

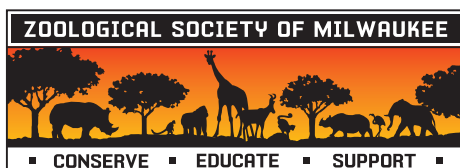


# TEACHER PACKET

## *Aldo Leopold and the Ghost of Sand County*



Photos by Richard Taylor and ZSM



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## What is Kohl’s Wild Theater?

Kohl’s Wild Theater (KWT) is made possible by a partnership with Kohl’s Cares, the Milwaukee County Zoo, and the Zoological Society of Milwaukee. This program provides conservation-themed theater performances using drama, songs and puppetry to children and their families both at the Zoo and within our community. Since 2011, all performances have been offered free of charge thanks to \$4 million in donations to the Zoological Society from Kohl’s Cares.

The KWT outreach program, a division of the Zoological Society’s Conservation Education Department, offers many different shows about a variety of topics. Our plays and musicals are approximately 30-45 minutes long, performed by professional actors, and include stories about animals and environmental conservation. KWT performances are very similar to attending a play at a traditional theater, but there **will** be many times when the audience can be a part of the show through group participation. There **will not** be time during the performance for the actors to go over curriculum or to review information. After the performance, if time permits, the actors will take a few minutes to answer questions from the audience. **Please note, there are no live animals in KWT shows.**

Most of our performances are developed for an elementary school audience. “Aldo Leopold and the Ghost of Sand County” is best suited for 1st through 5th grade classrooms. For more information about all of our outreach shows, please visit **wildtheater.org**.



Kohl’s Wild Theater cast

Photo by Richard Taylor

# Aldo Leopold and the Ghost of Sand County

## SUMMARY

Aldo Leopold (1887-1948) is considered the father of wildlife conservation and he established himself in our very own state of Wisconsin. Join Aldo in this 40-minute musical as he sends his children on an adventure into the Wisconsin wilderness. Aldo's children encounter different animals that are home to Wisconsin's forests as they solve the mystery of a curse set by the Ghost of Sand County. Audiences will learn about the importance of conserving the land and discover other famous conservationists from our home state.

## TARGET AGE RANGE

Most appropriate for grades 1-5, but also acceptable for younger audiences.

## THEATER ETIQUETTE

Before the performance, please take a moment to review good theater etiquette with your students. It is important that students are respectful to the actors during the show. It is a good idea to remind students not to talk during the performance, but encourage them to participate when directed to do so by the actors.

## Educational Concepts and Standards

### The performance incorporates scientific concepts:

- The impact human development can have on natural habitats.
- Ways to sustainably and safely study nature.
- Using the sense of hearing to study wildlife, and how animals use their senses in their habitats.
- Conservation work done by Aldo Leopold, inspired by John Muir.

Two post-performance lessons are included. These lessons are from the Aldo Leopold Foundation's newly updated Leopold Education Project curriculum guide, which features 20 lessons for connecting students with the outdoors through the teaching styles of Aldo Leopold. Most of the lessons in the curriculum guide are written primarily for middle and high school audiences, but these two lessons are designed for use with elementary-aged children as well.



Aldo Leopold with journal

Great horned owl



# Featured Animals

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## American Woodcock/Timberdoodle (*Scolopax minor* - one of eight species):

- Woodcocks are found in forested areas and grasslands of North America and Canada.
- Their long, slender bills make it very easy to dig deep into the soil and locate prey (especially worms).
- Female woodcocks have a longer bill than the males.
- The eyes of a woodcock sit very far back on its head, allowing it to see a full 360 degrees.
- During the early spring, male woodcocks establish a singing ground in an open field to attract mates. They perform their “sky dance” of elaborate flying and diving maneuvers, all while making specific calls.
- Deforestation of former brushy forests has caused the woodcock to be a “species of greatest conservation need” in many states. The species is considered vulnerable to becoming endangered in Wisconsin due to a restricted range, few populations or occurrences, or recognized steep declines/threats.



