

THE ALL MIRABAL CAST & CREW 3RD EDITION

Before you read, please understand that list is to honor the spectacular work of some of the close to 800 students who have performed on or off our stage in the past 20 years. It is not to alienate anyone not on the list. These are the individuals who stand out in my incredibly shoddy memory. If I have forgotten your incredible work in some area then I am eternally sorry. Most of you have vastly improved in your talents in skills since last we worked together. I daresay most of you are better than when I didn't cast you for that role that you should have played. I don't doubt I will eat my words for limiting my list to just this group. I'm sure you'll all prove me wrong someday. But this is what I remember based on your time with me - and my aforementioned bad memory.

Why bother, you ask? Well, I'd like to you know how much I appreciated your work and what I thought of your talents and skills when I knew you. How much I think you should continue with your studies and continue to be theatrically inclined.

For those of you new to the party, there was a version of this list created in 2000 and another in 2005.

DRAMATIC ACTING

Of course this was extremely difficult. I tried to limit it to 50 in each style of acting. I'm sure I forgot someone or I unjustly left someone off, but here it is:

Chloe Adler (02)	Katie Baukin (08)	Corrina Beall (05)	Kit Benz (09)
Shelby Bernard (04)	Anna Kate Bocknek (02)	David Burns (94)	Taylor Coffman (99)
Jon Cohn (91)	Cynthia Lisa Cole (92)	Matt Continetti (99)	Faith Coutier (98)
Debbie Crabbe (08)	Cameron Doucette (07)	Stepher Eng (03)	Matt Ference (04)
Stacy Fischer (94)	Taylor Gaines (09)	Brendan Hill (04)	Jessie Holder (08)
Elizabeth Holtan (05)	Barbara Howlin (99)	Lem Huntington (91)	Mike Innocenti (00)
Mark Jennings (06)	Lauren Kidd (03)	Catharine Kuntz (09)	Brian Loevner (91)
Liz Macy (91)	Tom Mason (09)	Meredith Moseley (96)	Natalie Nardone (00)
Lyn Osborn (03)	Silvija Ozols (95)	Michael Patrick (98)	Kat Purgal (03)
Adam Ressa (05)	Lisa Rotter (03)	Meg Seay (04)	Andrew Shapiro (93)
Jen Sizemore (99)	Leigh Chase Thompson (94)	Noelle Viñas (10)	Brian Wahlquist (00)
Jocelyn Waite (93)	Andrew Ward (97)	Julie Wolf (01)	Jason Wolf (06)
Jason Wright (95)	Roya Zarrinnahad (02)		

COMEDIC ACTING

Same as above.

Seth Ackerman (96)	Katie Baukin (08)	Kit Benz (09)	Dan Brown (00)
Rachel Cave (07)	Cari Daly (91)	Jesse Dean (97)	Matt Dower (96)
Brian Dudolevitch (04)	Brandon Duncan (07)	Andrew Froehlich (05)	Taylor Gaines (09)
Charles Holley (97)	Mike Innocenti (00)	Mark Jennings (06)	Justin Jones (04)
Casey Kaleba (96)	Kermit Kaleba (94)	Kerry Kaleba (05)	Josh Katcher (01)
Lauren Kidd (03)	Mandy Kimlick (05)	Chris Koch (98)	Oriana Layendecker (05)
Joe Leotta (00)	Adam Lowe (03)	Tom Mason (09)	Amira Mohamed – Ameen (06)
Nick! Mohlmann (01)	William Noguchi (09)	Teresa Olsavsky (99)	Stacey O'Rear (98)
Silvija Ozols (95)	Michael Patrick (98)	Jacob Perlin (04)	Adam Ressa (05)
Lisa Rotter (03)	Penelope Sexton (00)	Andrew Shapiro (93)	Jen Sizemore (99)
Jen Stevens (92)	Jenn Stofferahn (98)	Jeremy Strohl (01)	Mike Sullivan (98)
Mike Thomas (93)	Leigh Chase Thompson (94)	Kristin Von Kundra (00)	Brian Wahlquist (00)
Andrew Ward (97)	Jason Wright (95)		

THE LAKE BRADDOCK THEATRE CHOIR

I did my best to keep this list to just the top 50 vocalists who have appeared in LBT productions. Now remember, my affiliation with LBMT stopped at Cinderella, so people in the shows since weren't considered – unless they sang in one of the LBT shows.

Hanane Abdalla (09)	Chloe Adler (02)	Lara Allred (04)	Ayo Awosika (02)
Matt Barclay (99)	Katie Baukin (08)	Kit Benz (09)	Shelby Bernard (04)
Sam Birchett (96)	Anna Kate Bocknek (02)	John Bryson (01)	Ben Canty (04)
Bryan Case (05)	Lizzy Cole (10)	Matt Dodd (97)	Brandon Duncan (07)
Hanna Easley (02)	Kimberly Evans (93)	Matt Ference (04)	Theresa Giasson (01)
Joel Gross (97)	Alison Heald (00)	Jessie Holder (08)	Lem Huntington (91)
Mike Innocenti (00)	Steve Jennings (91)	Lauren Kidd (03)	Catharine Kuntz (09)
David Lewin (95)	Kathleen Mason (04)	Meredith Moseley (96)	Jim Myers (02)
William Noguchi (09)	Stacey O'Rear (98)	Anita Paredes (95)	Sandra Porter (03)
Wesley Puckett (98)	Lisa Rotter (03)	Jen Sizemore (99)	Jenna Sokolowski (97)
Jenn Stofferahn (98)	Mike Sullivan (98)	Leigh Chase Thompson (94)	Matt Tiemann (08)
Amy Treadwell (98)	Evie Trester (98)	Raffi Vartian (96)	Jason Wolf (06)
Julie Wolf (01)	Angie Zach (10)		

The Elizabethans

These are the 50 students who excelled at the Folger Shakespeare Festival, the E-SU Shakespeare Competition or in our mainstage Shakespeare productions.

Katie Baukin (08)	Shelby Bernard (04)	Anna Kate Bocknek (02)	Dan Brown (00)
David Burns (94)	Cat Carranza (08)	Taylor Coffman (99)	Cynthia Lisa Cole (92)
Matt Continetti (99)	Cameron Doucette (07)	Paul Dunford (96)	Stacy Fischer (94)
Chivonne Floyd (06)	Andrew Froehlich (05)	Taylor Gaines (09)	Laura Gunlicks (00)
Jessie Holder (08)	Charles Lee Holley (97)	Mike Innocenti (00)	Mark Jennings (06)
Casey Kaleba (96)	Kermit Kaleba (94)	Kerry Kaleba (05)	Alex Kaplan (10)
Mandy Kimlick (05)	Chris Koch (98)	Adam Lowe (03)	Vered Margalit (96)
Kathleen Mason (04)	Natalie Nardone (00)	Teresa Olsavsky (99)	Silvija Ozols (95)
Michael Patrick (98)	Kat Purgal (03)	Stephanie Ramsey (08)	Adam Ressa (05)
Penelope Sexton (00)	Andrew Shapiro (93)	Devora Shapiro (93)	Jenna Sokolowski (97)
Mike Sullivan (98)	Michelle Sylvester (95)	Leigh Chase Thompson (94)	Mike Thomas (93)
Noelle Viñas (10)	Brian Wahlquist (00)	Jocelyn Waite (93)	Andrew Ward (97)
Jason Wright (95)	Roya Zarrinnahad (02)		

THE PRODUCTION STAFF

The following is a list of Production Crews. Listing is based on an individual's design or management work, talent and skills while they were with LBT.

Stage Management

Jenn White (95)
Gianna DeMarco (97)
elizabeth Sutton (98)
Dee Dunford (98)
Cari Schmucker (98)
Pamm Werthman (98)
Jessica Sneed (98)
Tori Socha (00)
Scheli Boley (00)
Carly Jehlen (02)
Liz Murray (03)
Jennifer Wolf (03)
Theresa Meyers (05)
C J Shoemaker (06)
Nora Turner (06)
Tami Grossman (07)
Adrianna Venzor (08)

Company Management

elizabeth Sutton (98)
Erin Garland (97)
Barbara Howlin (99)
Rachel Poole (02)
Liz Murray (03)
Theresa Meyers (05)
Jackie Chu (06)
Adrianna Venzor (08)
Cat Carranza (08)

Sound

Enoch Chan (95)
Vered Margalit (97)
Greg Touchton (00)
Mike Innocenti (00)
Keith Filppu (03)
Danielle Schender (06)
Alison Stein (08)
Will Noguchi (09)

Lighting

Andrew Shapiro (93)
Leigh Chase Thompson (94)
Enoch Chan (95)
Mike Sullivan (98)
Mike Innocenti (00)
Sean Pollin (03)
Daniel Eichhorst (03)
Adam Ressa (05)
Raychel Trump (08)
Alison Stein (08)
Will Noguchi (09)
Hannah Dubrow (10)

Set

Cari Daly (91)
 Kevin Deliee (92)
 Amy Rogers (93)
 Enoch Chan (95)
 Sean Evans (96)
 Jeremy Strohl (01)
 Adam Lowe (03)
 Andrew Bare (06)

Directing

Sean Evans (96)
 Vered Margalit (96)
 Michael Patrick (98)
 Alison Heald (00)
 Michael Innocenti (00)
 Adam Ressa (05)

Properties

Emily DiMego (97)
 Jessica Sneed (98)
 Seth Casana (99)
 Brian Wahlquist (00)
 Hayden Zell (00)
 Josh Katcher (01)
 Robert Austin Wingfield (05)
 Amanda Lodge (06)
 Will Noguchi (09)
 Ben Shannon (09)

Musicians

Lem Huntington (91) - *guitar*
 Leigh Chase Thompson (94) - *guitar*
 Chris Curtis (94) - *guitar*
 Angela Holt (94) - *piano*
 Jeff Galusha (94) - *drums*
 Sherlee Huang (95) - *piano*
 Sean Roux (97) - *guitar/vibes*
 Seth Casana (99) - *bass/banjo/guitar/accordion*
 Matt Lopez (99) - *guitar*
 Nick! Mohlmann (01) - *guitar*
 Jake Null (01) - *piano, vibes, percussion*
 Sandra Porter (03) - *guitar*
 Matt Ference (04) - *piano/guitar/trumpet/whistle/vibes*
 Brian Dudolevitch (04) - *guitar*
 Bryan Case (05) - *guitar*
 Bill Porter (05) - *drums*
 Rebecca Jones (08) - *piano*
 Kit Benz (09) - *piano/guitar/drums/bass*
 Tom Mason (09) - *piano/guitar/drums/bass /harmonica*

Photos

Rebecca Tolk (91)
 Thew Suskiewicz (98)
 Stephanie DePaolis (03)
 Andrew Bare (06)

Publicity

Colleen Victoria Cohn (92)
 Rachael Cohn (94)
 Erin Garland (97)
 Becky French (98)
 Kristin Von Kundra (00)
 Josh Katcher (01)
 James Loizou (05)
 Matt Tiemann (08)
 Noelle Viñas (10)

Costuming

Rebecca Tolk (91)
 Jesse Dean (97)
 Marea DeMarco (98)
 Natalie Nardone (00)
 Diana DePaolis (00)
 Nick! Mohlmann (01)
 Julie Cameron (02)
 Megan Lange (04)
 Matt Tiemann (08)
 Sarah Purgal (09)

Makeup

Tracy Lingo (93)
 Avni Patel (94)
 Jose Granados (98)
 Taylor Coffman (99)
 Diana DePaolis (00)
 Nick! Mohlmann (01)
 Julie Cameron (02)
 Kat Purgal (03)
 Elizabeth Holtan (05)
 Mireille Cecil (06)
 Sarah Purgal (09)
 Erikka Robinson (10)

Dancers

Heart Hettinger (92)
 Amy Rogers (93)
 Jason Wright (95)
 Emily Ryan (97)
 Amy Lubell (97)
 Marie Siesseger (97)
 Jennifer Sylvester (98)
 Stacey O'Rear (98)
 Laura Wall (99)
 Tiffany DuPont (99)
 Brian Wahlquist (00)
 Jessica Brand (00)
 Brianna Gray (01)
 Sarah Simnowitz (01)
 Anna Kate Bocknek (02)
 Heather Bernacki (04)

Logos

Yillah Rosenfeld (92)
 Enoch Chan (95)
 Jesse Dean (97)
 Taylor Coffman (99)
 Seth Casana (99)
 Johnny Casana (01)
 Chloe Adler (02)
 James Loizou (05)
 Tami Grossman (07)
 Matt Tiemann (08)

Music Composers

Leigh Chase Thompson (94)
 Sean Roux (97)
 Jake Null (01)
 Shelby Bernard (04)
 Brian Dudolevitch (04)
 Matt Ference (04)
 Bryan Case (05)
 Kit Benz (09)

House Management

Amy Davis (95)
 Jason Hamel (96)
 Jessica Sneed (97)
 Amy Lawrence (97)
 Barbara Howlin (99)
 Liz Murray (03)
 Charlie Fletcher (05)
 Jessica Maffey (08)
 Leslie Berkowitz (09)

Key Shift

Tiffany Scott (96)
 Pamm Werthman (98)
 Brendan Crowe (01)
 Joe Spinnato (03)
 Theresa Meyers (05)
 Amanda Lodge (06)
 Stephanie Anderson (09)

Paint

Enoch Chan (95)
 Gene McCusker (96)
 Breanne DiDomenico (99)
 Diana DePaolis (00)
 Michele Grossman (05)
 James Loizou (05)
 Elizabeth Denny (10)

Special Effects/Media

Josh Katcher (01)
 James Loizou (05)
 Danielle Schender (06)
 Nick Oyler (07)
 Jenny Grace Fornoff (07)

Playwrights

David Burns (94)
 Kermit Kaleba (94)
 Leah Schoenberg (97)
 Nick Gray (97)
 Chris Koch (98)
 Audrey Forrest (00)
 Michelle Gomez (04)
 Brendan Hill (04)

THE ALL-TIME MIRABAL EXECUTIVE BOARD

The twenty years of the Executive Board numbered 66 people. 25 male, 41 female. There has only been two male Business Managers or Scenic Directors. There has been only five female Master Electricians. There have been three all-gender (ladies 96 – 97 and 07 - 08, gentlemen 00 - 01) Boards and only six years in which every member was from the senior class (like the current one). On the last list, I gave you my picks for the top three individuals in each category. This time, I'll list a top five in each:

<u>Business Manager</u>	<u>Master Electrician</u>	<u>Scenic Director</u>	<u>Technical Director</u>
Erin Garland (95 – 97)	Leigh Chase Thompson (91 - 94)	Jesse Dean (96 - 97)	Cari Daly (90 - 91)
Becky French (97 - 98)	Enoch Chan (94 – 95)	Natalie Nardone (99 - 00)	Gianna DeMarco (95 - 97)
Theresa Meyers (03 -05)	Michael Innocenti (98 - 00)	Julie Cameron (01 - 02)	Jeremy Strohl (00 - 01)
Adrianna Venzor (06 – 08)	Adam Ressa (03 - 05)	Nora Turner (04 – 06)	Adam Lowe (02 – 03)
Noelle Viñas (08 – 10)	Allison Stein (06 – 08)	Erikka Robinson (08 – 10)	Robert Austin Wingfield (04 – 05)

THE BEST IN SHOWS

My top ten One-Act shows I directed at LBT. These are the shows that I believe were overall the best work by myself and the cast and crew:

10. *Patient A* by Lee Blessing - April 1995
9. *The Katrina Project: Hell and High Water* by Michael Marks and MacKenzie Westmoreland - January – February 2008
8. *O How Vile an Idol* by R. L. Mirabal (Adaptation of Shakespeare) - March 2009
7. *In The Course of Justice* Adapted by R. L. Mirabal (Adaption of Shakespeare) - March 1999
6. *As Is* by William Hoffman – January – March 2004
5. *Invisible Man* by John S. Wells - January – February 2005
2. *Of Mice and Men* by John Steinbeck - January – February 2006
4. *Cut!* by Ed Monk - January 2000
3. *Extremities* by William Mastrosimone - March 1992
1. *As Is* by William Hoffman - November 1992

My top ten mainstage shows I directed at LBT. These are the shows that I believe were overall the best work by myself and the cast and crew:

10. *A Piece of My Heart* by Shirley Lauro –February 2001/May 2003
9. *The Island of Dr. Moreau* by Troy Tradup - February 2008
8. *A Midsummer Night's Dream* by William Shakespeare-December 2004
7. *A Streetcar Named Desire* by Tennessee Williams – April/May 2009
6. *Cat On a Hot Tin Roof* by Tennessee Williams - February 1991
5. *Pippin* by Roger O. Hirson and Stephen Schwartz - April 1999
4. *The Secret Garden* by Marsha Norman and Lucy Simon- April 1997
3. *1984* by George Orwell - April 2006
2. *Dracula* adapted by Steve Dietz – November 1999
1. *The Laramie Project* by Moisés Kaufmann and the Members of the Tectonic Theater Project – April 2005

These are the top regrets and blunders of my career at LBT:

- *Do Black Patent Leather Shoes Really Reflect Up?* Could I screw this show up more? One body mic to pass between 6 or so leads. The mic was a microphone in name only as it came from the jurassic era. I cast Steve Jennings, one of our top singers, in a role without a solo. It was fun and hilarious, but I would have hated to watch it.
- *The Evil That Men Do* Again, great performances – but a stupid premise. It was a futuristic justice system where agents train by watching androids acting out scenes from Shakespeare. The costumes were weird, the scenes were too short and the set-ups were too long. Although it did help me create my future Folger shows *In The Course of Justice*, *This Can Sack and Drinking Do*, & *A Serpent's Tooth*.
- Allowing anyone else to say they directed *Brigadoon*, *Joseph & Cinderella*. Because they didn't.
- Turning my Board members over to the wolves during *Brigadoon*, *Joseph & Cinderella*. (sorry guys)
- Allowing Jenny to steal the election away from Michelle in 1994.
- Going with new talent over old reliability in casting *Crucible* (sorry Adam).
- Choosing *A Piece of My Heart* as the AHSTF show before I knew who was *really* going. No regrets in producing it again, however.
- Allowing Centreville to make us abandon our *Moon Over Buffalo* matinee because of the VHSL regional conflict. Should have stood up to them. Enjoyed beating the hell out of their show, though.
- Trying to cut down *A Piece of My Heart* to 35 minutes and then rushing through with only 7 weeks of rehearsal. Dumb.

