B.F.A. Music Theatre
B.F.A. Theatre (Emphasis in Acting, Design/Technical Production, or Stage Management)
B.F.A. Arts Administration
B.A. Theatre

Professional Training for Exceptional Students
Apply Now—www.viterbo.edu/whstf
La Crosse, Wisconsin
Produced by the Wisconsin High School Forensic Association, Alliance for Wisconsin Theatre Education, and Wisconsin Thespians. 88th annual one-act contest; 28 years of immersive theatre programming

On-site phone: (920) 710-1895

Main location: Viterbo University, Fine Arts Center, 929 Jackson Street

Registration/questions: Schools must check-in at WHSTF registration table in the entrance 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 at both locations.

Thursday/Friday: Viterbo Main Theatre & Recital Hall

Saturday: Viterbo Recital Hall & Weber Center for the Performing Arts

Workshops are scheduled throughout the Fine Arts Center; read workshop descriptions in this program and on the app. Some workshops are scheduled more than once. If a class is full when you arrive, please consider selecting another workshop during that time block.

Individual Events (Thespians) will be held Friday in Room FAC 435.

Tech Olympics will be held on Saturday in the Main Theatre.

Directors/teachers are invited to the Hospitality Suite (114A). The AWTE meeting is 11:30am on Friday. New DPI Theatre Standards (for classroom and after school theatre) will be presented at 9:45 am Friday.

Please respect all performance, dressing room, workshop, and common areas; leave a space clean and “better than you found it.” Please make every effort to arrive on time for workshops and performances.

Online: #WHSTF18 @whsfa One-Act Results: speechwirelive.com
Download the Guidebook app: guidebook.com/getit Inside the app, use this QR code, or search “Wisconsin High School Theatre Festival.”

Visit our official website: www.WisconsinTheatreFest.org
**THURSDAY SCHEDULE**

**3:00 pm** – Registration Opens, Main Lobby

Special selected one-act contest performances in the Main Theatre, presented by Festival Foods.

Students and adult staff/official chaperones registered with schools will be granted access to all one-act shows, including these (at no additional fee).

Anyone else (friends/family who are not participating in the rest of the festival) who wishes to view these Thursday evening shows can purchase a two-show time-block pass for $8 (6:00 & 6:45pm or 7:45 & 8:30pm), or a bundled pass Thursday evening pass for $12.

**6:00 pm** – Homestead High School | *The Cave*

**6:45 pm** – Wrightstown High School | *Asylum*

**Intermission**

**7:45 pm** – Reedsburg High School | *Tracks*

**8:30 pm** – Holmen High School | *Radium Girls*

**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.
2018 Wisconsin High School Theatre Festival

festival foods
...it’s the little things

Not just in the community but a part of it.

www.FestFoods.com

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Wisconsin High School Forensic Association
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Visit exhibitors Friday, 9am-7:30pm; Saturday, 9am-1pm

POST-SECONDARY THEATRE PROGRAMS

Carroll University
Carthage College
Edgewood College
Marquette University
Millikin University
Nebraska Wesleyan University
Northern Michigan University
Northern Illinois University
Ripon College
University of MN-Duluth
UW-Eau Claire
UW-La Crosse
UW-Milwaukee
UW-Oshkosh
UW-Parkside
UW-Platteville
UW-River Falls
UW-Stevens Point
UW-Whitewater
Viterbo University
Winona State University
Wisconsin Lutheran College

THEATRE PRODUCTS/SERVICES

Arrow AV Group: audio/video; theatrical lighting consulting, design, installation, integration

Clearwing Productions: tour, integration, sales, service and trucking for acts, festivals, churches, venues

Costume Holiday House: 75,000+ costumes; 15% off of any retail items if you rent 1+ costume

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

Forte Stage Combat: largest theatrical weapons rental source east of the Rockies; supplying combat worthy and costume weapons to schools, universities and professional theaters nationwide.

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

RE:THEATRE: education and consulting to inspire educators, young artists and communities to make art that matters.
Professional Theatre
Visit 15+ professional
theatres while experiencing
live performances from
Shakespeare to Sheppard

Updated Facilities
Explore our newly renovated
theatre and updated facilities
while attending exhibits,
showcases, and one-acts

Creative Community
Attend workshops and
network with important
members of Milwaukee’s
creative community

2019 Wisconsin High School Theatre Festival
**Workshops**

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

**3D Printing Models and Props.**
Scott Boyle | As 3D printer prices continue to drop, theaters big and small explore this technology for prop construction and scenic design and construction. Participants will learn to create 3D models using common CAD programs like Vectorworks or using open source, file sharing sites like “Thingiverse.”

**Acting Through Images: The Truth of the Tramp.**
Matt Campbell | Images are powerful and can ignite senses, spark emotions, and engage intellect. Using a variety of methodologies, participants explore physical acting and use clowning (tramping) techniques for theatrical storytelling to develop truthful and instinctual moments in process and production.

**Acting: Gestures and Nonverbal Communication.**
James Cermak | Creating a character in a play or musical begins with a script. However, developing an actor/character begins with hands, feet, and creative body language.

