provincetown Tennessee Williams Festival); *The Laramie Project* (Curry College); and *9 Parts of Desire* (Capital Repertory Theatre), as well as sound compositions in collaboration with local Massachusetts choreographers. Currently he is at work on *The Handmaid's Tale* (Boston Lyric Opera).

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**ADAM KASSIM (Director)** is excited to be back at Boston Playwrights' Theatre and working on Beirut's thesis play. He previously directed Leo McGann's KCACTF award-winning *The Honey Trap* at BPT in 2017, which The ARtery named one of the "high points of the theatrical season." This season, Adam had the pleasure of assisting Jim Petosa on *Dolores Claiborne* at the Boston University Opera Institute and Elaine Vaan Hogue on *Straight White Men* at New Repertory Theatre. Adam is a staff member and MFA Directing candidate at BU School of Theatre. Recent SOT directing credits include *Agamemnon at Dawn*, *In the Heart of America*, *Ghosts*, and *Mrs. Packard*. In addition, he has worked with numerous theatre companies in the Boston area, including Fresh Ink Theatre, New Repertory Theatre, SpeakEasy Stage, The Nora Theatre Company, and Bad Habit Productions. BFA: Boston University, 2005.

**RUTH KING (Costume Design)** is a senior costume design student at Boston University with a minor in film and television. She previously earned her associate's degree in fashion design at The Fashion Institute of Technology in New York City. Ruth has previously assisted on *Angels in America* at the Booth Theatre, as well as *Black Snow*, and other various shows at BU. She is excited and grateful to make her Boston design debut at the Boston Playwrights' Theatre. For more information, please visit [www.ruthkingdesigns.com](http://www.ruthkingdesigns.com).

**ISABELLA LAMPSON (Barbie)**, a sophomore Boston University BFA Acting student, is thrilled to be cast in this production at Boston Playwrights' Theatre. Prior to coming to BU she was in numerous community theatre productions in Westchester, NY, including Westchester Sandbox Theatre (*Heathers/Heather Chandler*, *Les Misérables/Cosette*) and SOOP Theatre Company (*The Wizard of Oz/Dorothy*, *Annie/Lily St. Regis*, *Seussical/Gertrude McFuzz*). She happily spent summers at French Woods Festival for the Performing Arts. Isabella is grateful for the privilege of studying at Boston University's School of Theatre, and values the work being done. She adores her fellow BU theatre friends, and has especially loved working with this cast, director, and playwright. She is happy to have the support of her family as she follows her dreams.

**JESSICA SCOUT MALONE (Fight Choreographer)** is a Boston-based theatre artist, choreographer, themed-drink enthusiast, and avid consumer of political podcasts. She's thrilled to be back at BPT with this team of smart, silly, and passionate people. With more than 17 years of movement training influencing her work, Jess is passionate about investigating the ways human bodies create narrative and meaning, both alone and with others, onstage and off. Jess holds a BFA in Theatre Arts from Boston University and is an Actor Combatant certified by the SAFD. Her work can be seen with companies like Also Known As Theatre, Anthem Theatre Company, Company One, and New Repertory Theatre. For more information please visit: [jessicascoutmalone.com](http://jessicascoutmalone.com).

**THOMAS MITSOCK (Merle)** is an actor in his final year at Boston University School of Theatre. Previous credits include: *Angels in America, Part One: Millennium Approaches* (Louis), *When the Rain Stops Falling* (Gabriel Law), and *Tiger at the Gates* (Ulysses). Originally from Massachusetts, Thomas grew

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up seeing new work at Boston Playwrights' Theatre, and he feels extremely grateful to work on this play. For more information, visit [thomasmitssock.com](http://thomasmitssock.com).