“Peent-peent-peent”

## Black-capped Chickadee (*Poecile atricapillus*):

- These chickadees have a distinctive black feather cap and bib with white cheeks.
- They nest in shrubs and trees of forested areas.
- Chickadees are non-migratory, which means they stay in the same area all year round. Their beaks help them crack open seeds during the winter when insects aren’t as plentiful.
- Their calls are complex but familiar to humans as “chickadee dee dee,” as the chickadee often frequents birdfeeders in agro-urban areas near their homes.
- Chickadees are social and curious birds that will investigate new things in their habitats.



“Chickadee dee dee”



Stock photo

## Great Horned Owl (*Bubo virginianus*):

- This owl is found all over North America, but also can be found in Central and South America.
- Its coloring is perfect for camouflage, but its tufted feather “horns” make it quite distinctive.
- The eyes of the great horned owl are some of the most acute in the entire animal kingdom, and their beaks and talons are extremely strong, allowing them to be expert hunters.
- Their call is a deep hoot, which is very familiar and typical of owls.
- Their extremely soft feathers help them survive cold winters. These feathers also help them to fly silently when hunting prey.

“hoo-h’Hoo-hoo”

Urban development is a challenge to owls as they often fly into buildings or electrical wires.



Photo by Richard Brodzeller

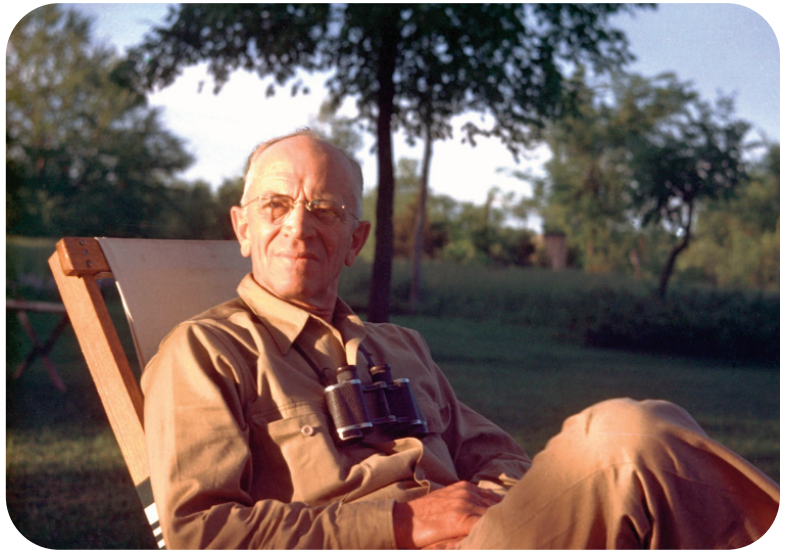


# Featured People

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## Aldo Leopold (1887-1948)

- Considered by many as the father of wildlife ecology, Aldo Leopold was a conservationist, forester, educator, writer, philosopher, family man and outdoor enthusiast. He was born and raised on the bluffs of the Mississippi River in Burlington, Iowa. The eldest of four children, Leopold spent many hours outdoors observing, sketching and journaling.
- After graduating from Yale Forest School in 1909, Leopold worked for the U.S. Forest Service in the Southwest for many years. The New Mexico Territory provided Leopold with an ideal setting in which to begin the evolution of his thoughts on land use, game management, and aesthetics.
- Following a transfer to Madison, Wisconsin in 1924, Leopold continued his ecology research and the philosophy of conservation. In 1933, he published the first textbook in the field of wildlife ecology and became the nation's first department chair in this pioneering field at the University of Wisconsin.
- In 1935, Leopold and his family purchased an abandoned, soil-eroded farm along the Wisconsin River outside of Baraboo, Wisconsin. The original property was 80 acres with nothing but a run-down chicken coop on the site, which they fixed up to become "The Shack." The property served as a land laboratory for the family, as well as Leopold's graduate students. Together, they worked to restore the property to its original health.



- It was the time Leopold spent at The Shack property that inspired the essays in *A Sand County Almanac*, where he articulated his idea of a "land ethic" – highlighting the moral responsibility for people to care for nature and wildlife communities.

## Estella Leopold (1927-present)

- The youngest daughter in the Leopold family, Estella is a University of Washington professor emeritus of botany, forest resources, and quaternary research. She has been teaching and conducting research for over 60 years.
- She has written over 100 scientific publications in the fields of paleobotany, forest history, restoration ecology and environmental quality.

