

CURRICULUM VITAE

JEFFREY LIEDER

Professor of Theatre
Department of Theatre

Peck School of the Arts
University of Wisconsin-Milwaukee

A. BACKGROUND INFORMATION

A.1. Formal Education

Master of Fine Arts-Theatre, The Ohio State University, ABT
Bachelor of Arts-Theatre, Grand Valley State University, 1977

A.2. Continuing Education/Certification

Workshops and Master Classes Attended

- 2014 *Tudor Tailor Master Class* conducted by authors Jane Malcom-Davis, Ninya Mikhaila and Jane Huggett, Chicago, October, 2014
- 2001 *18th Century Men's Costume*, taught by Graham Cottenden, senior lecturer at the Arts University Bournemouth, one day
- 1998 *Women's Costume and Corsets*, Banff Center for the Arts, Alberta Canada, given by noted British costume technician and historian Jean Hunnisett, four days
- 1998 *19th Century Corsets*, University of California, given by corset expert Mela Hoyt-Haydon, one day
- 1998 *USITT Summer Costume Symposium*, Santa Fe, New Mexico, included classes on North American Native American clothing and construction techniques and methods for discovering and teaching creativity, three days
- 1997 *USITT Summer Symposium*, Bournemouth and London, England included directed museum visits, lectures and demonstrations by leading British costume designers and technicians, ten days
- 1996 *Making Patterns for 19th Century Men's Tailored Garments*, Northern Illinois University, DeKalb. Taught by Graham Cottenden, five days
- 1992 *USITT Summer Symposium*, 19th Century Tailoring Techniques, University of Illinois, Champaign, IL. Taught by Graham Cottenden, senior lecturer at the Arts University Bournemouth, five days

A.3. Academic and Professional Positions Held

University of Wisconsin-Milwaukee

- 2014-present Professor of Theatre, University of Wisconsin-Milwaukee
- 1992-2014 Associate Professor of Theatre, University of Wisconsin-Milwaukee
- 1991-1998 Costume Designer, Northern Stage Company, University of Wisconsin-Milwaukee
- 1987-present Head of Costume Production, University of Wisconsin-Milwaukee
- 1984-1992 Assistant Professor of Theatre, University of Wisconsin-Milwaukee

Other Institutions

- 1985-present Costume Director, Utah Shakespeare Festival, Cedar City, UT
- 1984-1985 Costume Designer, Theatre Tulsa, OK, *Annie*, *Brownstone*, *Lone Star*
- 1984-1985 Costume Designer, Gaslight Theatre, Tulsa, *Fiddler on the Roof*, *Vanities*
- 1984 Tailor, *Twelfth Night*, The Huntington Theatre, Boston
- 1983-1986 Graphic Artist, Borderline Graphics, Tulsa
- 1983 Draper, *Nicholas Nickelby*, *Henry V*, *Blanco*, Great Lakes Theatre Festival, Cleveland
- 1983 Draper, Taft Attractions, Cincinnati
- 1982-1983 First Hand, Grace Costumes, New York (*Sophisticated Ladies*, Alvin Ailey Dance Theatre, Disney World, Dance Theatre of Harlem)
- 1982 Draper, *King John*, *A Flea in Her Ear*, *Romeo and Juliet*, North Carolina Shakespeare Festival
- 1982 Draper, North Carolina School for the Arts, *Far From the Madding Crowd*
- 1982 Milliner, *La Boheme*, Metropolitan Opera, New York, Franco Zeffirelli, director
- 1982 Milliner, Eaves-Brooks Costume Company, New York (Ringling Bros/Barnum & Bailey Circus, *Sugar Babies*, *Oh, Brother*, Radio City Music Hall)

A.4. Special Honors, Awards, and Research Grants

A.4.1. Research Grants

- 2104 Awarded PSOA Travel Grant

2010 Awarded a Theatre Resource Grant from the Ten Chimneys Foundation to benefit the Spring 2010 UWM production of *Hay Fever*. The grant provided complimentary estate tours for student cast and crew and access to their facilities for the first reading of the play.

B. PUBLICATIONS AND CREATIVE ACTIVITIES

B.1. Publications

B.1.1. Periodical Articles

Chain Mail Techniques from the Utah Shakespeare Festival, Theatre Design and Technology Journal, with knitting patterns by Martha Marking, Summer 2003

B.1.2. Editorials, Reviews, Interviews of One's Research by Others

Larson, Lisa, A Look Backstage, The Spectrum, 2013. Article featuring interview
<http://www.thespectrum.com/article/20130706>

Cobbe, Elizabeth, *Knitting for the Stage*, published interview, Piecework Magazine, 2010
<http://www.interweavestore.com/piecework-january-february-2010>

Stokell, Ian, *Ending Costume Chaos: Creating, Organizing & Cleaning a Production's Wardrobe*, published interview, dramabiz magazine, 2008

Lawler, Michael, Careers in Technical Theatre, Allworth Press, New York, 2008.
Published interview
<http://www.amazon.com/Careers-Technical-Theater-Mike-Lawler>

Fagg, Ellen, Dress Up Your Shakespeare, Salt Lake Tribune, 2006. Published article featuring interview
<http://archive.sltrib.com/article.php?id=3973304&itype=NGPSID>

B.2. Creative Research Activities

B.2.1. Professional Creative Research Activities with UWM Theatre Department

Costume Designer

2014 *Laughing Stock*, Michele Lopez-Rios, director

2013 *Ruined*, Bill Watson, director

2012 *The Three Sisters*, Rebecca Holderness, director

2011 *No, No, Nanette*, Tony Horne, director

As You Like It, Bill Watson, director

- 2010 *Our Town*, Bill Watson, director
By The Bog of Cats, Michelle Lopez-Rios, director
- 2009 *Oedipus Rex*, Tony Horne, director
What I Did Last Summer, Tony Horne, director
- 2008 *Arms and the Man*, Michelle Lopez-Rios, director
- 2007 *Ring Round the Moon*, Michelle Lopez-Rios, director
- 2006 *From These Green Heights*, Rebecca Holderness, director
- 2003 *Getting Out*, Raelene McMillion, director
- 2002 *Fen*, Christine Adaire, director
- 2001 *The Kentucky Cycle*, Lou Salerni, director
Phaedre, John Sipes, director
- 2000 *Blithe Spirit*, William Brown, director
Wild Honey, James DePaul, director
- 1998 *You Can't Take It With You*, J.R. Sullivan, director
Our Town, Christine Adaire, director
Hot Wind from the South, James DePaul, director
- 1995 *The Matchmaker*, Wesley Savick, director
- 1994 *Macbeth*, Malcolm Morrison, director
Our Country's Good, Steven Hemming, director
- 1993 *Harvey*, Peter Hackett, director
- 1992 *A Lesson From Aloes*, Peter Hackett, director
Guys and Dolls, Alan Rust, director
- 1990 *TRANSdanse*, Dance Performance, Marsha Parsons, choreographer
The Caucasian Chalk Circle, Peter Hackett, director
Translations, Malcolm Morrison, director

