

2015

## URI Theatre 2015 Newsletter

URI Theatre Department

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# 2015 NEWSLETTER



Photos by Randy Osga



## Comments from the Chair:

Today is August 3. A prospective student and her family were given a tour of the building by Bonnie and they asked if I could meet with them for a few minutes afterwards. One of the first questions the Dad posed to me was “should I let my daughter major in theatre?” If I had \$5 for every time I've answered this question over the last 30 years, I'd be retired and no longer coming up with thoughtful responses to this query. It's a valid question. Many people wonder why the arts should be included in a university setting and many parents worry about the type of future a performing arts major can pursue.

The excerpt below appeared in an issue of *The Association of American Colleges and Universities* a few years back. It is titled “*The Place of the Arts in a Liberal Education*” by David Oxtoby. It begins by addressing the performing arts as viable majors and then explores their place within a university.

“The fact that the creative and performing arts are not always an easy fit for colleges and universities is actually an important reason to include them. Their “angularity” helps challenge our campuses and push boundaries. There are at least **four** strong arguments for placing these fields at the heart of our institutions, rather than at the margins.

**1. Impact on society.** As public funding for the arts has diminished, especially in the United States, our colleges and universities are among the few places where creative talent is supported and where the creation of art can be promoted for its own sake, regardless of immediate commercial value. Young artists sometimes launch their careers while teaching at colleges, while theatre directors may balance college instruction with directing plays off campus. In many towns, the local college or university is the primary community resource for arts programs. As secondary schools reduce funding for arts education, some students have their first direct arts experiences when they reach college and try out an arts course. For the arts to flourish in society, the college years present a critical window of opportunity to foster social and cultural responsibility. Many alumni speak of how their college education in the arts started them on a course of lifelong learning. A student's experience of the role of the arts on campus will shape her or his expectations and community involvement well beyond college.

**2. Helping students “push their boundaries.”** Many students arrive on college campuses as accomplished-or at least experienced-test-takers, familiar with standardized tests, short-response essays, and problem solving. A great deal of the curriculum feels quite comfortable for such students. But put such a student into, say, a theatre class when he has never attempted that art, and he will be pushed out of his comfort zone. Work in the creative and performing arts represents a different type of learning from that in traditional classroom settings, and it can challenge a student and ultimately give him more confidence.

3. **The arts and experiential education.** Arts programs pull the education of students from the theoretical toward the practical. The actual experience of performing or creating a work of art is messy, taxing, repetitive, and serendipitous. It is not that every art historian needs to learn to paint a picture in order to be successful in his or her academic career, but the experience of creating or performing in a rigorous setting provides a practical understanding of the creative process that cannot help but inform both the professional and amateur understanding of the arts for students in college and throughout their lives. An active program in the creative and performing arts can be considered an extension of the move toward “experiential education” that is primarily associated with the social sciences. Just as a sociology course can benefit from a team project connected to a community-based organization, so too a music history student develops “embodied knowledge” from singing a madrigal with the college chamber choir, or by trying her hand at electronic composition. Arts disciplines and their emphasis on practical technique, embodied knowledge, imagination, design, and observation have a critical contribution to make toward new paradigms across the sciences, social sciences, and humanities.

4. **Teaching creativity.** Innovation and creativity are core goals of the twenty-first-century economy. It is a truism that success in the future will involve making new connections and coming up with new ideas, not simply using one's training in a well-defined career. The education for such a world needs to respond to this demand, and that requires core courses taken by students during their time in college. The creative arts are thus one of the vital components of a modern liberal education, as they develop a different set of capacities that students will benefit from long after graduation. Alumni who have taken only a few arts-related courses frequently cite those experiences as among the most formative for their current work, even if the connections are indirect. To prepare **creative** citizens and leaders, all creative capacities should be fostered through college education.

## **Conclusion**

As they set goals, our colleges and universities need to consider the central role of the arts. The quality of spaces allocated to studio and performing arts is a statement on institutional priorities, as is the investment in arts faculty, balancing full-time tenured faculty members with visiting artists and part-time instructors. How we treat artistic interest and experience in admissions helps determine our student body. The display of public art, as well as that of student and museum-based art, shapes the aesthetic sensibilities of students. The role and priority of the arts-creation, experience, integration-characterized an institution as strongly as any other aspect.