**Ask a Stage Manager.**
Kristi Ross-Clausen | What does a stage manager do and how do they get their career started? Where do stage managers work? Ask an Equity stage manager all your questions!

**Build the Game: Long-Form Improv.**
Erin Jerozal | Drawing from techniques used by Upright Citizens Brigade, move beyond stand-alone improv games to build a full show based on a single audience suggestion. Using group brainstorming, monologue and 2 person “yes, and” scenes, explore developing ideas and characters as a team to create a show!

**Dance Improv/ShapeFlow.**
Daniel Kies | Explore the moment of movement! Express yourself without words! We will work on unlocking organic movement in your body as you discover your own, special, personal means of self-expression.

**Devising Theatre for Social Change.**
Dr. Gibson Cima | Theatre has been used in different cultures and times as a medium for addressing social issues and advocating social change. Examine theories of using theatre to change society; including approaches of Brazilian director Augusto Boal, German theatre maker Bertolt Brecht, and monologist Anna Deavere Smith.

**Discovery-driven monologues.**
Dr. Neil Scharnick | Working one-on-one with students in order of arrival, Dr. Scharnick will help students focus on making monologues spontaneous and fresh, emphasizing moments of discovery and realization. A monologue can be provided for the unprepared student who wants the experience; observers welcome.

**§ Do Not Throw Away Your Shot: Blending Curriculum.**
Laurilea McDaniel | Examine aspects of an interdisciplinary unit involving theatre, language arts and social studies, and explore ways for students to deepen their understanding of the American Revolution by recreating major events including an in-depth character study, inspired by Lin Manuel Miranda’s Hamilton.

**§ Fairy Lights, MTI and Namaste: Running a Successful Middle Level Program.**
Laurilea McDaniel | Middle school students are not just mini-high school students! Explore the top 10 things you will need to create and/or run a successful middle level program, including such elements as classroom atmosphere, choosing a musical or play, and creating additional leadership opportunities.

**Fun with Stage Combat.**
Matt Campbell | Suitable for students and teachers alike, learn basic techniques for safe and effective stage combat. Participants should wear comfortable clothes that they are able to move in. This fast-paced and exciting session allows attendees to practice as they learn.
Improvisation.
Patrick Schmitz | The art form of comedy improv involves quick thinking, group-mind games and exercises, and playing into the “YES AND” theory of accepting offers and then adding your own ideas. Explore focus on character work and truly being in the moment with honest and pure actions paired with reactions.

Improvisation: Method to the Madness!
Mary Leonard | Improvisation is the key to unlocking the creative imagination. Explore and develop this great potential and connect these skills to the overall process of acting with a variety of exercises and activities that require thinking on your feet!

Introduction to the Meisner Technique.
Daniil Krimer | How can you make performances more reactive, spontaneous, and alive? Participants will be introduced to repetition, “truth,” and how they can use a scene partner to dictate choices made for film/TV/theatre.

Jai Site Ram: the Stick Dance.
James Cermak | An East Indian Stick Dance celebration stands as a metaphor for the entire acting and production process. Incorporating solo work, duets, group, and production rhythms, this has been used to prepare for fight, dance, blocking, and romance choreography by directors, actors, and technicians.

Lighting: Principles and Practices.
James Cermak | An exploration of lighting in the lived world and onstage: schools, commercial theatre, and alternative spaces. Participants will learn how to create a design and plot, choose and place color, and set rhythms of a play while considering philosophy and theory of lighting, including the role of women in lighting design.

Make a Teenager Look Old in Five Easy Steps.
Jeffrey Stolz | Cover basics of old age in broad strokes, going beyond drawing lines on students’ faces.

Making a Living: Yes You Can!
Kristi Ross-Clausen | Did you know top stagehands earn around $500,000 a year? Theatre can be a viable career. Come learn about different careers available and how to make a career making theatre.

Monster Bash.
Daniel Kies | Work with Grand Guignol style theatre of horror to create large theatrical choices in exploring and creating your very own monster! Once we explore creating a monster, build on it and learn choreography to the Glee mashup of “Thriller” and “Heads Will Roll.” Dress to move and engage physically!

Multimedia Techniques using QLab.
Douglas Wilken. Learn through a set of examples various ways that QLab can be used in a theatrical setting to include audio, video, and live video camera integration.

Musical Theatre Playdate.
Heather Williams-Williams | Students will have a fit and fun time learning a short dance from a popular musical, while simulating the fast pace of a musical theatre audition.

Music Reading 101.
Mitch Samu | You won’t be Mozart after this workshop, but you will know a few things about the language of music and communicating that you didn’t know earlier.

Networking: Show Control Basics.
GW Rodriguez | Everything from lighting, sound, and automation involve networking systems together. Technicians now need to be IT experts, so learn to connect systems, the main protocols that are used, IP addresses, subnet masks, sACN, Dante, and much more.