1989 *Henry V*, Michael John McGann, director

The Price, Chris Selbie, director

1988 *A Lie of the Mind*, Sanford Robbins, director

Playboy of the Western World, Jewel Walker, director

Shapeshifters, Dance Performance, Marsha Parsons, choreographer

1987 *The Inspector General*, Jewel Walker, director

The Importance of Being Earnest, John Broome, director

1986 *The Imaginary Invalid*, Sanford Robbins, director

Oedipus Rex, Leslie Reidel, director

1985 *Romeo and Juliet*, Jewel Walker, director

Costume Director -- On-going for all UWM productions. Duties include:

- Material and supply inventory control and replacement
- Recruitment and supervision of guest designers and technicians
- Recruitment and supervision of sabbatical replacement faculty
- Recruitment and supervision of ah hoc instructors for:
 - Theatre 225 Costume Construction I
 - Theatre 224 Make-up
 - Theatre 308 Advanced Make-up
- Maintenance of Costume Studio equipment
- Organization and maintenance of costume stock
- Oversight of all costume production/design budgets including long-range planning

Other Campus Creative Research Activities

2012 *King Lear*, Costume Design Coordinator, Guest Designer Govanne Lohbauer

2008 *WinterDances*, fabric painting and dyeing, Louella Powell, designer

2008 *Caucasian Chalk Circle*, milliner, Louella Powell, designer

2007 *Seven Guitars*, assisted guest designer, Greg Horton

Creative Research Activites with Milwaukee Shakespeare Company

For two years, I served as costume director for the partnership between the Milwaukee Shakespeare Company and the UWM Theatre Department. UWM students provided para-professional support for the Milwaukee Shakespeare Company working alongside faculty and guest artists.

I oversaw all aspects of costume production including budget planning, accounting, procurement of materials and supplies, recruitment, hiring and supervision all ad hoc professional artisans, supervision of fittings, dress rehearsals and previews.

The experience for the students was extraordinary. MFA and BFA candidates worked with experienced professional designers and technicians to create beautiful costumes for six productions of Shakespeare's plays. During its short life at UWM, the Milwaukee Shakespeare Company garnered excellent local and national reviews for its productions.

2005 *Comedy of Errors*, Milwaukee Shakespeare Company, Norma Saldivar, director, Jessica Ford, designer

Julius Caesar, Eleanor Holdridge, director, Jessica Ford, designer

The Merchant of Venice, Milwaukee Shakespeare Company, David Chambers, director, Irina Kruzhilina, designer

2004 *The Tempest*, Milwaukee Shakespeare Company, Norma Saldivar, director, Sam Flemming, designer

Titus Andronicus, Milwaukee Shakespeare Company, Ales Wilde, director, Jessica Ford, designer

2003 *As You Like It*, Milwaukee Shakespeare Company, Lisa Rothe, director

B.2.2. Professional Creative Research Activities with Off-Campus Organizations

Professional costume design

2014 *The Marvelous Wonderettes*, Utah Shakespeare Festival, Roger Bean, director

2000 *Don't Touch That Dial II*, Milwaukee Repertory Theatre, Roger Bean, director

2003 *Treasure Island*, FirstStage Milwaukee, Rob Goodman, director

1998 *A Funny Thing Happened on the Way to the Forum*, Southwest Shakespeare Company, Phoenix, AZ

1997 *Don't Touch That Dial*, Milwaukee Repertory Theatre, Roger Bean, director

1993 *School for Scandal*, Milwaukee Chamber Theatre, Montgomery Davis, director

1986-1991 *The Play of Daniel*, Cathedral of St. John, Milwaukee, Annual production, Charles Sullivan, director

1996 *Treasure Island*, FirstStage Milwaukee, Rob Goodman, director

Costume Director at the Utah Shakespeare Festival

For 29 summer seasons, I have served as Costume Director at the Utah Shakespeare Festival. At the end of my first semester at the University, department chair Sanford Robbins invited me to work at the Festival where he was casting director.

I happily accepted the offer and at the time, had no idea what an impact this decision would have on my creative, academic and professional life.

Each season the Festival produces 8 or 9 full-scale mainstage productions. The Festival was awarded the Tony Award® for Outstanding Regional Theatre in 2000. More information is available at bard.org

My duties as costume director include:

- Recruiting and hiring professional staff of more than 60 employees each season
- Managing and accounting for an annual budget of more than \$600,000.00 (current expense and personnel)
- Collaborating with costume designers on 8-9 productions each season
- Overseeing the creation of more than 240 costumes each season
- Supervision and management of 10 week to 18 week run of mainstage productions
- Coordination of acquisition and purchase of all costume related materials, clothing, shoes and accessories
- Supervision of fittings for each production
- On-going season planning and budget consultation with producers and board
- Assistance with marketing and promotional needs of the Festival
- Long range planning with architectural team on new theatre and costume studio

Through my relationship with the Festival, I have been able to create professional employment and internship opportunities for many UWM students. More than 40 UWM costume students have worked at the Festival during my tenure. Students have been able to test their skills in a professional setting. They returned to the classroom fully aware of “what it takes” to succeed in the real world. Upon graduation, along with the experience gained, they have first-rate professional credits on their resume that gets the attention of potential employers.

I continue to be a working professional during my career at UWM and bring on-going, real-world professional experience to the classroom each semester. I function as an employer each summer at the Festival. This experience helps me understand what employers need from employees how to help students develop those skills and work habits to the classroom and studio at UWM. I shape the content of classes to reflect the changing needs of the theatre, helping students to be fully prepared and highly competitive at graduation.

Through the Festival, I maintain direct contacts with working theatre professionals. These contacts complement my work at the University in many, many ways. I have been able to assist students with professional internships and work-placements during their final semesters at UWM. I have been able to identify and hire top quality guest artists and workshop leaders and invite them to UWM. I have found excellent sabbatical replacements for colleagues and me in the past. During field trips to New York and Chicago, I have been able to contact professionals to meet with students and give them an “inside look” at the business.

