

THE HONEY TRAP

By Leo McGann
Directed by Adam Kassim

Feb. 16 - 26

Boston **PLAYWRIGHTS'** *Theatre*

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

Boston University College of Fine Arts
New Play Initiative



A WELCOME FROM OUR ARTISTIC DIRECTORS

Dear Friends:

Welcome to the fourth show of our 35th Season of New Plays—*The Honey Trap* by Leo McGann, and directed by Adam Kassim! Coming fast off the mesmerizing and all-too-relevant *The Atheist* by Ronan Noone and featuring the incomparable Georgia Lyman, we look again to the award-winning School of Theatre and our successful collaborations thus far (see *Memorial* and *Faithless*). This is our third collaboration this year, and these designers, young actors, and technicians are at the height of their powers of persuasion. It has been a real boon to our season to work with these talented artists. Add to this BPT's own professional actors Barlow Adamson and Maureen Keiller, and we think you're in for a heck of a ride.

The Honey Trap, set in the present day of Boston and Belfast, and in the past during the Troubles in Ireland, explores the heart and soul of a man torn by guilt and confronting his role in the death of his best friend Bobby. But Dave is not the only one suffering from events of the past, and he's not alone in seeking revenge.

In an earlier draft last year, this exciting new play was awarded the National Partners of the American Theatre Playwriting Award at the Kennedy Center American College Theater Festival. Even in this earlier incarnation, it was riveting and timely. We're proud to present it to you in its most honed and elegant form.

Once again, you are supporting new work for the stage. Without you, our playwrights would not be earning these successes, and more importantly, they would not see their work come alive with these wonderful artists. Production—that's where all the learning happens. You're an invaluable asset to all of us, so thank you!

Sincerely,



Jim Petosa, Director
School of Theatre
College of Fine Arts



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

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

THE HONEY TRAP

a Boston University New Play Initiative production
by Leo McGann
directed by Adam Kassim

| | |
|------------------------------|---------------------------------------------------------------------------------------------|
| Scenic Design | Jeffrey Petersen |
| Lighting Design | Evey Connerty-Marin |
| Sound Design | J Jumbelic |
| Costume Design | Stephanie K. Brownell |
| Dramaturgy | Kira Rockwell |
| Stage Manager | Renee E. Yancey* |
| Associate Production Manager | Kate Bartels |
| Light Board Operator | Dana Depirri |
| Master Electrician | Keithlyn Parkman |
| Electricians | Kate Bartels, Amanda Holt, Aurelia Lyman, Kevin Zabrecki |
| Dialect Coach | Christine Hamel |
| Production Assistants | Anmol Dhaliwal, Ben Lenk-Walker, Jake Mellen, Linda Seminario |
| Costume Master | Alexis Scheer |
| Properties Master | Laura Neill |
| Run Crew | Emily Hentschel |
| Paint Charges | Amelia Gosset, Liv Honer |
| House Managers | Anna Oehlberg, Paisley Piasecki |
| Front of House Staff | Beirut Balutis, Anmol Dhaliwal, Marzie Ghasempour, Matt Manarchy, Kira Rockwell, Sarah Shin |

CAST

| | |
|------------|------------------------|
| Dave | Barlow Adamson* |
| Sonia | Maureen Keiller* |
| Lisa | Maggie Markham |
| Emily | Grace Georgiadis |
| Young Dave | Conrad Sundqvist-Olmos |
| Bobby | Ben Swimmer |
| Kirsty | Sarah Whelan |

The Honey Trap runs 105 minutes in two acts. There will be one 10-minute intermission.

*Appears courtesy of Actors' Equity Association.

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

A NOTE FROM THE PLAYWRIGHT

I wrote the first draft of *The Honey Trap* in the Autumn of 2014. I had just moved to Boston for my MFA and was still getting my head around being in a new country and a new city. When Ronan Noone, one of my professors that semester, set me the challenge of writing a play set in my home town, I was drawn to Belfast's sense of past and present and the fact that one is never far from the other.

Like Boston, Belfast is a relatively small city and is full of history, but much of that history is recent and painful. When I'm home and I turn on the radio, talk shows are still full of callers arguing over the legacy of the conflict and what it means to them—who won, who lost and who is to blame. This play is about a place which is still recovering from its past.

I studied Modern History as an undergraduate, and I was later intrigued by the controversy surrounding Boston College's Belfast Project. As someone with an interest in both history and storytelling, oral history is something which fascinates me. I didn't set out in writing this play to portray that specific project but was instead interested in how an oral history could fit in with this sense of past and present and how it could open up old wounds and send a character on the kind of journey my play's protagonist embarks upon.

