URI Theatre 2016 Newsletter

URI Theatre Department

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Comments from the Chair:

What a summer so far. It started off as it always has for the last 17 years with freshman orientation, deadlines and budgets, staffing, Vendini programming, season flyer, audition preparations, freshmen mentor list, newsletter and then... Bonnie took a fall in J Studio and broke her heel and shoulder as a result. It was a scary event and it was hard to imagine her incapacitated and in pain.

However I'm very happy to say that her shoulder surgery yesterday was successful and she should be home tomorrow (July 29). However getting around with your right heel in a cast and your right shoulder in a body sling is no easy task. Sil and I are not quite sure when she'll be able to drive and get back to URI but we are moving ahead with work that needs to be done. URI Theatre people are generous and kind and I am sure that all of you will do whatever you can to make her feel better as she works her way back.

For the last few weeks, my husband and I have been inspired, insulted, entertained, appalled and challenged by the coverage of the conventions and other events of the day. In all my years of observing and sizing up candidates, I have never witnessed an election like this one. I wouldn't presume to use this forum to persuade any of you to declare allegiance to one candidate or another but I will strongly urge all of you as young Americans to vote your conscience. No standing by while others express their viewpoints. Get involved and get to the polls in November.

So, what will this upcoming year be like at URI Theatre based on the absurd summer we've just had? Well, we have an excellent group of eager, talented freshmen and transfer students joining us so I am optimistic about the level of excellence we can achieve in our classrooms and on our stages. I'm counting on our upperclassmen to demonstrate their maturity and willingness to assume new levels of responsibility and management. A hot, restful summer should allow all of us to return to URI feeling relaxed, refreshed and ready to renew our dedication to our craft.

Express yourselves onstage, in the classroom and in life. Listen and learn. Stretch your curiosity and ask the tough questions. Make decisions, debate your choices and distinguish yourselves. Make the most of each year, each month, and each day at URI. Four years will pass quickly. Keep your compass pointing towards progress and improvement. You have a few more weeks to charge those batteries before heading back. Make the most of that time with family, friends, working at summer camp, starting a job, going to the ocean or swimming in your pool. Stay creative, stay healthy, stay tuned in. See you in September.

Paula

Photos by Randy Osga
**2016-2017 SEASON**

**Good People** by David Lindsay-Abaire

In Pulitzer-Prize-winning playwright David Lindsay-Abaire's funny, edgy contemporary play *Good People* Margie Walsh, single mother of a disabled adult daughter, just fired from her Dollar Store job, and facing eviction looks to an old boyfriend, now married and a father, Dr. Michael Dillon for help. Though Margie and Mike had their beginnings in Southie, lower working-class Boston, Margie remains embedded there while Mike has escaped to the well-to-do Chestnut Hill area. Through Margie's predicament, Abaire explores life as a game of chance like the Bingo that she and her cronies play or do character choices play a role? The URI Honors Colloquium is cosponsoring *Good People* in it's investigation of “Inequality and the American Dream.”

A Post Performance panel discussion is scheduled for Sunday, October 16th. Free and Open to the Public.

Robert E. Will Theatre, October 13-15 & October 20-22, 2016, 7:30 PM, October 16 & 23, 3:00 PM
$20 General, $15 Seniors, URI Faculty/Staff & Students

**Spring Awakening** Book & Lyrics by Steven Sater, Music by Duncan Sheik

Based on the play by Frank Wedekind

The winner of eight Tony Awards, including Best Musical, *Spring Awakening* is a celebration of youth and self-discovery that combines classic text and rock and roll. Following a group of 19th Century German teens as they grapple with sexuality, morality and rebellion with scandalous consequences in a world of unresponsive adults, *Spring Awakening* explodes the boundaries of musical theatre to reveal the touching and passionate journey of growing up.

** Includes mature language and subject matter. Not recommended for children. **

Robert E. Will Theatre, December 1-3 & 8-10, 2016, 7:30 PM, December 4 & 11, 3:00 PM
$20 General, $18 Seniors, URI Faculty/Staff & Students

**The School For Lies** by David Ives

Adapted from *The Misanthrope* by Molière

*The School For Lies* is set in Paris in 1666 at a fashionable Salon run by a sharp tongued and witty young widow, Celimene. She is pursued by a number of shallow suitors whom she is able to live off of without ever taking them up on any of their offers. Enter Frank, who has recently changed his name while away in London. He is determined to live up to his new name by being frank and rude to everyone. When Frank and Celimene meet, the sparks fly in this hilarious adaptation of Molière's *The Misanthrope* written by award-winning playwright, David Ives!