Productions Supervised at the Utah Shakespeare Festival 1986-2013

- 2014 *Measure for Measure*, Bill Black, designer
The Taming of the Shrew, David Mickelsen, designer
Into the Woods, Bill Black, designer
Henry IV, part 1, David Mickelsen, designer
Twelfth Night, Kevin Copenhaver, designer
Sense and Sensibility, Holly Payne, designer
Boeing, Boeing, Rachel Laritz, designer
The Final Adventure of Sherlock Holmes, Rachel Laritz, designer
- 2013 *Peter and the Starcatcher*, Kevin Copenhaver, designer
Love's Labour's Lost, Rachel Laritz, designer
The Tempest, David Mickelsen, designer
Anything Goes, Kevin Alberts, designer
King John, Bill Black, designer
Twelve Angry Men, David Mickelsen, designer
Richard II, Bill Black, designer
The Marvelous Wonderettes, Jeffrey Lieder, designer
- 2012 *The Merry Wives of Windsor*, Jennifer Caprio, designer
Mary Stuart, Bill Black, designer
Titus Andronicus, Kevin Copenhaver, designer
Les Miserables, Kevin Alberts, designer
Scapin, David Mickelsen, designer
To Kill a Mockingbird, David Mickelsen, designer
Hamlet, David Mickelsen, designer
Stones in His Pockets, David Mickelsen, designer
- 2011 *A Midsummer Night's Dream*, Janet Swenson, designer
Richard III, David Mickelsen, designer
Romeo and Juliet, Bill Black, designer
The Music Man, Kim Cook, designer
The Glass Menagerie, David Mickelsen, designer
Noises Off!, Bill Black, designer
The Winter's Tale, Rachel Laritz, designer
Dial "M" For Murder, Rachel Laritz, designer
- 2010 *Macbeth*, Bill Black, designer
The Merchant of Venice, David Mickelsen, designer
Much Ado About Nothing, Janet Swenson, designer
Alfred Hitchcock's The 39 Steps, David Mickelsen, designer
Great Expectations, Kevin Alberts, designer
Pride and Prejudice, Bill Black, designer
The Adventures of Pericles, Jennifer Caprio, designer
Greater Tuna, Jennifer Caprio, designer
The Diary of Anne Frank, Jennifer Caprio, designer

- 2009 *As You Like It*, David Mickelsen, designer
Henry V, Bill Black, designer
The Comedy of Errors, Tim Dial, designer
Private Lives, David Mickelsen, designer
The Secret Garden, Janet Swenson, designer
Foxfire, Bill Black, designer
The Complete Works of William Shakespeare (abridged), Jennifer Caprio, designer
Tuesdays with Morrie, Jennifer Caprio, designer
The Woman in Black, Jennifer Caprio, designer
- 2008 *Cyrano de Bergerac*, David Mickelsen, designer
Othello, Bill Black, designer
The Two Gentlemen of Verona, Bill Black, designer
School for Wives, Janet Swenson, designer
The Taming of the Shrew, David Mickelsen, designer
Fiddler on the Roof, Kevin Alberts, designer
Julius Caesar, David Mickelsen, designer
Gaslight, Bill Black, designer
Moonlight and Magnolias, Tim Dial, designer
- 2007 *Twelfth Night*, Janet Swenson, designer
Coriolanus, Claudia Stephens, designer
King Lear, David Mickelsen, designer
Lend Me a Tenor: the Musical, Bill Black, designer
Candida, Bill Black, designer
The Matchmaker, Kevin Alberts, designer
The Tempest, Jennifer Caprio, designer
'Art', Kim Cook, designer
The Mousetrap, Tim Dial, designer
- 2006 *Hamlet*, Helen Huang, designer
The Merry Wives of Windsor, designer
Antony and Cleopatra, David Mickelsen, designer
On Golden Pond, David Mickelsen, designer
Room Service, Linda Pisano, designer
H.M.S. Pinafore, Bill Black, designer
Peg o' My Heart, Jeanette DeJong, designer
The Merchant of Venice, Devon Painter, designer
Johnny Guitar, Judy Ryerson, designer
- 2005 *Doctor Faustus*, Linda Pisano, designer
Love's Labour's Lost, Bill Black, designer
Romeo and Juliet, Helen Huang, designer
Camelot, Janet Swenson, designer
A Midsummer's Night Dream, Bill Black, designer
Stones in His Pockets, David Mickelsen, designer
All's Well That Ends Well, David Mickelsen, designer
The Foreigner, David Mickelsen, designer
Pippin, Janet Swenson, designer

- 2004 *Henry IV, part one*, Bill Black, designer
The Taming of the Shrew, Janet Swenson
The Winter's Tale, David Mickelsen, designer
Morning's at Seven, Bill Black, designer
My Fair Lady, Janet Swenson, designer
Forever Plaid, David Mickelsen, designer
Blithe Spirit, Jessica Hahn, designer
Macbeth, Devon Painter, designer
The Spitfire Grill, Kelly Fitzpatrick, designer
- 2003 *Measure for Measure*, Janet Swenson, designer
Much Ado About Nothing, David Mickelsen
Richard III, Bill Black, designer
1776, David Mickelsen, designer
Born Yesterday, Bill Black, designer
The Servant of Two Masters, Alex Jaeger, designer
Little Shop of Horrors, Tim Dial, designer
The Comedy of Errors, Bill Black, designer
The Importance of Being Earnest, Bill Black, designer
- 2002 *As You Like It*, Janet Swenson, designer
Cymbeline, Janice Benning, designer
Othello, Bill Black, designer
Harvey, Bill Black, designer
Hay Fever, Kevin Alberts, designer
Man of La Mancha, Alex Jaeger, designer
I Hate Hamlet, Tim Dial, designer
Twelfth Night, Bill Black, designer
You're a Good Man, Charlie Brown, Tim Dial, designer
- 2001 *Julius Caesar*, Dean Mogle, designer
The Tempest, Janet Swenson, designer
The Two Gentlemen of Verona, Rosemary Ingham, designer
Ah, Wilderness!, Kevin Alberts, designer
Arsenic and Old Lace, Bill Black, designer
The Pirates of Penzance, Bill Black, designer
Around the World in Eighty Days, Meg Weedon, designer
The Fantasticks, Rosemary Ingham, designer
- 2000 *The Merchant of Venice*, Madeline Koslowski, designer
The Merry Wives of Windsor, Bill Black, designer
The War of the Roses, McKay Coble, designer
Noises Off, Bill Black, designer
Peter Pan, Janet Swenson, designer
The Cherry Orchard, Bill Black, designer
Always...Patsy Cline, Meg Weedon
Driving Miss Daisy, Meg Weedon, designer

