

Appalachian State University's Office of Arts and Cultural Programs
presents

APPlause!

K-12 Performing Arts Series

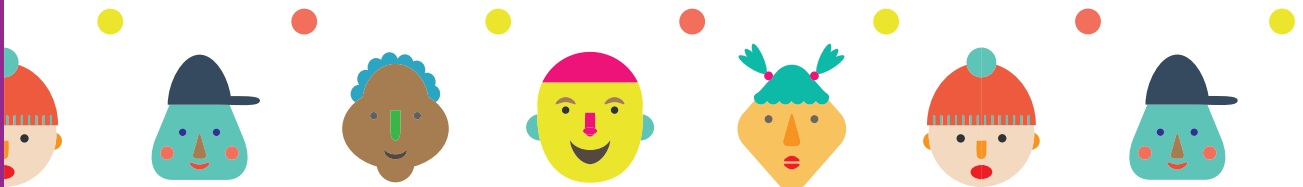
Tuesday, October 11, 2016

TheatreworksUSA presents
WE THE PEOPLE



As an integral part of the Performing Arts Series, APPlause! matinees offer a variety of performances at venues across the Appalachian State University campus that feature university-based artists as well as local, regional and world-renowned professional artists. These affordable performances offer access to a wide variety of art disciplines for K-12 students. The series also offers the opportunity for students from the Reich College of Education to view a field trip in action without having to leave campus. Among the 2016-2017 series performers, you will find those who will also be featured in the Performing Arts Series along with professional artists chosen specifically for our student audience as well as performances by campus groups.

Appalachian
STATE UNIVERSITY.



Before the performance...

Familiarize your students with what it means to be a great audience member by introducing these theatre etiquette basics:

- Arrive early enough to park, walk up to the Schaefer Center, find your seats and settle in before the show begins (20-30 minutes).
- Remember to turn your electronic devices OFF so they do not disturb the performers or other audience members.
- Remember to sit appropriately and to stay engaged in the performance so that the audience members around you can enjoy the show too.

PLEASE NOTE:

***THIS EVENT IS SCHEDULED TO LAST APPROX 60 MINUTES.**

10:00am – 11:00am

- Audience members arriving by car should plan to park in the Rivers Street Parking Deck. There is a small charge for parking. Buses should plan to park along Rivers Street – Please indicate to the Parking and Traffic Officer when you plan to move your bus (i.e. right after the show, or after lunch) so that they can help keep everyone safe.
- Adults meeting a school group at the show will be asked to sign in at the lobby and wait to be escorted to their group by a security guard.

The pages that follow have been supplied by TheatreworksUSA for teachers and their students. Please enjoy! Don't forget to go on our website for a bibliography provided by the Belk Library and Information Commons Education Librarians.



We the People

Study Guide

Dear Teacher,

We have created the following study guide to help make your students' theater experience with *WE THE PEOPLE* as meaningful as possible. For many, it will be their first time viewing a live theatrical production. We've learned that when teachers discuss the play with their students before and after the production the experience is more significant and long lasting. Our study guide provides pre-and post-production discussion topics, as well as individual and class activities. Enjoy the show!

"We the people of the United States, in order to form a more perfect union, establish justice, insure domestic tranquility, provide for the common defense, promote the general welfare, and secure the blessings of liberty to ourselves and our posterity, do ordain and establish this Constitution of the United States of America."

Preamble of the United States Constitution - 1787

The Story

We're in the school auditorium. Suddenly, with cymbals and drum-roll, appear the "Founding Fathers" – George Washington, John Adams, Thomas Jefferson, and Benjamin Franklin – looking like the funkier rock band ever, wigs and all.

They introduce our reluctant heroine, Dawn Shapiro, who is running for Student Council President. She's having a tough time getting her act together. Her speech is supposed to answer the question "What Does My Government Mean to Me?," but Dawn is in panic mode: she feels that the local Mall has more meaning for her than her government. What to do?