As Dana Gioia has said, “Art is an irreplaceable way of understanding and expressing the world—equal to but distinct from scientific and conceptual methods.....Art awakens, enlarges, refines, and restores our humanity.” Curricula on college campuses are the product of politics and compromise, and it is never possible to include everything that might be desirable in a student's education. Balance between the sciences, social sciences, and humanities, and the teaching of skills from critical reasoning to writing to numeracy might seem to be more than enough to fill a required program of study. But making room within the curriculum for courses teaching the discipline and refinement of technique that allow students to **express themselves creatively** can pay off in more broadly educated students who will build on that creativity in their future lives and careers”.

Paula



# 2015-2016 SEASON

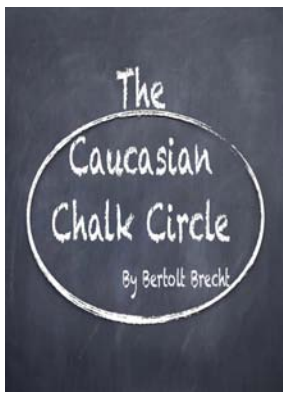


## **In The Next Room (or The Vibrator Play)** by Sarah Ruhl

Nominated for the 2010 Tony Award for Best Play and Selected as a Finalist for the 2010 Pulitzer Prize

"Hovering at the dawn of electricity," Dr Givings, a scientist, happily embraces his invention with which he can cure his patients' (primarily female) "hysteria". His wife, Mrs. Givings, a new mother, is consistently pulled toward the sounds emanating from the next room. With the innocent aid given her by the other characters--a distraught female patient and her upright husband, a midwife assistant, an African-American wet nurse and a male artist, Mrs. Givings pursues the light that can infuse her marriage with loving intimacy and open the heavens to delight here on earth. The playwright Sara Ruhl enlightens us with her tender, sometimes hilarious contemporary take on a comedy of manners set in the Victorian era.

**Robert E. Will Theatre, October 15-17 & October 22-24, 2015, 7:30 PM, October 18 & 25, 3:00 PM**  
**\$20 General, \$15 Seniors, URI Faculty/Staff, \$12 Students**



## **The Caucasian Chalk Circle** by Bertolt Brecht,

A version by Frank McGuinness

Written towards the end of WWII and decidedly anti-Nazi, Brecht's "*The Caucasian Chalk Circle*," is a play about politics, law, justice, parenthood and more. What defines a family? Who is responsible for taking care of mother earth?... of each other?... of our society? Brecht weaves comedy and drama throughout the play as his characters dance to life's song. These characters are archetypes and larger than life thereby allowing the audience a mirror in which to view the choices we make, as compared to the choices the characters make. Whose side are we on? In Brecht's theater the audience is expected to think as well as be entertained. He believed that unless an actor is having fun, the audience can't! Moving, funny, thought provoking, challenging... what more could an audience want?

**J Studio, December 3-5 & 10-12, 2015, 7:30 PM, December 6 & 13, 3:00 PM**  
**\$20 General, \$15 Seniors, URI Faculty/Staff, \$12 Students**



## **columbinus** by the United States Theatre Project

Written By Stephen Karam and PJ Paparelli, Dramaturgy by Patricia Hersch, Conceived by PJ Paparelli

Sparked by the April 1999 massacre at Columbine High School in Littleton, Colorado, *columbinus* is a meeting of fact and fiction that illuminates the realities of adolescent culture by exploring the events surrounding the shootings. The play weaves together excerpts from discussions with parents, survivors and community leaders in Littleton as well as police evidence to bring to light the dark recesses of American adolescence. The New York Post said this drama is "a powerful and important piece about the churning rage that's all too likely to bubble over again one day." Join us for this compelling, unnerving study that bears witnessing.

**J Studio, February 25-27 & March 3-5, 2016, 7:30 PM, February 28 & March 6, 3:00 PM**  
**\$20 General, \$15 Seniors, URI Faculty/Staff, \$12 Students**



## **Legally Blonde** book by Heather Hach

Music and Lyrics by Laurence O'Keefe and Nell Benjamin

Based on the Novel by Amanda Brown and the Metro-Goldwyn-Mayer Motion Picture

Perfectly pink and infused with fun, frivolity and a come-from-behind, feel-good story, this upbeat musical comedy tells the tale of Elle Woods, a blonde sorority-sister valley girl who heads to Harvard Law School to win back her boyfriend, a big case, and our hearts while staying true to herself. Nominated for seven Tony Awards, *Legally Blonde* the musical is based on the novel by Amanda Brown and the 2001 MGM hit movie starring Reese Witherspoon.