NYC and CHI: The Industry.
Daniil Krimer | How can you end up on a primetime TV show, or get an audition for a Broadway show? What are differences between a talent agent, talent manager, and casting director? Where should you go to start your career? Explore ins and outs of the acting industry.
Open Your Eyes to Blind Auditions.
*Mitch Samu, Laurilea McDaniel* | I know many of you just said, Yikes! That’s crazy talk!” Walk through how blind auditions can be an eye opening and unbelievable objective way to cast your next show. Find out how this is a win-win-win for you, your cast and students’ parents.

Performing Sonnets.
*Dr. Robert Schneider* | Props. Costume Pieces. Character. Dramatic Action. A chance to get down-and-dirty with one or more of Shakespeare’s sonnets.

Physical Theatre.
*David Kersnar, Jenny Lamb* | Awaken your body and discover its untapped potential as a storyteller. Connect to your spine, breath and kinesthetic impulse while delving into physical exploration, Commedia, mask, incendiary vaudeville, and group devised creation. Come ready to play and to sweat!

Safety for All: OSHA is Not a Small Town in Wisconsin.
*Kristi Ross-Clausen* | Theatres can be dangerous spaces. Learn about common risks and how to avoid getting hurt.

Shakespeare’s Keys: Do What You Say and Say What You Do.
*Erin Jerozal* | Using scenes from *Hamlet*, explore and uncover clues Shakespeare left us in the text as a way to jump into physical acting of the scene fully, with or without a director!

Singers, Stop Singing!!!
*Actors, Stop Acting!!!*
*Mitch Samu* | This is the secret to a great next production. That’s all I’m gonna say. Come and work out together! Bring some music or a monologue and let’s get you moving on to a higher level of art and creativity.

Speak the Focused Speech, I Pray You!
*Daniel Kies, Ken Miller, Joel Ottenheimer* | If an actor cannot be heard and understood, nothing they say or do matters. It’s not enough to just be loud; sound needs to be focused and intentional. Learn vocal support and articulation while keeping imagination active and engaged, all while playing with Shakespeare’s best insults!

Stage Make-Up.
*Amanda Profaizer, Madison Main, Riley Kidess* | Come, join us in learning quick and easy make-up tips that can be used in any production. Scars, bloody wounds, bruises, and much more.

Stand and Unfold Yourself:
*Dr. Robert Schneider* | A hands-on approach to the first scene of *Hamlet*.

Stand and Unfold Yourself:
*Shakespeare from Page to Stage.
Joel Ottenheimer, Daniel Kies, Shannon Coltrane* | Get Shakespeare’s words off the page and onto the stage, using voice and body to create more dynamic, fuller use of language.

Start from Anything: Devised Theatre Development Techniques.
*Erin Jerozal* | What happens if we don’t start from the words? Explore the initial stages of devised theatre using sound, light, themes, space and props; adding text and music last. Look at how an ensemble creates and edits work built from less traditional (written script) beginnings.
Stop Being Afraid of Stories.
Lindsay Kujawa, Anna Young | We often limit work we bring to students out of fear of the material itself. There is a lot of material that seems “inappropriate” for young people, yet often this material deals directly with issues teens face every day. Discuss ways to make this material accessible by turning your show from a performance to a community event.

Suit the Action to the Word.
Kenneth Miller, Daniel Kies | Keep yourself active as you speak through a focus on objectives and tactics.

Tell Your Story.
Lindsay Kujawa, Anna Young | Want to create your own work but unsure where to begin? Identify your story’s heart and basic storytelling structure, propel your work to the next level and make your story shine. In today’s artistic world, you must be willing to create your own work.

The Waterman is Waiting: An Interactive Tour of Shakespeare’s London.
Dr. Robert Schneider | An Elizabethan waterman takes you on an interactive tour of London in 1599.

The Why: Make Your Show Matter.
Lindsay Kujawa, Anna Young | Being able to clearly answer why this show, why with this group of students and why it’s important right now not only will help you gain a clear perspective to take on the piece and make it stand out, but will increase students’ accountability, staff commitment, community engagement, and ticket sales.

Viewpoints and Compositions.
Dr. Jeanne Willcoxon | Learn the basics of Viewpoints, a physical technique for actors developed by Anne Bogart and Tina Landau. Then, create new work, “Compositions,” using physical vocabulary just learned.

Wardrobe Jedi.
Amanda Profaizer, Madison Main, Riley Kidess | Want to know more about being a wardrobe technician? Come and learn how to be a backstage wardrobe Jedi with tips and tricks to make your production run smooth and efficiently.

Weaponed Stage Combat: Safety’s the Thing.
Tim Frawley | The safe and theatrically effective use of weapons such as swords, daggers, axes, and knives will be demonstrated. Actor training, weapon safety and the use of “found weapons” will be stressed.

What Even is Sound Design?
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Photo from the February 2018 production of *Proof*
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, Opera Theatre of St. Louis) and academic programs.

Matt Campbell is department chair and assistant professor of theatre and music theatre at Viterbo University. He works freelance as an Equity actor, director, educator, and fight director. His work has been seen off-Broadway, on national tours, and in many regional theatres.

James Cermak – see biography in adjudicator section.