When the Founding Fathers ask Dawn why she wants to be Student Council President, her answer disappoints them; she wants it for her future college applications, so she can get into a really good school!

But the FFs don't give up. Using song, dance, role playing, a wrestling match, and their own persuasive passion, they teach Dawn – and us – what she needs to understand her government: the Constitution, the Bill of Rights, the branches of government, the Congress, how a bill becomes a law, the Supreme Court, the system of checks and balances, and – yes! – even the Electoral College!!

Gradually, it dawns on Dawn that this is indeed an amazing government created by these great men. However, now she feels that she's not *good* enough to be Council President! But they won't let her give up on herself. Hasn't she ever helped her school or her community? Has she done enough? *What can a kid do for a government anyway?* This funny, crazily sane and hip musical will give you answers – and teach, too!

Before Seeing the Musical

1) Vocabulary Building

Ask your students to study some new or challenging words that will be heard in the show:

ADDRESS	IMPEACH
AMENDMENT	INTERPRET
APPEAL	JUDICIAL
ASSEMBLE	LEGISLATIVE
BILL	OVERRIDE
BRANCH	PATRIOT
CANDIDATE	PETITION
CHECK	PREAMBLE
COMPROMISE	PRECEDENT
CONSENT	REPEAL
DECLARATION	REPUBLIC
DEMOCRACY	REVOLUTION
ELECTORAL COLLEGE	SOVREIGNTY
ENFORCE	SYMBOL
EXECUTIVE (adj)	VERSUS
HOUSE	VETO

2) Learning about Theatre

Discuss with your students -

- A. Some important terms to know about a play or a musical:
- **Setting** (where does the story take place? when?)
 - **Characters** (who are the people?)
 - **Plot** (what happens?)
 - **Theme** (what is the Big Idea?)
 - **Structure**: Acts and Scenes (how is the play “built”?)
 - **Style** (how again: - realistic? fantastical? futuristic? – etc.)
- B. Some important people who make a play or a musical happen:
- Good **playwright**
 - Creative **director**
 - Believable **actors**
 - Imaginative **designers**
 - **set**
 - **costumes**
 - **lighting**
 - **sound**

A musical also needs *special* creators: a “**book**” **writer** (spoken words), a **composer** (music) and a **lyricist** (words that are sung); and a **choreographer** (dances).

- C. Some ways to be a great audience member:
- Great audiences can make good shows even better. Here’s how:
- Listen, really listen!
 - Laugh if it’s funny; cry if it’s sad – but please don’t talk (actors hear you)!
 - Exercise your memory (Hey! That’s the tiger they talked about in Act One!)
 - Turn off cell phones and pagers!
 - Eat your candy bar before or after. Scientific studies prove that *it’s impossible to unwrap it quietly!!*

3) Learning to Be a Good Citizen

Much of this musical's plot is about the ways in which our government serves us, its citizens. But this is a two-way proposition: we citizens have an obligation to give back, to help each other, to help the political system.. Ask your students, in small groups or as a class, to think about and discuss their own roles as young Americans.

Explore your own experiences:

- How often do you listen to the news or read a newspaper?
- How often do you discuss the news with friends or family?
- What kind of "political system" is at your school? Are you part of it?
- Have you done community volunteer work? If so, how did you feel?
- Write down your thoughts and share them with the group or the class.

After Seeing the Musical

1) Being Drama Critics

While it's still fresh in your minds, discuss **WE THE PEOPLE**.

- A. If your class previously has been studying American History and/or US Government, discuss ways in which the musical further developed concepts or introduced new concepts. Was anything unclear? If so, help out each other.
- B. Discuss the main characters — and the actors who portrayed them. What specific lines or actions did actors use to help you understand these characters as historic American figures. If you were directing the musical, would you add or change anything about the characters?
- C. How did the songs change or add to your understanding of the characters or the Big Ideas? Which songs did you particularly enjoy and why?
- D. Discuss the designs. For example, how did the *set* help you to imagine the world of **WE THE PEOPLE**? How did the *costumes* say something about the characters – AND the Big Ideas?