This protagonist is not a native of Belfast, and I chose to follow a British soldier as I'm often drawn to the perspective of the outsider. As a child, soldiers were a bit of a mystery to me, and I remember being puzzled when I visited family and friends in England as to why we had English soldiers on our streets, but they didn't in England. The army were certainly outsiders in the Troubles, yet they took part of Belfast home with them in their own wounds and experiences.

Though I grew up in Belfast, in my adult life I've lived there, in England, and now in America, and this subject matter draws together all three with characters from each place.

Having first completed a draft of the play in 2014, it's exciting now to see this production come together and to have the chance to collaborate with a talented company via the BU New Play Initiative, all bringing their own instincts and experiences.

—Leo McGann

A NOTE FROM THE DRAMATURG

In our first meeting about the play, playwright Leo McGann expressed how his play did not want to be a history lesson on the Troubles of Northern Ireland. Rather, the play yearned to explore the people who lived the history, who were a part of the history, and who are forever scarred by the history. As a result, such questions surface for us to process:

What do you do when you are haunted by your past? How does a community move on from its past? Is healing possible? And, once peace is achieved, is that peace sustainable?



Dave:

Right... but why History?

Emily:

It fascinates me. It's a constantly evolving dialogue with the past.

Dave:

I thought it was about facts.

Emily:

In academia it's more about interpretation.

A common misconception about the Troubles "is that the conflict is about religion, republicans being Catholic and loyalists being Protestant. It is not religion that lies at the root of the Troubles. The conflict in Ireland is about national identity and territory and not about being Catholic or Protestant."

—The BBC's Peter Taylor

—Kira Rockwell

CAST & CREW

BARLOW ADAMSON* (Dave) is happy to be back at BPT (*Reconsidering Hanna(h)*, *Matter Familias*, *Haymarket*) and helping develop new plays! He has performed on many other local stages including, among others: Nora Theatre Company (*Marjorie Prime*, *Operation Epsilon*, *On The Verge*, *The Swan*, *Stop Kiss*); SpeakEasy Stage Company (*Kurt Vonnegut's Make Up Your Mind*, *Reckless*, *Almost Maine*, *Fuddy Meers*); Huntington Theatre Company (*The Maiden's Prayer*, *A Month In The Country*); Lyric Stage Company (*Chinglish*, *Time Stands Still*, *The Scene*, *Private Lives*, *Noises Off*, *Red Herring*); Bridge Repertory Theater (*Sixty Miles To Silver Lake*); Gloucester Stage Company (*The Norman Conquests*, *Dinner With Friends*); New Repertory Theatre (*A Christmas Story*), *Underground Railway (Yesterday Happened: Remembering H.M.)*. Barlow is an artistic associate of the Mill 6 Collaborative and directed its productions of *Shakespeare's R+J*, *Bunbury: A Serious Play For Trivial People*, and *The Monster Tales*. He also directed the world premieres of John J King's *From Denmark With Love* and *Bear Patrol* for Vaquero Playground. He'll be appearing this spring in *Underground Railway's* production of *Paradise*.

KATE BARTELS (Associate Production Manager) is a second-year MFA candidate for Production Management at Boston University. Originally from New Orleans and an avid Saints fan, Kate received her BA in Theatre Design and Technology from Louisiana State University before moving to New York and working as the Management Assistant for the York Theatre Company. In addition to production management, Kate works professionally as an AEA and AGMA stage manager.

STEPHANIE K. BROWNELL (Costume Design) is an interdisciplinary writer, artist, and educator based in Boston. Local design credits include *I*, *Snowflake* (Anthem Theatre Company), *Revolt. She Said. Revolt Again.* (Company One), *From the Deep* (FringeNYC), *Eyes Shut. Door Open.* (Wax Wings Productions), *Radium Girls* (Flat Earth Theatre), *Julius Caesar* (Bridge Rep), *Sickle and Restricted* (Boston Playwrights' Theatre). Assistant costume design: *Fiddler on the Roof* (New Repertory Theatre), *Twelfth Night* and *Birde*Widow*Hag* (ART Institute), *Hello Again* (Bridge Rep). Stephanie is the recipient of the 2015 NAPAT Playwriting Excellence Award and a 2014 national finalist for the Gary Garrison Award. She is a member of Company One's 2017 PlayLab and an artistic associate at Artists' Theatre of Boston. Stephanie teaches writing at Bentley University and Grub Street Writing Community. Upcoming designs: *Franklin* and *Every Piece of Me* (Boston Playwrights'). MFA: Boston University. BA: Carroll University. skbrownell.com

EVEY CONNERTY-MARIN (Lighting Design) is a senior in the Lighting Design program, and thrilled to be designing and working with this amazing group of people. She does not often find herself in the design seat but has enjoyed every minute of this process. She would like to thank her master electrician, Keithlyn, for coming back to Boston at her request, and her cat, Ninja Brown, for being ameowzing.