These are the top moves of my career at LBT (besides the decision to take the job and cast the way I did):

- Exec Board. Eventually (by the third year) it became what I wanted it to be. Thank you to all who struggled with me those first two times.
- Jon Cohn. *Tempest* in 90 was the first smart move. Asking him again in 02 and then *12th Night* in 03 – all good moves.
- Hosting the first VHSL festival in 1993. Hosted fifteen others since and it has always been good money for the Board, and me and good experience for everyone else.
- Convincing the administration that Unplugged was not the Ram Jam.
- Stopping the construction of the *Rashomon* Gate from Hell. The subsequent version was much better.
- “Suggesting” to Chris and Charles an alternative for the two-hour nap during *Good Doctor*.
- Telling Leah Schoenberg to go ahead and get some friends together to stage her play.
- Saying “yes” when Lynn Adcock asked me if I was ever interested in doing *The Secret Garden*.
- Adding the Soap Opera scenes in *Marvin’s Room*, the first time. Second time, I should have supervised the video recordings. They were good, but quickly made. I should have helped.
- Saying “yes” when an undergrad from Catholic called to ask if he could student teach here in 1999. He grew up to be Shawn Northrip!
- Losing the *Dracula* script in the Lied Center the summer of 98. Didn’t order another copy for the next summer and finally read it - the summer before the Cappies was born.
- Casting Dan Brown in ANYTHING.
- Asking Ed Monk for the *Cut!* Script (funny how that’s on *his* list as well).
- Going with the guys to Five Guys Burgers the day they kidnapped me in 2001. I’ll never forget those 90 minutes.
- Applying for the American High School Theatre Festival.
- Giving up the musical in 2002. I know my subsequent Exec Boards agreed.
- Going ahead with *Kindertransport* even though the seniors spat upon it.
- Hanging out with 39 former students for one wild week in August 2002 and putting together a show.
- Emailing Moises Kaufman and getting the rights to *Laramie* during the summer of 2004.
- Calling Mike Horgan at Sprague Center for some technical work on the LBT Alumni *Laramie*. He was the brains and \$ behind the video tech for the ‘04 *Laramie*, *1984*, *Hamlet* and *Macbeth*.
- Giving Cameron and Mark any roles I could, but especially when they were onstage together!
- Asking Tami to make us a logo for *1984*. Hell, asking Tami to do anything!
- Asking Amy Hard to spend some time with my Beasts.
- Asking Hannah Dubrow to make a commercial for LBT.

THE ALL-TIME MIRABAL LIST LBT AWARDS – 1990 – 2010

Let me explain. Below is listed the five nominees (in my opinion) for the best work on a particular show. How were they selected? Well, first they had to win the LBT award for that particular season. You may recall many unbelievable performances that didn’t win for whatever reason. So they are not listed. My pick for the best of the five are bolded.

Excellence in Costumes

Carolyn Collins- *Rashomon* (1994)
Jesse Dean- *Alice in Wonderland* (1995)
Diana DePaolis – *Dracula* (2000)
Megan Lange – 12th Night (2004)
Matt Tiemann – *Alice’s Adventures....*(2008)

Excellence in Publicity

Rachael Cohn – Grease (1992)
Silvija Ozols- *Pippin* (1994)
Barbara Howlin – *Alice in Wonderland* (1999)
James Loizou – *Midsummer* (2004)
Noelle Viñas – *Macbeth* (2010)

Excellence in Properties

Josh Katcher – *Dracula* (2000)
Robert Wingfield – *A Piece of My Heart* (2003)
Amanda Lodge – *1984* (2006)
Will Noguchi – Moreau (2008)
Ben Shannon – *Streetcar* (2009)

Excellence in Company Mgt

Barbara Howlin – Pippin(1999)
Laura Gunlicks – *Brigadoon* (2000)
Carly Jehlen – *A Midsummer Night’s Dream* (2001)
Cat Carranza – *Alice’s Adventures.....*(2008)
Jackie Chu – *1984* (2006)

Excellence in Makeup

Avni Patel- *Rashomon*(1994)
Josed Granados- *Midsummer* (1996)
Laurel Scott – *Dracula* (2000)
Mireille Cecil – *1984* (2006)
Sarah Purgal – Moreau (2008)

Excellence in Lighting

Michael Innocenti – *Dracula* (2000)
Daniel Eichhorst – *The Tempest* (2002)
Kristen Ries – *1984*(2006)
Raychel Trump – *Hamlet* (2008)
Hannah Dubrow – Macbeth (2010)

Excellence in Set

Amy Rogers - *Cat On A Hot Tin Roof* (1991)
Sean Evans & Scot Carlisle- Rashomon(1994)
Brian Wahlquist - *Pippin*(1999)
Andrew Bare – *1984* (2006)
Alex Kaplan – *Streetcar* (2009)

Excellence in SM (One-Act)

Teresa Olsavksy – *In The Course of Justice*(1999)
Julie Cameron – *Property Rites* (2002)
Michelle Gomez – *As Is* (2004)
Robert Austin Wingfield – Invisible Man (2005)
Nora Turner – *Mice and Men* (2006)

Excellence in House Management

Amy Davis – *Grease* (1992)
Amy Lawrence- Sound of Music (1996)
Katie Matthews – *Joseph...*(2001)
Liz Murray – *A Piece of My Heart* (2003)
Jessica Maffey – *Moreau* (2008)

Excellence in Sound

Greg Touchton – *Alice in Wonderland* (1999)
Nick Mohlmann/Greg Touchton – Dracula(2000)
Keith Filppu – *A Piece of My Heart* (2003)
Danielle Schender – *1984* (2006)
Allison Stein – *Hamlet* (2007)

Excellence in Shift Management

Brendan Crowe – *Dracula* (2000)
Brendan Crowe – A Piece of My Heart(2001)
Joe Spinnato – *Cinderella* (2002)
Theresa Meyers – *A Piece of My Heart*(2003)
C. J. Shoemaker – *Midsummer* (2004)

Excellence in SM (Mainstage)

elizabeth Sutton- *Midsummer* (1996)
Laura Gunlicks – Dracula (2000)
C J Shoemaker - *The Laramie Project* (2005)
C J Shoemaker – *1984* (2006)
Adrianna Venzor – *Hamlet* (2007)

Outstanding Performance in a Cameo Role

Corinne Neal - *This Can Sack & Drinking Do!* (2001)

Sean Pollin - *The Tempest* (2002)

Justin Jones - *A Piece of My Heart* (2003)

Rachel Cave - *12th Night* (2004)

Jimmy Day - *Lunch* (2008)

Outstanding Supporting Actor

Brian Wahlquist - *Romeo and Juliet* (1999)

Dan Brown - *Brigadoon* (2000)

Jacob Perlin - *The Tempest* (2002)

Adam Ressa - *12th Night* (2004)

Cameron Doucette - *1984* (2006)

Outstanding Actor (One-Act)

Andrew Shapiro - *As Is* (1993)

Adam Ressa - *As Is* (2004)

Jason Wolf - *Invisible Man* (2005)

Brandon Duncan - *Dining Room* (2006)

Luke Esper - *For Whom the Southern Belle Tolls* (2009)

Outstanding Actor (Full Length)

Andy Ward - *Oedipus and Antigone* (1996)

Brian Wahlquist - *Dracula* (2000)

Andrew Froehlich - *Moon Over Buffalo* (2005)

Mark Jennings - *1984* (2006)

Cameron Doucette - *Hamlet* (2007)

LBT's Most Valuable Players

Brian Loevner and Cari Daly (1991)

Gianna DeMarco and Erin Garland (1996, 1997)

Michael Innocenti and Brian Wahlquist (2000)

Theresa Meyers and Adam Ressa (2004, 2005)

William Noguchi and Allison Stein (2008)

Outstanding Supporting Actress

Colleen Cohn - *Full of Grace* (1991)

Jennifer Stofferahn - *Marvin's Room* (1998)

Roya Zarrinahad - *The Tempest* (2002)

Lisa Rotter - *The Crucible* (2003)

Catharine Kuntz - *A Streetcar Named Desire*

Outstanding Newcomers

Karen Stafko and Leigh Chase Thompson (1991)

elizabeth Sutton, TIE-Chris Koch and Michael Patrick (1995)

Matt Continetti, TIE-Taylor Coffman & Mary Beth Canty (1996)

Cameron Doucette and Chivonne Floyd (2006)

Colin Manning and Erikka Robinson (2008)

Outstanding Actress (One-Act)

Devora Shapiro - *The Evil That Men Do* (1993)

Penelope Sexton - *A Serpent's Tooth* (2000)

Julie Cameron - *The Most Massive Woman Wins* (2002)

Meg Seay - *Extremities* (2004)

Debbie Crabbe - *Katrina Project* (2008)

Outstanding Actress (Full Length)

Liz Macy - *Cat On A Hot Tin Roof* (1991)

Meredith Mosely - *Oedipus and Antigone* (1996)

Natalie Nardone - *Dracula* (2000)

Roya Zarrinahad - *The Miracle Worker* (2002)

Taylor Gaines - *A Streetcar Named Desire* (2009)

LBT'S GREATEST HITS (A CD COMPILATION OF OUR TOP MUSICAL PERFORMANCES)

1. *Isn't It Romantic* performed by Steve Jennings from *Isn't It Romantic* (1990)
2. *Private Parts* performed by Lem Huntington from *Do Black Patent Leather Shoes Really Reflect Up?* (1991)
3. *Blow Gabriel Blow* performed by Cynthia Lisa Cole from *Anything Goes* (1992)
4. *One* performed by Leigh Chase Thompson from *As Is* (1992)
5. *Summer Nights* performed by Leigh Chase Thompson and Suzanne Kramerek from *Grease* (1992)
6. *Heigh Ho the Holly* performed by Kim Evans and Jason Wright from *As You Like It* (1993)
7. *The Medium's Dance* performed by Jeff Galusha from *Rashomon* (1994)
8. *Mistress Mine* performed by Emily Lloyd from *Shakespeare's Women Act I: Woman Thy Name is Frailty* (1994)
9. *Corner of the Sky* performed by Raffi Vartian from *Pippin* (1994)
10. *War is a Science* performed by Leigh Chase Thompson from *Pippin* (1994)
11. *I Guess I'll Miss the Man* performed by Meredith Mosley from *Pippin* (1994)
12. *A Time for Us* performed by Anita Paredes from *The Tragedy of Romeo and Juliet* (1994)
13. *Will You Walk A Little Faster* performed by Sam Birchett from *Alice In Wonderland* (1995)
14. *The Lonely Goatherd* performed by Sam Birchett, Stacy Segal, and others from *The Sound of Music* (1996)
15. *Titania's Lullaby* performed by Weslie Puckett, Jen Sizemore, Jenn Stofferahn from *A Midsummer Night's Dream* (1996)
16. *Lily's Eyes* performed by Matt Dodd and Michael Sullivan from *The Secret Garden* (1997)
17. *Hold On* performed by Jenn Stofferahn from *The Secret Garden* (1997)
18. *The Quartet* performed by Matt Dodd, Stacey O'Rear, Weslie Puckett, Mike Sullivan from *The Secret Garden* (1997)
19. *Lida Rose/Will I Ever Tell You* performed by Barclay, Gabriel, Hart, Puckett & Rollins from *The Music Man* (1998)
20. *Simple Joys* by Jennifer Sizemore from *Pippin* (1999)
21. *On The Right Track* by Matt Barclay and Jennifer Sizemore from *Pippin* (1999)
22. *Almost Like Being In Love* by Alison Heald and Mike Innocenti from *Brigadoon* (2000)
23. *Blowing In the Wind* by Theresa Giasson from *A Piece of My Heart* (2001)
24. *Prologue/Any Dream Will Do* by Chloe Adler, Hanna Easley, Julie Wolf, John Bryson from *Joseph...* (2001)
25. *Close Every Door* by John Bryson from *Joseph and the Amazing Technicolor Dreamcoat* (2001)
26. *What's The Matter with the Man?* by Lauren Kidd and Lisa Rotter from *Cinderella* (2002)
27. *America* by Sandra Porter from *A Piece of My Heart* (2003)
28. *Alone* by Shelby Bernard and Kathleen Mason from *Twelfth Night* (2003)
29. *Come Away Death* by Shelby Bernard and Kathleen Mason from *Twelfth Night* (2003)
30. *Message in a Bottle* performed by Matt Ference from *As Is* (2004)
31. *One* performed by Bryan Case from *The Laramie Project* (2005)
32. *Ophelia's Bawdy Song* performed by Katie Baukin from *Hamlet* (2007)
33. *Erase Me* performed by Noelle Viñas from *Lunch* (2008)
34. *For Mikey* performed by Kit Benz from *Lunch* (2008)
35. *Titania's Lullaby* performed by Angie Zach from *A Midsummer Night's Dream* (2008)
36. *Come Away Death* by Hannane Abdalla from *O How Vile an Idol* (2009)

THE HISTORY OF LAKE BRADDOCK THEATRE

(according to R. L. Mirabal)

Reprinted from *Exit Stage Lefts* Volume 10, 15 & 20

Act One: The History of LBT 1990 – 2005

Part One: The Class of 1991

It began in September 1990 when LBT founder Pat Jones decided to retire just a few days before school was to start. LBSS Administration scrambled through a list of forty plus candidates to replace him and came up with, me - a 22 year-old with no student teaching experience. I was given one job – cast and direct one show, and then we'll see. The students were very suspicious. In 1989, Mr. Jones took a year off and the interim teacher for that one year wasn't well received by the students who pined for their mentor. They had eagerly prepared to welcome back Pat only to have him retire for good. They were devoted to the program, and demanded someone to be just as committed. That commitment was spelled out to me on the first day of school when a P. A. announcement told that one of the students on the roll for Theatre II, **Laura Macy**, had passed away two days ago. In the classroom, as the announcement was read, was her older sister **Liz**, who wore a cast on her leg and was severely bruised from the same car accident that claimed her sister. I asked Liz why she came to school the day after her sister died and she replied that both she and Laura wanted to make sure I knew how much the LBT students loved their theatre – and how much they wanted it back. Message received. First an Executive Board was elected to be responsible for the designing of all three shows. Senior **Jon Cohn** pitched a cut version of Shakespeare's *The Tempest* for VTA and was given the job to direct it. In November, juniors **Lisa Cole** and **Jennifer** (Director of Promotions – the position that eventually became Business Manager) **Stevens** starred in the Wendy Wasserstein comedy *Isn't It Romantic*. The mature subjects discussed in the play resulted in my first visit from a parent group. With support from the administration, I then decided to stage a play about repression – Tennessee Williams' *Cat On A Hot Tin Roof*. Thus began the first attempt from a vocal minority to remove me as theatre director. *Cat* opened in February of 1991 with Liz as Maggie and Senior **Brian Loevner** as Brick. That show was particularly memorable for a huge set and the large painting of Laura that hung on one of the walls. Brian fought hard to convince me that we needed a Thespian Troupe at LBT, so he contacted the headquarters and got us a charter. We inducted the first members in January 1991 and traveled to Radford that same month to attend our first State Thespian Festival. In February, we traveled to Mt. Vernon High School to present the first of many *The Brick and The Rose* productions at LBT. Back then the VHSL festival was both district and regional - 24 schools in three days and the top two would go to states. We came in fourth. It was made clear to me that a musical would be best for the department's long-term survival, but the music director wasn't interested (he didn't work with Jones either). So I called in my best friend from high school, **Brad Rees**, who was majoring in music at GMU and we staged *Do Black Patent Leather Shoes Really Reflect Up?*. Not only did I have to choreograph the show myself, but when a senior had to drop the show, I also had to take a part as a chorus member. We closed the year out with a senior showcase from the sole member of the Theatre IV class (Brian) and a quick (hah!) awards show. We said farewell to seniors **Cari** (Technical Director) **Daly** (Big Mama), **Jim Heinemann** (Big Daddy), and **Lem Huntington** (an excellent musician/songwriter/actor that I didn't get to use enough). We also lost future stars Jen Stevens and sophomore **Sarah** (SM for Romantic) **Stephenson**, **Rachel Miller**, **Mark Strickland** to moves. That first group and I didn't get to spend enough time together, but we shared the rush that came from the uncertainty of our mutual futures. That summer, after our first trip to the ITS Festival in Muncie, Indiana, the administration of LBSS hired me on as the full-time Theatre Director at Lake Braddock. Thanks Jon, Cari, Jim, Lem, Steve, Julie, Alison, Mitzi, Brian, Liz, Rebecca, Jen, Sarah, Rachel, Mark and Laura.