- 1999 *A Midsummer's Night Dream*, Madeline Koslowski, designer
King Lear, Dean Mogle, designer
Troilus and Cressida, Susan Branch, designer
Damn Yankees, Carol Wells Day, designer
The Lion in Winter, Bill Black, designer
You Never Can Tell, Janet Swenson, designer
Forever Plaid, Meg Weedon, designer
The Complete Works of William Shakespeare (abridged), Meg Weedon, designer
- 1998 *All's Well That Ends Well*, Janet Swenson, designer
King John, Rosemary Ingham, designer
The Taming of the Shrew, Susan Branch, designer
Joseph and the Amazing Technicolor Dreamcoat, Bill Black, designer
Relative Values, Bill Black, designer
Romeo and Juliet, Helen Huang, designer
- 1997 *Henry V*, Rosemary Ingham, designer
Pericles, Janet Swenson, designer
Twelfth Night, Susan Branch, designer
Charley's Aunt, Bill Black, designer
Hamlet, Helen Huang, designer
The Boy Friend, Bill Black, designer
- 1996 *Henry IV, part one*, Helen Huang, designer
Macbeth, Dean Mogle, designer
The Comedy of Errors, Janet Swenson, designer
The Mikado, Bill Black, designer
The Three Musketeers, Linda Melloy, designer
The Winter's Tale, Susan Branch, designer
- 1995 *Henry VIII*, Janet Swenson, designer
Much Ado About Nothing, Carolyn Lancet, designer
Othello, McKay Coble, designer
A Funny Thing Happened on the Way to the Forum, Bill Black, designer
The Tempest, Dean Mogle, designer
You Can't Take It With You, Bill Black
- 1994 *As You Like It*, Dean Mogle, designer
The Shoemaker's Holiday, Bill Black, designer
Richard III, Rosemary Ingham, designer
A Flea in Her Ear, Linda Roethke, designer
A Streetcar Named Desire, Janet Swenson, designer
Love's Labour's Lost, Holly Cole, designer

- 1993 *A Midsummer's Night Dream*, Bill Black, designer
Richard II, Janice Stauffer, designer
Timon of Athens, Janet Swenson, designer
Our Town, Rosemary Ingham, designer
Tartuffe, James Berton Harris, designer
The Royal Family, James Berton Harris, designer
- 1992 *King Lear*, Colleen Muscha, designer
The Merchant of Venice, Chris Flaharty, designer
The Merry Wives of Windsor, Bill Black, designer
Blithe Spirit, James Berton Harris, designer
Cyrano de Bergerac, Linda Melloy, designer
Julius Caesar, James Berton Harris, designer
- 1991 *Hamlet*, Mark Pirolo, designer
Twelfth Night, McKay Coble, designer
Volpone, Beth Novak, designer
Death of a Salesman, James Berton Harris, designer
Misalliance, James Berton Harris, designer
The Taming of the Shrew, James Berton Harris, designer
- 1990 *Romeo and Juliet*, Rosemary Ingham, designer
Titus Andronicus, Beth Novak, designer
The Two Gentlemen of Verona, Rosemary Ingham, designer
Ghosts, James Berton Harris, designer
Waiting for Godot, James Berton Harris, designer
The Importance of Being Earnest, James Berton Harris, designer
- 1989 *The Tempest*, Colleen Muscha, designer
Macbeth, Rosemary Ingham, designer
The Winter's Tale, Beth Novak, designer
The Glass Menagerie, Janet Swenson, designer
The Imaginary Invalid, James Berton Harris, designer
Nothing Like the Sun, James Berton Harris, designer
- 1988 *As You Like It*, Bruce McInroy, designer
Othello, Beth Novak, designer
Cymbeline, Linda Roethke, designer
- 1987 *The Comedy of Errors*, Nancy Jo Smith, designer
Richard III, Felice Proctor, designer
Much Ado About Nothing, Beth Novak, designer
- 1986 *A Midsummer Night's Dream*, Claremarie Verheyen, designer
Julius Caesar, Nancy Jo Smith, designer
Love's Labours Lost, Felice Proctor, designer

Professional Costume Construction and Technology—Off Campus

Milliner

- 2104 *Mirror, Mirror*, Milwaukee Ballet, Todd Edward Ivins, designer
- 2013 *The Nutcracker*, Ballet Austin, TX, Judana Lynn, designer
- 2012 *La Boheme*, Milwaukee Ballet, Paul Daigle, designer
- 2010 *Peter Pan*, Milwaukee Ballet, Judana Lynn, designer
- 2010 *Esmeralda*, Milwaukee Ballet
- 2010 *Clowns and Others*, Milwaukee Ballet
- 2009 *Cinderella*, Milwaukee Ballet
- 2008 *The Nutcracker*, Alberta Ballet, Canada, Zack Brown, designer
- 2006 *Scherazade*, Milwaukee Ballet, Judana Lynn, designer
- 2002 *The Nutcracker*, Pittsburgh Ballet Theatre, Zack Brown, designer
- 2000 *Galileo*, Milwaukee Ballet
- 2000 *The Nutcracker*, American Repertory Ballet, New Jersey, Zack Brown, designer
- 1998 *The Nutcracker*, Milwaukee Ballet, Zack Brown, designer
- 1997 *Into The Woods*, Pioneer Theatre Company, David Mickelsen, designer

Draper/First Hand

- 2006 *Twelfth Night*, University of Nevada, Las Vegas, Judy Ryerson, designer
- 1997 *Rough Crossing*, First Hand, Oregon Shakespeare Festival, designer
- 1996 *Pirated Penzance*, Pioneer Theatre Company, Carol Wells Day, designer
- 1988 Tailor, *The Pancake King*, Next Generation Theatre, Milwaukee
- 1988 *Major League*, feature film, David S. Ward, director, starring Tom Berenger, Charlie Sheen, Wesley Snipes and Corbin Bernsen
- 1988 *The Pancake King*, Next Generation Theatre, Norman Moses, director