Dr. Gibson Cima is an assistant professor of theatre history and head of the Bachelor of Arts in Theatre Studies program in Northern Illinois University’s School of Theatre and Dance. He writes about South African theatre and performance.

Tim Frawley has been an active stage combat choreographer for 30+ years, and retired director of theatre at Libertyville HS, IL. He now owns and runs the largest stage combat rental site west of the Rockies.

Erin Jerozal recently came to Viterbo University after living, acting, and teaching in NYC for almost 20 years. Erin earned her MFA in classical acting from the Shakespeare Theatre Company’s Academy for Classical Acting in Washington, DC and has her BFA in musical theatre from Syracuse University.

David Kersnar is a founding ensemble member of the Tony Award-winning Lookingglass Theatre Company of Chicago where he has directed, performed, written, designed, and taught for the company since 1988. Kersnar served as its artistic director, and founded and directed its education & community programs.

Daniel Kies is a third-year MFA acting candidate at Northern Illinois University. He earned his bachelor’s degree in musical theatre at Palm Beach Atlantic University, and studied playwriting and solo performance abroad in London. Daniel is a company member of Palm Beach Shakespeare Festival.

Daniil Krimer is an AEA actor, director, and teacher, currently in his final year of MFA acting training at Northern Illinois University. Recently he was the lead acting teacher at the TYA First Stage in Milwaukee, WI.

Lindsay Kujawa – see biography in adjudicator section.

Mary Leonard is professor of theatre at the University of Wisconsin-La Crosse. She teaches a wide variety of acting classes and directs two shows a year.

Laurilea McDaniel – see biography in adjudicator section.

Ken Miller is a current MFA acting student at Northern Illinois University. He received his BFA at Millikin University and afterwards worked in Chicago with various companies like Oak Park Theatre Festival, Muse of Fire, and Stone Soup Shakespeare.

Joel Ottenheimer is a third-year MFA acting candidate at Northern Illinois University, and previously had five years of experience working professionally in mostly classical theatres. He spent two years leading school tours and teaching Shakespeare workshops in high schools around the Washington DC metro area.

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.
GW Rodriguez is a professional sound designer, composer, and software programmer who has worked in theatre for more than 18 years. GW teaches sound, lighting, and design at the University of Wisconsin-Madison. He has worked all over the country with various companies.

Kristi Ross-Clausen – see biography in adjudicator section.

Mitch Samu is a professional music director, conductor, composer, and accompanist. He has over 300 productions as music director to his credit including The Lion King, Saturday Night Fever, and Little Shop of Horrors on Broadway! Visit yolosfa.com/musicmitch. Mitch is proud father of Willow & Orion and husband to Kristen.

Dr. Neil Scharnick is a theatre professor at Carthage College where he directs and teaches theatre history, play analysis, and experimental theatre.

Patrick Schmitz has performed and taught for Comedy Sportz in Milwaukee, and has taught improvisation with First Stage for 20 years where he started a year-long improv comedy class (“Organized Chaos”) with 100+ students. He has taken workshops in Chicago through both Second City and IO.

Dr. Robert Schneider teaches theatre history and criticism at Northern Illinois University and has been a playwright, dramaturg, reviewer, translator, and occasional actor. He has contributed articles, interviews and opinion pieces to Theater Magazine, Plays International, American Theatre, The Chronicle of Higher Education and the New York Times.

Jeff Stolz is professor and resident costume designer at Viterbo University, where he has been on the faculty for 20+ years. He earned an MFA from the University of Wisconsin-Madison and a BFA from the University of Minnesota-Duluth.

Douglas P. Wilken, event coordinator and audio specialist with Viterbo University, studied sound design and earned an MFA at University of Cincinnati - College Conservatory of Music, and earned his bachelor’s degree at Illinois State University. He has contributed to productions at Viterbo, La Crosse Community Theatre, Cincinnati Playhouse in the Park, and Ensemble Theatre Company (Cincinnati).

Jeanne Willcoxon, Ph.D. earned her Ph.D. from the University of Minnesota in theatre historiography, graduated from the acting program at the American Repertory Theatre Institute for Advanced Theatre Training at Harvard University, and worked as a professional actor. She currently teaches and directs theatre at UW-La Crosse.

Heather Williams-Williams, Ph.D. is an assistant professor of theatre and dance at Winona State University. She teaches acting, audition, voice, and musical theatre. She also has served as artistic director for SummerStock at the University of Findlay in Ohio and currently serves as company manager for the Paul Bunyan Playhouse.
#Censored by Maria McConville; directed by Pamela Belden, Ryan Leland, Bay Port High School. In this ensemble-driven drama, a school art fair becomes embroiled in controversy when a student unveils a divisive painting. Students, parents, and teachers must ask themselves tough questions about freedom of speech, appropriateness, what art is supposed to do and “what is the cost of censorship?”

26 Pebbles by Eric Ulloa; directed by Leigh Birmingham, Waterford Union High School. Following events of the school shooting at an elementary school in Newtown, CT, an entire town learns to cope with their national tragedy. Told in the style of a town hall meeting, 26 Pebbles is a story about a community coming together to grieve, to grow, and to love. Not appropriate for younger audiences.