- Estella pioneered the use of fossilized pollen and spores to understand how plants and ecosystems respond over eons, to such things as climate change. Her work at the Florissant Fossil Beds in Colorado made the case for the necessity of their preservation, an achievement which contributed to Estella's receipt of the prestigious International Cosmos Prize in 2010.
- In 1974, she was elected as a member of the National Academy of Sciences, and serves on the board of the Aldo Leopold Foundation as lifetime director.

## Nina Leopold Bradley (1917-2011)

- Nina was the eldest daughter in the Leopold family, and was a scientist, conservationist, philosopher and humanitarian.
- In 1999, Nina was the senior author of a study published in the Proceedings of the National Academy of Sciences that analyzed decades of phenological records kept on The Shack property by her and her family. The findings suggested how climate change was affecting the region and its ecosystems.
- Nina and her husband Charles Bradley built the Bradley Study Center on the Leopold Reserve in 1976, serving as the hub of a graduate ecological research program in cooperation with the University of Wisconsin. Their work was instrumental in the establishment of the Aldo Leopold Foundation and the construction of the Leopold Center.



## Carl Leopold (1919-2009)

- The youngest son in the Leopold family, Carl was a well-known plant physiologist. He published over 200 scientific papers and five books on plant physiology. Carl was elected president of the American Society of Plant Physiologists in 1996, and was awarded an honorary Doctorate of Agriculture from Purdue University and two awards from the Royal Galician Academy of Science in Spain.
- He was a prominent and eloquent spokesman for this father's philosophy of land ethic, incorporating it into his own writings, lectures and work through the Tropical Forestry Initiative and the Finger Lakes Land Trust.
- Carl took hundreds of photographs with his father's camera during the family's years at the Shack, creating a rich photographic archive that visitors still enjoy today.

# Post-Performance Discussion Questions

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1. “In every walk with nature one receives far more than he seeks,” a John Muir quote, is repeated throughout the play. What do you think this means? What have you received from time spent outdoors?
2. In the play, Nina, Carl and Estella have many fun outdoor adventures together. What are your favorite outdoor places and activities? Who do you share them with?
3. What role did Aldo Leopold’s journal play in the story? Why do you think Leopold recorded his observations about the natural world in a journal? What kind of things might you journal about?
4. In the play, the Ghost’s challenges teach the Leopold children how people can help nature instead of hurting it. What did they learn:
  - a. From Woody during the sky dance? (To observe and protect nature without interfering with it.
  - b. From the chickadee, 65290 (To stand up to bullies who are trying to hurt nature.)
  - c. By chopping down the Good Oak? (That it’s not enough to just talk about helping. Sometimes you have to roll up your sleeves and get to work.)
5. What can you do to help nature instead of hurting it? How can you help others to do the same?
6. John Muir and Aldo Leopold were two great conservation leaders who lived right here in Wisconsin. Can you think of any Wisconsin leaders that inspire you today?

## Post-Performance Activity 1

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### *Wake Up Little Birdie*

**Students will be able to imitate and identify the calls of common birds and consider the changes in soundscapes/environments over time.**

**Time Needed:** 1 hour

**Materials Needed**

- Bird sound cards
- Digital time cards
- Recordings of common bird calls (optional)

**Teacher Preparations**

Photocopy digital time cards and bird sound cards. Cut them out and distribute the bird sound cards to students during the activity. Keep the digital time cards for your use as you “conduct” the dawn chorus.



# Wake Up Little Birdie

## Introducing the Task

1. Read the following excerpt from the essay “Great Possessions” in *A Sand County Almanac*:

“At 3:30 a.m., with such dignity as I can muster of a July Morning, I step from my cabin door...I seat myself on a bench, facing the white wake of the morning star...I get out my watch, pour coffee, and lay notebook on knee. This is the cue for proclamations to begin...At 3:35 a.m. the nearest field sparrow avows, in a clear tenor chant, that he holds the jack pine copse north to the riverbank, and south to the old wagon track...Before the field sparrow has quite gone the rounds, the robin in the big elm warbles loudly...The robin’s insistent caroling awakes the oriole...My watch says 3:50 a.m. The indigo bunting on the hill asserts title to the dead oak limb. Next the wren...grosbeaks, thrashers, yellow warblers, bluebird, vireos, towhees, cardinals – all are at it.”

