

Winter People

By Laura Neill | Directed by Avital Shira

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

Tickets: (866) 811-4111 or BostonPlaywrights.org December 6-16



Boston University College of Fine Arts
School of Theatre and
Graduate School of Arts & Sciences



A WELCOME FROM OUR ARTISTIC DIRECTORS

Dear Friends:

And now our Season of New Plays continues with Laura Neill's *Winter People*. Welcome! Boston Playwrights' Theatre's collaboration with the School of Theatre ("SOT") is in full force with this production, and this is the culmination of our playwright's three years of study in our MFA Playwriting Program. We think you'll agree—it's a challenging and thought-provoking piece of theatre.

Directed by Avital Shira, and designed by graduate designers from the SOT along with the help of SOT stage management and technicians, *Winter People* addresses many different themes: diversity, immigration, gender roles, and even the 99 percent vs. 1 percent divergence. Taking place in the Hamptons (where our playwright grew up), the play takes a look at the world of Long Island's 99 percent—a community not often addressed when we think of the Christie Brinkleys and the Matt Lauers of our world. With brief glimpses into the various lives of these characters, a fully-drawn community is painted, one where unaddressed heartaches and betrayals lead to life-changing decisions. Oh, and there's a fire! We hope you enjoy this dramatic and compassionate collage.

Next on the boards will be Alexis Scheer's Latina comedy *Laughs in Spanish* in February (formerly titled *Wynwood*). Taking place in the celebratory week of Art Basel in Miami, the play looks at a Latina mother/daughter relationship with sly humor and a clear eye toward what we must do to come together as a family. Latinas unite!

Lastly, in April, Beirut Balutis brings us *Dead House*, his homage to his Pennsylvania upbringing. But it's not what you think. A high school football team has lost its star quarterback, and the loss has vast repercussions on the team and on newcomer Merle. The play is hilarious and frightening all at once—a fitting end to our playwrights' studies and to our Season of New Plays.

All this could not happen without you, so thank you for supporting new work for the stage! We look forward to seeing you in the theatre!



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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Scenic Design	Kayla Williams
Lighting Design	Mark Fortunato
Sound Design	Aubrey Dube
Costume Design	Chloe Chafetz
Fight Choreographer	Jessica Scout Malone
Dramaturg	Cayenne Douglass
Assistant Dramaturg	Jordyn Stoessel
Stage Manager	Katherine Humbert*
Assistant Stage Manager	Jolie Frazer-Madge
Assistant Director	Blair Cadden
Assistant Scenic Design	Saskia Martinez
Assistant Costume Design	Madeleine Brown
Assistant Lighting Design	Jonas Hayes
Production Manager	Jeffrey Petersen
Master Electrician	PJ Strachman
Electricians	Carmen Catherine Alfaro, Victor Gutierrez, Elektra Newman, Connor O'Brien, Matt Robson
Carpenters	Jacob DeSousa, Luke Geller
Paint Charge	Michelle Sparks
Painters	Saskia Martinez, Kayla Williams
Costume Master	Caity-Shea Violette
Properties Master	Ally Sass
Run Crew	Henry Morehouse, Mckayla Witt
House Managers	Madison Frilot, Anna Oehlberg, Linda Seminario
Front of House Staff	Daniel Blanda, Cayenne Douglass, Luke Geller, Eliana Pipes, Jackie Romankow, Ally Sass, Sarah Shin, Caity-Shea Violette

CAST

Sue/Hayley/Shاون	Kayla Lian
Jason/Raven	Jaime Carrillo*
Lynn/Taylor/Natasha	Lyndsay Allyn Cox*
Raul/Claudia/Patricia	Mariana Mondragón
Luke/Rob/Cat	Conrad Sundqvist-Olmos

Winter People runs 100 minutes with no intermission.

*Member, Actors' Equity Association

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

A NOTE FROM THE PLAYWRIGHT

This play comes from a personal place. When I wrote the first draft early this year, it tumbled out of me like no other play has. I think I must have been subconsciously writing it the whole time I was growing up, watching the “summer people” descend and evaporate, oblivious to the real Long Island. When I entered the theatre world as an adult and saw so many stories set in Manhattan and Westchester, stories about summer people with third and fourth houses, something in me decided I couldn’t go any longer without burning one of those empty fancy mansions down—making some space for the people who actually live on the island.