A Baseball Show by Cynthia Mercati; directed by Herb Stoltenberg, Brad Feick, Plymouth High School. As our umpire says, this play’s about baseball. Real baseball. The game of baseball, not the business. All you need for real baseball is a bat, a ball, a backyard, maybe a vacant lot. And the feeling that today’s the day! For a home run, for stealing second, then sliding right under the catcher’s glove to score the winning run. The feeling that anything’s possible...that baseball feeling.

A Christmas Carol by Charles Dickens; directed by Ron Parker, Appleton North High School. Charles Dickens’ immortal tale of rapacity and redemption is told through the author’s own words spoken by narrators who paint and portray the world of Victorian London. The “tight-fisted” Ebenezer Scrooge is visited by Spirits of Christmas, revealed both in simple human and fantastical shadow forms. They take him on a journey through his own life in hopes of teaching him the message of humanity’s responsibility towards its kindred and especially towards the “poor man’s child.”

A Thousand Cranes by Kathryn Schultz Miller; directed by Duane Draper, Barneveld HS. This tribute to Sadako Sadaki, child survivor and eventual victim of the Hiroshima atomic bomb, melds Western theatre with Japanese culture and folklore and elements of the stylized drama of Kabuki. This children’s theatre play explores human impacts of collateral damage of war and asks everyone, young and old, to consider what might be done to achieve peace in the world.

Alice in Wonderland by Jason Pizzarello; directed by Merchelle Kolasa, Northland Pines. Alice falls down a hole and finds things to be very strange! For one thing, she keeps seeing a girl who looks an awful lot like herself and for another, no one behaves in the way they should from a baby that is not a baby at all to a queen who wants everyone’s head! Not appropriate for younger audiences.

All My Sons by Arthur Miller; directed by Nic Cicerale, Tremper High School. During the war Joe Keller and Steve Deever ran a machine shop that made airplane parts. Deever was sent to prison because the firm turned out defective parts, causing deaths of many men. Keller went free and made a lot of money. The twin shadows of this catastrophe and the fact that the young Keller son was reported missing during the war dominate the action and lead to the climax, showing the reaction of a son to his guilty father.

Almost Maine by John Cariani; directed by Robert Allen, Dustin Hertzog, Indian Trail High School & Academy. Almost, Maine, where on one deeply cold and magical Midwinter Night, the citizens of Almost - not organized enough for a town, too populated for a wilderness - experience the life-altering power of the human heart.
An Absolutely True Story (As Told by a Bunch of Lying Liars) by Ian McWethy; directed by Cheri Tesarek, Joshua Smith, Superior High School. Why is it so hard to tell the truth? Someone has broken a priceless vase in the Peterson living room. But who? Someone is lying. Well, probably everyone is pretty much lying. Each suspect's account is more outlandish than the last. Warring siblings, weird friends, and even the family dog tell their version of what happened. But the truth? The truth is out there. Maybe way out there and may involve more Nutella than you could possibly imagine.

Asylum by Dennis Bush; directed by Rebecca Ludtke, Wrightstown High School. Set in a state-run mental institution and, at times, in the minds of the patients, Asylum explores the flip side of sanity. Through a tapestry of monologues that range from off-the-wall to terrifying, the characters search for their refuge, their shelter, their sanctuary... their home. Not appropriate for younger audiences.

At the Bottom of Lake Missoula by Ed Monk; directed by Amy Tubbs, Pulaski High School. Suffering the devastating loss of her family, Pam has to find a way to cope and start her life over. Gradually, with Jim's help, she slowly returns to the land of the living.

Bedtime Stories (As Told By Our Dad) (Who Messed Them Up) by Ed Monk; directed by Katharine Wallin, Drummond High School. Three children are treated to a fractured fairy tale story of common fairy tales including “The Princess and the Pea,” “Rumpelstiltskin,” and “The Boy Who Cried Wolf.” Dad improvises, the children help him recall the details and what results in a comic interpretation suitable for all audiences.

Booby Trap by Ed Monk; directed by Maggie Gertz, Nate Dantoin, Erin Vannieuwenhoven, West De Pere High School. In the near future, an American soldier sits in a combat zone, trapped by a land mine. As he waits to see what will happen to him, scenes from his past, present, and future unfold around him.

Breathless by Wendy-Marie Martin; directed by Aaron Hoffmann, Neenah High School. Three girls named Summer. Three races of discovery. Summer Adams is looking for love in all the wrong places. Summer Robertson is hanging on through her battle with cancer. And Summer Davis refuses to lose, even at the expense of her body and her friends. If we just breathe, where will we go? Will we crash or will we fly?

Check, Please by Jonathan Rand; directed by Ryan Clarksen, Jefferson High School. Dating can be hard. Especially when your date happens to be a raging kleptomaniac, or your grandmother’s bridge partner, or a mime. Check, Please follows a series of blind dinner dates that couldn’t get any worse—until they do. Could there possibly be a light at the end of the tunnel? Not appropriate for younger audiences.