Act One: The History of LBT 1990 – 2005

Part Two: The Class of 1992

The summer ended with the passing of my mentor and theatre director Jim W. Dotson. He had quit the theatre gig and was an English teacher at Annandale. One of the things I bequeathed in my high school Last Will and Testament was two tickets to the first show I directed. Jim made it to the musical that Brad Rees and I directed. Ten years to the day I first met him, I eulogized him at his memorial service. The next day, I began as the first permanent Theatre Director at LBSS in three years. My goal was to have a student-run theatre with myself as the administrator. I chose to direct the VTA show and saved the student-directed show for VHSL. I chose Ionesco's *The Bald Soprano*. Answering my administration's request for more family-oriented material, I selected for the first mainstage a play written by a friend of mine from college, *Full of Grace*. It was a small cast that featured an all-female lead cast. **Yillah Rosenfeld** starred as Grace, a woman struggling with Alzheimer's, the regrets of her past, her strange sisters, and her estranged daughters. The VHSL production was a cutting of Peter Schaffer's *Equus*. The play was directed by LBT Technical Director **Kevin Deliee** and was presented at Annandale. After *Grace*, work began on what was my biggest show at

LBT, Shakespeare's *A Midsummer Night's Dream*. Strangely enough, the most difficult part of casting was the limited amount of actors comfortable with Shakespeare. It didn't help that one of my top actresses, **Colleen Cohn** was now the stage manager. It was the first show I directed that was predominantly non-seniors. **Lisa Cole** was Titania, but most of the leads were played by juniors and sophomores. It was two weeks from opening night – President's day that the winches failed, bringing all the cyc lights down onto the set and actors. A freshman was injured and the resulting investigation nearly shut the show down. The end result was that the winches themselves were faulty and would have given way, but having students on the stage while they were being used was wrong. We've since corrected that policy. The show went on, and after much deliberation, I kept my job. I cut the play *Extremities* for the State ITS festival and cast all seniors, including Lisa as the lead – an assault victim who tortures her assailant. The performance won rave reviews and was invited to perform at the International Festival, the male lead, **Ross Lemke** couldn't attend, so the role went to a sophomore. Another one-act was a revival of *The Brick and The Rose* for an anti-drug in-school field trip program. I used the Theatre II class for the show, but the lead barely learned any of the lines and was constantly absent. So, with one week to go, I called in the junior who had played the role last year. With one week, he was able to pull it together again. In the middle of the year, Colleen and her boosters president father created SpoTlight (Student, Teacher or Parent variety show). A variety show that enlisted the entire school to perform, and then make money for the boosters. It was mildly successful, but I vowed not to allow another full band after a mosh pit incident. We closed the year out with *Anything Goes*, a musical I had done in high school with Brad Rees, the musical director of *Black Leather Shoes*.... Unfortunately, Brad transferred to a college in Iowa, so I had to find a new musical director. I enlisted the aid of last Jean Owens, a local choir director and mother of the female lead in *Black Leather Shoes*.... The show was the farewell to the LBSS stage for Lisa as she belted her way through the mostly swing score. We closed the successful year with our second awards show which was nicknamed LBT Unplugged by Andrew. We left for Muncie and had an excellent performance of *Extremities*. So good in fact we were asked to be part of a showcase of the week's best shows on Saturday. I had driven a U-Haul with our set all the way. After the show we demolished the set in the parking lot. We had to rebuild it to perform on Saturday. That was fun.

Act One: The History of LBT 1990 – 2005

Part Three: The Class of 1993

When I was in college, I took a chance and called playwright William Hoffman. I just looked up the name in the Manhattan phonebook and found him. We talked about an hour about his career and then I sat to write a paper on the AIDS epidemic and its effect on the theatrical community. Four years later I directed his greatest play, *As Is*, the first to deal with the epidemic on Broadway. This was a tough play to attempt considering the Burke community couldn't be more removed from the one depicted in Hoffman's play. The tragic plot of the season opening VTA entry was a stark contrast to the mainstage musical – the very sophomoric, very easy *Grease*. Rosemary Salvi, the new LB music director wanted to get the musical out of the way, and even offered to direct. It was the only mainstage play produced at LBT in the first 9 years not to be directed by myself. It was the huge hit that everyone imagined it would be as it featured sold out houses and was held over for an extra week. This commercial hit was a great moment in LBT history, but even more satisfying was the critical success of *As Is*. Though the show didn't make the VTA's final four performances, it did garner the first best actor award for one of the leads, **Andrew Shapiro**. More experimentation with the directing format followed at LBT. As I directed a Recital Hall "mainstage" production of *Love Letters*, other students directed four one-acts. *Love Letters* featured four performances by four different casts representing the class of 94, 95, 96 and the Class of 93 featuring **Mike (Kenicke) Thomas** and **Devora Shapiro**. Meanwhile, in the Little Theatre, Andrew directed David Mamet's *A Life in the Theatre* for VTA and Devora directed Aristophanes' *Lysistrata* for the *LBT Festival 93: Four of a Kind*, which also featured student-directed *Greater Tuna* and *Oliver Twisted*. The fourth play of the festival was directed by myself and was entitled *The Evil That Men Do*, adapted from various Shakespeare scenes and also performed at the Folger Festival. 1993 was the first year that Lake Braddock hosted the VHSL's Regional One-Act Play Festival. It was before the Northern Region broke up into four districts, so the festival was a three-day event with twenty-four schools competing. A month later, we traveled to Old Dominion University for our third State Thespian festival with *As Is*. It was the same weekend as the so-called "storm of the century" (not to be confused with the Storm of the Century of '96). In Norfolk, we only got rain, but the rest of Virginia was snowed in and I-95 was closed. We stayed an extra two days in Norfolk with 500 other thespians. It was during these two extra days that a rather agitated senior from Osbourn Park High School attacked me for telling him to be quiet in the hallway. He was expelled and I got a bad headache and broken glasses (OPHS paid for the glasses). We returned home to begin intense rehearsals on our second Shakespearean mainstage show – *As You Like It* set in 1699 Burke. It was a wacky concept that I'm not sure the community understood. It was woefully under attended and proved to me that if it isn't *Romeo & Juliet* or *A Midsummer Night's Dream*, Burke didn't care for Shakespeare. I was determined to change that. *AYLI* was a fantastic showcase for some great talents like the aforementioned Mike

Thomas, newcomer **Liz Lloyd**, and **Jocelyn Stewart Waite**, the lead, who never before had even a supporting role. The show closed a very successful year which was designed and managed by Business Manager **Rachael** (Puck, Patty Simcox) **Cohn**, Scenic Director **Tracy Lingo**, and Technical Director **Amy** (Grace's daughter) **Rogers**. In June, we performed *As Is* for the last time in Muncie, Indiana at the International Thespian Festival. A perfect way to end an experimental year in which we stretched our directing, acting, and design skills. .

Act One: The History of LBT 1990 – 2005

Part Four: The Class of 1994

The Class of 1994 was the first class that went through four years of the Mirabal regime at LBT. They were the measuring stick by which I would discover if my philosophies and teaching techniques were effective. I started the year with an experimental play which took a satirical look at network programming entitled *T. V.* by Jean Claude Van Itale. The play was performed at VTA, which was held at the Norfolk Waterside for the first time that year. We received two awards for all-star cast that year. One went to senior **Jenn White** who had to that point, been better known as LBT's premier stage manager. The other honoree was **Kermit Kaleba**, a guy who showed up from Philly his sophomore year and had one of the quickest comedic minds I've come across. He also starred as John Barrymore in our first mainstage show that year *I Hate Hamlet*, stage managed by Jenn White. The show also featured the talents of two other top line talented seniors: **David Burns** who transferred from West Springfield was a talented singer and a brilliant straight man for Kermit, and **Stacy** (LBT Best Actress 94) **Fischer**, a consummate actress who debuted as the troubled teen in *Full of Grace* and excelled as Hermia in *A Midsummer Night's Dream*. David and Kermit proved to be gifted writers as well when they collaborated on the VTA production *Score One For The Lions* – the original story of a fictional baseball broadcast team. Though written well enough, the boys had to come up with creative staging (they made it a "radio play" so that everyone could keep their scripts) for the festival at Chantilly. That winter was the worst in decades. Not much snow but weeks of ice storms closed school for about eleven days. It effected rehearsals for the VTA show and our mainstage show, *Rashomon*, was moved back three weeks to accommodate for lack of rehearsals and finishing the set. Set in a forest and a gate 970 in feudal Japan, the set was the most challenging ever accomplished in my time at LBT. It was stage managed by our resident Russian **Paula Zoueva**, and starred a trio of seniors, scenic director and eventual MVP **Avni Patel**, and two recent transfers into the department **Andy** (LBT Best Actor 94) **May** and **Tom Schaefer**. We returned to Folger that year with a collection of scenes called *Shakespeare's Women Act I: Frailty, Thy Name is Woman*. That was another show pushed back due to the weather. We eventually did it three weeks later, which meant more rehearsal (yeah!). At the same time I directed a two-person show for the State ITS festival at Salem High School in Salem called *Oleanna* by David Mamet. A dangerous tale of political correctness gone horribly wrong, the production featured the best work of Kermit and Stacy. Two years later, Stacy eventually was cast in a professional production of *Oleanna* in Boston where she went to school. The season finished with my first production of *Pippin*. This was one of the first musicals I'd ever seen when I was 6 or so. When I was in high school, we were auditioning for it when the music director bailed out, so the production was cancelled. That stuck with me, because I always wanted to do that show. We cast it in February with David Burns as the leading player. David was also the first-ever LB Shakespeare Competition Champion and was going through the preliminary levels. On March 3, David won the entire festival and became the Metro-area champion. He was headed to compete at nationals in New York City. Due to a series of miscommunications between us, David left the *Pippin* cast and almost didn't play Hamlet in *Shakespeare's Women*. With the weather delay, he eventually made that performance and performed very well in New York, as well. We worked things out and I was very proud to see him head off to DePaul. *Pippin* had mostly young leads, but two prominent seniors took their final bows in the show: **Jamie Carmichael**, who has wowed them a year earlier as Jan in *Grease*, knocked them dead as Fastrada, and the legend that was **Leigh Chase Thompson** as Charles. Leigh played Oberon, a rapist, Danny Zuko, and Benedick. He designed lights and/or sound for five shows and was the only person to serve three terms as a board member. The Master master electrician received a record eight LBT Awards here and was for one year the all-time LBT Point leader. An accomplished musician, Leigh left LBT to try to realize his rock and roll dreams with the now defunct Boston band *The Vehicle Birth*. The Stage Manager for *Pippin* was also a very talented senior as well as the TD, **Alexandra Finn**.

Act One: The History of LBT 1990 – 2005

Part Five: The Class of 1995

The last trip to Muncie, Indiana in June of 1994 ended an era for LBT-ITS. The ITS Festival was to move to Lincoln, Nebraska in 1995 and that meant air flight and much more money tacked on to the price of the trip. At that last festival, a new program started that would dominate my ITS life: Playworks. In those first four scripts, I found a great piece entitled *God and Poker*, an irreverent look at a boy's attempt to determined which religion to follow. Of course I wanted to do it, and of course it raised eyebrows. It was our first production of Season 21 and was brought to VTA where it played to an enthusiastic and supportive audience. That didn't matter to one of the two judges who was (her

words) “extremely offended” at the content. Though the other judge completely loved the production, the stinging words still reverberated throughout the conference. The VTA organizers were extremely offended at the judge’s comments and promptly asked her leave the festival at the end of the day. We were the heroes and champions of free speech and it was a positive experience for all the students. Little did I know that this was the initial spark that lit a fire of unrest among a few parents that worked behind the scenes for my removal. More on that later. Back at home, we began our attempt at a truly Elizabethan version of *Romeo and Juliet* minus the all-male cast. We did the full version, three and a half hours, Elizabethan dress – the whole deal. Ambitious and long. As it featured juniors in the leads, it tended to irk a few seniors. They stayed away from the next mainstage show, which was the musical *Once Upon A Mattress*, the first time we attempted a musical in the winter. For the VHSL show junior **Casey Kaleba** directed his adaptation of Robert Fulgham’s *Everything I Need To Know I Learned In Kindergarten*. The VHSL was the first ever for the newly formed Patriot District and was hosted by LBT. At the Folger Shakespeare Library, we finished the *Shakespeare’s Women* production with the second installment, *Shakespeare’s Women Act II: Her Infinite Variety*. Throughout the year, we worked on the ITS show which was originally slated for the VTA play. It was a three-person story of a woman who contracted the AIDS virus from her dentist. One close-minded parent as “a play about dental hygiene” dismissed it. We traveled to the West Virginia Thespian Festival when the Virginia counterpart was scheduled the same weekend as the musical. Seniors **Enoch Chan**, **Silvija Ozols**, and **Jason Wright** closed the conference and left not a dry eye in the house as they received the first and only standing ovation at the conference. It the production was recommended for late night at Lincoln – the step before mainstage. We closed with an ambitious production suggested by Jason the previous year. *Alice In Wonderland* played to packed houses and box office records. It was also the end of an extremely stressful year and I began to succumb by taking it out on my students. Once I was confronted by a few seniors and juniors, I saw that I was headed toward the same fate as many other theatre directors – burnout. Thanks to them, I was able to change things around over the summer which prepared me for the storms in the coming years.

Act Two: The History of LBT 1990 – 2005

Part Six: The Class of 1996

VTA that year was in our backyard – the Springfield Hilton, so we traveled only a few minutes and didn’t bother with buses or sleep-overs. We presented a 1930s socialist play about cabbies on-strike entitled *Waiting for Lefty* by Clifford Odets. The first mainstage show was two one acts: *Oedipus and Antigone*. The former was a faithful translation from the original Greek Tragedy and the latter was a 1940s adaptation by Jean Anouilh. Master Electrician (and previous season’s Tech Director – the only person in LBT history to have served on the Executive Board in two different capacities) **Sean Evans** starred as Oedipus and his wife/mother Jocasta was played by **Katie Heald**, who eventually stage managed all three plays in the LBT Festival in February, and **Vered Margalit** as the mad prophet Tiriseas. The real story behind this show, was the set. Through severe miscommunication, the set designer and Tech Director **Casey Kaleba** and I didn’t see eye to eye in the final, crucial days of production week. He was replaced by the stage manager and eventually; Casey left LBT over the incident and a few more issues of distrust of me. I couldn’t blame him, we just didn’t communicate well. I still blame myself for most it. Casey didn’t leave LBT altogether as he adapted and directed a “radio play” version of *Julius Caesar* later that year at the State Thespian Festival held at Marshall High School. When he came back at the end of the year for the musical Casey had used his time off from LBT to concentrate on his fellowship at the Folger Shakespeare Library, and train to become one of the youngest fight directors ever. Today, I’m glad to say, things are much better between us. Casey has choreographed fights for *Romeo and Juliet* (1999) and *Brigadoon* (2000). It was the first and only time an Executive Board Member resigned during the year causing another election that elevated a junior to the position for half the year. For VHSL, I went with the Folger play since the dates for the festivals were only four-week apart. I collected some death scenes from Shakespeare and set them in the Quentin Tarantino-influenced world of the hit 1995 film *Pulp Fiction*. It was entitled *In The Course of Justice* and who knew it would end up winning the Patriot District. It featured the talents of **Matt Dower** as one of the murderers, who sat hugging the trophy all the way home from T. C. Williams. At Regionals and Folger the show won individual acting awards for some juniors, Dower, Siesseger, and Margalit as who won the Brian L. Cabe Award at the Folger. Back on mainstage, we developed the second LBT Festival with three student-directed one-acts. The production featured Neil Simon’s *The Good Doctor* directed by sophomore **Michael Patrick**, Lowell Swortzell’s *A Partridge in a Pear Tree* directed by **Vered Margalit**, and Jerome McDunough’s *Asylum* directed by **Sean Evans**. A new division grew out of after school script writing groups called Lake Braddock Children’s Theatre. They rented out the cafeteria and produced a play written by junior and LBTC president/creator **Leah Schoenberg**. The students put the show together and rehearsed on their own. They also put together a massive publicity effort and got scores of elementary age children to come. The successful effort was entitled *The Tortoise and The Hare* and was written by Schoenberg. The big ITS show was Wendy Wasserstein’s Pulitzer Prize-winning *The Heidi Chronicles*. It

featured Evans and Margalit as two of the leads as well as *Seth Ackerman*, as Heidi's on-again off-again love interest. The colossal undertaking was a mainstage bid for Nebraska and needed to be screened at an ITS festival. So we packed up and traveled to the Festival at the North Carolina School for the Arts in Winston-Salem, NC. Thanks to a wonderful flu bug that ran through cast and crew, lost props, and a ruptured axle on the set van – it became the worst nightmare in LBT history. It was a massacre and obviously, an unsuccessful bid for mainstage. We were eager to return home and start work on *The Sound of Music* which featured the famous trio of vocalist leads' last performance at LBT. *Sam Birchett* played Maria and also played the lead in last year's *Once Upon A Mattress*. *Raffi Vartian* played Captain Von Trapp as well as Pippin in 94 and the lead male in *Mattress*. *Meredith Moseley* finished her years the Mother Abess, when previously she was Juliet last year, and played Antigone this year.