2) Being You

A play is like a mirror. What do you see of yourself (or someone you know) when you look into the "mirror" of **WE THE PEOPLE**? How does seeing yourself through this musical make you feel connected to others? Write a paragraph about your thoughts and share the paragraph in a small group.

Being Socially Conscious

Toward the end of the show, we learn that Dawn has done a number of things for others. Are there opportunities in your community to do things like:

- | | |
|------------------|-----------------------|
| ▪ Food drive | ▪ Planting trees |
| ▪ Clothing drive | ▪ Recycling |
| ▪ Read-a-thon | ▪ Thinking green |
| ▪ Saving water | ▪ UNICEF on Halloween |

Brainstorm in small groups or with the class about other ways to become socially conscious where you live. Brainstorm about how young people can become involved in government, even though you're still in school. Remember, "when you do what heroes do, you can be a hero too."

Like Dawn, we all can “change what we don’t like and get passionate about things we do.” What changes would *you* make? What could become *your* passionate cause?

Additional Activities

1) Reinforcing Vocabulary

Ask your students to group together words from the original vocabulary list that relate to an aspect of government described in the show, then turn each word group into a coherent paragraph explaining that aspect.

2) Creative Dramatics

Many of your students are probably familiar with the art of improvisation: actors create mini-scenes “on the spot” – usually being told by the audience only the basic situation and identifies. Even quite young students can have fun doing “improv.”

A. “Negotiation” Improv

Consider the words “*negotiate*” and “*compromise*”: harmonious politics depends on the ability of people with different views to negotiate and compromise. Discuss these two words, then ask each student to write on a slip of paper a situation for two characters – *one which needs negotiation*; for ex., between two senators or two representatives, two citizens at a Town Hall meeting, two teenagers whose parents have political differences, a taxi driver and his passenger, etc. Put the ideas into a “hat.” Ask one of *two volunteers* to draw from the hat. Give the actors 10-15 seconds to read the paper and choose roles before beginning to speak. Limit the improv to about 2-3 minutes. The actors’ *goal* is to negotiate a compromise, but if they don’t achieve this by “time’s up” that’s fine – let them and the audience discuss possible resolutions.

B. “Founding Fathers” Improv

Follow the same basics as above. This time, ask an audience member to say where the action takes place and what is the situation, as well as what problem must be solved. You can choose to use two, three, or all four FFs. For example, the place is a laundromat, and Jefferson has removed Adams’ wet clothes from the only dryer and is using it for himself. Actors’ goal: to respond in character!

C. Original Scene

Ask your students to research a current issue and then to write and act out a dialogue on the issue between two Supreme Court justices.

3) Creative Writing

A) Ask your students to think about (perhaps discuss) and write –\

- Your speech for the Student Council
- A Senate or Houses debate on an issue
- A Supreme Court scene

B) Assign a more formal essay –

- What Makes a Leader?
- If I Ran for Office, It Would Be For_____
- If I Were President of the United States
- My Bill for Improving My Country
- What Does My Government Mean to Me?

4) Artistic Expression

- Draw or paint a diagram of the three government branches and their responsibilities
- Draw or paint a chart showing how a bill becomes law
- Create a new symbol or symbols; e.g., *flag, political button, national anthem*
- Create an effective campaign ad, commercial, or song
- Draw, paint, or sculpt your interpretation of our current national symbols: *eagle, elephant, donkey, Uncle Sam, stars and stripes*. Make your own political hand puppets (and let them talk politics together!)