C. TEACHING

C.1. Courses Taught

C.1.1 Courses Taught During Last Five Years

Theatre 225, Introduction to Costume Construction (fall, spring-every year)

Theatre 285, Advanced Costume Construction (spring-every year)

Theatre 301, Theatrical Millinery (fall-even years)

Theatre 332, Theatrical Tailoring (spring-odd years)

Theatre 401, Fabric Painting and Dyeing for the Theatre (fall-odd years)

Theatre 575, Studio (fall, spring-every year)

Theatre 675, Advanced Studio (fall, spring-every year)

Theatre 685 Internship-Professional Professional Theatre (as needed)

Theatre 693 Independent Study (as needed)

C.1.2 Courses Previously Taught

Undergraduate

Theatre/PTTP 104, Make-up

Theatre/PTTP 112, Theatre Production and Design

Theatre/PTTP 201, Stage Costume and Make-up

Theatre/PTTP 208, History of Costume I

Theatre/PTTP 209, History of Costume II

Theatre/PTTP 225, Costume Construction

Theatre/PTTP 232, Tailoring I

Theatre/PTTP 233, Tailoring II

Theatre/PTTP 301, Costume Crafts I, Millinery

Theatre/PTTP 401, Costume Crafts II, Fabric Painting and Dyeing

Theatre/PTTP 412, Career Preparation and Development

Theatre/PTTP 421 Costume Shop Management Techniques

Theatre/PTTP 422, Costume Shop Management Techniques, Applied

Theatre/PTTP 444, Costume Crafts III, Leather-working

Theatre/PTTP 475, Rehearsal and Performance Techniques

Theatre/PTTP 575, Rehearsal and Performance Techniques II

Theatre/PTTP 675, Rehearsal and Performance Techniques III

Theatre/PTTP 699, Independent Study

Graduate

Theatre/PTTP 704, Make-up

Theatre/PTTP 708, History of Costume I
 Theatre/PTTP 709, History of Costume II
 Theatre/PTTP 703, Costume Construction
 Theatre/PTTP 732, Tailoring I
 Theatre/PTTP 733, Tailoring II
 Theatre/PTTP 801, Costume Crafts I, Millinery
 Theatre/PTTP 901, Costume Crafts II, Fabric Painting and Dyeing
 Theatre/PTTP 712, Career Preparation and Development
 Theatre/PTTP 701 Costume Shop Management Techniques
 Theatre/PTTP 802, Costume Shop Management Techniques, Applied
 Theatre/PTTP 843, Costume Crafts III, Leather-working
 Theatre/PTTP 729, Rehearsal and Performance Techniques
 Theatre/PTTP 829, Rehearsal and Performance Techniques II
 Theatre/PTTP 929, Rehearsal and Performance Techniques III

C.2 Course Innovations

- 2014 Costume Field Trip—organized a day-long field trip to the Chicago Museum of Contemporary Art to tour exhibition “*David Bowie Is....*” By the Victoria and Albert Museum
- 2012 Costume/Prop Field Trip—organized a day-long field trip to the Field Museum to tour exhibition “*Maharaja: The Splendor of India’s Royal Courts.*” The trip included a visit to L.Z. Fabrics. 12 costume production students and 1 technical production student participated.
- 2010 Costume/Prop Field Trip—produced and organized a day-long field trip to the Chicago History Museum (*Tying the Knot, Chicago Says “I Do”*) and Vogue Fabrics, Evanston. The trip included a guided tour of the fabric store (one of the largest in the mid-west) by the storeowner and a guided tour of the museum exhibition. Eight costume production students and five technical production students participated.
- 2009 Costume Field Trip—organized a day-long field trip to the Chicago History Museum to view the *Chic Chicago* exhibition and to Vogue and L.Z. Fabric stores. Ten costume production students participated.
- 2008 To address changes in curriculum, I developed new syllabi for:
 Theatre 225 Introduction to Costume Construction
 Theatre 301 Millinery
 Theatre 332 Tailoring
 Theatre 401 Fabric Painting and Dyeing for the Theatre
 I developed grading matrixes for projects in the classes
- I developed a syllabus for new class, Theatre 285 Costume Construction II
- 2005 Six day trip to New York. Arranged interviews with Broadway wardrobe supervisors at three Broadway Theatres (*Phantom of the Opera, Lion King* and *Beauty and the Beast*), and Jeanne Naughton, dresser on *Spamelot*,

visits to three major costume and fashion exhibitions (*Wild Animal Influences in Fashion*, Costume Institute of the Metropolitan Museum of Art and *New York Glamour* jointly produced at the Museum of the City of New York and The Fashion Institute of Technology).

- 2003 Costume Field Trip: New York, five days. Visited Grace Costume Company, Montana Leatherworks, Parsons-Meares Costumes, Penn and Fletcher Embroiderers, backstage visits to *Phantom of the Opera* and *Beauty and the Beast*, Broadway and off-Broadway performances.
- 2001 Costume/Prop Field Trip—organized a daylong field trip to the Field Museum to tour exhibition *Julie Taymor: Playing With Fire*. Visited L.Z. Fabrics. 12 costume production students participated.
- 2001 Costume Field Trip: New York. During this five-day field trip, I arranged interviews and site visits to professional costume shops, backstage wardrobe departments (*Phantom of the Opera* and *Beauty and the Beast*), The Lincoln Center Library for Performing Arts, The Metropolitan Opera, and fabric vendors and museums.
- 1998 Costume Field Trip: New York, five days. Visited Parsons-Meares Costume Company, Montana Leatherworks, Penn and Fletcher Embroiderers, backstage visits to *Phantom of the Opera* and *The Lion King*, Broadway and off-Broadway performances.
- 1998 Costume Field Trip: Chicago Field Trip—Millinery: visited Mrs. Kerns's Une Chapellerie, one of the last ladies hat makers in Chicago
- 1996 Costume Field Trip: New York, five days. Visited Barbara Matera Costumes, Euroco, Grace Costumes, study tour with archivist, Denita Sewell at The Costume Institute, The Metropolitan Museum, backstage tours of the Gershwin, Palace and Majestic Theatres. Students had many great experiences during the trip, a highlight was standing center stage at the historic Palace Theatre and gazing into the house envisioning the ghosts of performances by Ethel Barrymore, Fanny Brice, Enrico Caruso, Will Rogers and many others. I thought that our theatre visit would be about a current Broadway show works, but it became a valuable lesson in American Theatre history!
- 1994 Chicago Field Trip—Millinery
- 1993 Costume Field Trip: New York, five days. Visited Grace Costume Company, Montana Leatherworks, Penn and Fletcher Embroiderers, fabric vendors, backstage visits to *Phantom of the Opera* and The Metropolitan Opera, Broadway and off-Broadway performances.
- 1992 Chicago Field Trip—Millinery

Though these off campus field trip experiences, students realize new employment opportunities, begin to understand professional standards, understand how to develop useful relationships with professional colleagues and discover the range of resources available. I

make a point of contacting alumni to meet with current students so that the current students might more easily envision themselves in professional positions.