So this play is about everything that happens outside those mansions that sit empty all winter while the actual struggle to survive goes on. It’s about the people who actually make up the fabric of the Hamptons, a place where wealth disparity and prejudice stand in stark contrast to the open beauty of the ocean. In the play, each actor plays an entire family and represents one of five key communities on the island. I’m exploring the heritages, both physical and emotional, that each family and community carries, and how one’s birth plays directly into one’s fate.

It bears mentioning that a play involving five communities can’t be told perfectly by one person. And I haven’t solved that problem. But I’m lucky in that creating a play isn’t something that is done by just one person. I am forever grateful to the multitude of people who have lent their stories, talents, ideas, and responses to this play.

Winter People is dedicated to the folks who live these struggles every day—you know who you are.

—Laura Neill

A NOTE FROM THE DRAMATURG

Speed boats, 23-bedroom McMansions, cocktail parties, couture, opulence—this is the Hamptons...or not. That definition is largely associated with the ultra-wealthy Manhattanites who swoop to the island like locusts and use to excess the resources of the land. These people are also known as, and not so affectionately referred to by the locals as, “the summer people.”

This play is not a play for or about them. We have enough of those plays.

This is a play about the winter people.

The people who remain largely unseen by our collective whole and omitted from our field of vision thwart our ability to hold the true identity of this island. The winter people are residents that live on the island year round, fighting to lay claim to whatever space they can afford to call their own. Affordability is key here. In one way or another, it costs the residents to live on this land. It costs economically, when the summer people leave, shutting down most of the economic infrastructure that they are reliant on; and it costs in personhood, to bear witness and experience the invasion of the island the winter people call home.

Home, heritage, and laying claim to one’s space is a major theme in this work. The land of the Hamptons is stolen property, belonging to the Shinnecock Indian Nation. However, for centuries this fact has been ignored, dismissed, and actively contested by the U.S. government, allowing elite millionaires to use the Shinnecock ancestral land as their playground. The Shinnecock people fought an epic court battle for 32 years to reclaim their land but it wasn’t until 2010 that they were formally recognized. Their recognition by the U.S. federal government means they could apply for federal funding to build schools, hospitals, and set up their own police force. Only for some, it was too little too late. Poverty among the Shinnecock people, as well as other demographic populations on Long Island, is widespread and in direct conflict with its transient guests.

In 2017, the census reported 7.6 percent of Long Island’s residents live below the poverty rate and 10 percent of the population visit the local food pantry on a weekly basis; that’s approximately 400 families a week that need help feeding their family. The families that seek this support are from economically disenfranchised groups of various backgrounds; white, black, Shinnecock, and immigrant Latinx populations that face education, language, and employment barriers.

In recent years, the Latinx population has faced an additional hardship from Immigration Customs Enforcement (ICE). MS-13 is a violent Central American street gang that has taken up residence in pockets of Long Island. While these gang members are in no way related to the Latinx working class families trying to get by, racist political agenda has used the presence of MS-13 to its advantage, propagating fear and manipulating immigration rhetoric to justify the deportation of many innocent people.

Playwright Laura Neill skillfully takes a circuitous look at this diverse landscape by representation of character and the issues they grapple with: a mixed race woman fights to reclaim her heritage; a Latinx man is in threat of deportation; a teenager's ability to attend college is in jeopardy, dependent on the will of a fickle donor. We learn about the worlds of these characters in isolated two-person scenes, but the story lines intersect in dynamic conflict, or sweetly knit together to create a rich tapestry of the Hamptons most people never get to see. *Winter People* is not a slice-of-life play, it's a cross-section examination of community with a powerful narrative that offers a kaleidoscopic view of power, ownership, prejudice, racial inequality, intergenerational patterns, and the will to subvert them. It's raw, tender, fraught, and in the end, left open—as is life, as is the sea.