5) Speaking

Ask your students to -

- Argue a point in a persuasive speech
- Design a shared class reading of the Declaration of Independence, with discussion following about these great words and how it feels to say them

6) Memorization

Ask your students to learn, memorize, and prepare to be quizzed on –

- A) The first five amendments in the Bill of Rights
- B) Important numbers, as follows:
 - 1776 (separation from England)
 - 1776-1783 (dates of the Revolutionary War)
 - 10 (number of articles in the Bill of Rights)
 - (Electors in the Electoral College, number of votes needed to win the presidency)
 - 1600 Pennsylvania Ave (Street address of White House)

7) Discussion

Ask your students to reflect on (at home) and to come to class prepared to discuss -

- A. The Bill of Rights as practiced today; would you add anything?
- B. Ideal attributes in a candidate

8) Research Projects

Students can learn more about the ideas, people, and events that led to an independent America and its government by doing some research, exploring the library or the Internet for information. Students can work individually or in groups and create presentations displaying their finds. Here are some subjects to consider:

- Causes of the Revolution
- Your state during the war
- The Boston Tea Party
- Creation of the Declaration of Independence
- King George's failings
- Famous Period paintings
- Biographies of the Founding Fathers
- The issue of slavery in creating the Constitution
- Women's contributions during the war; e.g., Betsy Ross or Molly Pitcher

What Can YOU do?

- WRITE - to your local Congressperson
- PETITION – collect signatures for a cause
- VOTE - when issues come up in your school
- PARTICIPATE - in your school government
- RUN - for an office in your school government

Participate! Change! Vote! Run!
'Cause there's a bunch of stuff that any kid can do.
Not talkin' 'bout another, talkin' kids like you.
So if you're listenin' to me and my crew:
YOU GOT THE POWER!

theatreworksUSA

Theatreworks USA

Barbara Pasternack
Artistic Director

Ken Arthur
Producing Director

Presents

WE THE PEOPLE

Book by
Joe Iconis

Musical Numbers by
Brad Alexander & Kevin Del Aguila Eli Bolin & Sam Forman Joe Iconis
Tommy Newman Ryan Scott Oliver Adam Overett
Erik Weiner, Mark Weiner & Jordan Allen-Dutton

Scenic Design by
Adam Koch

Costume Design by
Lora LaVon

Casting by
Jason Blitman

Music Direction by
Miriam Daly

Orchestrations by
Greg Pliska

Stage Manager
Ingrid Pierson

Choreographer
Drew Franklin

Director
Catie Davis

CAST (alphabetical by role)

Adams Ben Stroman
Dawn Najah Johnson
Franklin Ross Brown
Jefferson André-Chance Goddard
Washington James Franch

The taking of pictures and/or making of visual or sound recording is expressly forbidden.

Please check the houseboard for any program changes.

The activities of Theatreworks USA are made possible in part with public funds from the National Endowment for the Arts, the New York State Council on the Arts, a state agency, and the New York City Department of Cultural Affairs.



The actors and stage manager employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.



The Director and Choreographer are members of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.

MUSICAL NUMBERS

"The Road to Democracy".....	Music by Eli Bolin, Lyrics by Sam Forman
"We the People".....	Music & Lyrics by Tommy Newman
"The First Amendment".....	Music & Lyrics by Adam Overett
"We in the House".....	Lyrics by Jordan Allen-Dutton & Eric Weiner, Music by Mark Weiner
"It's My Air Too".....	Music & Lyrics by Tommy Newman
"Dawn's President Song".....	Music & Lyrics by Joe Iconis
"King of the Ring".....	Music by Brad Alexander, Lyrics by Kevin Del Aguila
"We the People" (Reprise).....	Music & Lyrics by Tommy Newman
"You Got the Power".....	Music & Lyrics by Ryan Scott Oliver

WHO'S WHO IN THE CAST

(alphabetical by role)

BEN STROMAN (Adams) is thrilled to make his Theatreworks USA debut. NYC: *Perfect Teeth*; *The Angels of Mons*. Regional: *A Midsummer Night's Dream* (St. Louis Rep). London: *Henry V* (RADA). He studied at the Webster Conservatory and the Royal Academy of Dramatic Arts in London.

NAJAH JOHNSON (Dawn) a New Jersey Native, received a B.A. from Drew University. Her Credits Include: Antigone in *The Gospel of Colonus*, Soloist for "Bless The Lord" in *Godspell*, *Seussical*, and Tonya in *King Hedley II*. Najah is so excited to join *We The People*. All the love to her Family and supporters.