Participation in the New York and Chicago trips is voluntary. They have been informally organized and externally funded. I used personal frequent flier miles and miles donated by friends and relatives to assist with travel for the trips. I arranged all air and ground travel, housing, schedule and admissions for each trip.

Because many students are on limited budgets, it took careful strategy to make it possible for everyone to participate.

I also organize local field trips exposing students to the wealth of resources available in Milwaukee. We have visited the Milwaukee Art Museum, backstage to visits with wardrobe supervisors in town with touring productions at the PAC and Milwaukee Theatre, art department alumni Laura Goldstein at her silk screening studio Grotto Co. and costume shops at the Milwaukee Rep, Skylight Opera, Milwaukee Ballet and FirstStage Milwaukee, Ten Chimneys Estate, and Mount Mary College. Through these spontaneous field trips, I try to “open doors” for each new generation of students.

C.3. Teaching in Institutes, Professional Presentations, Papers, and Panels

C.3.1. Teaching in Institutes, Professional Presentations, Panels

- 2014 *What a Costume Technician Needs to Know*, Panelist, United States Institute for Theatre Technology Annual Conference, Fort Worth
- 2012 *Judy Adamson, Outstanding Educator*, Panelist, United States Institute for Theatre Technology, Long Beach, 2012. Served on a panel highlighting the contributions of costume artisan, teacher and mentor, Judy Adamson.
- 2011 *Fifty at Fifty, a Celebration of Fifty Costume Designers and Fifty Years of USITT*, United States Institute for Theatre Technology Fiftieth Annual Conference, Charlotte
- 2011 *Exploring the Personal Collection: Film Costume Collection of Gene London*, United States Institute for Theatre Technology Fiftieth Annual Conference, Charlotte
- 2010 *Contemporary Techniques for Making 19th Century Corsets*, United States Institute for Theatre Technology, Midwest Section, UW Whitewater, 1 day hands-on intensive.
- 2009 *Modern Silk Screen Techniques for Fabric Modification*, United States Institute for Theatre Technology South East Section Conference, Greensboro, NC
- 2008 *Fabric Modification—Modern Silk Screen Printing Techniques*, United States Institute for Theatre Technology Summer Symposium, University of North Carolina, Chapel Hill, 3 days
- 2008 *Contemporary Techniques for Making 19th Century Corsets*, United States Institute for Theatre Technology, Midwest Section, UWM, 1 day hands-on intensive

- 2007 *Ribbon Trimming Techniques for 19th Century Millinery*, South Eastern Theatre Conference, Atlanta, GA
- 2006 *Historical Sources for Theatrical Patterns*, South Eastern Theatre Conference, Orlando
- 2006 *Rosemary Ingham Retrospective Lifetime Achievement Award*, United States Institute for Theatre Technology Annual Conference, Louisville
- 2004 *Perfect Petticoats: Using Engineered Fabrics for Period Shapes*, United States Institute for Theatre Technology Annual Conference, Long Beach
- 2004 Presenter, *Professional Costume Production in Los Angeles: Film, Television and Theatre*, United States Institute for Theatre Technology Annual Conference, Long Beach
- 2004 Panelist, *Developing a Professional Portfolio*, South Eastern Theatre Annual Conference, Chattanooga
- 2002 *Renovations, Equipment and Space*, United States Institute for Theatre Technology Summer Symposium, University of Cincinnati, 3 days
- 2002 *Foil Embossing Techniques on Fabric*, United States Institute for Theatre Technology National Conference, New Orleans
- 1997 *Professional Interviewing Techniques*, South Eastern Theatre Annual Conference, Miami
- 1996 *Elizabethan Ruffs and Wisks*, United States Institute for Theatre Technology National Conference, Fort Worth
- 1995 *Costumes in the Age of Elizabeth: A Costume Cavalcade*, Grand Valley State University, Allendale, MI

C.3.2. Conferences, Events, Master Classes Organized

Classes Organized at UWM for Students

- 2014 *Leather-working Workshop*, Rosa Lazaro. Two-day hands-on workshop introduced students to leather working techniques including types of leather, marking and cutting, decoration, fabrication, dyeing and finishing. Under Professor Lazaro's supervision, students can complete a baldric sword belt.
- 2011 *Wig Workshop*, David Bova. Mr. Bova instructed students in historical hairstyles, selection of wigs, styling and dressing of wigs for theatrical use and proper maintenance throughout a long run. Mr. Bova supervised student's work on wigs for *No, No, Nanette*

- 2008 *Mascot Head Workshop*, Suzie Campbell. Two-day hands-on workshop. Students learned techniques of EVA foam construction and each built a full size mascot headpiece under Professor Campbell's supervision during the two-day workshop
- 2009 *Professional Wardrobe*, Randy Handley. Wardrobe supervisor for the new Cirque du Soleil production "*Michael Jackson ONE*" at the Mandalay Bay Hotel, Las Vegas, spoke to students about working wardrobe on long running, highly technical productions. Mr. Handley has supervised productions of *Zarkana* at Radio City Music Hall, Madrid and Moscow, *Corteo* (Creation and US Tour), *Bob Fosse's Dancin'* (European tour) and *Banana Sphel* (Chicago)
- 2006 *Glove Making Workshop*, John Koch, Montrose Studio, Chicago is a favorite of students whenever I schedule it. Mr. Koch presents the basic techniques of glove-making and assists students with patterns, cutting and sewing techniques and finishing so that they can create gloves for use in theatre productions.
- 2005 *Arashi Shibori Workshop* day long master class given by my long time colleague, friend and Shibori artist Lori Hartenhoff. Ms. Hartenhoff conducted the class in the UWM Costume Studio and introduced the students to the history and techniques used in the ancient art of Shibori. By the end of the day, students had created several examples of pleating and dyeing techniques
- 2005 Coordinated studio visit for students at the Milwaukee studio of fabric artist, Rita Tisser. The students visited her Milwaukee studio for a day-long class, learning about her process and ultimately helping produce silk charmuse yardage later fabricated into scarves. Ms. Tisser visited the UWM Costume Studio several weeks later to observe students at work on costumes for Milwaukee Shakespeare's *The Merchant of Venice*.
- 2002 *Silicone Rubber Fabric Modification Workshop*, Janet Bloor, owner New York Euroco Costumes, a commercial costume production company and extraordinary fabric artist. This two-day hands-on workshop introduced students to the magic of using silicone caulk on basic stretch and woven fabrics to create and magical transformations.
- 2000 *Arashi Shibori Workshop* day-long master class, Lori Hartenhoff
- 2000 *Glove Making Workshop*, John Koch, Montrose Studio, Chicago
- 1998 *Glove Making Workshop*, John Koch, Montrose Studio, Chicago
- 1994 *Glove Making Workshop*, John Koch, Montrose Studio, Chicago
- 1991 *Mask-making Workshop*, Kevin Copenhaver, resident designer and costume crafts supervisor at the Denver Center Theatre Company. He instructed students in creative mask making techniques appropriate for use in the theatre using modern materials like thermoplastic, EVA foam and latex.