Children of Eden by John Caird and Stephen Schwartz; directed by Holly Stanfield, Jodi Williams, Bradford High School. Based on the story of Genesis, the first act of Children of Eden begins with creation and follows the story of Adam, Eve and their children Cain and Abel. Our one-act cutting will explore concepts of original sin and free will as these characters begin their relationship with the creator and come to understand the consequences of their actions.

Complaint Department and Lemonade by Kamron Klitgaard; directed by Nancy Herbison, Michele Balda, Tomahawk High School. People complain about everything—absolutely everything! In “Complaint Department and Lemonade,” not only do the characters complain, but they also have to listen to someone else’s problem. Maybe each character will learn something.
Death’s Door, by Gibraltar High School, directed by Lizz Thomas. This original piece opens a portal to the unexplained and unimaginable, exploring the rich variety of Door County ghost folklore woven through the fabric of history of Wisconsin’s beloved peninsula. Documented hauntings in lighthouses, restaurants, abandoned roads, and 100-year-old houses become settings for stories handed down for generations. We challenge you to wonder, do you believe in ghosts?

Fourteen Lines by Alan Haehnel; directed by Jeff Dier, Algoma High School. Carly is a teenage girl whose desires to achieve goals battle her impulse to help others. She and her friends all are in danger of not graduating if they don’t do well on the final English exam: to memorize and recite a Shakespearean sonnet. They meet in a vacant back lot to practice. The pressure of the assignment causes a range of reactions from nonchalant Phil to Chris’s paralyzing anxiety, while Carly desperately tries to keep everyone else on track without losing sight of her goal.

I Don’t Want to Talk About It by Bradley Hayward; directed by Olivia Gregorich, Greenwood High School. Being a teenager is hard, and nobody wants to talk about it. Confronting daily challenges of growing up, this series of monologues and scenes offers a look at a multitude of issues -- including dealing with parents who just don’t get it, rumors, bullying, and suicide. By turns funny and tragic, the gritty details of adolescence surface -- exposing the things teenagers can’t, won’t, and don’t want to talk about.

Not-So-Grimm Tales by Kevin Bean; directed by Alicia Bradley, Crandon High School. A hilarious, up-to-date retelling of classic Grimm fairy tales that feels fresh and contemporary! A working mother notices her daughter has picked up some not-so-great lessons from fairy tales she’s been reading, so she sits her down and tells her new, more modern versions of some of the classics. In Mom’s new and improved variations, the helpless women are empowered enough to save themselves.

Numbers by Kieron Barry; directed by Nathan Berish, Emma Losey, Waukesha West High School. Set in an all-girls’ boarding school, “Numbers” depicts a vicious battle of wills between four girls in the hour before a new Head Girl is announced. As the girls vie for the coveted position, old friendships and loyalties give way to ambition and betrayal. Nothing is too extreme in a battle which increasingly proves less about the disputed role and more about how the girls’ conflicting ideologies of class, privilege and morality will affect the rest of their lives.

On the Edge by Dennis Bush; directed by Gayle Gander, Oconto Falls High School. Brought together by an extended-family reunion, six teens find connections where they initially see only distance and differences. As they confront troubling issues facing them and their families, they confess their fears and insecurities. With challenging characters and compelling dialogue, actors will take audiences on a journey that will leave them viewing each other and the world around them with a fresh perspective.

Our Place by Terry Gabbard; directed by Abbie Hannam, Middleton High School. On the backdrop of a dock on a small lake, Our Place weaves together five separate stories of love, family and loss. Through joys and woes, laughter and sadness, this special place connects a community and brings them together in comedy and tragedy.

Radium Girls by D.W. Gregory; directed by Kam-Lin Roswall, Melissa Noth, Holmen High School. In 1926, radium was a miracle cure and luminous watches the latest rage, until the girls who painted them began to fall ill with a mysterious disease. Inspired by a true story, Radium Girls traces the tragic story of a group of women who worked in the radium dial
factories of the early 1900s and the efforts of Grace Fryer as she fights to live. Wry humor and emotional dialog the play delves into their lives and the legal battle that ensued after the knowledge of their illness came to light.

**Selfie** by Bradley Hayward; directed by Rhonda Andres, Amy Hanson, Dan Heerts, West Salem HS. 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.**

**Silent Sky** by Lauren Gunderson; directed by Christi Geidner, Lake View Technical Academy. When Henrietta Leavitt begins work at the Harvard Observatory in the early 1900s she isn’t allowed to touch a telescope or express an original idea. Instead, she joins a group of women “computers,” charting the stars for a renowned astronomer who calculates projects in “girl hours.”

**The Cave** by The Cast; directed by Amelia Figg-Franzoi, Wayne Peters, Homestead High School. Join Ash on a journey through Plato’s “Allegory of the Cave.” When a society of people have accepted what they see to be their one and only truth, a young resident, Ash is sparked with curiosity about the things no one dares to discuss, leading her on a journey lead by light, knowledge, and new possibilities. Ash learns that ignorance and fear go hand in hand, causing her to make one final decision that may lead to the end or only the beginning.