Act Two: The History of LBT 1990 – 2005

Part Seven: The Class of 1997

Storybook Theatre opened the new season with *Merlin*. A play written and directed by *Michael B. Hock*, it was the first of two Storybook Theatre shows that season. We took a collection of Christopher Durang short plays to VTA entitled *Durang Durang*. On the Thursday night preview before we left, *Charles Holley* severely twisted his ankle during dinner break and I had to go on for him. It was interesting, especially for his costars *Marika Oliff* and *Marie Sisseger* who did their best to keep a straight face. The twisted ankle was mostly healed by Saturday when Charles won his Best Actor award from VTA for the role. While rehearsing the VTA show, work began on Fridays after school on the ITS show, my second production of *As Is*. I felt I had the perfect Saul in *Andrew Ward*. Another legend at LBT Andrew had a cult following that can be attributed to his love for life and intolerance of hypocrisy. He had the largest male role in LBT history under his belt (Creon in *Oedipus and Antigone*) and so I had high confidence in his ability to pull off this difficult role. In contrast he was matched with *Nick Gray*, a guy who had no lead experience. In this role, Nick emerged as one of LBT's top talents. The show played to a packed house at the first Virginia State Festival we had attended since 1994. We were invited to a late night slot at Nebraska, making it to date – the largest group ever taken to the International Thespian Festival – 27 cast and crew. Meanwhile, *A Midsummer Night's Dream* became the first mainstage show I ever reproduced. This time I allowed my driven, all-female, production staff to go all out. *Gianna* (Technical Director) *DeMarco* built it, *Anita* (Master Electrician) *Smallin* lit it, and *Erin* (Business Manager) *Garland* sold it. We also added two ballet numbers, the music of '94 graduate *Leigh Chase Thompson*, and the talents of seven musicians and vocalists. The extravaganza was, at the time, the biggest show ever attempted at LBT. It made a star out of *Josh Stager* who bruised himself repeatedly as Demetrius, *Marie Sisseger* who played hookie from the Drill Team to play Titania, and Scenic Designer *Jesse Dean* who kept the audience laughing as Puck. After *Midsummer* auditions began for two shows at the same time – *Love Letters* and *The Diary of Anne Frank*. The *Love Letters* senior cast included two actors also with little lead experiences, *Bethany Buffington* and *Chad Sisson*. Across the hall, in the Little Theatre, we were mounting the largest set since 1991. The power of *Anne Frank* was amplified by an enormous 12 foot set and featured the dramatic talents of *Anne Crossan* as Mrs. Van Daan, *Marika Oliff* as Anne's mother and *Leah Schoenberg* as Anne's sister. One of the more poignant moments during rehearsal was blocking the Hanukah scene on the first night of Hanukah of 1996. We returned to VHSL and Folger with a collection of Shakespeare plays about the dangers of alcohol entitled *This Can Sack and Drinking Do!* The next task was putting together a musical never before performed in Fairfax County, with a new choir director, and while my wife was expecting our first child. *The Secret Garden* was a new, challenging, and intricate musical just 3 years off of Broadway. Also, new Choir Director Lynn Adcock, had to run things for a few weeks when Alex was born in March. It all came together as one of the most amazing shows ever seen on this stage. It featured the talents of many powerful juniors in lead roles, as well as showcased the talents of three brilliant senior voices: *Jenna Sokolowski* as Martha, *Matt Dodd* as Dr. Craven and newcomer *Joel Gross* as Dickon. We closed out the year with another Storybook Theatre show called *Goldilocks* written by Storybook President *Leah Schoenberg* and an ambitious senior showcase production of *The Philadelphia Story*. It was the most financially successful season to date and with all the leads going to so many underclassmen, the future looked bright. For various reasons throughout the year, I had planned to leave LBT at the end of the year. But things fell into place that made my decision to stay for me. We took our final bow together in Nebraska as I joined the cast of *As Is* to play a small role.

Act Two: The History of LBT 1990 – 2005

Part Eight: The Class of 1998

Dee Dunford and *Cari Schmucker* put together what turned out to be the last Storybook show in October 1997, *The Three Little Pigs*. It began the year with roles for the younger LBTers as the older group worked on *The Brick and The Rose* for VTA. This was the third time I put this together and I came to the conclusion that it needed to be put to rest forever. It did earn *Evie Trester* an all-star cast award for about 3 minutes of stage time, though. That VTA was the last one we had in Richmond and my chasing a teacher down for calling two of my students "hussies" highlighted

it. How dare she. Only we're allowed to call each other "hussies". I wrote a nasty letter to the Principal and the woman was reprimanded. We came home to finish work on the fastest set ever built at LBT, *Shogun Macbeth* – a Japanese version of Shakespeare's Scottish Play. **Chris Koch**, technical director, did his best to make sure we finished his Buddhist shrine/platform/ramp permanent set early enough to rehearse fights. It still ranks as the earliest a set has been completed. *Shogun* featured many individuals' best work, but by far **Lindsay Stephenson's** stood out as Fujin (Lady) Macbeth. **Pamm Werthman** took the reigns of Stage Managing the show with (to that point) had the most cues ever. This show excelled technically with the talents of Scenic Director **Marea DeMarco** on costumes and on makeup, last year's Midsummer Makeup King, **Jose Granados**. The III/IV class was simultaneously working on *Greater Tuna* for performance at the VHSL festival at West Potomac. The farcical look at a little town in Texas earned awards for juniors, but the highlight was the alien abduction of **Chris, Cari's** big mama suit, and the mostly-senior doggie crew. Back on mainstage, we produced a story of a family coping with reconciliation and death called *Marvin's Room*. A few innovations were added for this production. First the senior leads **Chris**, Business Manager **Becky French**, and **Faith Coutier** were all replaced by their junior and sophomore understudies on Saturday Matinee. Also, transition scenes were written to give more time for scene changes. Taken from the fictional soap opera that one character watched, the heroine Coral was created and performed by **Meg Heinneman**. Senior **Jenn Stofferahn** who shared last year's role of Martha in *The Secret Garden*, portrayed the elderly devotee of the television program, Ruth. The show was the mainstage lead debut for Becky but not for Faith who brought the title role to life in last year's *The Diary of Anne Frank*. The Folger show was taken from a collection entitled *Shakespeare's Lovers* and featured a memorable bathroom scene from *Much Ado About Nothing* featuring **Cari, Becky**, and **Barbara**. The performance was also the swan song for LBT's most decorated Shakespearian, **Chris Koch**. He has the most awards at Folger in LBT history and was a two-time ESU Shakespeare Competition Champion. We closed the year out with *The Music Man* starring Master Electrician **Mike Sullivan**, who earlier that year played Macbeth – making the first time a male has had two title lead roles in one season. Last year, Mike played Archie in *The Secret Garden*. Mike was again complemented by the incredible voice of **Weslie Puckett** who sang the part of Rose in *The Secret Garden*. Another saying farewell with this show was **Stacy O'Rear** as the mayor's wife, who's LBT career included Lily in *The Secret Garden* and a murdering ninja in *Shogun Macbeth*. The seniors ended the year with the Jerome McDunough play *Juvie* and several monologues they wrote or otherwise incorporated into the show. We said good-bye to the seniors, including **The Michael Patrick**, who unfortunately left school early in September to start college courses. **Michael** was a rising star at LBT when he left playing Mr. Van Daan in *The Diary of Anne Frank* and directing *The Good Doctor* in 1996. I left for Nebraska with a handful of students to direct for the Playworks program for my third time. That summer I directed the best show I've seen out of Playworks, Jonathan Rand's *Hard Candy*. The show was incredibly cast with some of the best comedic actors I've worked with. I chose **Becky French**, as my stage manager and cast **Chris Koch** who stole the show from an ensemble of fantastic talent.

Act Two: The History of LBT 1990 – 2005

Part Nine: The Class of 1999

My students discovered an excellent scene for women in the play *The Most Massive Woman Wins* about four women sitting in the lobby of a liposuction clinic. I cast several actors to play the other roles and threw seniors **Jen Sizemore**, **Mary Beth Canty**, and **Barbara Howlin** into the leads. Along with junior **Laura Gunlicks**, these four Skinny Minnies had to pad up to play the roles. But the result was powerful empowering show that again wasn't shown any love at VTA. So I carried the show onto VHSL and got to regionals with it. It was one of those life-altering experiences for that cast, in the same mold as *As Is* and *Extremities*, that happens at LBT every three years or so. Between productions of *Massive Woman*, LBT was able to sneak in a new *Alice In Wonderland* to celebrate our 25th Anniversary Season. This one was a super-sized version of the last one with many more scenes from both *Wonderland* and *Looking-Glass*. Continuing a super season to make up for her junior year absence, **Jen Sizemore** split the role of Alice over the course of the six performances with fellow senior **Abbey Levinson**. Other seniors who thrived in that production was **Seth Casana** as both the Mad Hatter and Properties Master, **Barbara** (Business Manager) **Howlin** as the Queen of Hearts and a wild set courtesy of Technical Director and Tweedle Dum **Bryant Sullivan**. Scenic Director **Taylor Coffman** wasn't on stage for this show, but was ready for the role of her life when she took on the title female role in our next production, *Romeo and Juliet*. This time, we set it in a 1940s Godfather/swing era. We even had a big Swing Dance break choreographed by senior **Laura Wall**. Senior roles on this show included Romeo, played by **Aaron McLean**, Benvolio was tackled by **Bryant Sullivan**, the Nurse was played by **Theresa Olsavky** in her first speaking role, Lady Capulet was portrayed by **Mary Beth Canty** and newcomer **Derek Bradley** who had his largest role as Father Lawrence.. Senior superthespian **Jen Sizemore** found time to stage manage this show. At the State ITS Festival in Radford, we staged my favorite Thanksgiving tale – *The Death of King Phillip*. Though mostly staffed by juniors, **Barbara Howlin** did play one of the ensemble roles and the

show was approved for performance at Nebraska. In January, I received a gift from my Alma Mater, Catholic University when they called about placing a student teacher for the spring semester. That gift was **Shawn Northrip** who's immediate impact came was felt as he helped with tech and acting coaching on **R&J**. Shawn also blocked a few scenes in our revival of *In The Course of Justice* that was well-received at Folger and earned Peggy O'Brien Fool awards for senior **Matt Continetti** and his murdering cohort junior **Penelope Sexton**. The last 25th Anniversary revival planned for the year was *Pippin*, the last show as it turned out for Music Director Lynn Adcock and choreographer Mary Gaylord – a team that saw great success with *The Secret Garden* and *Music Man*. **Sizemore** found her way back to perform as the Leading Player and found great help onstage alongside **Matt Barclay** in the title role and **Mary Beth Canty** as Pippin's Grandmother. The 25th Anniversary Season was our most financially successful season ever and as we embarked on our journey to Nebraska to perform *The Death of King Phillip* the juniors wondered aloud if they'd ever be able to match the glory of the last graduating class of the millennium.

Act Two: The History of LBT 1990 – 2005

Part Ten: The Class of 2000

There was this little project that we heard of called the Cappies. Student Critics, names in the paper, a little awards show, nothing too big. Little did we know what was coming our way. As we worked on our first Cappies show, *Dracula*, we began to sour on the constant British accents. So since we were simultaneous rehearsing the VTA show *The Bald Soprano*, we decided to take a break with the accents. Well, the judges hated it. They wanted accents and it was only the second time we received no awards at VTA. Secretly I thought "what if the whole year goes this badly?" Well, that changed with *Dracula*. It came together in a way I could never imagine. The mostly senior cast featured an outstanding collection of talent in **Dan Brown**, **Joe Leotta**, **Mike** (Master Electrician) **Innocenti**, **Natalie** (Scenic Director) **Nardone**, **Tori** (Business Manager) **Socha**, **Brian** (Technical Director) **Wahlquist**, and **Bobak Zarrinnahad**. We later learned that our work would be honored with eleven Cappie nominations and five Cappie awards including Best Play. The awards also came our way for our VHSL Patriot District-winning production of *The Dining Room*. Other senior highlights included the all-senior girls performances of **Laura** (SM for *Dracula*) **Gunlicks**, **Penelope Sexton**, **Scheli** (SM for *Brigadoon*) **Boley**, **Nicole Eliopoulos**, **Audrey Forrest** and **Hayden Zell** in *The Odd Couple* (Female Version). **Alison Heald** directed the Male Version and starred in *Brigadoon* alongside fellow senior red-head **Jessica Brand**. One-Act highlights included *Cut!*, *Bang Bang, You're Dead*, *A Serpent's Tooth* and *Wall of Water* directed by **Kristin Von Kundra** and starring **Diana DePaolis**. An excellent year and one to live up to.

Act Three: The History of LBT 1990 – 2005

Part Eleven: The Burden of Repeating

Well, how do you compete with winning districts, premiering an international phenomenon at Nebraska, and scoring 11 Cappie nominations (winning 5 – including Best Play)? You can't. But the class of 2001, desperately hoped to repeat. In June 2000, the first ever all-male Executive Board was elected and they took on the first daunting task was to begin working on the third version of LBT's *A Midsummer Night's Dream* – a show that every LBT class strives to do better than the last attempt. But first, the fun that is always VTA. Once again, a brilliant show and once again, the judges at VTA could care less – at least we lived up to last season's example there. David Eliet's *The Spirit of Life* was a heart-wrenching display of life in a Nazi concentration camp that netted on all star cast award for junior **Dan Mecredy** (aka **Ryan Stedman**). Back in Burke, seniors Scenic Director **Nick! Mohlmann** (Oberon/Costumes), Technical Director **Jeremy Strohl** (Bottom/Set), Business Manager **Josh Katcher** (Lysander/Publicity), and Master Electrician **Brendan Crowe** (Thisby/Lighting) all threw themselves head first into the show which garnered six Cappies Nominations (including Best Play, our 2nd highest amount of nominations) and three awards for supporting actor Strohl, costumer Mohlmann and makeup artist junior **Julie Cameron**. Our return to T. C. Williams for VHSL was the farcical *Removing The Glove* by Clarence Coe. Sadly, LB placed fourth but did receive all star cast awards for **Josh Katcher**, **Nick! Mohlmann**, and fellow senior **Katie Maconaughey**. 2001 saw the first version of *A Piece of My Heart* and LBT's first experience with Northern Virginia's Vietnam Veteran Association Chapter. The powerful piece stunned audiences and never left a dry eye. The predominantly female cast was led by seniors **Juli Allred**, **Sarah Apgar**, **Theresa Giasson**, **Rebekah Stager**, **Julie Wolf**, and junior **Chloe Adler**. Folger's *This Can Sack and Drinking Do!* nabbed an excellence in acting award for junior **Roya Zarrinnahad**. In April, we saw our very last LBT musical with *Joseph...* which featured the skills of Strohl's cousin and fellow senior **John Bryson** in the title role and backed up by narrator seniors **Hanna Easley**, **Julie Wolf** and **Chloe Adler**. The year was capped with the senior showcase, *I Hate Hamlet* directed by **Rebekah Stager** and the last LBT performance at Nebraska *Fireman Save My Child*, directed by senior **Corinne Neal**. It wasn't the success of season 27, but it was one of the most successful LBT seasons ever. And combined with 27 and 29, it was a three year stretch that caught the attention of the prestigious American High School Theatre Festival (more on that later).