GRACE GEORGIADIS (Emily) is thrilled to be making her debut with Boston Playwrights' Theatre. She is a New York-based actress and producer who most recently served as the dramaturge for Boston University's mainstage production of *The Cherry Orchard* (dir. Kelly Galvin). Credits include: *Antigone*, *Love and Information*, *Much Ado About Nothing*, *Midsummer* (Titania), *Faust*, *The Grown Up*, *Merrily We Roll Along* (Beth), NY City Center, Alchemation, *Feinstein's/54 Below*. Training: Boston University. Thank you to Kate, Adam, Leo, Renee, McCaela, and the company of *The Honey Trap* for this fantastic opportunity. Love and gratitude to my family.

ADAM KASSIM (Director) is a staff member and MFA Directing candidate at Boston University School of Theatre. Recent directing credits: *Mrs. Packard*, *Ghosts*, and *In the Heart of America*. In addition, he has worked with numerous arts organizations and theatre companies in the Boston area, including Office for the Arts at Harvard University, Citi Performing Arts Center, New Repertory Theatre, SpeakEasy Stage, and Bad Habit Productions. BFA, Boston University, 2005.

MAUREEN KEILLER* (Sonia) is happy to be back at BPT, having been in their recent production of *Faithless*. Selected theatrical credits: *Oh God* (Israeli Stage/Chester Theatre), *The Snow Queen*, *A Streetcar Named Desire* (New Rep), *Come Back*, *Little Sheba* (Huntington Theatre), *Into the Woods*, *33 Variations*, *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, television, web series: *Spotlight*, *My Best Friend's Girl*, *Fever Pitch*, *Olive Kitteridge* (HBO), *The Makeover* (ABC Family), *Brotherhood* (Showtime), *DECo*, *Unsure/Positive*. Maureen is the recipient of three IRNE Awards for best supporting actress. Next up: *Our American Hamlet* at Commonwealth Shakespeare Company. Many thanks to Kate and everyone at BPT.

J JUMBELIC (Sound Design) has been working in New England for nearly ten years. He most recently designed *Faithless* at BPT. Previous 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

MAGGIE MARKHAM (Lisa) is so excited to be making her debut with Boston Playwrights' Theatre. Pursuing her theatre undergrad at Boston University, she is especially fortunate to this production and its process as a playwriting thesis. Many thanks to Adam, Leo, and the rest of the creative team for the opportunity, and all of my love to my families in Boston and Georgia for making me lucky and loved, every day.

LEO MCGANN (Playwright) is a Belfast-born playwright. He began writing with Tinderbox Theatre Company who staged his short play *Friends Like These* at the Grand Opera House in Belfast as part of their Fireworks Programme in 2009.

After a move to London he was a part of the Young Writers Programme and the Studio Group at the Royal Court, and worked in TV and radio production at the BBC. Before beginning his MFA studies in Playwriting at BU in 2014, he earned his Bachelors in modern history from the University of Oxford. The first draft of *The Honey Trap*—then titled *In the Moment*—won the National Partners of the American Theatre Playwriting Excellence Award at the 48th Annual Kennedy Center American College Theatre Festival in Washington, D.C.

JEFFREY PETERSEN (Scenic Design) is a third-year MFA candidate in Scenic Design at Boston University and is pleased to be back to work on another project with Boston Playwrights' Theatre. Recent BU design credits include: *The Werther Project*, *Uncommon Women and Others*, *Così fan tutte*, *Rosmersholm*, *Equal Writes*, *Restricted*, and *The Whitmores*. Select professional design credits include: *Dancing at Lughnasa*, *Pavilion*, *Sylvia*, *Last Five Years*, *Glass Menagerie*, *String* for Minneapolis' Yellow Tree Theatre, *Rocky Horror Live*, Cardinal Theatricals. More information: www.jeffreypetersendesign.com

KIRA ROCKWELL (Dramaturgy) is a playwright, dramaturg, and teaching artist from Dallas, Texas. Currently she is in her first year pursuing her MFA in Playwriting at Boston University. As a teaching artist, she is currently the Theatre Artist in Residence at the Hyde Square Task Force in Jamaica Plain. She graduated from Baylor University with her BFA in Theater Performance. www.kirarockwell.com

CONRAD SUNDQVIST-OLMOS (Young Dave) is excited about making his debut with Boston Playwrights' Theatre. He is currently a sophomore Acting major at Boston University. Previous credits include *Marvin's Room* (Boston University), *The Sound Of Music* (Göta Lejon Theatre, Stockholm, Sweden), *Bieber Bathos Elegy* (Whitney Museum of American Art), *Beauty and the Beast* (Göta Lejon Theatre, Stockholm, Sweden). He would like to extend a big thank you to his family for supporting him in pursuing his dreams at BU.