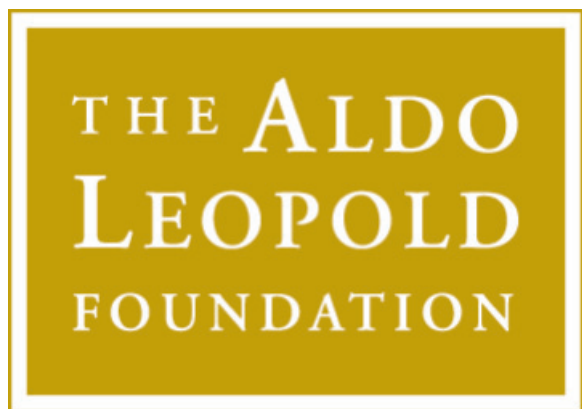
## Activity Steps

1. Introduce students to bird calls and mnemonics by asking them to imitate the sound of a common bird, such as a crow (*caw*) or duck (*quack*).
2. Divide students into small groups. Provide each group with a bird sound card and instruct them to practice simulating their bird call using the mnemonic printed on the card. After practicing, ask each group to share the name of their bird, its physical characteristics, and its mnemonic all with the whole group. If possible, play a recording of each bird’s call for reference.
3. Using your digital time cards, hold up times for groups to see and begin singing. As you hold up the 3:35 a.m. time card, signal the field sparrow group to begin and continue signing. As time cards are shown, additional bird groups join in, creating a crescendo. All birds sing continually until the full dawn chorus is achieved at 4:15 a.m. If time allows, rotate bird sound cards among groups and repeat the dawn chorus procedure.
4. Ask the students the following discussion questions:
  - a. Which call was your favorite and why?
  - b. Leopold recorded hearing these bird songs 75 years ago. Do you think he would hear the same sounds today? What might be the same? What might be different?
  - c. Why might it be important to listen to and record the morning calls of birds?

**Bird sound recordings are available for listening free of charge at**

<https://search.macaulaylibrary.org/catalog?mediaType=Audio&view=Grid>

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*This activity has been provided by the educators from the Aldo Leopold Foundation in Baraboo, WI. More information on this organization may be found on page 19.*

# Wake Up Little Birdie

## *Digital Time Cards and Bird Sound Cards*

**Directions:** Photocopy digital time cards and bird sound cards. Cut along the dotted lines. Distribute the bird sound cards to students during the activity. Keep digital time cards for your use as you “conduct the dawn chorus.”

Order	Time	Bird	Mnemonic
1	3:35 a.m.	Field Sparrow	Tew.....tew....tew, tew, tew, tew, tew
2	3:40 a.m.	American Robin	Cheerup, cherrily, cherrily
3	3:45 a.m.	Baltimore Oriole	Here, here, come right here, dear
4	3:50 a.m.	Indigo Bunting	Fire, fire! Where, where? Here, here!
5	4:00 a.m.	House Wren	Churff chrff chrff chrff
6	4:05 a.m.	Rose-breasted Grosbeak Brown Thrasher Yellow Warbler	Think Think Think What's Up What's Up (x2) Sweet, sweet, sweet, I'm so sweet
7	4:10 a.m.	Eastern Bluebird White-eyed Vireo	Cheer, cheerful charmer Chick-per-a-weeo-chick
8	4:15 a.m.	Rufous-sided Towhee Northern Cardinal	Drink your tee-e-e-e-e (x2) Birdie birdie birdie

3:35  
a.m.

3:40  
a.m.

3:45

a.m.

3:50

a.m.

4:00

a.m.

4:05

a.m.

4:10

a.m.

4:15

a.m.



3:35 a.m.

**FIELD SPARROW**



Tew.....tew...tew, tew, tew, tew, tew

3:40 a.m.

**AMERICAN ROBIN**



Cheerup, cherrily, cherrily

3:45 a.m.

**BALTIMORE ORIOLE**



Here, here, come right here, dear

3:50 a.m.

**INDIGO BUNTING**



Fire, fire! Where, where? Here, here!

4:00 a.m.

**HOUSE WREN**



Churff chrff chrff chrff

4:05 a.m.