Act Three: The History of LBT 1990 – 2005

Part Twelve: Jon Cohn to the Rescue

In June 2001 my son was born, so, for the first time ever, a group of LBT thespians went to Nebraska without me. That distance between the students and me was to be a running theme in the upcoming tumultuous year. Should've known we were in for a strange one when we actually were recognized at VTA. Several years of futility finally bore fruit as a second incarnation of *The Most Massive Woman Wins* garnered the People's Choice Award for Best Play, an All-Star Cast award for newcomer senior **Ruthie Carl** and a Best Actress nod for Scenic Director/senior **Julie** (*Jelwz of LBT graffiti fame*) **Cameron**. The staggering success at the site of constant frustration was bizarre. The small cast box-office smash *Miracle Worker* was equally as odd. Never had such a small cast show made so much money. It was a tour de force for senior leads **Anna Kate Bocknek** as Annie and **Roya Zarrinahad** as Helen. It was a consistently dominant year for the Technical Director **Roya** as the pocket powerhouse racked up awards at both VHSL in *Property Rites* and at Folger, and earned her third consecutive Shakespeare Championship – solidifying her position as the most decorated Shakespearian actor in LBT History. However, the good was tempered with the sad as this season began with the September 11th attacks. The anger and frustration over those events precipitated the collection of Shakespeare grieving scenes that became *If You Wrong Us, Shall We Not Revenge?* performed to a standing ovation at the Folger Shakespeare Library. Further frustration set in when in an attempt to placate the grumbling from the Choir Department, the musical, *Cinderella* was selected as the Cappie show. The sniping and power grabbing that ensued resulted in the crushing of the efforts of that year's Executive Board to design the show. Business and Stage Manager **Carly Jehlen** ran a great production headlined by senior **Chloe Adler** in the title role, but in the end, the lack of student involvement resulted in the least amount of Cappie nominations to that point. The sole win was for juniors **Lauren Kidd** and **Lisa Rotter's** hilarious teaming as the step sisters that earned them the Best Ensemble Award. A week before the musical hit the stage, the house manager walked off and proceeded to make accusations against me. The resulting investigation proved her wrong (especially when she recanted it all), but it was a long and gut-wrenching process. During this time, I turned the program over to a class of '91 graduate **Jon Cohn**, who directed *The Tempest*, a show he directed for VTA in 1990. The call, I soon discovered, was a smart one as I entered a self-imposed exile from the theatre. The pressure of the investigation, along to my students being called to testify was too great a burden to have worked closely with them. But the pressure really got turned up when Class of 2000's **Joe Leotta** was struck by car on the campus of Va Tech. Joe was hands down the heart and soul of LBT's recent run and was an older brother to most of the members of the Class of 2002. During the week of his funeral I had to meet with the investigator. Thank God for Jon Cohn. He kept that cast and LBT together. If it weren't for him, the pressure would have made me a snippy, brooding jerk (even more than usual) and would have alienated my students. After *Tempest* was over and I was exonerated, Jon handed me a stronger, healthier and close-knit group of artists who survived the loss of Joe, and my leave of absence. The unpredictable season got its final twist when it was announced that LBT was selected by the American High School Theatre Festival to perform at the Fringe Theatre Festival in Edinburgh, Scotland during the summer of 2003. It was an honor that would not have been bestowed if weren't for the impressive three-year run that was fueled and shaped by the Class of 2002.

Act Three: The History of LBT 1990 – 2005

Part Thirteen: Bruins Lose Their Kilts

An invitation to the American High School Theatre Festival is the most prestigious honor a high school theatre company can be given. After Robinson's 2nd invitation, Director, Chip Rome was allowed to recommend other schools for the honor and he suggested LBT. After the 2002 recommendation, during the 12th *Night* rehearsals, I was invited to apply for the honor and submitted all the materials needed. In April, we got the word that we were invited and in May, the students were told. 2002-2003, our 30th season, was to be spent with one goal in mind – performing at the Fringe Festival in Edinburgh Scotland. The students were excited and we obtained initial deposits from 24 families, enough to send me to Edinburgh during the summer of '02 for the initial fact-finding trip. I came back thrilled and committed to what I knew would be the greatest experience our students would ever have in high school. Upon my return we had as many as 36 students signed up and contributing to the fund raising effort. But, that was the high point of the whole experience. From there, apathy, lack of action, and the impending war in Iraq combined to loosen resolve for the trip. Eventually in January 2003, support waned and the "Bruin In Kilts" drive for Scotland 2003 died. The lost effort put a pall on the season - one that took a long time to get out from under. Theatrically, the season began without the typical trip to VTA. We made the choice to avoid it and focus on both our first mainstage show, *The Crucible*, while simultaneously casting for the Scotland show – a revival of 2001's *A Piece of My Heart*. *The Crucible* began our anniversary season with a strong footing featuring the talents of senior board members **Kat** (Scenic Director) **Purgal** as Abigail and **Adam** (Technical Director) **Lowe** as Rev. Danforth. Fresh off of their Cappie award winning performance for Best Ensemble, seniors **Lauren Kidd** and **Lisa Rotter** also spread their rather impressive dramatic

wings as Elizabeth Proctor and Mary Warren respectively. In his second year as Master Electrician, Sean Pollin stage managed the successful show. Meanwhile *Piece of My Heart* was cast, we were rehearsing the VTA and the Folger show, the musical *and* the second mainstage all at the same time. At VTA, which returned to LB for a three year run, LBT comedians took the stage with *The Bald Soprano*. The show took 4th overall. At Folger, a collection of love scenes set at a 1985 high school dance called *Whoever Loved that Loved Not at First Sight?* garnered the Peggy O'Brien Fool Award for the entire ensemble. To compensate for the musical moving to an all-school production, I began the Lake Braddock Laboratory Theatre – a smaller scale experimental company that performed in the Recital Hall. The first show, *Love Letters* had to be moved due to snow, but opened in early April and was stage managed by senior Liz (Business Manager) Murray and starred students from every grade, 9th – 12th. Finally we got to *A Piece of My Heart*, a show that despite all the setbacks of a lost international performance, a senior rebellion and an attempted boycott based on its anti-war message, still moved and enthralled audiences during its 2-week run. The boycott kept the audiences small at first, but eventually the floodgates opened. Skillfully stage managed by senior Jennifer Wolf, the show scored with the Cappie Critics as it received six nominations including Best Play. The performance on stage at the Kennedy Center was by far one of the most moving moments in Cappies History. Though only senior Stepher Eng took an award home for Best Supporting Actress, it was still the greatest performance of their lives for her and fellow seniors Lyn Osborn, Sandra Porter, and Lauren Rife.

Act Three: The History of LBT 1990 – 2005 **Part Fourteen: Bruins conquer Virginia...almost**

If it seems like it was just a year ago...well it was. The year that was supposedly the 30th anniversary of LBT was to be celebrated by two of the best one-acts produced at LBT during my time. The first was William Mastrosimone's *Extremities* last staged in 1992 as the first ITS show. The small cast thriller pitted senior Matt Ference as an accused rapist who is bound and gagged in the fireplace by his intended victim played by senior Meg Seay. The jury of this he said/she said drama was made up of the audience and the housemates played by senior Hannah Davis and junior Mandy Kimlick. The performance played to rave audience reaction at VTA held in Reston. But alas, our string of lack of success at VTA persevered as the production garnered only an all-star cast nod for Meg, and not the Best Actress award she deserved. While working on VTA show, the mainstage was gearing up for the Cappies show to be directed this year by the newly crowned Helen Hayes Award-Winning Best Actor Jon Cohn. Jon agreed to direct one last show at LBT before riding off into the sunset of LA and chose the Shakespeare comedy, *12th Night*. The production featured the comedic talents of seniors Shelby Bernard as Viola, Brian Dudolevitch as her "twin" brother Sebastian and Kathleen Mason showcasing a heretofore-unrevealed singing talent as Feste. Shelby also collaborated with Brian and Matt Ference on writing music for the production. Most of it was compiled on a CD sold during the performances and given as a gift to the Cappie Critics in their packets. The show also featured eclectic and bold costuming choices by the costume designer and Scenic Director senior Megan Lange. Soon after the show closed, we began work on our next one-act play revival: the third incarnation of William M. Hoffman's *As Is*. This production featured the stage management of senior Technical Director Michelle Gomez kept the show and cast together throughout snow delays, and the three levels of competition of the Virginia High School League as it continually qualified for the next level by finishing second at the district and Regional levels. A senior transfer from Hayfield, Brendan Hill, whose cappie-nominated performance at Sir Andrew in *12th Night* featured his comedic talents, put his dramatic skills to the test as Saul, the ex-lover of a man dying of AIDS in *As Is*. Brendan's abilities were awarded with the Outstanding performance award at District, Best Actor award at Region and another acting award at State. The Virginia State festival was an accomplishment that no other LBT cast had achieved. And they further raised the bar for subsequent LBTers by tying for 1st place. Unfortunately, the tie-breaking procedures didn't favor LBT and we finished 2nd overall. The extra long run of *As Is* caused problems for the second LBT Laboratory show, Diane Samuel's *Kindertransport*. But the successful show sold out every performance, prompting a second week of shows in the Recital Hall. The story of a German Jew who escaped the Holocaust at 10 to grow up in England while denying her past was a challenging one for the two actresses who played the younger and grown-up versions of the lead character. Seniors Grace Lenihan and Laura Rogers mastered one of the hardest female roles in the history of LBT and stretched out over both weekends. After the specter of AIDS and the Holocaust in the previous two productions, LBT finished the year off with some old-fashioned laughter with the Depression-era farce *You Can't Take it With You*. Only this production had a twist with some non-traditional casting as senior Justin Jones, who along with Meg Seay, were the only remaining members of the previous year's Kennedy Center performance, played patriarch Grandpa Vanderhoff.

Act Three: The History of LBT 1990 – 2005 Part Fifteen: Finally...They're # 1

Season 32 got off to a rough start. VTA just flat out despised us. Only the second time in LBT history that we walked away empty-handed after our second production of *If They Wrong Us Shall We Not Revenge?*. We couldn't even stage it the way I wanted, but all the work done to try to put up multimedia helped in the long run. Returning board members **Adam Ressa** and **Theresa Meyers** got to work as lighting designer and stage manager respectively on the fourth version of LBT's quadrennial production of *A Midsummer Night's Dream*. This time, it was set as a reality-based game show with Duke Theseus becoming a Trump-like captain of industry. Some things never change as the LBTers once more grooved off stage to La Bouche's *Sweet Dreams* just as their '96 & '00 counterparts. This time, under a steg right giant tree created by set designer and Technical Director **Robert Austin Wingfield**. Next up for LBT was to return to VHSL Regionals with *Invisible Man*, the story of a mute homeless man in the D. C. Metro. After another second place at the last LBT hosted Districts, LBT fell short of the State Festival by coming in third to Marshall and Chantilly. Junior **Jason Wolf** did pull down the Best Actor award, however. The same weekend of Regionals was the second LBT show *Moon Over Buffalo*, which featured tour de force performances by many members of the Class of '05, including **Oriana Layendecker** as the deaf and sassy Ethel, **Kerry Kaleba** and her daughter, the Diva Charlotte Hay, **Elizabeth Holtan**, as the tortured daughter, Roz Hay and **James Loizou** as her pathetic TV weather man fiancé. **Andrew Froehlich** as patriarch and ham actor George Hay turned in by far the most impressive performance of the production. Meanwhile, LBT found itself in the maddening month of March that usually sees several shows in simultaneous stages of production. We returned to the Folger with a collection of Shakespeare family scenes called *Serpent's Tooth*. **Charlie Fletcher** was among the talented seniors who received Excellence in Acting awards that day. The musical saw the return of *Into The Woods* to the LBT Stage. And Storybook Theatre started rehearsals for their third production in three years with *Clowns' Play*. All of this while we worked on what became the latest greatest show in LBT history, the National Capital Area High School Premiere of *The Laramie Project*. Supremely acted and stage production that garnered 9 nominations from the Cappie Critics. Though only one nomination panned out as Cappie Gold (Props and Special Effects do to the excellent work of junior **Holly Riggi** and senior **James Loizou**), the show the best effort in the history and changed the world and many students and parents in the community were moved by the message of tolerance. No more number two to Hayfield, Marshall, Prince George, Annandale, Marshall/Chantilly, Oakcrest or Dracula.

Act 4: The History of LBT 1990 – 2010 Part Sixteen: A Season of Exile

After 33 years of overuse, it was time for the Little Theatre to get a much needed facelift. Over the summer, the new execs supervised the purging of the lofts and storage rooms – everything we wanted to keep went to people's homes and everything else was dumped onto the stage floor. Within days, the renovation began and we were banished to a trailer on the blacktop. We spent the first four months of the year in that trailer auditioning, casting, blocking, rehearsing the first mainstage, the VTA show, the two ITS shows and the VHSL show. Our first show of the year was *Women of Lockerbie* for VTA. Once again, a brilliant show and once again, the judges at VTA could care less – at least we lived up to last season's example there. The story of a family shattered after a 1983 terrorist bombing yielded an allstar cast nod for **Kate Knott**. Back in Burke, the all-senior Executive Board with Scenic Director **Nora Turner** (Costumes), Technical Director **Andrew Bare** (Properties), Business Manager **C J Shoemaker** (CM), and Master Electrician **Kristen Ries** worked on the first LBT mainstage show in the Recital Hall – Shakespeare's *Much Ado About Nothing*. The show featured a newcomer to LBT, senior transfer **Chivonne Floyd** as Beatrice. We traveled to brand new school South County for VHSL with the John Steinbeck classic *Of Mice and Men*. The show was our only district championship in the past 5 five years and it won senior Jason Wolf the second of his back-to-back Patriot District Outstanding Performer Awards for his portrayal of Lenny. In January, the Theatre reopened for the ITS inductions which featured the ITS production of Jon and Doug Rand's *RANdom Acts of Insanity*. In March, we opened the new Black Box Theatre with *Nathan The Wise* which featured seniors **Chris Deter** in the title role senior **Casey Stein** utilizing yet another accent as well as building the stage in the Black Box that exists to this day. LBT wowed the commentators at the Folger with *This Can Sack and Drinking Do* garnering Awards for seniors **Andrew Bare** and **Jason Wolf**. We closed the year with a major Cappies driven adaptation of one of the greatest science fiction novels in history, George Orwell's *1984*. The production featured the talent of senior **Mark Jennings** who starred in every one act and mainstage show that year, but excelled as the paranoid dreamer Winston Smith who stood against a totalitarian dictatorship and failed. There were many Cappies nominations and two wins for 1984, including senior **Danielle Schender** who took home a Sound Award. A year that began in exile ended with LBT feeling at home in their new space – eager for a full year in the new playground.

Act 4: The History of LBT 1990 – 2010

Part Seventeen: Ghosts in the Machine

The new year began with an almost deadly misstep. Not five minutes into the official beginning (the unveiling of the new Executive Board at the LBT Awards), the new Master Electrician fell out of the stage right loft onto platforms some 20 feet below, breaking her tail bone and severely lacerating the base of her skull. She lived and recovered in time to go to Nebraska, but it was an unnerving start to say the least. Needless to say, permission to climb was *not* granted and the story became a cautionary tale for every freshman since. In October, LBT went down to Richmond for what would be our last roadtrip for the conference. The production of *The Dining Room* was the second cutting of the show attempted by LBT and it yielded a Best Actor nod for senior **Brandon Duncan**. But this trip will be remembered for the horrible activities that occurred at this conference as countless unsupervised high school students raised havoc at the Richmond Marriott each night of the conference. This would be the last time LBT would ever travel to VTA since the conference was unsuccessful in keeping order in the hotel. Back home, we returned on Sunday and went into first dress rehearsal on Monday for *Anatomy of Gray* – the quickest turn around after a VTA ever. The obscure dramedy was discovered by LBT students while attending the International Thespian festival in Nebraska that past summer. The production was a challenge for the brand new Executive Board, two seniors and two juniors that had never been on the board before. Stage Managed by Technical Director **Tami Grossman**, *Gray* featured VTA award winner Duncan in the title role of Dr. Galen Gray and senior **Jenny Grace Fornoff** as his romantic interest, Rebekah. Jenny's big moment in Season 34 was as the lead in *Nickel and Dimed*, our VHSL one act which advanced to Regionals with a 2nd place finish at districts. The Lab show was *Marvin's Room* which featured the talents of seniors **Rachel Cave** as the elderly Aunt Ruth and **Nathan Black** as her troubled teen grand-nephew Hank. At the Folger, *Kill Bill* joined *Pulp Fiction* and *Reservoir Dogs* as the films used as a template for the LBT adaption of Shakespearian murder scenes known as *In The Course of Justice* which garnered acting awards for long time comedic collaborators Cave and Duncan. The year ended with the cappie production of *Hamlet*. It featured Scenic Director and former Cappie Winner for **1984**, **Matt Provance** as Horatio. Senior **Nick Oyler**, along with Fornoff, was nominated for special effects and props. However, one doesn't attempt the most difficult play in the history of the English Language without someone to play the title role. Senior **Cameron Doucette** first appeared in *Much Ado* two years earlier and was Cappie nominated for his performance as O'Brien in **1984**. But his portrayal of the tragic Prince of Denmark earned LBT its third nomination for Best Actor in the then seven year history of Cappies. Cameron ended the year taking home the coveted award – the first ever Best Actor Cappie for LBT.