—Cayenne Douglass

Waters Family

Jason
(Father)

Raven

Dickson Family

Sue
(Mother)

Haley

Brown Family

Lynn
(Mother)

Natasha
(Aunt)

Taylor

Abbott Family

Luke
(Cousin)

Cat

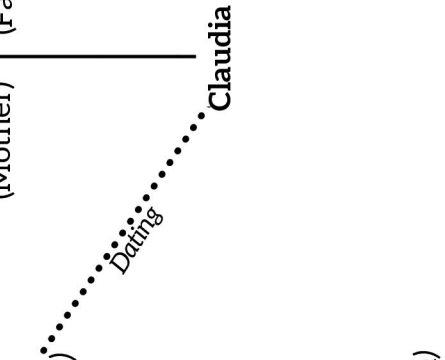
Rob
(Cousin)

González Family

Patricia
(Mother)

Raúl
(Father)

Claudia



CAST & CREW

BLAIR CADDEN (Assistant Director) is a first-year MFA Directing student at Boston University. She is also the proud co-founder and co-artistic director of 5th Wall Productions in Charleston, S.C., where some of her favorite projects include *Spring Awakening*, *Big Love*, and several new play premieres. Most recently, Blair served as assistant director for *Angels in America, Part One: Millennium Approaches* at BU.

JAIME CARRILLO* (Jason/Raven) was a company member of the Classical Theatre of Harlem for six years, where he performed in *King Lear*, *MARAT/SADE*, *Macbeth*, *Mother Courage and Her Children*, and *Dream on Monkey Mountain*. Regional credits include Woolly Mammoth Theatre (Helen Hayes Nomination) and Studio Theatre. In Boston, Jaime has performed with Actors' Shakespeare Project, Central Square Theatre, Lyric Stage, and SpeakEasy Stage (Winner, Elliot Norton Award for Outstanding Production). He appeared as Jos B in *Elemeno Pea* at Boston Playwrights' Theatre last season. TV credits: *Saturday Night Live!* Training: The William Esper Studio; BA with honors in Theater Arts, Brandeis University. Jaime is a Lucille Lortel award-winning producer and was assistant producer on *Waiting for Godot in New Orleans*.

CHLOE CHAFETZ (Costume Design) is a third-year graduate student at BU, where she's designed *Our Town* and *Cymbeline*, and assisted on *The Cherry Orchard* and *The Marriage of Figaro*. She has a BFA from Oklahoma City University. She'd like to thank this whole team, her assistant Maddy for all of her hard work, and especially Collin.

LYNDSAY ALLYN COX* (Lynn/Taylor/Natasha) is excited to make her Boston Playwrights' Theatre debut (although she has performed here many times over the years). Recent credits: *With Glittering Eyes* (Hibernian Hall); *Leftovers* (Company One); *Crossing Flight* (TC Squared); *Men on Boats* (SpeakEasy); *Barbecue* (Lyric Stage); *By the Way, Meet Vera Stark* (Lyric Stage); and *The Overwhelming* (Company One). Less recent credits: *Zombie Double Feature, It Happened...We Can't Say When* (New Exhibition Room); *Dearly Departed, A Midsummer Night's Dream, Intimate Apparel, All in the Timing* (The Footlight Club); *The Heidi Chronicles* (The Longwood Players); and *climACTS* (The Theater Offensive). TV/Film Credits: *Consumed* (dir. Sloane Turner). Lyndsay studied acting at Appalachian State University and the University of Florida and holds a BA in Theatre Performance. She is the Director of Theatre Arts at the Boston Center for the Arts and is a proud member of the Actors' Equity Association. www.lyndsayallyncox.com

CAYENNE DOUGLASS (Dramaturg) is a first-year MFA playwright at BU. Her plays have been produced at New Perspectives Theatre Company, Dixon Place, MIFT, The Big Apple Theatre Festival, ESPA Primary Stages Detention Series, Manhattan Repertory Theatre, The Players Theatre, FEAST: A Performance Series, CalArts New Work Festival, Edmunds Driftwood Players in Seattle, and

"Ain't I a Woman" in Louisville. In 2018, Cayenne participated in the First Stage Residency through The Drama League and was awarded the Barn Arts Residency in Bass Harbor, ME and the Emerging Artists Residency at Toft Lake Center in Ely, MN. In December she will be published by Smith and Kraus in two monologue anthologies.

AUBREY DUBE (Sound Design) is a Boston University alumnus from Botswana. His sound design credits include *Vinegar Tom*, *Monster*, *Serious Money*, *Pentecost*, *Big Love*, *The Imaginary Invalid*, *In the Next Room*, *Man of La Mancha*, *Delirium*, *Daddy Issues*, *A Taste of Honey*, and *The Hothouse*.