BEN SWIMMER (Bobby) is excited to be making his debut with Boston Playwrights' Theatre. Some recent local credits include *The New Girl* (Boston Theater Marathon), *Marvin's Room* (Boston University School of Theatre), and *What Screams I Hear are Mine* (Clementine Collective). Other credits: *Camelot* (Goodspeed Opera House). Ben is also a 2015 English Speaking Union of the United States Competition Winner for his various recitations of Shakespeare. Ben is currently studying acting at Boston University School of Theatre and would like to thank his teachers down the street, his family, and Boston Playwrights' Theatre for this wonderful experience.

SARAH WHELAN (Kirsty) is a current sophomore at Boston University pursuing a BFA in Theatre Arts and a minor in Dance. She is excited to make her debut with Boston Playwrights' Theatre! Some of her recent performance credits include *Aurora Borealis* (Boston University), *Nice Work if You Can Get It* (Upper Darby Performing Arts Center) and independent film *Hell and Half of Georgia* (Sore Tones Productions). She is passionate about supporting the creation of

new work and is proud to have worked with BPT. Thank you to Adam, Leo, Renee and the whole *Honey Trap* team!

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*, and *The 39 Steps*. Select D.C.-area credits include *The Internationalist* and *Stoop Stories* (The Studio Theatre) and ASM for the 25th-29th annual Helen Hayes Awards. Boston-area work includes stage manager for *Faithless* (Boston Playwrights' Theatre/Boston University College of Fine Arts School of Theatre) and Robert Brustein's *Exposed* (Boston Center for American Performance/Boston Playwrights' Theatre) and production manager for *A Midsummer Night's Dream* and *The Boys from Syracuse* at the DCR Memorial Hatch Shell (Landmarks Orchestra/Commonwealth Shakespeare Company). Renee is the Senior Staff Assistant-Design & Production in the School of Theatre at Boston University. Education: BFA in Theatre Arts from Texas State University-San Marcos. Proud member of Actors' Equity Association.

SPECIAL THANKS

The Vineyard Theatre (NYC), Huntington Theatre Company, Massachusetts Institute for Technology, Jeffery Petersen (for his help in set construction)



*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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* Denotes Program Head

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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.

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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

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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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Lyrallen Kaye
Joan Lancourt
Tom McCann
Annette Miller
Greg Nash
Ronan L. Noone
Barry & Karen Oshry
Charlotte & Ed Peed
Bill Rebeck & Andria Wisler
Kathleen Rogers & Richard Teller
Richard & Roni Schotter
John & Linda Sheehan
Jane Sloan
Katherine Snodgrass
John & Ellen Sullivan
Garo R. Toomajianian
Dawn Tucker
Bryson & Janine Welch, in honor of Jack Welch
Wellesley Repertory Theatre, in honor of Ruth Nagel Johns and in memory of Wellesley '42
Bill Young

In-Kind Contributions

Daniel Berger-Jones
Dolly Brooks
Dan Hunter
Maureen Keiller
Sally Nutt
Kate Snodgrass

Friends' Circle (Up to \$99)

Anonymous x2
Daniel Bolton
Tommy Derrah & Johnny Kuntz
Ralph Fitzgerald, in support of Kate and in honor of Will Lyman
Susan Gardner
Alison M. Hall
John R. Harris
Margot Dennes Honig
Les Hunter
Don & Mary Jansiewicz
David Lindsay
Glenn Litton & Marilyn Plotkins
Mary F. Lopez
Magali Maiza
Sylvia Memolo
Ministry of Theatre/Catalyst Comedy
Roxanne Morse
Maureen O'Gara
Catherine Racer
Liz & Fred Robbins
STC
George Sauer
Cassie Seinuk
Anne Shackelford
Sayre P. Sheldon
John Sidlo
Dawn Simmons
Saul Slapikoff, in memory of Ted Kazanoff
Edward Slattery
Jane Sloan
William & Kathleen Smith
Marian Sofaer
Rachael Solem
Donna Sorbello
Linda M. Sutherland
Janet Tyndall
Michael Underhill
Cheryl Watson

 **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 Strautmman, 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.

With your support, we support new plays!



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.

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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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