**ROSE-BREASTED GROSBEAK**



Think Think Think

**4:05 a.m.**

**BROWN THRASHER**



**What's Up What's Up (x2)**

**4:05 a.m.**

**YELLOW WARBLER**



**Sweet, sweet, sweet, I'm so sweet**

**4:10 a.m.**

**EASTERN BLUEBIRD**



**Cheer, cheerful charmer**

**4:10 a.m.**

**WHITE-EYED VIREO**



**Chick-per-a-weeco-chick**

**4:15 a.m.**

**RUFOUS-SIDED TOWHEE**



**Drink your tee-e-e-e (x2)**

**4:15 a.m.**

**NORTHERN CARDINAL**



**Birdie birdie birdie**



# Post-Performance Activity 2

## *Do You Hear What I Hear?*

**Students will be able to create a sound map of their surroundings and discuss emotions elicited by natural and human-made sounds.**

### **Background Information**

In the essay “Great Possessions,” Aldo Leopold describes his experience listening to birds as they awaken and begin calling from pre-dawn through sunrise. Leopold was an early riser, often waking as early as 3 a.m. in the summer. With a coffee cup and notebook in hand, he would sit on his favorite bench and listen. As the sun rose, he would observe the activities of birds he heard. With practice, he was able to identify birds by call and understand their behavior.

While humans divide land by acres, states, property lines and fences, animals delineate their boundaries or territories using sound, scent-marking and other behaviors. When arising before our human neighbors, we are more likely to hear our non-human neighbors as they awaken and observe evidence of their night time activities.

While humans cannot duplicate bird calls exactly, we can make up imitating words and phrases, called mnemonics, to help us remember the rhythm, pitch and tone of calls. Examples of mnemonics for common birds calls include “caw, caw” for a crow and “cheerup, cherrily, cherrily” for a robin.

Leopold’s morning observations were made many years ago. He was able to recognize that daily patterns of animal activity changed seasonally and sometimes from year to year. These patterns of seasonal change are called phenology. Historical records of seasonal plant and animal activity, such as those kept by the Leopold family, are used by some scientists to understand climate change and its effect on flora and fauna. For example, the timing of the robin’s return, or the male redwing blackbird establishing its territory in the cattail marsh earlier than in the past, may be a response to our warming climate

**Time Needed:** 1 hour

### **Materials Needed**

- Large writing surface (e.g., whiteboard, flip chart)
- Writing utensils
- Clipboards
- Sound Map Worksheets

### **Introducing the Task**

1. Remind the students:

“The show ‘Aldo Leopold and the Ghost of Sand County’ was a musical. Music was used to create a feeling for each of the scenes. In real life, nature has its own music that provokes different feelings in different people. Aldo Leopold enjoyed listening to the music of nature, especially in the darkness of the early morning, when he could use his ears more than his eyes.”

2. Read the following excerpt from the essay “Too Early” in *A Sand County Almanac*:

“To arrive too early in the marsh is an adventure in pure listening; the ear roams at will among the noises of the night, without let or hindrance from hand or eye. When you hear a mallard being audibly enthusiastic about his soup, you are free to picture a score guzzling among the duckweeds.”



# *Do You Hear What I Hear?*

## **Activity Steps**

1. Ask students the following questions:
  - a. Think of a time you were outdoors “too early.” What did you see and hear?  
How was the experience different than being outside during the day?
  - b. What nature sounds do you hear often? How do they make you feel?
2. Distribute Sound Map Worksheets, clipboards and writing utensils. Take students to an outdoor area and instruct them to find a space that will provide a sense of solitude. Ask students to close their eyes and listen carefully for all sounds, both natural and human-made. Instruct students to indicate sounds they hear on their Sound Map Worksheet. After a period of silent observation, instruct students to compile a list of the unique sounds they heard and write down a one-word description of their initial reaction to each sound.
3. Compare sound maps as a group by making a list or diagram of all the sounds heard and their locations. After all sounds have been recorded, ask students to share their initial reactions to each sound.
4. Ask students the following discussion questions: Why do different people have different reactions to certain sounds? How could this influence the way different people experience and treat the natural world?