Act 4: The History of LBT 1990 – 2010

Part Eighteen: Beasts of Burden

Welcome back the Artistic Director of The Lake Braddock Theatre. The previous year ended with a serious drop in class size for theatre and I was destaffed. For several weeks and even during the production weeks of Hamlet, I was not coming back to LBT. I was not hired back at Braddock until the day before we traveled to Nebraska. Had I left and not been offered the job at Braddock, I was going to announce on the last day that I was going to take the job at Marshall HS. But it all worked out, and I was hired back when the Principal was able to balance some schedules to keep me. Today alum Jake Null's Mom is at Marshall, so it all ended up okay. The season opened with LBT skipping VTA due to the previous year's horrible management of the conference in Richmond. LBT wouldn't return to VTA until the next year when the conference was moved up north to Reston. The 35th anniversary of Lake Braddock Theatre began with the blockbuster production of *Alice's Adventures in Wonderland*. LBT's third production of Lewis Carroll's classic story a little British girl and her adventures in Wonderland and Looking-Glass Land featured a cast and crew some 60 students strong. The heavy lifting for the title role over the course of the grueling six performance show schedule was supposed to be divided between junior **Taylor Gaines** and senior **Jesse Holder**. But when Taylor was diagnosed with the flu, she was only able to perform one of the shows. Jesse played Alice for five shows including the exhausting three-show run on Saturday. The show also featured the talent of senior Stage Manager **Raychel Trump**, and costumed by the White Rabbit, **Matt Tiemann**. For the first time in six years, LBT traveled to the State Thespian Festival, this time held at Radford University. The members of ITS Troupe 4807 produced Jon Rand's *Hard Candy* at the festival and it was assistant directed by President **Katie Baukin**. Katie was also part of the VHSL Patriot District 2nd place production *The Katrina Project*. The show gave voice to the survivors of the Katrina Hurricane disaster in Gulf Coast back in 2005. Many members of the class of 2008 performed in the show, but it was **Debbie Crabbe** who was the consensus Outstanding Performer Finalist for LBT. Due to the late musical, the theatre was available in February, so LBT staged a rare mid-year mainstage show with *The Island of Dr. Moreau*. Stage Managed by Business Manager **Adrianna Venzor** and starring Scenic Director **Stephanie Ramsey**, the adaptation of H. G. Wells' story of Victorian DNA manipulation was the Cappies entry for the year. It garnered a second consecutive Sound nomination for Master Electrician **Allison Stein** (the star of the falling from the lofts story a

year before) and nomination for the Beast Folk of the Island which featured seniors Baukin, Crabbe, and Stein. LBT Laboratory Theatre *did* have a show in March as the fourth version of *Love Letters* was staged, featuring a senior cast of **Rebecca Jones** and **Josh Handal**. Also in March, LBT performed at the Folger with a collection of love scenes staged as 80s teen films which got **Cat Carranza** an excellence in acting nod. LBT closed the year with a staging of the then unpublished work of Shawn Northrip's *Lunch*, a musical about an eighth grade lunch room. The musical is today published by playscripts.com, making it the fourth play published by that company that was produced by LBT *before* publication.

Act 4: The History of LBT 1990 – 2010 **Part Nineteen: The Unkindness of Strangers**

LBT returned to VTA after a year's absence. Coincidentally VTA returned to Reston for the first time since 2005 – after the debacle in Richmond, I refused to go back. But when it's up here and we don't have to stay over – all is good. The production was Jonathan's published version of one the many scripts LBT ITS workshopped with Playscripts during our last trip to Nebraska – *Murder in the Knife Room* (see *The Most Mysterious Mystery Ever*). It began a very busy final year for the one person recognized at VTA that year, senior **Will Noguchi** who ended up beating Mike Innocenti's unbeatable point record. Master Electrician Will (the *only* senior on the Executive Board) finished with 254 points, surpassing Mike by 8 and almost halfway to an unprecedented 8th bar. He was featured prominently as Lysander and the Sound Designer in the 5th version of *Midsummer* staged at LBT during my tenure. This one was set behind the scenes of a reality TV show in Hollywood against the backdrop of Griffith Park. Several seniors excelled during this show including stage manager **Ben Shannon**, **Colin Manning** the sexy and alluring Thisby, former Scenic Director-turned actor **Sarah Purgal** as Puck, and former-Cappie-nominated Panther Woman **Stephanie Anderson** as Hermia. But the man who stole the show as the ego-centric ham actor Nick Bottom, was probably the least egotistical star in the history of LBT – **Tom Mason**. For VHSL, we chopped up a 35 minute version of *A Piece of My Heart*, but it wasn't very successful. Rehearsal time crunches and a much too truncated script combined for a mediocre production. It did bring some great kudos to **Hanane Abdalla** for her work as Steele. Unfortunately, LBT's streak of 5 straight Regional appearances was cut short. But during this period of the year, we were lucky to stage both a new Storybook Theatre show (*A Hill of Magic Beans*) as well as a challenging Laboratory show. Beck Mode's *Fully Committed* was tossed about as a possible Lab show for a few seasons and this year it was finally staged with a split cast for the leads. **Devan Johnson** was the senior who took over the duties of the one person show with many voices. Also in the extremely busy March we staged a brand new Shakespeare show at the Folger festival – *O How Vile an Idol* which featured Shakespeare's songs critiqued by a panel of the American Idol judges. **Catherine Kuntz** was honored for her work on this show for her wonderful vocal work that added to her acting. But Catherine's acting got put to the test a month later as she tackled the iconic role of Stella Kowalski in *A Streetcar Named Desire*. The most challenging American Drama in history was headlined by **Kit Benz** and **Taylor Gaines**. Kit's work as Stanley Kowlaski uniformly impressed critics as it garnered a Cappie nomination for Best Actor. Taylor's work as Blanche Dubois, the most coveted role of the American Stage was tortured and mesmerizing as she slipped in and out of reality and the warped insanity of the fallen southern belle. The tight ensemble was further buoyed by the talent of **Tom Mason** as Mitch, as well as seniors **Alec Henneberger**, **Ben Shannon**, and the stage management of **Colin Manning**. Ben and Will's technical work on Properties and Lighting respectively were also nominated for the Cappies.

Act 4: The History of LBT 1990 – 2010 **Part Twenty: Fair is foul and foul is fair...**

Where no Bruin had gone before...at least during *my* tenure – VTA final four. For nineteen years I've warned students about the night before the final four are announced: how they need to be close to telephones, how they need sleep, how this really *could* happen. And year after year, we've been screwed. ESPECIALLY in 1992 with *As Is*. But this year - the year I didn't even show up for the results and sent a parent due to the Halloween conflict - is the year we made it. And of course...NO ONE WAS PREPARED FOR THIS, least of all me. With two Christopher Durang one-act plays we collected under the title *Durang on Tennessee*, we discovered that were selected for the honor at 11 pm on Halloween night. We recollected our set, crew, costumes and cast to perform the following morning. This was the first VTA final four appearance for Lake Braddock Theatre since 1990. By far, the funniest show in the top four, *Durang on Tennessee* featured two spoofs of Tennessee Williams' dramas: *For Whom The Southern Bell Tolls* (*The Glass Menagerie*) and *Desire, Desire, Desire* (*A Streetcar Named Desire*). Weeks later senior Executive Board members **Alex Kaplan** and **Noelle Viñas** kicked off the mainstage season with Cappie nominated performances in the Terminator franchise-influenced version of *Macbeth*. Alex and Noelle were honored for their performances as the Porter and Lady Macbeth respectively. Stage managed by **Rachel Newby**, the show was another technical masterpiece steered by the all-senior executive board which features Lighting Designer **Hannah Dubrow** and Makeup Designer

Erikka Robinson. The Theatre 3 & 4 class went to work quickly on their VHSL entry entitled *Women and Wallace* at the same time as another production of *If You Wrong Us Shall We Not Revenge?* for the Folger. Two seniors who performed well on *Durang on Tennessee*, **Neome Gangi** and **Michael Ross** received awards for their performances in *Revenge*. 2010's Alex, Rachel and Noelle were featured in *Wallace* along with Alex (*Revenge* Stage Manager) Marrs as the woman Wallace ends up with, Nina. In February, ten of Lake Braddock Theatre's top actors, including seniors **Leah Teklemariam** and **Doa'a Salah** stretched their skills to play 44 characters in A. R. Gurney's *The Dining Room* performed for Lake Braddock Laboratory Theatre. The season culminated in a staging of both printed versions of *The Odd Couple* in repertory. Stage Managed by another Cappie nominee for her work as a Witch in *Macbeth*, senior **Kimmi Johnston**, both versions of the *Odd Couple* featured a female version (directed by LBT alumni **Oriana Layendecker**) and a male version performed in the same weekend. The female version featured Neome, Erikka and Noelle. The male had one sole senior – Alex Kaplan as Oscar Madison.

THE TOP 10 WORST MOMENTS IN LBT HISTORY (MIRABAL ERA) – R. L. VENTS!

WARNING: THE FOLLOWING MIGHT PISS SOME PEOPLE OFF. MORE THAN THE PREVIOUS PAGES HAVE!! READ AT YOUR OWN RISK!

10. CAPPIES SNUB 12TH NIGHT – JUNE 2003

We are among the powerhouse schools at Cappies. Nominated for an average of 5 Cappies a year – three Best Play Noms in 4 years...doing great. 12th Night went off well, the critics seemed to like it – all in all, we expected more of the same. Maybe not Best Play...but something. Comedic Actor. That was it. And we didn't even win that. We were shut out of our first Cappies. That hurt. Now I know how Centreville felt in 2003 when they went 0 for. This year went a long way to ease that pain. But not for the Class of 2004 or Jon Cohn, who directed 12th Night. It did, and still does, sting.

9. ROBBED AT VTA (AS IS) – NOVEMBER 1992

*VTA was held at Fair Oaks in 1992 and we brought the full 30- person contingent for As Is. It was the largest version of that show, we ever did. There wasn't a dry eye in the house as it ended. News reporters interviewed us after the judges just heaped praise after glowing praise upon us. It looked like a sure bet for our first Top 4 finish. But the next night, they picked *How to Eat Like Child* from Spotsylvania County over us. They had two people in their show – how good could it have been? It was a slap in the face, despite giving Andrew the Best actor award on Sunday. We had to go ahead with *Unplugged* after the announcement and it was hard, because my students and I were flat out pissed. And so it began. VTA has been a pisser ever since.*

8. VTA DEBACLE – GOD AND POKER – NOVEMBER 1994

God and Poker – a play about a Half Jewish/Half Catholic kid who was confused about religion. It was a riot, but one of our judges didn't seem to think so. The audiences loved the show, but when it came time for the critic session (back then, the judges did it right after the performances), we had a very devout Christian judge just ream us for producing an offensive play. Needless to say, she blocked the other judge from giving us any awards. She was banned from judging at VTA after that and the criteria for judging was changed to not include the choice of play. But those changes do not take back the shock and awe of what we experienced that day.

7. DEATH OF THE HIGH SCHOOL MUSICAL – JUNE 2002

*In June 2002, I had a meeting with the choir directors (middle and high), theatre directors (middle and high), orchestra director and various administrators. The gist of the meeting was to let everyone know that the orchestra teacher was getting killed having to conduct the pits of both musicals each year and now, she'd prefer it if we combined the musical. My point was: why does she have to do both? Just let her do the high school, but no one wanted to hear that. So a decision was made that we're still dealing with today: The musical would become a 7 – 12 grade production the next year. In 03 – 04 it would be 7-9 grade and then 04 – 05 would be 10 – 12 grade. Then back to 7 – 12. Well after *Birdie*, we never went to that format, and boy was O'Brien pissed. But the end result was that I stopped working on the musicals. Oh, I do the programs and tickets, but that's about it. We also do another show (the Lab show) and my execs aren't stuck working for a teacher they can't stand. However, I do miss it...a little.*

6. THE NORTH CAROLINA PLAGUE (HEIDI) – APRIL 1996

*By far the strangest weekend in my life. Everything that could go wrong on this trip did. We went to North Carolina to screen *The Heidi Chronicles* for Mainstage at Nebraska. The Va State Thespian Festival was at a bad time, so we went to the next closest. Once we got there, we realized that a MAJOR prop for the show had been left behind – the slides for Dr. Heidi Holland's Art Class. Problem # 1. Problem # 2 arose in the van ride back from dinner the night before the show when a student actually yakked in the van. We thought the lad just ate something bad. Little did we know he was Patient 0 in the nastiest epidemic of stomach flu ever to hit three vans of 30 high*

school students and chaperones. By the next morning, five others had come down with the flu including two of the supporting actors and the director. One actress actually vomited backstage in a bucket between scenes (she was delayed for the second one and the actress playing Heidi just flirted with the waiter to cover). During intermission, I too prayed to the Porcelain God. That was nice for the audience who came into the rest room. Needless to say, the performance was atrocious. Not that I remember any of it. On the drive back to the hotel, several others took ill. That night it was a chorus of puking and pooping that sounded like symphony when one walked into our end of the hallway. The next morning, we set out for home with two of our three drivers, still recovering. Just over the border into VA, the axle on the Fairfax County prop van snapped, marooning the director and Assistant Stage Manager in deepest, hickest Virginia - some three years before cell phones! Three hours later, we hooked up with a cast member of *Deliverance* for a tow up north. Had to stop twice on the drive up for bodily evacuations from both ends. Never did understand a word our driver said during the entire trip and the ASM made me sit next to him! Oh yeah, and we didn't get invited to perform at Nebraska...shock.

5. ALLISON CAN'T FLY – JUNE 2006

So I hate hazing and stupid mystic traditions. TJ has them, Robinson too – yuck. We do our own thing but its under my supervision. It has nothing to do with breaking the rules of the theatre. Not the case apparently among the 21st century Master Electricians. They liked to indulge in their new found powers to climb without my permission. Now how that began or why they went into lofts (when they have nothing to do in the lofts – ever), I don't know. They are catwalk people – that's where they should be...but then I would see them. So for years, the old ME would tell the new ME to climb into the lofts immediately after the LBT Awards show...because they can. Never mind that they usually are not dressed to climb those metal ladders. Dress shoes (or bare feet) + tight skirts/dresses or dress pants = possible death. Miss Allison Stein climbed barefoot and in a knee length dress into the stage right lofts at the behest and urging of her mentor. Allison missed the last rung and fell back to the band risers below. She should have shattered her spine, punctured her skull or bled out to death (because NO ONE helped her, I had to walk up onto the scene in response to the loud crash I heard backstage). Allison ended up with a broken coccyx and stitches in the back of her head. And pain meds. Lots of pain meds. She should be dead. I'm still a bit bitter about it. Not at Allison. She was the impressionable one who was convinced by the mentor to take her life in her hands.

4. THE FIRST DAY OF SCHOOL – SEPTEMBER 3, 1990

How can the first day on the job be the fourth worst moment at LBT? Well, when it was announced that one of the members of LBT died that morning – that'll do it. My Theatre II, III, & IV class contained an obviously battered individual, both physically and spiritually. Senior Liz Macy had a leg in a cast and several bandages on her head and arms. The guidance counselor told me that she had been in an accident a week before school started, but nothing more about the details of the accident. I remember thinking that she was really dedicated to the department if she was there on the first day to check me out after all she'd been through. Little did I know how committed she was. In the roll, there were three sets students who had the same last names – Andrew & Devora Shapiro, Jon & Colleen & Rachael Cohn – but none were related to each other. So when I called Laura Macy, who was the only student absent, I wondered why the kids didn't explain if she was related to Liz. I just kept moving on down the list. After I pitched my vision for the theatre and how it would work, I got the impression that I had satisfied their fears about the programs' direction (see # 11 on the Greatest Moments of LBT History). And we spent the last few minutes of class talking one on one when the announcements began at the end of the day. It began with the Principal (Mrs. Laura Thomas) announcing to the school that sophomore Laura Macy and her sister Liz had been in a bad car accident. And that, though Liz was in school today, Laura passed away from her injuries the night before. Only a few of the students knew. I certainly did not. And then the bell rang...and my career survived its first day. I learned later that Laura wasn't wearing a seat belt during her accident when everyone else was. It wasn't by choice – the car was old enough not to have back seat belts. To this day, when I'm not driving – always wear my seatbelt. In memory of a student I never met. In February 1991, when Liz played Maggie in *Cat on a Hot Tin Roof*, we used a painted portrait of Laura on the set as a painting of Maggie when she was a child. A picture of Laura found its way into ever set we had that year, but none so prominent.