**The Crucible** by Arthur Miller; directed by Scotti Thurwatcher, Oshkosh West High School. John Proctor brings Mary Warren to court and tells Judge Danforth that she will testify that the girls are lying. When the girls are brought in, they turn the tables by accusing Mary of bewitching them. Furious, Proctor confesses his affair with Abigail and accuses her of being motivated by jealousy of his wife. Abigail and the girls again pretend that Mary is bewitching them, and Mary breaks down and accuses Proctor of being a witch. Proctor rages against her and against the court. **Not appropriate for younger audiences.**

**The Cry of the Peacock** by Billy Boone; directed by Pat Luostari, Mike Goodlet, Northwestern High School. Mary Blanton has suffered trauma as evidenced by monster-filled dreams and horrific scratches on her body. Who did this to a 9-year-old girl who finds comfort through an imaginary pet peacock? Dr. Todd is called to defend her work on the case. Her interviews with the family bring scenes of the recent past painfully to life. The line between fact and fiction blurs, leaving one grasping for the truth: that monsters are real, living among us, hiding behind the faces of the people we know and trust. **Not appropriate for younger audiences.**

**The Firecracker Incident** by Don Zolidas; directed by Andrew Stoltenberg, Badger High School. 14 year-old Joe’s parents are pretty tough. They moved his bedroom into his little sister’s closet. After he attempts to get revenge, they ground him for the entire summer. Living without his World of Warcraft video game forces him to realize he may not even really like himself. When his only friend breaks him out in the middle of the night, he embarks on an adventure, much like his video game, which may mean the difference between life and death and takes him on a journey of self discovery.

**The Government Inspector** by Nikolai Gogol, adapted by Jeffrey Hatcher; directed by Greg Wallendal, Eric Stibbe, Beloit Memorial High School. In a Russian provincial town, rumors of a Government Inspector set the absurdly corrupt leaders of the town into a frenzy to discover the inspector and bribe him only to reveal their own total incompetence in the process.
The Laramie Project by Moises Kaufman; directed by Kit Donahue, Waukesha South HS. The Tectonic Theater Project, led by their founder Moisés Kaufman, traveled to Laramie in the aftermath of the murder with the intent of creating a theatrical portrait of a town coming to grips with horrible, hate-fueled violence. Not appropriate for younger audiences.

The Shape of the Grave by Laura Lundgren Smith; directed by Abigail Kean, Kettle Moraine School for Arts & Performance. The Troubles raging through Northern Ireland cost Colleen half her family, and she sees only one way to give her loss meaning: join the bloody fight for Irish independence from Britain. It seems so simple, but the IRA's reception isn't warm and older sister Brigid will do anything to stop Colleen from making the same mistake as their father. How far will Colleen go to make her path clear again? Historical fiction with lessons for peace in our time. Not appropriate for younger audiences.

The Women of Lockerbie by Deborah Brevoort; directed by Chris Andacht, Rose Fernandez, Catholic Memorial. A mother from New Jersey roams the hills of Lockerbie Scotland, looking for her son's remains that were lost in the crash of Pan Am Flight 103. She meets the women of Lockerbie, who are fighting the U.S. government to obtain the clothing of the victims found in the plane's wreckage. The women, determined to convert an act of hatred into an act of love, want to wash the clothes of the dead and return them to the victim's families.

This is a Test by Stephen Gregg; directed by Sara Danke Lukaszewicz, Dan Krommenakker, Lincoln High School - Wisconsin Rapids. Ever have a day that just goes wrong? How about a class? Even worse, a test? Alan tries to study for the biggest test of the semester but cannot seem to concentrate. It gets even worse when the teacher picks on him, the students around him are blatantly cheating, some of the questions are in Chinese, some of the questions are about his personal life and the clock just keeps ticking. Will Alan succeed despite all the chaos?

Tracks by Peter Tarsi; directed by Jeffery Herschleb, Brian Pittman, Heather Anstett, Reedsburg Area High School. Strangers meet in a dirty subway station. Their watches have stopped and they all claim to be in different cities. They reflect upon their lives, recalling and confessing past mistakes hoping to figure out which platform they are on and what direction their train is heading. As the train approaches, they must decide whether to stay and ponder their actions further, or have faith and climb aboard to their final destination.

Women and War by Jack Hilton Cunningham; directed by Rick Braun, Beth Crook, Jan Shucha, Waunakee High School. When William Tecumseh Sherman said, “War is Hell,” he was speaking about its effects on Civil War men. When Jack Hilton Cunningham wrote “Women and War,” he was writing about generations of women who’ve served as wives, nurses, sweethearts and officers spanning from WWII to Afghanistan. Through letters and monologues, the characters share tales of love, sacrifice, strength, change and hope. TRIGGER WARNING: Rape is talked about but not staged. Not appropriate for younger audiences.
Department of Theatre & Dance
2019 Program Auditions

BFA: Acting
BFA: Musical Theatre
BFA: Design/Technology
BA: Drama and Dance
Minor: Dance

NEW YORK UNIFIED AUDITIONS - PEARL STUDIOS
BFA ACTING AND MUSICAL THEATRE MAJORS
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BFA ACTING AND MUSICAL THEATRE MAJORS
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ADJUDICATORS

Andrew Abrams has worked off-Broadway, regionally, and on tour as a professional director, musical director, conductor, composer, and Equity actor. He also has worked as a vocal coach, voice teacher, and Acting through Song coach, and will begin teaching at Edgewood College in 2019. He is artistic director of Capital City Theatre in Madison, and got his start in the WHSFA one-act festival.