**Robert E. Will Theatre, April 21-23 & April 28-30, 2016, 7:30 PM, April 24 & May 1, 3:00 PM**  
**\$20 General, \$18 Seniors, URI Faculty/Staff, \$15 Students**

## URI THEATRE AUDITION POLICY

**REMINDER:** Department policy requires **all BFA Acting** students to audition for URI Theatre Main Stage productions. Students are also expected to audition for **THE 420** and **Ten Minute** plays. The URI Theatre Department is rooted in and sustained by your commitment and participation. All students are expected to wait until cast and crew assignments are finalized for URI productions before accepting outside work.

Thank you,  
URI Faculty, Guest Artists & Staff

## **2015 FALL AUDITION INFORMATION**

### **IN THE NEXT ROOM or The Vibrator Play**

by Sarah Ruhl

Nominated for the 2010 Tony-Award for Best Play and Selected as a Finalist for the 2010 Pulitzer Prize Playwright Sarah Ruhl is the recipient of a MacArthur “Genius” Grant

“Hovering at the dawn of electricity” Dr. Givings, a scientist, happily embraces his invention with which he can cure his patients (primary female) “hysteria”. His wife, Mrs. Givings, a new mother, is consistently pulled to the sounds emanating from the next room. With the innocent aid given her by the other characters—a distraught female patient and her upright husband, a midwife assistant, an African American wet nurse and a male artist, Mrs. Givings pursues the light that can infuse her marriage with loving intimacy. The playwright Sarah Ruhl enlightens us with her tender and often hilarious contemporary take on a comedy of manners set in the Victorian era around 1883 in prosperous spa town such as Saratoga Springs, outside of New York City.

Director, Bryna Wortman; Sets, Cheryl deWardener; Costumes, Marilyn Salvatore; Lights, Jen Rock; Sound, Michael Hyde; Props, Jon Paul Rainville; Production Stage Manager, Sydney Rosenberg; Dramaturge, Christine Dickinson

**CAST SIZE:** Seven (4 women and 3 men)

### **CAST OF CHARACTERS:**

Dr. Givings: a man in his forties, a specialist in gynecological and hysterical disorders. A rational thinker.  
Catherine Givings: his wife, a woman in her late twenties. Curious. Emotional.  
Sabrina Daldry: his patient, a woman in her early thirties. Initially fragile and distressed. Capable of pleasure, and a woman of her times.  
Annie: a woman in her late thirties, Dr. Givings midwife assistant, a woman capable of deep feelings.  
Leo Irving: Dr. Givings other patient, an artist and an Englishman, in his twenties or thirties, capable of deep feelings even out of the box.  
Elizabeth: an African-American woman in her early thirties, married with children, a wet nurse by default. Deep feelings and knowledge of life experience.  
Mr. Daldry: Sabrina Daldry's husband – solicitous and upright, a man of his times.

### **REQUIRED:**

Monologue – one to two minutes in length demonstrating handling of language and revealing both inner and outer life (through posture and physicalization.) Selection from Victorian era or from twentieth or twenty-first century dramatic literature. No slang or foul language. Be prepared to read sides at auditions, definitely at callbacks. Please read the entire play before auditions – scripts can be found in the Theatre Office.

Auditions in G Studio

Tuesday, September 8, 2015, 6-10 PM – Juniors and Seniors

Wednesday, September 9, 2015, 6-10 PM – All Others

Call Backs in Robert E. Will Theatre

Thursday, September 10, 2015, 6-10 PM

### **REHERSALS**

Tuesday-Friday evenings, usually 6:00-10:00 PM, sometimes 7:00-11:00 PM. Usually Saturday and Sunday 1:00-5:00 PM, sometimes Sun 6:00-10:00 PM, particularly for under studies.



## FULL REHEARSALS

Start Saturday, September 12, 2015 at 12:30 PM for paperwork, then 1:00-5:00 PM – Designer Presentations and read through and discussion with Director and Cast.