3. THE BATTEN CRASH – FEBRUARY 1992

I tell this story every time we talk battens. But that may change if they re-hang all our stuff during renovation. So, it's good to get it down on paper for posterity. Back in the day, we had eight winches – not our current 4. And they were sad pathetic tiny things that didn't look like they hold up one lamp, let alone 12. The thin purchase lines were taut and strained to their breaking points when I first saw them. So I made the declaration from day one, that no one was ever to move the battens. Not until they get fixed. Well sure enough, a kid that wasn't in the class, and therefore didn't hear the rules, and was trained by the previous middle school director, not me, thought he'd just move a batten higher in order to avoid hitting a set piece he was building. Without clearing the stage, without

telling anyone. Well after the first twist, the purchase line snapped – sending the four strip lights crashing into the set for **Midsummer** where stood several students and onto stage where there were even more. The sounds of crashing metal and the screams of the running students still sound as fresh now as they did back then. I even remember what music was playing while it all came down (*The La Bamba* soundtrack). Most everyone escaped injury. But one student, Kevin was struck just above his right ear by a striplight, causing a deep gash that spilled blood everywhere. One of those “looks-a-lot-worse-than-it-is” wounds. But we didn’t know that at the time. That, I believe was closest I ever came to being fired. And I wouldn’t have blamed them. Things obviously changed after that - physically and procedurally. No one moves those much stronger and dependable winches with clearing the stage and keeping complete silence in the house. The extra time and hassle is a small price to pay for safety. Kevin was all right, by the way. He even stage-managed the first **Romeo & Juliet** in 1994.

2. GOODBYE TO JOE – MARCH 2002

When ex-students call you in the middle of the night – it’s annoying. So I let into Nicole Eliopoulos when she called me at 12:30 am on the Monday of Spring Break. Whenever I talk about that night/morning, I always apologize to her for being such a jerk. Nicole told me about Joe’s accident down in Blacksburg and how everyone was getting in cars from Burke to Harrisonburg to be at his bedside. It was bad, she said. Like, this may be your last time to see him bad. Over the next few days, I received and made calls to members of the Classes of 1998 – 2003 as they all tried to make it down, or talked them off ledges when they found out they couldn’t come down. I didn’t make it down either. Unfortunately, I had a family off for Spring Break too. And so I never said goodbye. There weren’t many who didn’t make it, but for those of us that had to stay behind, I hoped I was a shoulder they could cry on. A week after he died and we came back to Braddock; the current students decorated the marquee. We were hip deep in **Tempest** rehearsals, and we had to keep on pushing on for that show, as Joe would have wanted. But that Saturday, we went to Joe’s service. It was a good reunion, but a sad one. We should not have met in that way. Which I think is why we had such a great response to getting grads to do Laramie that summer. We all wanted to be together, but we hated the reason we were seeing each other. Even Class of 91 member Jon Cohn could feel what Joe meant to us and how we all felt blessed to know him. I think even the Class of 2008 knows Joe in their own way now - through the scholarship and through his presence at circle. The patron Saint of Lake Braddock Theatre, Joseph Gabriel, will always be with us.

1. BRUINS IN KILTS DIES – JANUARY 2003

This may seem a little trite when contrasted to Joe and Laura’s deaths, the Batten crash and Allison’s fall...but damn it, this was the most pathetic moment in LBT history. For thirteen years before, whenever an impossible task was put before LBT, we prevailed. We exceeded expectations. We conquered and looked for more. Even with **The Heidi Chronicles** fiasco – that was divine intervention: Circumstances beyond our control. But this was different. The major problem was the rah rah gung ho attitude that cause 35 families to plunk down their \$100 non-refundable deposit in May. That attitude waned in the summer months as seniors began to realize that they’d lose their summer. In September, students and parents who swore allegiance in May started to back out for various reasons: rebellion against a female-heavy show, realization that even the 2K they all vowed to pay was too much, and plain apathy. Then what always happens with fund-raising kicked in – one small group was doing all the work while others screwed around. Finally, the impending invasion of Iraq (impending, mind you – it was still two months away) and the expected terrorism was the excuse more parents jumped on as a way out – which conveniently coincided with the next payment being due. The word fiasco didn’t begin to cover it! We had been handed the finest honor ever given this school and we spit on it. I went to the festival in the summer of 2002 - I saw what it was, first hand. And frankly, the students missed out on the no less than the greatest experience of their lives. In August 2003, there were no terrorist actions anywhere in the Northern Hemisphere. I was so disgusted by it all; I didn’t even go to Nebraska. And I hope the classes of 2003 - 2006 were equally disgusted. I know the classes of 1991 – 2002 are. On top of all that, I’d already cast the show we were to take - which really screwed all those potential cast members who couldn’t audition because they were forthright and didn’t sign up to begin with. To add insult to injury, the families wanted to know how they were going to get their “non-refundable” deposits back. All the money we did raise went to paying back what we could. Next time...I run the fund-raising. If LB gets a next time. Thank you to all the families and students who still wanted to do it after the last defection (I believe there were 15?) – Your effort and loyalty will never be forgotten.

THE TOP 20 GREATEST MOMENTS IN LBT HISTORY (MIRABAL ERA)

20. REOPENING OF THE LITTLE THEATRE/BIRTH OF THE BLACK BOX – FEBRUARY 2006

*The wrecking ball fell onto the Little Theatre over the summer of 2005. While the space was renovated we lived in a trailer on the blacktop. We rehearsed and performed one mainstage (**Much Ado About Nothing**) and two one-acts (**Women of Lockerbie** and **Of Mice and Men**) from this trailer. But as rumors of the Theatre being opened early made us salivate with anticipation, we started to plan a grand opening to coincide with ITS inductions. We would stage two one-acts that we first workshopped at Nebraska that past summer – **The Auditioners** and **Romeo To Go**. And on January 24th, we were allowed in. We got two rehearsals and a class period in before the school declared it wasn't ready and kicked us out for another week. But we were back in the following Monday and spent two days moving to our new spaces. On February 10, 2006 we opened the Little Theatre with the one-acts and a new era began. Though the musical was technically the first full-length show to use the space, the Laboratory production of **Nathan The Wise** was the first LBT show to use the new space a week after it inaugurated the Black Box Theatre in March 2006.*

19. FINAL FOUR AT VTA – OCTOBER 2010

*After 20 years of futility at VTA our work was finally recognized. Well let's be truthful, we didn't go to VTA twice in those 20 years. And we didn't have a viable show most of those 18 years. I'd say **As Is**, of course, both **Massive Womans**, **God & Poker**, **Revenge... Extremities!** But in a year with straight up farce, we make it in. But when you factor in that none of the actors made it into even all-star cast...it's just par for VTA course. Oh well.*

18. KINDERTRANSPORT HELD OVER – MARCH 2004

The show they didn't want to do. Nearly sabotaged by apathy and technical failures, the second Laboratory Show was a smash success with sold-out Recital Hall houses two out of three performances. The show was held over one more weekend in order to accommodate three more audiences.

17. THE MOST MASSIVE WOMAN SECOND SHOT AT REDEMPTION – NOVEMBER 2001

The first time we did this show, it came in second at VHSL and fourth at Regionals. It did nothing at VTA, even though some of the actors got awards. I never felt it got what it fully deserved in terms of recognition. AND I had some anal-retentive parents write notes about how the play glorified smoking and purging. So I did it again at VTA three years later. And this time...it was dissed again (like it always is at VTA), but the people liked it. It was the first People's Choice award at VTA and it was a Best Actress award for Julie Cameron.

16. EXTREMITIES AT HENRICO/MUNCIE – MARCH 1992

*The first time I tried to do something "edgy". Also, I allowed my students to curse! After our first Thespian experiences at both Radford and Ball State, I knew we could get away with more adult/hard core stuff if the parents signed off on it and we did it through ITS. The result was **Extremities** at the State Thespian Festival in Henrico, VA. It blew everyone's socks off. They'd never seen (or heard) anything like it. It gave LBT the "cool shows" rep that lasted several years in the Thespian community with **As Is**, **Patient A**, **Oleanna**, and **Certain Inalienable Rights**. At Muncie it played to an over-packed house and was asked to play for an encore performance on the Saturday of the festival.*

15. AS IS AT FAIR OAKS/NORFOLK/MUNCIE – JUNE 1993

*After we laid the groundwork with the small cast **Extremities**, the students were ready for something bigger and more important. **As Is** actually premiered in November 92 at VTA in Fair Oaks and, as usual with VTA, it was snubbed. We continued the odyssey by bringing it to State Thespian Festival at ODU (and performed it during the Blizzard of 93) which made it eligible for Muncie. At Ball State it ran a bit over, so we bailed on the curtain call, but the audience demanded it. They chanted for us to return to the stage. It was a standing ovation from the start of the last fade out.*

14. THE LBT MUSICAL RETURNS (LUNCH) – MAY 2008

*After **Cinderella** closed in 2002, LBT was out of the musical theatre business (see # 7 on the Worst Moments of LBT History). For the following years, I contemplated an LBT musical (even had a choral director for a version of **Godspell** that my first choice for ASHTF in 2003- Tracey Lynn Olivera!). But the choral dept had conflicts over the summer and I knew that Jacobsen would have put out a hit on me. But finally six years after, I decided to stage '99 Student Teacher Shawn Northrip's latest product that had premiered at the Kennedy Center Page to Stage with grads Bryant Sullivan, Mike Innocenti and the aforementioned Olivera back in 2007. It was a fun musical version of life in a Middle School Cafeteria called **Lunch**. We had a great group of singers in 2008, so if I was going to do it, it had to be then. But sure enough the LBMT peeps weren't very happy with me. Not the students – the teachers. Oh well. It was a great juxtaposition for that seriously unrealistically lame view of high school life called **High School Musical** that they staged earlier that year. Today **Lunch** is published by Playscripts.com.*

13. THE MUSICAL – THE SECRET GARDEN – APRIL 1997

*The best musical we ever did was a colossal undertaking. **The Secret Garden** had never been attempted by a local high school. For good reason. Insane costuming, set, vocal parts from hell – no dancing! All add up to Musical hell. Add to that Alex being born in the middle of it all. We haven't tried it since and probably because it was so good then. It was absolutely brilliant from the costuming to the false proscenium to the incredible voices. I just wish we had Stephanie Holmes back then. The orchestra, sadly, was not up to par with the rest of the show. The only flaw.*

12. DAVID BURNS GOES TO NEW YORK CITY (E-SU) – APRIL 1994

What was this Shakespeare Competition? It was the first year that the competition was open to schools outside D.C.'s borders and the only year a Fairfax County kid took the whole thing. In fact, the closest a Fairfax County kid has come to winning it since Dave was Roya in 2000 and Adam in 2005. After almost losing the school competition to Silvija, Dave just walked into this thing with the idea of "looks like fun – let's see where it goes". When Dave won, I could remember thinking – "if there was one thing that this kid needed it was this". I stayed with Andrew at NYU the weekend of Dave's performance at the finals. Good weekend.

11. THE FIRST DAY OF SCHOOL – SEPTEMBER 3, 1990

The best and the worst off-stage experience of my career happened in the same day. I hadn't even student taught yet, but there I was in Room J100 (the old Cafeteria classroom) meeting with my first Middle School Theatre class (they went on to become the class of 1996). As the day went on (the first day of 7-periods in the history of Fairfax County), my confidence built. By 7th (the advanced class), I was ready to blow them away with my vision for LBT. After 3 theatre teachers in 3 years (5 for 5 for the juniors), these kids were ready for some stability. After practically running the last guy out of town, this group gave me the benefit of the doubt and kept an open mind. However, little did I know what was really going on. Read the Top 10 Worst moments for that part of the story.

10. BRINGING CUT TO THE WORLD – JANUARY/JUNE 2000

*So when Elaine Wilson (Chantilly) retired, her protégé Ed Monk took over that powerhouse program. Ed's first year was the same as mine, so we kind of "grew up" together. When Ed staged his first VHSL show **Cut!** at the Northern Region we hosted in 1999, it won 1st place, and deservedly so. It was, by far, the funniest one-act I'd ever seen. But it needed something else...us. The next year, I asked Ed if I could have a script and do it for State Thespian Festival. In front of a theatre-savvy crowd, the show brought the house down. And we really hadn't had a complete grasp of how to do it right. When we took it to Nebraska, we had it down. That cast participated in the greatest 35-minutes of LBT history and it unveiled what became the a 21st century top 5 produced one-act to the world. I couldn't walk out of Kimball Recital Hall without ten theatre directors chasing me down. The Rand Brothers (who I had a hand in making famous as well when I first directed **Hard Candy** at Nebraska) had just started their website of scripts called Playscripts.com, so I introduced them to Ed. And the rest...as they say...was history. And Ed or the Rands never send me a check. Sigh.*

9. THE 2ND GREATEST SHOW EVER – DRACULA - NOVEMBER 1999

It used to be the greatest. April 2005 notwithstanding, Dracula was (for a time) the greatest piece of work in LBT History. Across the board – everything was supreme: Acting, lights, sound, set, costuming, makeup, props, and special effects. How appropriate that it was the first year of Cappies. But it is even more amazing when you consider how much was going against it. There was a church group still using the theatre on Sundays – so the 300+ cues had to be rehearsed on an abbreviated cue to cue that bled into Monday's dress rehearsal. We didn't get to run it for real until Tuesday! Wednesday Faculty Performance was abysmal and Saturday Matinee, we shattered a glass 70 seconds into the show and thought we had to restart it! It shouldn't have worked – but it sure did. Great group of people.

8. NAM VETS HELP A PIECE OF MY HEART – FEBRUARY 2001 – MAY 2003

Both times we did this show, the local Vietnam Veterans Chapter 227 helped us to tell their story. Back in 2001 (nine months before 9/11), I found Vietnam Veteran Nurse Cathie Solomonson on the internet and asked to speak to our cast for 90 minutes. Well the day she came – 90 became 180 as Cathie's stories just captivated the cast and crew. She shared her pain, her souvenirs, and her pride of surviving that war. The last night of the show, she brought 15 vets with her and it was the most moving night we've ever had at a show. All the lines seemed more real and that much more important knowing that the people for whom we were performing were sitting just a few feet away. Two years later – the night we invaded Iraq, we performed some of the monologues at a chapter meeting of the Vets and that too changed the lives of the actresses who played the leads. When the families of the vets joined them for that last night of the second run, it was another cry-fest for cast and crew. By then, the United States had invaded Iraq and we lost our trip to Scotland as a result. The whole world had changed, as had the students and audience.

7. LBT ALUMNI'S LARAMIE – AUGUST 2002

What was great about this week (yes – 1 week to do this show) wasn't so much about Matthew Shepard or the work of Tectonic Theater Project. It was the story of the Lake Braddock Theatre Alumni coming together to relive, give back, and pitch in. It was the greatest reunion for the former students and me. And it was made all the more bittersweet by all the people who weren't there. Still, we had a representative from every alumni year at the time working in some capacity on the show. And it was the first time during circle that I asked St. Joseph Gabriel to pray for us as well as Genesius. Sometimes I think I had a much better time than the other participants, but when I still hear stories about that cast party, I realize...not so much.

6. GAYS IN WEST VIRGINIA (PATIENT A) – APRIL 1995

*I don't know if you know this about me, but I have a bit of a cause. Maybe you picked it up through all my thickly veiled references in shows like **As Is**, **Patient A**, **Removing The Glove**, **The Laramie Project**, **Cat On A Hot Tin Roof** and **Certain Inalienable Rights**. I'm for equal rights for all of God's Children – not special...but equal. In order to allow for understanding amongst those that aren't the most tolerant, you have to expose them to the very walks of life that they fear. Only then can there be a chance for true equality. Well, I really went out on a limb with **Patient A** – the story of Kimberly Bergalis – a teen who contracted AIDS from her closeted gay dentist. In the story there is a male gay AIDS victim who represents all the disenfranchised people who died from the same virus as Kimberly, but without the fanfare and tears from "Straight America". We took that puppy with my first openly Gay student, Jason Wright, playing that role, to the West Virginia Thespian Festival (since Virginia's was the same week as one of our shows). The three-person cast performed the show to a full house of their peers, who responded with a standing ovation and prompted the Thespians to give LBT a special award for courageous work. Many of the kids revealed to Jason that he was the first Gay person they'd ever met. And from there, we all hoped, hearts and minds were opened.*

5. LBT INVITED TO AHSTF IN EDINBURGH – MAY 2002

*They don't ask just anyone. First you have to be nominated. Mr. Rome nominated us. Then we had to be evaluated. They read our stuff, saw our video and saw **A Piece of My Heart**. They wanted us. This was a bigger accomplishment than winning Cappies, State Theatre Festival, VTA, or performing on Nebraska Mainstage. It's hard to bask in the glow of this accomplishment considering we never went, but it was a pretty good time while it lasted. By far, had we gone, it would have been # 1.*

4. AS IS' RUN THROUGH VHSL – JANUARY – MARCH 2004

It was sad that we never won a first place in any of the three levels of VHSL (District, Regional and State), but that doesn't diminish the fact that we got perform the show three times. Each time we moved on, we beat the school that beat us before, and we got some cool medals and patches along the way. Not to mention the free sleepover in Charlottesville (thanks LBSS administration), the news coverage, and going where no Bruin had ever gone before. That group did something that the Great Golden Class of 2000 didn't and for that, they were extremely proud.