**BRITTNEY PAGE\* (Stage Manager)** is thrilled to be back with Boston Playwrights' Theatre after working on *Lost Tempo* in 2017. Previous production credits include *Opera Bites* and *The Scarlet Ibis* (Boston Opera Collaborative), *Road Show* (Lyric Stage Company), *Twelfth Night of the Living Dead*, and *The DARE Project* (Anthem Theatre Company). Brittney thanks her husband and family for their steady patience and support. She holds a Bachelor of Fine Arts from Boston University.

**ELIANA PIPES (Properties Master)** is a playwright, filmmaker, and actor. Recent playwriting work includes *Cowboy and the Moon* (NNPN MFA Workshop); *DREAM HOUSE* (O'Neill Finalist); *Stand and Wait* (Gaffney National Playwriting Prize Winner); *Stiletto Envy* (Samuel French Off-Off Broadway Festival, Boston Theater Marathon). Her work has been developed with the 24 Hour Plays Nationals and Checkmark Theater Company. She received a BA in English from Columbia University, and is currently a first year in Boston University's MFA Playwriting program. More at [www.elianapipes.com](http://www.elianapipes.com).

**CHRISTOPHER REILLY (Levi)** is a sophomore Acting major in the Boston University School of Theatre. Since being at BU he has been in *Beowulf: A Thousand Years of Baggage*, *People, Places and Things*, and *Our Country's Good*. He is thrilled to be working on *Dead House* at the Boston Playwrights' Theatre with such an amazing and collaborative cast and creative team. Before attending BU, he went to The Boston Conservatory studying Musical Theatre. He grew up in California, and would like to give a shout out to his phenomenal parents who have always supported him throughout his life. Enjoy the show!

**TREY SHIELDS (Max)** is an acting major at the Boston University School of Theatre from the small town of Kalispell, Montana. He has done the majority of his collegiate acting at Boston University, acting in more experimental shows such as *Alice Birch's Revolt*, *She Said*, *Revolt Again*. As an advocate for truthful storytelling, he has spent his spare time pursuing an education in history and international relations, with an intention to establish a concentration in historic dramaturgy. Coming from a small town, he hopes to find a way to make art more accessible to all parts and demographics of the world—not just the populous cultural hubs.

**HANNAH SOLOMON (Lighting Design)** is very excited for her second time designing at BPT! Hannah is a graduating senior in Lighting Design at Boston University. She is a designer, assistant, draftsman, and lighting programmer. The relationship BU has with BPT has allowed her to get firsthand experience diving into new work. Working on *Dead House* with this incredible team has been such an honor. Congratulations to everyone who has made this process happen! Special shout out to Jeffrey Petersen—a ROCKSTAR! Hannah's previous works include her recent design for *Laughs in Spanish* at BPT and *Revolt. She Said. Revolt Again*. at the College of Fine Arts. She also assisted at Huntington

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Theatre Company and Wheelock Family Theatre on *A Doll's House Part 2* and *Ragtime*, respectively. This season she is also working on her undergraduate thesis *The Earth is Red*, an immersive gallery experience debuting at the Booth Theatre at the end of March. [hannahmsolomon.com](http://hannahmsolomon.com)

## SPECIAL THANKS

Shane Morin and Boston College Football, Greg Jones, Gary Garrison, Nicholas Delgado, Tabitha, Diane, and Ronald Balutis, Mary-Alice and Thomas Koch, Neil Connelly, Paris Peet, Laura Young



\*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.

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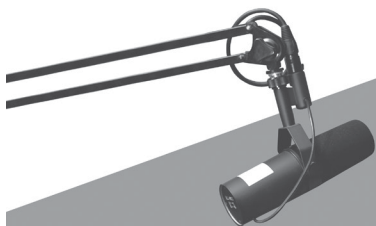


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# **BOSTON UNIVERSITY NEW PLAY INITIATIVE**

The School of Theatre has a long tradition of embracing the value of the professional theatre's participation in the education of our students. We have now arrived at a landmark number of professional theatre ventures that embrace, in a special way, the possibilities of building strong bridges between the study and practice of the theatre arts.