## PERFORMANCES

Thursday-Sunday, October 15-25 at 7:30 PM except for Sunday matinees at 3:00 PM

### The Caucasian Chalk Circle

By Bertolt Brecht

*The Caucasian Chalk Circle* a version by Frank McGuinness, is a classic story. It's a morality play set in a stylized world that could exist in any time or place. The story follows a young woman and her travels in rearing an abandoned young boy. By the end of the play the boy's biological mother wants the boy back. The question remains how do you define 'family'? How do we take care of each other and the world? What is the 'law' or the 'spirit of the law'?

Director: Vince Petronio

#### CAST SIZE – Ten+

Singer	M/F	Narrator (no actual singing required)
Grusha	F	Young woman with child 'Michael'
Simon	M	Grusha's love interest. A soldier
Azdak	M/F	Becomes the 'Judge'.
Natella/Aniko	F	Governor's Wife and Grusha's Sister-in-Law.
Fat Prince/Lavrenti	M	Usurps the Governor and Grusha's brother
Governor/Jessup	M	Governor and Grusha's husband.
Monk/Shalva	M/F	Drunk Monk performs Grusha's wedding and the adjutant
Nanny/Ludovica	F	Michael's Nanny and beautiful peasant woman
Ensemble	M/F	

#### REQUIRED:

Monologue 1 to 2 minutes. Must be contemporary and either comedic or dramatic. Please select a monologue that you think best showcases your abilities.

Be prepared to read sides at audition, definitely at callbacks.

Do you play any musical instruments; if so what?

Have you had any dance experience?

Have you had any singing experience?

You may be asked to sing and audition movement skills at callbacks.

Auditions: in J Studio

Tuesday, September 8, 2015 – 6:00-10:00 PM, Juniors and Seniors

Wednesday, September 9, 2015 – 6:00-10:00 PM, All Others

Please read the entire play before auditions—scripts can be found in the Theatre Office.

Call Backs: in J Studio

Friday, September 11, 2015 – 6:00-10:00 PM

Rehearsals:

Tuesday-Friday, 6:00-10:00 PM, sometimes 7:00-11:00 P.M. Some Saturday and Sunday 1:00-5:00 PM and possibly some Sunday evenings.

First Read Through: Saturday, October 17<sup>th</sup> or 24<sup>th</sup>, 12-3 PM.

Full Rehearsals: start Tuesday, October 27, 2015 at 6 PM. (We will have rehearsals during the week before Thanksgiving and tech weekend follows Thanksgiving.)

Performances: December 3-5 & 10-12, 2015, 7:30 PM, December 6 & 13, 2015, 3:00 PM

## STUDENT PRODUCTION ASSIGNMENTS FOR 2015/2016

<u>In the Next Room</u>	Stage Manager- <i>Sydney Rosenberg</i> ; Assistant Stage Manager- <i>Kyle Couture</i> ; Production Manager- <i>Rachel Marshall</i> ; Dramaturge- <i>Christine Dickinson</i>
<u>The Caucasian Chalk Circle</u>	Stage Manager- <i>Jen Spirito</i> ; Assistant Stage Managers- <i>Ben Florance &amp; Brigitte Kenny</i> ; Costume Designer- <i>Jillian Eddy</i> ; Assistant Director- <i>Alyssa Bevilacqua</i> ; Dramaturge- <i>Kyle Couture</i> ; House Manager- <i>Isabella Pellino</i>
<u>columbinus</u>	Stage Manager- <i>Rachel Marshall</i> ; Assistant Stage Manager- <i>Isabella Pellino</i> ; Assistant Director- <i>Kyle Couture</i> ; Dramaturge- <i>Kyle Fletcher</i> ; House Manager- <i>Ben Florance</i>
<u>Legally Blonde</u>	Stage Manager- <i>Ally Schiller</i> ; Assistant Stage Manager- <i>Olivia Thornton</i> ; Assistant Director- <i>Alexandra Egan</i> ; Dramaturge and House Manager- <i>Alyssa Bevilacqua</i>
<u>THE 420</u>	Director- <i>Alexandra Egan</i> ; Stage Manager- <i>Olivia Thornton</i> ; Assistant Director- <i>Kyle Fletcher</i> ; Dramaturge- <i>Julia Davidson</i>



## **MAJORS/MINORS MEETING All Students Are Welcome**

Wednesday, 9/16/15, 5:15-6:30 PM in J Studio  
FREE FOOD and ENTERTAINMENT from several of our talented students.