MARK FORTUNATO (Lighting Design) is a senior Lighting Design student here at BU and is thrilled to be helping to share this work! *Winter People* is his eighth design in his undergrad and his latest project after his recent completion of the design for BU's *Angels in America, Part Two: Perestroika*. A playwright himself, opportunities to experiment with new work are particularly rewarding and exciting for him, and he is grateful to have this opportunity before graduating. In the spring he is embarking on his undergraduate thesis project, which aims to explore aspects of both playwriting and lighting design: an experiment in light, character, and storytelling.

www.mbf.design

JOLIE FRAZER-MADGE (Assistant Stage Manager) is a junior Stage Management major with a concentration in Performance/Directing at BU. BU credits include *The War Reporter* (ASM), *The Directors' Project* (SM), *Rhinoceros* (ASM), *The Wonderful World of Dissocia* (SM), and *Angels in America, Part Two: Perestroika* (SM). This past summer she worked as the SM Intern on *Die Fledermaus* and *The Tender Land* at Des Moines Metro Opera, and in the spring semester she will be studying abroad in Dublin, Ireland. She is so excited to be making her Boston Playwrights' Theatre debut with this incredible piece!!

KATHERINE HUMBERT* (Stage Manager) is delighted to be working on another production with Boston Playwrights' Theatre where she has stage managed *The Tragic Ecstasy of Girlhood*, *Brawler*, *Elemeno Pea*, *Every Piece of Me*, *The Atheist*, and *Memorial*. She has spent several years with Central Square Theater where she has assistant stage managed The Nora Theatre Company's *Operation Epsilon* and *Arcadia*, and the Underground Railway Theater's productions of *SILA*, *A Disappearing Number*, and *Mr. g*. She has also had the pleasure of working on The Nora/URT's *The Other Place* and *Arabian Nights*. A graduate of Carnegie Mellon University, she returned to the Boston area several years ago to explore the theatre scene and has been enjoying every moment. Most recently, Katherine assistant stage managed SpeakEasy Stage Company's production of *Allegiance* and *Men on Boats*. Other recent stage management credits include: *Matchless* and *The Happy Prince* (URT), *Into the Woods* (Weston Drama Workshop), and *Translations* (Bad Habit Productions).

KAYLA LIAN (Sue/Hayley/Shawn) is making her Boston debut in *Winter People*. Since graduating from the Professional Actor Training Program at the

University of Washington, Kayla has been seen on many stages in Portland and Seattle. Some favorite credits include *A Midsummer Night's Dream* and *Anna Karenina* (Portland Center Stage); *Tribes* and *And So It Goes...* (Artists Repertory Theatre); *Love's Labour's Lost* (Seattle Shakespeare Company); *Twelfth Night* (Portland Shakespeare Project); *Lifeboat* (Corrib Theatre); and *Two Gentlemen of Verona* (Disjecta), both directed by Avital Shira. Before moving to the Pacific Northwest, Kayla lived in New York City, where she received her BFA in Acting from Pace University and co-founded a theatre company. www.kaylalian.com

JESSICA SCOUT MALONE (Fight Choreographer) is a Boston-based theatre artist, director, and fight choreographer. With more than 17 years of movement training spanning a variety of disciplines, Jessica is passionate about finding new stories to tell and new ways to tell stories. She is a graduate of BU's SOT and an SAFD-certified Actor Combatant, and firmly believes that more women should play with swords. For more information, please visit jessicascoutmalone.com.

MARIANA MONDRAGÓN (Raul/Claudia/Patricia) is an actor and theatre artist born and raised in Medellin, Colombia. She is currently pursuing a BFA in Theatre Arts and a minor in History at BU. Mariana is excited to make her Boston Playwrights' Theatre debut with *Winter People*. She is so grateful to be collaborating with the entire *Winter People* family and to be able to tell Raul, Patricia, and Claudia's stories. Mariana is a proud member of Senior Theatre Arts Majors Productions 2019; check out their upcoming productions at www.stamp2019.com! Gracias Mamá, Papá, y Laura por siempre creer en mí — Esto es para ustedes.

LAURA NEILL (Playwright) writes ambitious, woman-centered plays. She is under commission by SpeakEasy Stage Company to write *Just Cause*, a horror comedy about gentrification. Previous productions include *DIVAS*, commissioned and premiered by OperaHub; *Skin and Bones*, workshopped with the Wilbury Theatre Group; and *Don't Give Up the Ship*, premiered by Fresh Ink Theatre. Laura was an affiliate of the 2016 Company One PlayLab, and she was the WomenWorks playwright-in-residence at the University of Tulsa in 2017 with her play *The End Will Hurt*. She will receive her MFA in Playwriting from BU in January 2019. She is a member of the Dramatists Guild and the New England New Play Alliance, for which she co-edited *The New England New Play Anthology*. Laura has taught at BU and will teach at Boston College and Emerson College in spring 2019. She works with artists at the Massachusetts College of Art and Design as a writing specialist. Learn more at <http://laura-neill.wixsite.com/home> or read her work at <https://newplayexchange.org/users/1933/laura-neill>.