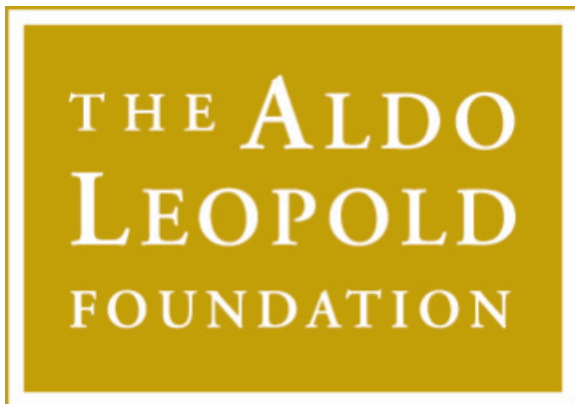
## **Optional Indoor Activity**

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**Suggested Time:** 30 minutes

**Additional Materials Needed:** Computer with internet access and speakers, paper and writing utensils.

Create a dark environment or ask students to close their eyes while you play a series of natural and human-made sounds. After each sound, instruct students to quickly and concisely write down their initial reaction to the sound. Include sounds mentioned in the essay (goose honk, train horn, rooster crow) as well as sounds common to your region. Natural sounds may include wind through trees, fire crackling, river gurgling/churning, wolf howl, red-tailed hawk shriek, etc. Human-made sounds may include city traffic, footsteps on gravel, saw cutting wood, a chorus singing in harmony, etc. Replay each sound inviting students to share their reactions to each. Compare and contrast students’ reactions.



*This activity has been provided by the educators from The Aldo Leopold Foundation in Baraboo, WI. More information on this organization may be found on page 19.*

# Do You Hear What I Hear?

## *Sound Map Worksheet*

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Close your eyes and listen carefully for all sounds, both natural and human-made. Indicate the location of each sound on the map. Record reoccurring sounds each time they are heard.

**You  
are  
here!**

Create a list of each unique sound you heard, then write down a one-word description of your initial reaction to each sound.

[illegible]

How might the human-made sounds you heard impact local wildlife?



# Cross Curricular Connections

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The activities offered in this packet emphasize science, conservation, and arts topics. With an emphasis on a Wisconsin conservationist, there is also the underlying highlight of history. The story can easily be applied to subjects throughout different curricula.

## ENGLISH LANGUAGE ARTS AND LITERACY

- Aldo Leopold kept a journal that was used as the basis for a famous published work. His writings are beautifully phrased and use vivid sensory words that allow the reader to easily imagine themselves sitting alongside him during an early morning observation.
- Encourage students to write journal entries about their observations, in the style of Aldo Leopold.

## SCIENCE

- Scientific development all begins with observations. By gathering data from the world around us, scientists then analyze what they have seen and are able to hypothesize and theorize, in order to improve the future.
- Students can easily compare past to present through their observations, conclude which changes they perceive as good, and which are bad, and come up with ideas to help improve the bad.

## SOCIAL STUDIES

- Human development in general is not a bad thing, but rampant deforestation or other spoiling of natural land has an impact not just on animal habitats and ecosystems, but in turn has ramifications on society.
- Discuss different ways that the loss of natural resources and habitats affect us as humans.
- Brainstorm ideas about how humans can help reduce the impact we have on nature, or help reverse the past negative or damaging impacts.
- Are there any current events that involve these issues?

## THE ARTS

- Reflect on the way the Kohl's Wild Theater used a play to entertain with a message about conservation. Discuss the different emotions felt by the human and animal characters, how they expressed themselves effectively or not effectively. Discuss the role of storytelling and singing songs in order to pass on information. Examples include the song where Carl told the ghost story or the animals who told the children about their lives.

## SERVICE LEARNING

- The Aldo Leopold Foundation has been instrumental in creating this show, but also does constant conservation work and fosters ethical relationships between people and the land. They have a beautiful center that was designed with the goal of being a net zero energy building, which means it creates 100 percent of its own energy on site. They educate and innovate all with the goal to improve conservation. The center in Baraboo, Wisconsin offers tours, workshops and classes.
- The internet offers numerous citizen science service learning opportunities that involve monitoring the health of environments and wildlife.

# Suggested Conservation Organizations

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## ➤ **The Aldo Leopold Foundation**

The non-profit organization established by the Leopold children that keeps Aldo Leopold's legacy alive. Their vision is to "weave a land ethic into the fabric of society; to advance the understanding, stewardship and restoration of land health; and to cultivate leadership for conservation." Year-round events, classes and tours are available as well as multiple resources on conservation.