Find out what is going on, what is planned for the year, meet the faculty, guest artists, staff, other students and maybe, just maybe, Theatre alum. Have fun, catch up with your old pals, make some new ones and enter the raffle for prizes...goodies from the Emporium and other places.

Agenda items? Just send them to Paula, [paulam@uri.edu](mailto:paulam@uri.edu) (Theatre Chair) via email prior to the meeting.

**SEE YOU THERE!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!**

Upperclassmen in THE 499...remember your first meeting? If you are in THE 499 as a mentor, bring along your students or arrange to meet them there. Welcome to all.



## **LOCKERS AND MAILBOXES**

Theatre students and key production personnel have a mailbox located in the main Theatre hallway, 2nd floor. Lockers are available to Theatre students and are located inside the mens and ladies dressing rooms. Unlocked in the AM, relocked by the Stage Manager. in PM. Stop by Room. H206 for information.

**A FEW SEATS AVAILABLE....REGISTER TODAY!!!**

**THE 161 Introduction to Stagecraft** Lecture on Wednesday from 3:30-5:15 and then choose a lab at same time on Mondays or Fridays. Taught by Jake Hegnauer for 3 credits and this class must be taken by all theatre majors BEFORE starting their junior year.

**THE 250 Costume Construction** Same schedule as Stagecraft above. Taught this year by Professor David Howard and again, it is required of all theatre majors before starting their junior year. 3 credits.

**THE 321 Introduction to Directing** Taught by Professor Bryna Wortman, this class meets on Tuesdays and Thursdays from 2-3:50 PM. It is a 3-credit class and it is required of all theatre majors. At present, there are 2 slots available but you must obtain a permission number from Bryna in order to register. Priority is awarded to seniors for graduation and to directing concentration majors.

**THE 350 Makeup** This year, Makeup will be taught by guest instructor, Amanda Downing Carney. This class meets on Mondays only from 4-5:50 PM in the dressing rooms. It is required of acting concentrates and Design/Tech concentrates and it is worth 1 credit. Underclassmen will need a permission number from the Chair.


**THE 362 Scene Painting** Get this class while you can. It is only offered every 3 or 4 years and it meets on Monday evenings from 7-9:45 PM. Taught by guest instructor, Cheryl deWardener, it is recommended for all Design/Tech concentrates as one of their "pick 12" options and it's a great class for anyone with an artistic flair and a desire to learn. Permission numbers available through the Chair.

**THE 381 History of Theatre to 1642** Required course for all theatre majors worth 3 credits. The class meets on Tuesdays and Thursdays from 9:30-10:45. No permission number required and it is taught by Professor Christian Wittwer.

**THE 499 Senior Seminar** 1-credit course team taught by Professors Howard, McGlasson and Wortman. Open to all seniors to help bridge the path from the academic into the professional theatre. Featuring frequent guest speakers and though it is not required for graduation, it is most helpful to all intending to pursue theatre as a profession. Wednesdays only from 12-12:50 PM.

For additional information or permission numbers to any course, please email Paula McGlasson at paulam@uri.edu.

**THE 100 Shadows**



If you have an interest in someday being a THE100 Teaching Assistant you have to spend two semesters as a T.A. Shadow. A Shadow is entitled to generate one academic credit and positions are available for the morning and afternoon sessions (Tuesdays and Thursdays, either 9:30 a.m. to 10:45 a.m. or 3:30 p.m. to 4:45 p.m.) and in the area of directing, managing and technical theatre (lights, sound, sets/props, costumes, stage management/publicity). If you have some knowledge and a passion for what you do, we're looking for you! You will be assigned to a T.A.