ROSS BROWN (Franklin) NYC: *B'way's Rising Stars*, *NYMF's Next B'way Sensation*, *Grand Hotel*, *Man of No Importance*, *Sweeney Todd*. Regional: *Les Misérables*, *Noises Off*, *New Brain*, *Parade*, *Into the Woods*, *Songs for...World, Sense & Sensibility: Musical*. Education: BA – Brandeis; MM/AC - NYU. www.rossebrowne.wix.com/actor

ANDRÉ-CHANCE GODDARD (Jefferson) André-Chance Goddard, a 2016 graduate of the New Studio on Broadway at NYU's TSOA, has recently been seen at Barrington Stage Company in *You're Standing in My Way*, William Finn's newest song cycle. He has also appeared at Lincoln Center, Yankee Stadium, Madison Square Garden, and the Tribeca Film Festival.

JAMES FRANCH (Washington) just graduated from NYU Tisch with a BFA in drama and got married in the same month! He's a firm believer in speaking up for what's right and everyone's voice matters. Thanks to God, new wife Emily, family and friends for supporting this crazy career. Contact at jamesafranch@gmail.com.

ELI BOLIN (Music: "Road to Democracy") is the music director/composer of the Story Pirates, a nationally-recognized arts education organization that performs songs and sketches adapted from the creative writing of children all over the country. Musicals with lyricist Sam Forman include off-Broadway's *I Sing!*; *Schmoozy Togetherness* for the Williamstown Theatre Festival; and the upcoming *Volleygirls*. He is currently writing songs with Kevin Del Aguila for Theatreworks USA's *Skippyjon Jones*. Love to Allison. elibolin.net

KEVIN DEL AGUILA (Lyrics: "King of the Ring") is bookwriter of the off-Broadway hit *Altar Boyz* (Outer Critics Award, Lortel and Drama Desk noms.) and lyricist of *Click, Clack, Moo* (Lortel and Drama Desk

noms.). Other works as a writer/lyricist include Nickelodeon's *Storytime Live*, and musical versions of the children's books *Lilly's Big Day*, *I Have to Go*, and *Duck for President*. Up next: stage adaptations of the book *Skippyjon Jones* for Theatreworks USA and the film *Madagascar* for DreamWorks. www.delaguila.info

SAM FORMAN (Lyrics: "Road to Democracy"). Plays and musicals include *The Rise and Fall of Annie Hall* (The Lion Theater, NYC), *The Moscows of Nantucket* (Theater J, Washington DC), *The Grille Room* (Cherry Lane, NYC), *Krankenhaus Blues* (Abingdon Theater, NYC), *Quarterlife* (Pico Playhouse, LA), *Narcissus and Goldstein* (Show World, NYC), *Schmoozy Togetherness* (Williamstown Theatre Festival), *Fringical!* (NYMF), *The Quiet Game* (Hangar Theater, Ithaca NY) and *I Sing!* (The Maverick Theater, NYC – cast recording available in stores worldwide from Jay Records).

JOE ICONIS (Book; Music & Lyrics: "Dawn's President Song") was nominated for two Drama Desk Awards for his work on *Bloodsong of Love: The Rock 'n' Roll Spaghetti Western*, which recently completed its world premiere run at Ars Nova. Joe is the recipient of the Ed Kleban Award, the Jonathan Larson Award and is a proud alum of the NYU Graduate Musical Theater Program. He is the author of *The Black Suits* (book co-written by Robert Maddock), *ReWrite*, *Things To Ruin*, and Theatreworks USA's *The Plant That Ate Dirty Socks*. The *Things to Ruin* cast album and the "The Joe Iconis Rock and Roll Jamboree" album will be out soon on Sh-K-Boom Records. Joe is greatly inspired by Dunkin Donuts, Robert Altman, Sardi's, Dolly Parton and the family of artists that he frequently collaborates with. www.MrJoelconis.com