Boston University's Professional Theatre Initiative provides opportunities for stimulating, creative interactions between participating theatres and our students. In many instances, we have created models for producing relationships that deepen the educational experience, providing a special path for professional experimentation, and creating new possibilities for the creation of new plays for the theatre.

We are pleased to celebrate our professional partners in this endeavor. In this region, New Repertory Theatre and Boston Playwrights' Theatre are the most recent cornerstones of the initiative. Reaching outward, relationships with Actors' Shakespeare Project in Boston, Arena Stage in Washington, D.C., along with Williamstown Theatre Festival and Glimmerglass further enhance the possibilities of this initiative.

As part of our Professional Theatre Initiative, the New Play Initiative provides playwrights and directors with a variety of developmental options to support the creation of new work for the theatre. The semi-annual season of fully produced new plays written by our MFA Playwriting students, and directed by their MFA Directing colleagues, is a highlight of this endeavor.

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Donald Ingber  
Peter M. Floyd  
Deborah Fortson  
Benjamin Michael Gibson  
Marjan Hadipour  
Dennis Hart  
W.J. Hughes and  
Nancy Stauffer  
Donald and Mary Jansiewicz  
Diane Lapins and Ferd Massari  
Bill Lattanzi

Meg+Mal  
Sylvia and Ralph Memolo  
Molly Metzler  
Annette and Michael Miller  
Vita Paladino-McElroy in  
honor of Kate Snodgrass  
Richard and Roni Schotter  
Sayre P Sheldon  
William Smith  
Kate Snodgrass  
John and Ellen Sullivan  
Dawn Tucker  
Joyce Van Dyke  
Jaclyn Villano Parsons  
Janine and Bryson Welch in  
memory of Jack Welch

## **In-Kind Contributions**

Dolly Brooks  
Matthew Goode and  
Jeffrey Petersen  
Dan Hunter  
Maureen Keiller  
Melinda Lopez  
Ronan Noone  
Kate Snodgrass

## **Friends' Circle (Up to \$99)**

Alley Cat Theater  
Anonymous x 2  
Ken Baltin in memory of  
Jon Lipsky  
Maryl Bedenko  
Valerie Courville  
Scott Cummings  
Tamzen Flanders  
Fort Point Theatre Channel  
Boris Furman and  
Viktoriya Kovalenko  
David Gammons  
Sheree Galpert  
Betsy Gibson  
Emer Grall  
Michael Hammond

Avriel Hillman  
Leslie Hunter  
K. Lyrallen Kaye  
Lawrence Kessenich  
John Kuntz  
Gloria Leipzig  
Roxanna Myhrum  
Robert C. Pascucci  
Dossy Peabody  
Paisley Piasecki  
Paula Plum  
Christine Power  
Catherine Racer  
Liz and Fred Robbins  
Stanley Shaffran  
Phillip Shedd  
William J. Skocpol  
Melanie Snider  
Martha Stearns  
Linda Sutherland  
Kate Swirsky  
Juliana Walsh Kaiser  
Sandra Weintraub

## **BU Giving Day Contributors**

Anonymous x 2  
David Berndt  
Jim Brown  
Michele Del Tergo  
Richard Grossman  
Jeffrey Henderson  
Jeffrey Hughes and  
Nancy Stauffer  
Leslie Hunter  
Faith Justice  
Jennifer Lewis  
William and Anastasia Lyman  
Robert Murphy  
Ronan Noone  
Marta Rainer  
William Skocpol  
Jane Sloan  
Linda Sutherland

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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 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 through the New Play Odyssey Program, which makes theatre space available to other New England theatre companies and playwrights for readings and festivals of new plays.

*Derek Walcott, Founder*

*Kate Snodgrass, Artistic Director*

*Jacob Strautmann, Managing Director*

*Jeffrey Petersen, Technical Director and Production Manager*

*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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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 1,500 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.