**If you want to be a Shadow, come to our first  
THE100 meeting...  
Tuesday, September 8, 10:00 AM – 1:30 PM at  
590 Old North Road (see next page)  
(There will be a picture!)**

**THE 100 TEACHING ASSISTANTS FOR FALL 2015**

**AM Company TA's**

Vinny Ballirano  
Alijah Dickenson  
Alexandra Egan  
Raymond Fournier  
Nina Morelli

**PM Company TA's**

Christine Dickinson  
Anya Fox  
Daraja Hinds  
Jen Spirito

**AM Technical TA's**

Jillian Eddy  
Meg Kane  
Rachel Marshall  
Sydney Rosenberg

**PM Technical TA's**

Raymond Fournier  
Chris Marshall  
Sydney Rosenberg



# NEW ADVENTURES FOR THE 100

Theatre 100 will start off with a bang this Fall! Instead of holding our mandatory TA and Shadow meeting in H101, we will be attending a leadership workshop with the URI North Woods Challenge Course on **Tuesday, September 8, 2015** from **10 AM to 1:30 PM**. This leadership conference involves rope climbing, tree climbing and team building fun. We will finish with the retreat at noon and continue at the FAC where our Theatre Department will treat us to lunch in G Studio. During lunch, we will supply you with your handbook information, our bi-annual pep-talk and something **BETTER** than a THE 100 t-shirt!

The URI North Woods Challenge Course is located at 590 Old North Road, less than ¼ mile north of the Compass School via an access gate on the west side marking the entrance to the North Woods Challenge Course parking lot.

The North Woods is home to 13 low challenge course elements, 3 high elements and a 50' outdoor climbing tower. In the fall 2013 semester, we opened a new indoor climbing facility with 3 additional high elements. All challenge course equipment and facilities are inspected each calendar year and meet Association for Challenge Course Technology (ACCT) standards. Our Adventure Team is comprised of URI staff and students who complete a safety and facilitation training led by Project Adventure, Inc. trained professionals.

Our outdoor elements are nestled in a thickly wooded setting off of the dirt access road, so participants truly get the experience of being in nature despite being only approximately one mile from the main URI Kingston campus. The North Woods offers a beautiful setting for your team to focus on communication strategies, problem solving, leadership development, and teamwork.

Attendance is **MANDATORY** for all TAs and Shadows and it's going to be a blast! Anyone interested in shadowing should contact Maria ASAP so you can participate in the leadership retreat.

At this time there are two TA spots open in the afternoon session. We are looking for a Company TA and a Tech TA for Costuming.

Please contact Maria by email ([mariaday@uri.edu](mailto:mariaday@uri.edu)) or by phone at 742-0367 to confirm your participation in this great workshop.

## Challenge Course Managers



**DAN MARELO**  
CLASS OF 2015  
MAJOR: ENVIRONMENTAL  
SCIENCE & MANAGEMENT  
MINOR: LEADERSHIP STUDIES

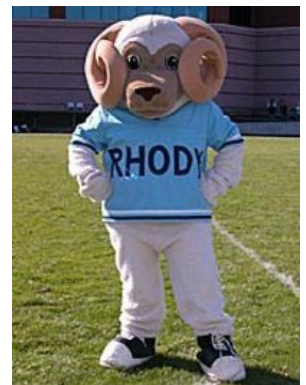


**NEIL WEINREICH**  
CLASS OF 2016  
MAJOR: BIOLOGY  
MINOR: LEADERSHIP  
STUDIES



**North Woods Challenge Course Adventure Team**

Go to <http://web.uri.edu/leadership/challenge-course/> to learn more about The URI North Woods Challenge Course



# WELCOME NEW FACES FOR FALL 2015

Alison Walker Carrier: Please join me in welcoming our newly appointed Costume Shop Manager, Ms. Alison Walker Carrier. A proud graduate of Syracuse University with a BFA in Theatre Design, she possesses 19 years of experience in a variety of professional costuming positions. From Costume Design intern for Bucknell University to Cutter/Draper at Theatre-by-the-Sea to Costume Coordinator between Syracuse University and Syracuse Stage, Alison eventually landed at Trinity Rep in Providence where she worked as a Cutter/Draper until she assumed the role of Costume Shop Director. Though she greatly enjoyed her work at Trinity Rep, she wished to return to an educational environment where in the past, her own enthusiasm grew when she was part of a learning atmosphere. In her own words "I gain such satisfaction from assisting someone to learn a new skill or gain a new understanding." There is much to be learned from Alison and I'm sure the faculty, staff and students at URI Theatre will benefit greatly from this new partnership.