TOMMY NEWMAN (Music & Lyrics: "We the People," "It's My Air Too"). Composer, lyricist and playwright. Frederick Lowe Award, 2007. Eugene O'Neill Theatre Center Fellow, 2004. Lois Garren Award, People's Choice—American College Theatre Festival and the Kennedy Center, 2004. Recent projects "29", with Gaby Alter (Provincetown Playhouse), *Tinyard Hill* (Theatreworks—Silicon Valley, Goodspeed, NAMT 2007), *The Man Plan* and *Farewell My Concubine* with Gordon Greenberg, and *Band Geeks!* (Goodspeed 2010, NAMT 2009). BS, Music Education and Business, Troy University. MFA, Musical Theatre Writing, NYU Tisch.

RYAN SCOTT OLIVER (Music & Lyrics: "You Got the Power"). Jonathan Larson Grant, music and lyrics for *Mrs. Sharp* (2008 Richard Rodgers Award, Playwrights Horizons July 2009 starring Jane Krakowski, dir. Michael Greif), *Darling*, *35mm*, *Rated RSO*

(NYMF, Kennedy Center). Currently developing 35mm with dir. Daisy Prince, and a new musical for Disney. Dramatists Guild Fellow, Harold Adamson Award for Excellence in Lyric Writing, www.ryanscottoliver.com

ADAM OVERETT (Music & Lyrics: "The First Amendment"). Composer/lyricist/bookwriter of *Call It Courage*, a musical based on Armstrong Sperry's book (premiered April 2010 at Zachary Scott Theatre in Austin, TX); "My Sky," performed by Stephanie J. Block on *No More Revivals* (CD to be released by Sh-K-Boom); *The Firebird*; *My Life Is A Musical*. BMI Musical Theatre Advanced Workshop (Harrington Award). As an actor, Broadway and national tour credits include Fabrizio u/s in *The Light in the Piazza* and Neil Kellerman in *Dirty Dancing*. B.A., Yale University. www.adamoverett.com

ERIK WEINER, JORDAN ALLEN-DUTTON (Lyrics: "We in the House"), **MARK WEINER** (Music: "We in the House"). Jordan Allen-Dutton and Erik Weiner are writers and actors for theatre, television, and film. Theatre: *The Bomb-itty of Errors* (Jeff Award, Best Show at HBO Comedy Festival, Drama Desk/Outer Critics Circle Nominations); *Nerds* (Barrymore Award). Television: "Robot Chicken" (Two Time Emmy nominated); "Scratch & Burn"; "Boardwalk Empire" (HBO); "Unscripted" (HBO). Film: *Untitled Jackie Mason Project*. They wrote the song "Master Man" for the Theatreworks USA production of *If You Give a Mouse a Cookie*. They're honored to be a part of *We the People*, helping children and students understand how important they are in the process of changing government and the world. Mark Weiner (aka Yung Mars) is a musician, producer, and composer based in San Francisco. His music has reached the tops of college charts and he has produced beats for T-Pain as well as several up and coming Bay Area hip-hop acts.

CATIE DAVIS (Director) is a NYC-based director committed to sharing musicals that inspire humanity and spark change. Directing credits include *Girl Versus Corinth* (NY Fringe, Joe's Pub, DC Capital Fringe), *Glory Misplaced* (Dixon Place), *Adonna* (Joe's Pub, The Duplex), *The Who's Tommy* (Tarrytown Music Hall), and *Rent* (Paramount Center for the Arts). For NYU she has directed *Xanadu* and *Legally Blonde*. Recent assisting credits include *Measure For Measure* (Hudson Valley Shakespeare Festival) and *The Robber Bridegroom* (Roundabout Theatre Company). She is currently assisting Alex Timbers on David Byrne's *Joan of Arc: Into the Fire* (Public Theater 2017). catie-davis.com

DREW FRANKLIN (Choreographer) is thrilled to be able to participate in bringing theatre to young audiences! Drew has directed and choreographed throughout the United States on both the educational and professional level. Credits include: *Porgy and Bess*, *Annie Get Your Gun*, *Oklahoma!*, *Joseph...*, *Seussical*, *Brigadoon*, and *The Music Man*, as well as benefit and holiday concerts at the Wharton Center for Performing Arts. Drew's performance credits include the original companies of *Cinderella* on Broadway, the *Radio City Christmas Spectacular*, and *ELF* at Madison Square Garden. Thanks to Michele Lynch for guidance and opportunity. Enjoy!