**aldoleopold.org | 605-355-0279**

## ➤ **Natural Resources Foundation of Wisconsin (NRFW)**

An important force in conservation, the NRFW started in 1986, and provides sustainable funding for different species in Wisconsin that are threatened by over-development, and provides the public with different ways to access and protect Wisconsin's natural habitats. **wisconservation.org/**

## ➤ **Wisconsin County Forests Association**

A non-profit that provides conservation services to the 29 forests in Wisconsin that are under County Forest Law. They help to create jobs statewide utilizing natural resources while also providing sustainable recreational opportunities in nature. **wisconsincountyforests.com/**

## ➤ **Wisconsin Land+Water**

A Madison-based organization that supports Land Conservation Committees and provides training, camps, activities, and develops conservation standards for the state. Youth Conservation Camps are available during the summers.

**wisconsinlandwater.org/events/youth-conservation-camps**

For more information on Kohl's Wild Theater, see **wildtheater.org**  
or email us at **kwt@zoosociety.org**.

For information on other school programs provided by the Zoological Society,  
see **zoosociety.org/Education/SchoolPrograms/**

# About the Artists

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**ZACH WOODS (Playwright)** has been a company member of KWT since 2014. Previous writing credits with KWT include "A Winter's Tale." Zach is from Oconomowoc, WI and graduated from UW-Stevens Point in 2012 with a BFA in acting. Recent Milwaukee acting credits include Skylight's productions of "Les Miserables" and "Hair," First Stage's "Anatole" and "Big Fish," and Theatre Red's "A Lady in Waiting." Zach maintains a working relationship with the Mission Houses Historic Site and Archives in Honolulu, Hawaii where he serves as playwright for their Cemetery Theatre living history program. He also works in the community as a theatre director. Recent directing credits include "The Miss Firecracker Contest" with Musical Masquers in West Bend and "Death by Design" with Milwaukee Entertainment Group.

**MATT ZEMBROWSKI (Composer)** began composing and writing songs as a student at Dominican High School in Whitefish Bay. While still a student, he was commissioned by the Archdiocese of Milwaukee to write a piece that was performed for Archbishop Weakland. In 2008, he wrote a number of original songs for "Sunsets and S'Mores," produced by American Folklore (now Northern Sky) Theater, with Lee Becker and Doc Heide. He and his brother, Zach, are the co-creators of the popular Zombie Jamboree series, produced by Storyteller Theater of Milwaukee and the UWM Players Guild, and feature a number of Matt's original songs. He has written original incidental music for many productions in Milwaukee, including "Dearly Departed" (Sunset Playhouse), "Our Town" (Shorewood Players) and "The Crucible" (Pius XI High School). From 2007-2013, he composed a collection of more than 60 liturgical hymns and Psalm settings, which have been used at churches all over Milwaukee. As an actor, Matt has performed with In Tandem Theater, Next Act Theater, Sunset Playhouse and many others. He also serves as director of the Theater program at St. Thomas More High School.

**DAVE MCLELLAN (Director)** joined the Zoological Society in 2010 to begin development of Kohl's Wild Theater. Since that time, Dave has directed many plays and musicals for the Zoo, as well as many short skits and exhibit interactions. Prior to moving to Milwaukee, Dave spent a year working as a conservation educator for the Walt Disney Company in Orlando, Florida. Before moving to Florida, he was a company member and assistant director with the Wildlife Theater, performing regularly at the Bronx Zoo, Central Park Zoo and Queens Zoo in NYC. Other selected theater credits include the Kennedy Center for the Performing Arts, Ford's Theater, Round House Theater, Imagination Stage, Surflight Theater, Capital Repertory Theatre, Cape Rep Theatre, and Universal Studios Florida. Dave resides in Wauwatosa with his wife, Mary, and two children, Angela and Johnny.

**THE ACTORS** - KWT employs numerous professional actors that perform many different roles in our various shows. Casting changes with each performance, but if you want to learn more about each individual actor you can see their bios at: [zoosociety.org/Education/WildTheater/Cast.php](http://zoosociety.org/Education/WildTheater/Cast.php).