Off-Campus and Professional Classes Organized

- 2013 *Contemporary Techniques for Making 19th Century Corsets*, United States Institute for Theatre Technology National Conference, Milwaukee, 1 day hands-on intensive, 28 participants
- 2006 *19th Century Tailoring Techniques for Men's Wear*, United States Institute for Theatre Technology Summer Symposium, coordinator, Cedar City, UT, 2 hands-on sessions, three days each, 24 participants each session
- 2003 *19th Century Tailoring Patterns for Men's Wear*, United States Institute for Theatre Technology Summer Symposium, coordinator, Cedar City, UT, 2 hands-on sessions, three days each, 24 participants each session
- 1994 USITT Summer Costume Symposium, 3 day event presenting fabric painting and dyeing techniques, mask making techniques, costume rendering techniques and shop management and organization methods, 30 participants

C.3.3. Other Teaching, Master Classes and Invited Lectures

- 2014 *Contemporary Techniques for Making 19th Century Corsets*, Cirque du Soleil, Michael Jackson ONE Mandalay Bay, Las Vegas
- Wire Frame Headpieces for Theatre and Ballet*, Western Michigan University, Kalamazoo, 2 days
- Wire Frame Headpieces for Theatre and Ballet*, USITT Master Class, Florida State University, Tallahassee, 2 days
- Contemporary Techniques for Making 19th Century Corsets*, Webster University, St. Louis, MO, 2 days
- 2013 *Contemporary Techniques for Making 19th Century Corsets*, Western Michigan University, Kalamazoo, 2 days
- 2012 *Wire Frame Headpieces for Theatre and Ballet*, University of Virginia, Charlottesville, 2 days
- Fabric Painting and Dyeing for the Theatre*, Texas A&M University-Corpus Christi, 3 days
- 2011 *Designing and Constructing 19th Century Corsets for Contemporary Theatrical Use*, Texas A&M University, Corpus Christi, TX, 2 days
- 2010 *Historical Ruffs for Contemporary Productions*, Jacksonville State University, Jacksonville, AL, 1 day
- 2010 *Modern Chain Mail for the Stage*, University of Alabama, Tuscaloosa, 2 days

- 2009 *Fabric Painting and Dyeing for the Theatre*, Brigham Young University, Provo, UT, 2 days
- 2008 *Designing and Constructing 19th Century Corsets for Contemporary Theatrical Use*, University of Tennessee, Knoxville, 2 days
- Fabric Painting and Dyeing for the Theatre*, University of Mississippi, Oxford, 3 days
- Contemporary Techniques for Making 19th Century Corsets*, Albright University, Reading, PA, 3 days
- Contemporary Techniques for Making 19th Century Corsets*, Kent State University, Kent, OH, 2 days
- Fabric Painting and Dyeing for the Theatre*, Greensboro College, NC, 2 days
- Designing and Making Wire Frame Hats and Headpieces for Ballet and Theatre*, University of North Carolina, Chapel Hill, 2 days
- 2007 *Fabric Painting and Dyeing for the Theatre*, Brigham Young University, Provo, UT 2 days
- Designing and Constructing 19th Century Corsets for Contemporary Theatrical Use*, Florida State University, Tallahassee, 3 days
- Preparing a Professional Portfolio*, Lindenwood University, St. Charles, MO
- 2006 *Designing and Making Wire Frame Hats and Headpieces for Ballet and Theatre*, University of Virginia, Charlottesville, 2 days
- Designing and Constructing 19th Century Corsets for Contemporary Theatrical Use*, Indiana University, 2 days
- Wire Frame Headpieces for Theatre and Ballet*, University of North Carolina-Chapel Hill, 2 days
- Fabric Painting and Dyeing Techniques for the Theatre*, University of Tennessee, Knoxville, 2 days
- Fabric Painting and Dyeing for the Theatre*, Oklahoma State University, Stillwater, 2 days
- Wire Frame Headpieces for Theatre and Ballet*, University of Nevada-Las Vegas, day intensive
- 2005 *Fabric Painting and Dyeing Techniques for the Theatre*, Brigham Young University, Provo, UT, 2 days
- 2004 *Marbling Techniques for Fabric Modification*, Northern Illinois University, DeKalb

- 2002 *Marbling Techniques for Fabric Modification*, Northern Illinois University, DeKalb
- 2001 *Designing and Making Wire Frame Hats and Headpieces for Ballet and Theatre*, University of Tennessee, Knoxville, 2 days
- Designing and Constructing 19th Century Corsets for Contemporary Theatrical Use*, University of Alabama, Tuscaloosa, 3 days
- Preparing a Professional Portfolio*, University of Alabama-Birmingham, 1 day
- Fabric Painting and Dyeing Techniques for the Theatre*, Indiana University, Bloomington, 2 days
- 1999 *Fabric Painting and Dyeing Techniques for the Theatre*, University of Tennessee, Knoxville, 2 days
- Fabric Painting and Dyeing Techniques for the Theatre*, Northern Illinois University, DeKalb, 2 days
- 1991 *Death of a Salesman: Costume Design Concepts*, Elder Hostel, Cedar City, UT
- 1990 *Millinery: Art and Techniques*, Rocky Mountain Theatre Association Annual Meeting, Cedar City, UT
- 1990- Lecturer, *Camp Shakespeare*, Utah Shakespearean Festival,
2014 two lectures each summer
- 1985- *Costume Seminar: Costume Design and Production* at the Utah
2014 Shakespeare Festival, 15 hour-long lectures each summer.