J. Scott Baker, Ph.D., assistant professor of educational studies at UW-La Crosse, was honored in 2017 as the Nat’l Federation of State High Sch. Assoc. (NFHS) Nat’l Speech, Debate, and Theatre Educator of the Year. He taught middle and high school English and forensics 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. Baker participated in the Texas one-act contest all four years of high school.

James Cermak retired as director of theatre at Concordia College-Moorhead, MN where he taught all levels of acting, directing, design, and “The Theatrical Event.” He also directed 63 musicals/plays, scenography for 28 plays, lighting for 60 productions, and led 10 European seminars. He also was artistic director for the Gooseberry Park Players, an intergenerational summer youth theatre.

Jamie Cheatham is a professional actor, director, and nationally recognized and certified (SAFD) fight director and teacher. After 17 years of professional work in NYC, and 10 years at UW-Parkside, he is head of acting at Marquette University and resident fight director for the Milwaukee Rep. Other work: Alley Theatre (TX), Actor’s Theatre of Louisville, Arena Stage (DC), Milwaukee Ballet, the Milwaukee Chamber Theatre, Fireside Theatre (WI); and GA, IL, and NY Shakespeare Festivals.

Peter Geissler has taught high school theatre, coached speech, and directed one-acts and musicals for 20+ years, with 18 one-acts advancing to State and earning various awards. His love for one-act started when he was a high school actor; both junior and senior years his shows earned As (Critic’s Choice) at State. He has been a member of the WHSFA Theatre Advisory Committee for 9 years.

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 previous taught and directed in Iowa and Kansas.
Lindsay Kujawa has passion for telling and creating stories that encourage empathy, and she empowers student voice through her work onstage and in the classroom. Originally from Wis., she works with educators, young artists and communities to stop being afraid of stories and deeply engage with difficult storytelling through dramaturgy and education.

Emily Lyon-Hansen taught speech and language arts at River Falls High School for 35 years. She directed plays and coached WHSFA Speech participants alongside wonderful colleagues. She acted and occasionally directed for the St. Croix Valley Summer Theatre at UW-RF. Now she is involved with River Falls Community Theatre. Her first play was in her 6th grade when she was 11. That was 50 some years ago. Time flies when you’re... in the theatre.

Chuck Malone served as WHSFA’s executive director for 9 years, after serving on the Board of Control and Theatre Advisory Committees for 19 years; for which he was honored as Executive Director Emeritus in 2014. He taught high school theatre, speech and English for 32 years and taught methods of theatre education at Carroll University. He also was inducted in the WHSFA Theatre Hall of Fame.

Laurilea McDaniel is currently director for Headstrong Theatre at Mountain Ridge Middle School and executive director for Front Range Theatre Company in Highlands Ranch, Colorado. This is her 14th year in education and she has taught all levels from kindergarten to college but enjoys middle school the most!

Kristi Ross-Clausen is president of the Alliance for Wisconsin Theatre Education, vice president of IATSE local 470 and customer advocate for Arrow AV Group. Her career includes PK-12, college teaching, writing, and three Broadway tours. A graduate of Lawrence University and UW-Madison, she lives in Appleton.

David Valdés, theatre educator of 34+ years in Milwaukee, Austin, Concord, and Miami; has directed and adjudicated WHSFA one-acts; has earned Governor’s Award for arts education; “Outstanding Educator” by Milwaukee Magazine. He recently served on Wis. DPI’s Theatre Standards Writing team. He also studied under Pam Berlin (Director, Steel Magnolias) and Billy Carden, Artistic Director of HB Studio (NYC), and at the American Conservatory of Theatre (San Francisco).

Roxi Wakeen has been an active member of WHSFA since 1976. Her theatre experiences range from costuming – her guilty pleasure, to directing – her passion, to working with the Guthrie for educating lifelong theatre participation – her mission. She has taught K-12 theatre education courses for 43 years and continues to “act like a teacher for her day job.” She has directed over forty musicals.

Mike Willis, retired after 29 years as Platteville High School’s drama director, playwright, and speech coach. During his tenure, 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. He splits his time between Platteville and winter residence in Arizona, where he adjudicates for the Arizona High School Play Festival.

Dean Yohnk, Ph.D. is professor of stage and screen arts and dean of the College of Arts and Sciences at UW-River Falls. During his successful 25-year career as a theatre educator, artist, and administrator, he also has served Viterbo University, UW-Parkside, and UW-Superior. He has acted in, educated for, directed, and designed 100+ professional, community, and university productions, including for the Milwaukee Rep., Guthrie (Minneapolis), Huron Playhouse (OH), and Peninsula Players.
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