3. BRUINS AT THE KENNEDY CENTER – JUNE 2003/JUNE 2005

So I guess this will stay at number three until we actually win this thing! But both times it was an incredible experience of going backstage at the Kennedy Center, hanging out with all the other nominated schools, eating in the performers only cafeteria, putting on the Kennedy Center mics, being on TV and chilling with Bill Strauss and Ed Monk. How cool was all that? Of course that God Bless America tableaux was rather cheesy back in 2003, but what the hell were we gonna do, walk off? Besides Lauren & Sandra would've stayed on stage and that would've looked weird.

2. LBT'S LARAMIE PREMIERE – APRIL – JUNE 2005

*We did it. We were the first school in this area to do it. Just like **Secret Garden**, **As Is**, **Extremities**, **Lunch**, **Patient A**, **Cat On A Hot Tin Roof**, etc. That in itself was pretty amazing. Then add the way we did it (alumni – believe me when I say having three months to prepare rather than three weeks makes a world of difference), the reaction every night (the audience actually stayed), and the level of performance (near flawless that last show – little unknown-to-the-audience problems other shows). It was definitely one of our finest moments.*

1. LAKE BRADDOCK 12 CAPPIES NOMINATIONS – JUNE 2000

*It's not just because we won Best Play that this is # 1. It's because we got 12 out of 15 possible nominations. And of those 12 we won 5! It used to be the record for most Cappies won in a single evening (Robinson killed it with their 7 this year). And yes, we did win Best Play. And lot of people will tell you that the competition was thin (24 schools vs. the current 50) and that's why we won, but I say we won when no one knew what the criteria was and how to win. Since then, this thing has become kind of formulaic. The schools pretty much do the same thing to impress the critics. But without any idea of how we were to go about this, we just did what we always did. And we won. I can't say that for **Midsummer**, **A Piece of My Heart** and **Laramie**, that I haven't been tainted with the "How-to-win" bug. But for one show in 1999, that wasn't our concern. And we were well rewarded. It was good.*

Well basically you have to join Facebook. We are partying up a storm. Once you've set up an account, you want to like the LBT alumni pages: LBT Alumni and LBBS Theater 1986-1992 (if you are of age). We stay connected on FB and you may chose to do it just for LBT. Who knows? Back in March I posted the following project that was completed a week ago. If you could not participate, please feel free to comment either on the individual notes found on my page. Now I originally had plans to collect them all and put them in this thing, but we're talking about TWELVE weeks of comments – EVERY DAY. That's a tome. And besides, I couldn't resist the opportunity to finish this in 27 pages! So just read the original post and comments and then get your butt over to Facebook. 'Nuff said.

60 SHOWS IN 60 DAYS

Monday, March 8, 2010 at 1:45pm

I want to do something for my 20th Anniversary at the Lake. Starting this week, every day I will post the name and date of a show we produced in my tenure. Then I want anyone involved in that show to chime in with what they did or who they played and their top memories of said show. Random, unfocused, stream of consciousness, or straight forward detail - whatever you want to do. I'll collect them and at the end of the year when I publish the All-Mirabal List 2010, I'll put all the best stuff in it. And of course, if you miss a day (or a show), just go on my wall and comment late (like I taught any of you to meet a deadline).

It may take a while as my older students might not want to out themselves as being that old, but their peers can feel free to push them to write. And if you were a mere tyke who just watched the show from the audience (Kerry, Sarah P, Jenna S, Jason Wolf - yadda yadda), you can comment as well.

And so it begins...

R L Mirabal Of course I'm speaking to the LBTERS and my sister, I suppose. All others - just ignore me as per usual.

March 8 at 1:46pm

Bob Bonsall 3.10: Felix(?) I remember being in boxers and getting my elbow rubbed a lot. Mostly by people's moms. Ick.

3.11: Funeral home director. "Delores Natunblutt."

3.12: Bottom. Didn't Ross Lemke and Jack Mazzio kiss on stage for this one?... See More

3.15: Evelyn Oakleigh. Boxers. Again.

March 8 at 1:54pm

R L Mirabal Okay, Bob thanks for illustrating for everyone the mistake that could be made here. Please hold off comments until the given day when I post the name of the show for that day. For example, on Wednesday, you 'd post that Black Patent Leather Shoes comment. Very shrewd pretending to not get how to do this!

(of course I could always explain better but who said I taught communication?)

March 8 at 2:00pm

Bob Bonsall I'm sorry, R L . But in fairness, I so rarely took direction in high school, why change now? ;)

March 8 at 2:02pm via

R L Mirabal Good point.

March 8 at 2:07pm

Jocelyn Waite Oh man. Time to pull out the notebooks and the memorabilia box to jog the memory of this senior citizen who was there at the dawn of time...

March 8 at 2:50pm

Jim Riegel Honestly, I think we all liked the boxers better than the tights. Something about lying on the stage in skin tight garments looking at faeries made you horribly uncomfortable for the rest of us to look at.

March 9 at 4:38pm

Bob Bonsall Thank you, Jim, for once again dragging into the light memories that I had successfully suppressed. Back to therapy for me...

March 9 at 4:40pm via

Karen Stafko where do general memories go? not sure where to put it on the timeline, nor who it was responsible (ross? bobby? boss &robby?), but at one point, some folks made an indexical paint chart for the paint room, complete with swatches and paint-names; e.g., 'albino peanut butter'. wish i could remember the other names. come to think of it, wasn't most of the paint in our store variations of mushroom-y color? also, one gigantic white plastic bucketful paint had a particulaR L y rotten smell.

March 9 at 5:38pm

R L Mirabal I'd like them specific to shows, please. To arrange them. In June, when the show by show stuff is over, I'll take your generic stuff.

March 9 at 7:53pm

R L Mirabal Also, if anyone's got pics of the shows on this list that I don't have, please send them to me. I could use a good Black Patent Leather for tomorrow.

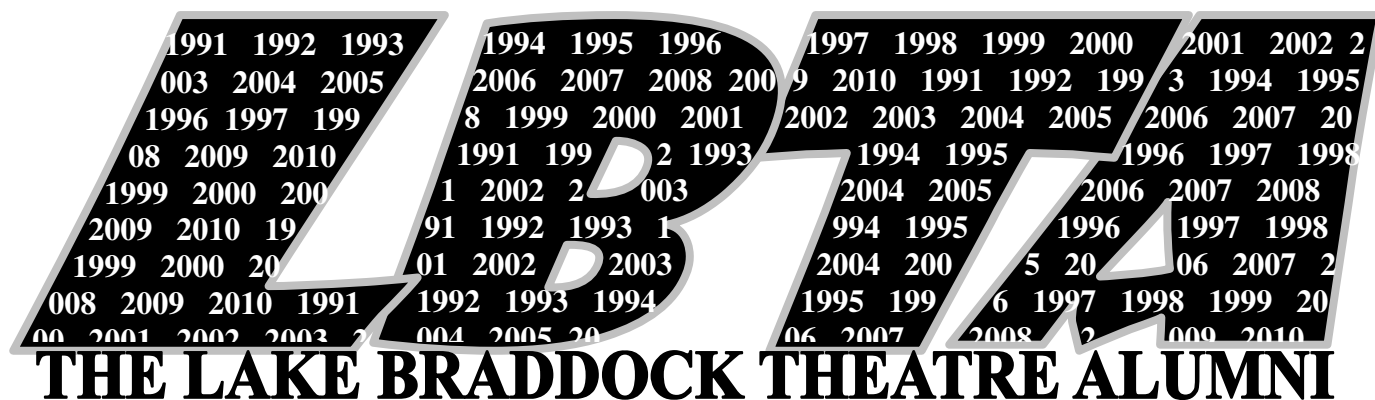
March 9 at 7:54pm

Jocelyn Waite I think I might have a BPLS clipping from _The Connection_! Let me look.

March 9 at 7:56pm

Jim Riegel BTW, this list does a hell of a job at making me realize how insignificant my time at LBT was. Two shows and one of them I was in the hospital for anyway, aside from the Folger performance. Yeesh

Okay, I think I've done enough. I'm tired. This was just my vastly uneducated opinion having its say. Thank you for indulging. Thank you everyone who ever performed, lit, costumed, microphoned, scored, made up, babysat, built props, found props, "borrowed" props, constructed, publicized, painted, ushered, or otherwise helped to give birth to an LBT production during the period of September 6, 1990 to June 1, 2010. I'm eternally in your debt and am extremely proud to say I knew you when. Keep doing whatever it is that makes you successful, happy, loved and loving. Congrats to the grads, and fare thee well to everyone else. Talk to you in 2015 when I write Act Five (that really has to be it...right? God help me)! I leave you with the last page that exists now on all LBT programs: The list of LBT Awards and Honors since 1990. By the way, the name that appears the most on the back page – Jason Wolf (7):



The Lake Braddock Theatre

AMERICAN HIGH SCHOOL THEATRE FESTIVAL

The Fringe Festival - Edinburg, Scotland 2004

NATIONAL CAPITAL AREA CRITICS AWARDS PROGRAM (CAPPIES) (2000 - PRESENT)

NOMINATIONS

2000 - Brian Wahlquist (Set), Diana DePaolis (Costumes), Laurel Scott (Makeup) , - Nick! Mohlmann/Greg Touchton (Sound), Brendan Crowe (Crew), Tori Socha (Featured Actress), Mike Innocenti (Actor) **2001** Jeremy Strohl (Set), Brendan Crowe (Lights), Roya Zarrinnahad (Actress), *A Midsummer Night's Dream* (Play), **2002** Kat Purgal (Makeup), Joe Spinnato (Stage Crew), Anna Kate Bocknek (Featured Actress), Chloe Adler, Jim Myers (Vocalists), Lisa Rotter (Comedic Actress), *Stepsisters Lament* (Song), **2003** Kira Walsh (Critic), Kat Purgal (Makeup), Daniel Eichhorst (Lights), Justin Jones (Cameo Actor), Lyn Osborn (Actress), *A Piece of My Heart* (Play), **2004** Brendan Hill (Comedic Actor), **2005** Charlie Fletcher (Sound), Kristen Ries (Lights), Josh Altman (Cameo Actor), Adam Ressa (Featured Actor), Mandy Kimlick (Featured Actress), Andrew Froehlich (Actor), *The Laramie Project* (Play), **2006** Mireille Cecil (Makeup), Amanda Lodge (Props), Jenna Socha (Effects), Jason Wolf (Choreography), Cameron Doucette (Featured Actor), **2007** Raychel Trump (Lights), Allison Stein (Sound), Jenny Fornoff (Props), Nick Oyler (Effects), Katie Baukin (Vocalist) **2008** Allison Stein (Sound), Beast Folk (Ensemble), Stephanie Anderson (Cameo Actress) **2009** Will Noguchi (Lights), Ben Shannon (Props), Kit Benz (Actor), **2010** Witches (Ensemble), Alex Kaplan (Featured Actor), Noelle Viñas (Actress)

AWARDS

2000 Mike Innocenti (Lights), Josh Katcher (Effects), Brian Wahlquist (Featured Actor), Natalie Nardone (Actress), *Dracula* (Play) **2001** Nick! Mohlmann (Costumes), Julie Cameron (Makeup), Jeremy Strohl (Featured Actor), **2002** Stepsisters (Ensemble), **2003** Stepher Eng (Featured Actress), **2005** Holly Riggi (Properties), James Loizou (Effects), **2006** Danielle Schender (Sound), Matt Provance (Cameo Actor), **2007** Cameron Doucette (Actor), **2008** Sarah Pugal (Makeup), William Noguchi (Props)

VHSL PATRIOT DISTRICT ONE-ACT PLAY (1995 - PRESENT)

1995 Direction - Casey Kaleba, **96** Outstanding Performer - Vered Margalit, **96** Champion - *In The Course of Justice*, **97** Performer - Chris Koch, **99** 1st Runner-up *The Most Massive Woman Wins*, Performer - Jennifer Sizemore, **2000** Champion - *The Dining Room*, **04** 1st Runner-up *As Is*, Performer - Brendan Hill, **05** 1st Runner-up *Invisible Man*, Performer - Jason Wolf, **06** Champion *Of Mice and Men*, Performer - Jason Wolf, **07** 1st Runner-up *Nickel & Dined*, **08** 1st Runner-up *The Katrina Project: Hell and High Water*, **10** Performer - Jacob Gruber

ALL-STAR CAST

1998 Beth Canty, Jennifer Sizemore, **1999** Beth Canty, Laura Gunlicks, Barbara Howlin, Jennifer Sizemore, **2000** Laura Gunlicks, Michael Innocenti, Natalie Nardone, Penelope Sexton, **2001** Josh Katcher, Katie Maconaughey, Nick! Mohlmann, **2002** Lauren Kidd, Adam Lowe, Roya Zarrinnahad, **2003** Matt Ference, Adam Lowe, Lisa Rotter, **2004** Brendan Hill, Kerry Kaleba, Adam Ressa, **2005** Adam Ressa, Jason Wolf, **2006** Mark Jennings, Amanda Lodge, Jason Wolf, **2007** Brandon Duncan, Jenny Fornoff, Adrianna Venzor, **2008** Katie Baukin, Debbie Crabbe, Austin Smith, Allison Stein, **2009** Hanane Abdalla, Taylor Gaines, Noelle Viñas, **2010** Jacob Gruber, Alex Kaplan, Noelle Viñas

VHSL NORTHERN REGION ONE-ACT PLAY (1991 - 1994, 1996, 1999, 2000, 2004 - 2008)

1991 Best Supporting Actor - Lem Huntington, **93** Actor - David Burns, **96** Actress - Bethany Buffington, Vered Margalit, Marie Siesseger, **2000** Outstanding Acting -Michael Innocenti, **04** Champion Runner-up *As Is*, Actor - Brendan Hill, **05** Actor - Jason Wolf

VHSL VIRGINIA STATE ONE-ACT PLAY (2004)

2004 Best Actor - Andrew Froehlich, Brendan Hill, Champion Runner-up *As Is*

FOLGER LIBRARY SHAKESPEARE FESTIVAL (1992 - 2003, 2005 - PRESENT)

EXCELLENCE IN ACTING

1992 Stacy Fischer, **94** Michelle Sylvester, Jason Wright, **95** Casey Kaleba, **97** Charles Holley, Jenna Sokolowski, Andrew Ward, **98** Taylor Coffman, Matt Continetti, Faith Coutier, Chris Koch, **99** Mike Innocenti, **2000** Penelope Sexton, **01** Roya Zarrinnahad **02** Roya Zarrinnahad, **05** Charles Fletcher, Theresa Meyers, Adam Ressa, **06** Andrew Bare, Jason Wolf, **07** Rachel Cave, Brandon Duncan, **08** Cat Carranza, **10** Neome Gangi

PEGGY O'BRIEN FOOL AWARD

1997 Chris Koch, **1999** Matt Continetti & Penelope Sexton, **2003** Cast of *First Sight*, **2009** Cast of *Idol*

BRIAN L. CABE AWARD

1996 Vered Margalit

E-SU SHAKESPEARE COMPETITION (1994 - PRESENT)

1994 Metro Champion - David Burns, **1995** Metro Finalist- Silvija Ozols, **2000** Metro 1st Runner-up-Roya Zarrinnahad, **2005** Metro 1st Runner-up - Adam Ressa, **2006** Metro Finalist- Stephanie Ramsey, **2007** Metro Finalist- Stephanie Ramsey

INTERNATIONAL THESPIAN SOCIETY (1991 - PRESENT)

1995 W.Va. Thespian Festival Outstanding Acting - Enoch Chan, Silvija Ozols, Jason Wright

1997 Va. State Thespian Festival Tech Rodeo 1st Place Properties - Jessica Sneed

NORTHERN VIRGINIA THEATRE FESTIVAL (2000 - 2004)

2000 All-Star Cast - Diana DePaolis, Penelope Sexton, **2002** All-Star Cast - Kerry Kaleba, **2003** All Star Cast - Michelle Gomez

VIRGINIA THEATRE ASSOCIATION (1989 - 2001, 2003 - PRESENT)

1989 Runner-up - *Fools & Lovers*, **2001** People Choice Award - *Most Massive Woman Wins*, **2009** Finalist - *Durang on Tennessee*

ALL-STAR CAST

90 Liz Macy, **91** Andrew Shapiro, **93** Jenn White, Kermit Kaleba., **96** Jenna Sokolowski, **97** Matt Continetti, Evie Trester, **98** Jennifer Sizemore, **2000** Daniel Mecredy, **01** Ruthie Carl, **03** Meg Seay, **05** Kate Knott, **08** Will Noguchi

BEST ACTOR/ACTRESS

1992 Andrew Shapiro, **1996** Charles Lee Holley, Jr., **2001** Julie Cameron, **2006** Brandon Duncan

VIRGINIA GOVERNOR'S SCHOOL - DRAMA

1989 Wendy Luetdke, **90** Cari Daly, **91** Colleen Cohn, **94** Enoch Chan., **95** Casey Kaleba, **2001** Anna Kate Bocknek, Roya Zarrinnahad, **07** Jessie Holder, **09** Noelle Viñas