C.4. Direction of Student Research

C.4.1. Academic Advisor

Serve as primary advisor for all BFA Costume students and entering BFA applicants. Working with students, I help them create a four-semester plan for completion of classes, monitor GPA requirement progress and progress in departmental major classes.

C.4.2. Supervision of Independent Research and Internships

- 2014 Independent Study Project, Steven Krueger, *1920s Men's Tailoring*
- Independent Study Project, Lyn Kream, *The Genius of Charles James*
- Independent Study Project, Levi Miles, *Costumes from Ancient Arabian mythology*
- 2011 Independent Study, Karmen Seib *Advanced Fabric Painting and Dyeing projects*

- 2010 Internship in Professional Theatre, Kari Ehler, Samantha Rebrow, Utah Shakespeare Festival
- 2009 Independent Study Project, Eleanor Kingsley, *Classical Tutu Construction*
- 2008 Independent Study Project, Samantha Lemieux, *Contemporary Corset Construction*
 Independent Study Project, Abby Peterson, *Fabric Modification Techniques and Silk Screening*
 Independent Study Project, Margaret Halberg, *19th Century Bonnets*
 Independent Study, three students, *Advanced Tailoring*
- 2002 Supervised professional internships for students Kate Ciano (Milwaukee Repertory Theatre) and Beth Nistler (Guthrie Theatre), Natalie Retzlaff (Shakespeare Theatre), Melissa Benson (Oregon Shakespeare Festival) and Robin Newell (Utah Shakespeare Festival).
- 2001 Peck School of the Arts Viennese Ball Gown project

D. OUTREACH AND SERVICE

D.1. Outreach and Service on Campus

- 2006 Wisconsin High School theatre Festival Workshop, Creative Mask-making with Thermoplastic Material, 2 sessions
- 2003 Milwaukee County High School Theatre Workshop, Creative Mask-making with Thermoplastic Material, 2 sessions
- 2002 Alumni College, Creative Mask-making with Thermoplastic Material
- 2001 Milwaukee County High School Theatre Workshop, Paper Mask-making techniques, 2 sessions
- 1998 Nancy Zimpher installation, design assistance of silk dance banners and trimming and alterations to Chancellor Zimpher's academic regalia and UWM medallion.
- 1998 Milwaukee County High School Theatre Workshop, Creative Mask-making with Thermoplastic Material, 2 sessions
- 1998 Teacher Orientation for *Our Town*, UWM
- 1998 Freshman Scholars Orientation for *Our Town*, UWM

D.2. Outreach and Service to Community Groups and Other Organizations

- 2014-present Jury Chair and Senior Editor, *Poster Session for Digital Publication*, United States Institute for Theatre Technology
- 2014 Scholarship Judge, USITT SE Master Class Competition, Florida State University, Tallahassee
- 2006-2013 Juror and Editor *Poster Session for Digital Publication*, United States Institute for Theatre Technology
- 2006 Ten Chimneys Foundation, creation of replica costumes for permanent exhibition at visitor center for Lynn Fontaine and Alfred Lunt's dressing
- 1999-2014 Serve as juror for the *Young Technician Forum*, USITT. Jury reviews submissions off student (under-grad and graduate) portfolios for selection to exhibit work at the Annual National Conference.
- 1998 *The Celestials*, Costume Design, Ten Chimneys Foundation Genesee Depot, WI. The production toured southeast Wisconsin as a fund raising effort to support the creation of a museum at the Lunt Fontaine estate. The final performances were given the drawing room of the main house at the estate. The estate opened to the public in 2003.
- 1990 Graphic Designer, United States Institute for Theatre Technology Annual Conference (Schedule and Information Packet for Registrants, Poster, Calendar, Name Badges, other graphics and printed material)

D.3. Other Service Activities

D.3.1. Service as Outside Reviewer for Promotion and Tenure

- 2103 Stacy Galloway, University of Florida
- 2010 Paula Trimpey, Albright University
- 2010 Brenda Van der Wiel, University of Utah
- 2009 Donna Meester, University of Alabama
- 2009 Marcy Linton, University of Virginia
- 2008 Katherine Ellis, Northern Arizona University
- 2008 Kristine Kearney, Ohio State University
- 2007 Linda Pisano, Indiana University
- 2002 Dean Mogle, University of Cincinnati

D.3.2. Committee Assignments

University

- 2001-2003 Divisional Committee
- 1998-2003 All University Campaign Committee
- 1996-1997 Academic Planning and Curriculum Committee

School

- 2007-2013 PSOA Black and Gold Committee

Departmental

- Ongoing Head of Costume Production
- Ongoing Executive Committee
- Ongoing Area Heads Committee/Chair Advisory Committee
- 2012-2013 Season Selection Chair
- 2007-2012 Selection Committee
- 2006-2008 Recruitment Committee
- Ongoing Serve as host for Opening Night Receptions for Main Stage Productions. Funded through the generosity of faculty colleagues, the opening night receptions acknowledge and honor the student's efforts

D.3.3. Professional Service and Memberships

- 2014-present Council Member-eSET (Essential Skills for Entertainment Technicians) United States Institute for Theatre Technology
- 1984-Present Member, United States Institute for Technical Theatre
- 1989-Present Member, South East Theatre Conference
- 1989-2011 Attendee, Midwest Theatre Auditions, St. Louis
- 1990-2013 Attendee, Wisconsin Theatre Auditions, Madison
- 2007 Conference delegate, Shakespeare Theatre Association of America Annual Conference held in Stratford, England, 4 days
- 2007 Contributor, *Hats in Historical Perspective (Ancient to Contemporary)* Utah Art Museum, Salt Lake City, May-October exhibition

- 1986-1999 Reviewer, University and Regional Theatre Association Auditions (U/RTA), New York, Chicago and Los Angeles sites
- 1998 Member, Production Manager Search Advisory Committee for Skylight Opera Theatre, Joan Loundsbery, chair
- 1985 Observer, Congress of the International Amateur Theatre Association in Monaco, 19 days
- 1984 Participant, American Amateur Theatre Festival, Racine, WI