MIRIAM DALY (Music Director) Theatreworks USA shows include *Curious George*, *Click, Clack, Moo*, *Junie B. Jones* and *The Lion, The Witch and The Wardrobe*. She has composed the music for the 2013 Houston Shakespeare Festival, *Mother Courage and Her Children* at the University of Houston, College of The Mainland's productions of *The Kitchen Witches* and *Red Herring*, and Unity Theatre's *It's A Wonderful Life: A Radio Play*. She was a long time music director of the Off-Broadway smash, *Tony 'n Tina's Wedding*, and has also worked at First Stage Milwaukee, Mac-Hayden Theatre, TADA!, the Virginia Avenue Project and Stagedoor Manor. She was a 2007 recipient of NYC's The York Theatre's "New Emerging Outstanding Artist" award for her work as a composer. She is a graduate of Eastman School of Music and NYU's Graduate Musical Theatre Writing Program for which she received a full scholarship.

INGRID PIERSON (Stage Manager) is excited to be back on the road with Theatreworks USA! She last toured with *Skippjon Jones Snow What* in Spring 2016. Credits include: Weathervane Repertory Theatre, Seven Angels Theatre, Roxy Regional Theatre, SurfFlight Theatre, Allenberry Playhouse, Triad Stage, North Carolina Theatre. Education: UNC-Greensboro. Proud AEA member.

THEATREWORKS USA (Producer) founded in 1961, is America's foremost professional theatre for young and family audiences. Its mission is to create imaginative and thought-provoking shows that are educational, entertaining and thought-provoking. Their 2016-2017 touring repertoire includes *Charlotte's Web*; *A Christmas Carol*; *Click, Clack, Moo*; *Freedom Train*; *Junie B.'s Essential Survival Guide to School*; *Pete the Cat*; *Seussical*; *Skippjon Jones Snow What*; *The Lightning Thief*; *The Lion, the Witch, and the Wardrobe* and *The Teacher From the Black Lagoon & Other Story Books*. Theatreworks' honors include a Drama Desk Award, Off-Broadway's Lucille Lortel Award, the Jonathan Larson Performing Arts Foundation Award, the William M. Dawson Award for Programmatic Excellence given by the Association of Performing Arts Presenters and the Medal of Honor from the Actors' Fund of America. www.TWUSA.org

ACTORS' EQUITY ASSOCIATION, founded in 1913, represents more than 45,000 actors and stage managers in the U.S. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. Equity seeks to foster the art of live theatre as an essential component of our society. www.actorsequity.org

THE STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY (SDC), founded in 1959, is the theatrical labor union that unites, empowers, and protects professional stage Directors and Choreographers throughout the United States. SDC's mission is to foster a national community of professional stage Directors and Choreographers by protecting the rights, health, and livelihoods of all of its Members. SDC seeks to facilitate the exchange of ideas, information and opportunities while educating current and future generations about the role of Directors and Choreographers and providing effective administration, negotiations and contractual support for over 2000 Full Members and over 800 Associates.

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K-12 Performing Arts Series

The performances are part of the APPlause! Series, presented by Appalachian State University's Office of Arts and Cultural Programs. Featuring local, regional and world-renowned professional artists, the mission of the program is to share university arts resources with the public, private and home school network across our region. Study guide materials connect every performance to the classroom curriculum. With the help of the university's College Access Partnership, school groups can enjoy lunch in an on-campus dining facility, take a campus tour, or observe a demonstration by an Appalachian State professor.

The APPlause! Series receives generous support
from the Clabough Foundation



For more information, contact:

Christy Chenausky

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