## KCACTF Nominees from Spring 2015

**Congratulations to the following students who are nominated for outstanding work in our spring season of 2015.**

### **All My Sons**

Diego Guevara Irene Ryan Nominee

Bob Perry Irene Ryan Alternate

### **Italian American Reconciliation**

Chris Morris Irene Ryan Nominee

Rebecca Magnotta Irene Ryan Alternate

### **As You Like It**

Ben Church & Alexandra Walsh Irene Ryan Nominees

Richard Bagley Irene Ryan Alternate

Louis Perrotta Original Music

Nominees for **In the Next Room** and **The Caucasian Chalk Circle** will be selected following the productions. All nominees will attend the Festival in late January, 2016.



## 2015 SENIORS

All Seniors (any student with 75 credits or more)

Must Submit Your Graduation Worksheet (Intent to Graduate Form)

To College of Arts and Sciences Dean's Office by 10/01/15 to be eligible to graduate in May 2016

See Bonnie Bosworth in Theatre Business Office for the Intent to Graduate Form





**NEW MAJORS, MINORS  
AND TRANSFER STUDENTS**

Emily Carter  
Jake Clarke  
Stephen Clarke  
Shane Cooney  
Katelyn DeVoe  
Abigail Dufresne  
Daniel Greene  
Megan Hamblen  
Margaret Leupold  
Emily MacLean  
Cassidy McCartan  
Alejandro Moldivor  
Alexandra O'Hara  
Olivia Paluzzi  
Jennifer Stavrakas  
Allison Steele  
Miranda Thornton  
Emily Turtle  
Cameron Waitkun

**CONGRATULATIONS  
to our 2015 Graduates!**



**Richard Bagley  
Vinny Ballirano  
Randi Budlong  
Brittany Costello  
Jaimee DiDonato  
Christine O'Connell  
Louis Perrotta  
Robert Perry  
Stephen Peterson  
Catherine Poirier  
Erika Rethorn  
Sydney Rosenberg  
Emma Sacchetti  
Lauren Thiele  
Devin Vietri  
Laine Wagner  
Alexandra Walsh**

**AND THE AWARD GOES TO...**



**George Graboys Scholarship**  
Daraja Hinds  
Stephen Peterson

**Merit Scholarship Awardees**  
Morgan Clark  
Christien Dickinson  
Alexandra Egan  
Raymond Fournier  
Daraja Hinds  
Rachel Marshall  
Allyson Schiller  
Emma Walker

**Academic Excellence Award:**  
Christine O'Connell

**Pezullo Scholarship Awardees:**  
Daraja Hinds  
Stephen Peterson  
Lauren Thiele

**Theatre Scholarship Awardees:**  
Diego Guevara  
Laine Wagner

**Mary Zorabedian Scholarship:**  
Alexandra Egan

**Robert & Natalie Ward Theatre  
Scholarship**  
Christine O'Connell

**Motif Theatre Awards Nominations:**

Best Male Performance in University  
Theatre, **Ben Church, As You Like It**

Best Female Performance in University  
Theatre,  
**Erika Rethorn, Avenue Q**

Best University Production, **Avenue Q** and  
**As You Like It**

Best Direction,  
**Paula McGlasson, Avenue Q**

Best Set Design,  
**Cheryl deWardener, All My Sons**  
**Kent Homchick, Avenue Q**

Best Costume Design,  
**David T. Howard, Avenue Q**

**EARN COURSE CREDIT**

**YOU DON'T EVEN HAVE TO BE A THEATRE STUDENT**

Either acting in or working on a production under the direction of the resident guest artist or student designer can earn you course credit.

**PASS THE WORD!**

Crew Areas: **Props, Carpentry, Scene Painting, Design, Lighting, Sound, Box Office, Costumes, Follow Spot Operators, Wig/Hair/Makeup, Electricians, House Managers, and more....**

**NO EXPERIENCE NECESSARY**

Contact Alan Hawkrigde  
Theatre Dept. Rm. H210  
401-874-7885, brit1@uri.edu

**REMINDER:** All sophomore, junior and senior students should be registered for production lab credits under THE 291 or 391. A total of 4 credits is required by graduation. Freshman and transfer students may also register, if their courses do not include crew assignments.