ALLY SASS (Properties Master) is currently in her first semester of the MFA Playwriting program at Boston University and holds a BA in Theatre from the University of Vermont. She is originally from Cambridge. In the past five years, she has written, directed, and produced her original works at various theater

and film festivals in the Northeast, most frequently in New York City. She is thrilled to be part of the *Winter People* team. Contact her at allysass363@gmail.com.

AVITAL SHIRA (Director) is a director and community organizer, currently pursuing an MFA in directing and certificate in arts administration at BU. Recent directing credits include *Cymbeline*, *Intimate Apparel* (BU); *Lifeboat* (Corrib Theatre); *Between Friends* (Sycamore Theatre Co); *Love's Labour's Lost* (Post5); and a site-specific production of *The Importance of Being Earnest* at the Los Angeles Athletic Club. Avital recently was awarded the BU Spark Grant for *Bisland and Bly*, a new musical that she is continuing to develop with Sycamore Theatre Co., where she is a founding member. Shira is a graduate of Yale University and a member of the Lincoln Center Director's Lab. Special thanks to her family and to room 478. www.avitalshira.com

CONRAD SUNDQVIST-OLMOS (Luke/Rob/Cat) is currently a senior Acting major at BU. Conrad loves working on new plays and thanks you for supporting/ exploring *Winter People* with him tonight. Follow his creative endeavors on Instagram @fakenewsbleed or conradsundqvistolmos.com. Previous credits include *The Honey Trap* (BPT), *The Labyrinth of Desire* (Huntington Theatre), *The Sound Of Music* (Göta Lejon Theatre, Stockholm, Sweden), and *Bieber Bathos Elegy* (Whitney Museum of American Art).

CAITY-SHEA VIOLETTE (Costume Master) is a national award-winning playwright and actress currently pursuing her MFA in Playwriting at BU. Her work has been seen in Chicago, Washington D.C., NYC, Minneapolis, Las Vegas, Toronto, Denver, and more. A Minnesota native, she holds a BFA in Theatre from the University of Minnesota, Duluth and is a graduate of the St. Paul Conservatory for Performing Artists. Caity-Shea is passionate about exploring trauma, invisible disabilities, and gender-based violence by creating new work. She is a member of Dramatists Guild of America.

KAYLA WILLIAMS (Scenic Design) is a senior at BU pursuing her BFA in Scenic Design with a minor in History of Architecture, and is thrilled to be designing for the first time at Boston Playwrights' Theatre. Kayla has designed several shows at BU including the Opera Institute's *La Traviata*, *The Clean House*, and new works *Bones Like Dust* and *Downtown*. Her summers have been spent scenic painting at Utah Shakespeare Festival, Berkshire Theater Group, and Williamstown Theater Festival. To see more of her work, please visit <https://kaylawilliamsscenic.weebly.com>.

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#WinterPeopleBPT #bptcfasot #BUarts #newplay

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* Denotes Program Head

BOSTON UNIVERSITY COLLEGE OF FINE ARTS

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

Harvey Young
Dana Clancy
Shiela Kibbe
Jim Petosa

Dean, College of Fine Arts
Director, School of Visual Arts
Director ad interim, School of Music
Director, School of Theatre

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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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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We are grateful to our donors for their support of our mission—to provide a home for new works for the stage.

If you are interested in making a donation to Boston Playwrights' Theatre, please contact Managing Director Jacob Strautmann at (617) 353-5899 or visit our online donation form at www.BostonPlaywrights.org.

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 **Boston PLAYWRIGHTS' Theatre**

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

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

Each spring 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 Rentals provide support for the development and production 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.**

With your support, we support new plays!



*The Kennedy Center American College Theater Festival, part of the Rubenstein Arts Access Program, is generously funded by **David M. Rubenstein.***

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

Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; and the Dr. Gerald and Paula McNichols Foundation.

Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing 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 1,500 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.