J Studio, February 23-25 & March 2-4, 2017, 7:30 PM, February 26 & March 5, 3:00 PM
$20 General, $15 Seniors, URI Faculty/Staff & Students

**The Great Gatsby** by F. Scott Fitzgerald

Adapted for the stage by Simon Levy

F. Scott Fitzgerald's classic novel *The Great Gatsby*, adapted for the stage by Simon Levy remains the ever evocative story of the pursuit of wealth and romance in the roaring 1920s—the Jazz Age. Enigmatic self-made millionaire Jay Gatsby pursues the married, moneyminded Daisy Buchanan as his party guests drink and Charleston their frenzied way through life at his opulent Long Island mansion. The greed as evidenced by the surrounding consumerism and materialism is revealed through subtle and obvious class differences of old money, the newly rich as well as the working class that includes Tom Buchanan's mistress Myrtle Wilson. Fitzgerald artfully discloses the callousness of the untouchable upper class with whom we are entranced as they literally get away with murder.

Robert E. Will Theatre, April 20-22 & April 27-29, 2017, 7:30 PM, April 23 & 30, 3:00 PM
$20 General, $15 Seniors, URI Faculty/Staff & Students

Tickets may be purchased at the BOX OFFICE: 401-874-5843 or ONLINE AT: web.uri.edu/theatre. Call 401-874-5921 for Information.
**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

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**Lockers and Mailboxes**

Theatre students and key production personnel have a mailbox located in the main Theatre Hallway on the 2nd floor.

Lockers are available to Theatre students and are located inside the mens and ladies dressing rooms. Doors are unlocked in the AM, relocked by the Stage Manager in the PM.

Stop by the Theatre Business Office, Room H206 for information.

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**MAJORS/MINORS MEETING**

All Students Are Welcome!

Wednesday, September 14, 2016, 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 (Theatre Chair) via e-mail 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.
Good People
by David Lindsay-Abaire

Margaret (Margie) Walsh, a Southie from lower working class Boston and mother of Joyce, a disabled adult daughter, is about to lose her Dollar Store job and could face eviction. In desperation she seeks help from her recently-back-in-town high-school boyfriend of long ago, now a well-to-do-doctor, husband and father, living in the upper class milieu of Chestnut Hill. And so begins David Lindsay-Abaire's edgy, witty, powerful and funny investigation of class differences in today's USA and probes the theme of URI's Honor Colloquium topic INEQUALITY AND THE AMERICAN DREAM.

Director, Bryna Wortman; Assistant Director and Dramaturg, Jen Spirito; Stage Manager, Ally Schiller; Sets, Cheryl deWardener; Costumes, Morgan Clark; Lighting, Jen Rock; Sound, Mike Hyde; House Manager, Molly Pritchard.

CAST SIZE: Possibly 7. Actors (most) will need to learn Southie speech with help from vocal coach.

CAST OF CHARACTERS:

Margaret Walsh – 50ish, well meaning, can be brash, unpretentious street smart and kind.

Steve – in his 20's, Dollar Store Manager, trying to do a good job.

Dottie – Margaret's 60ish landlady who often cares for Joyce, Margie's disabled daughter, and is a bit ditsy.

Jean – 50ish, Margie's friend, astute and supportive and knows more than she's saying.

Mike – 50ish, attractive, well educated, doctor; likes the upscale life he's achieved since escaping from Southie; self-centered.

Kate – Mike's wife, African American well educated, cultured working woman and mother about 34; clueless about life in Southie but well meaning.

Joyce – Margaret's 30ish disabled (called retarded) daughter, no lines all physical and inner life.

REQUIRED:
Monologue – choose a 1 to 2 minute contemporary monologue from a play other than Good People to which you strongly connect and that best reveals you and perhaps something about the character (in Good People) you are attempting to reveal. No foul language please. In addition some of you may be asked to read a side at Auditions. You will definitely be asked to read sides at Callbacks.

Auditions & Call Backs in Will Theatre
Tuesday, September 6, 2016, 5:30-10:00 PM – Juniors & Seniors
Wednesday, September 7, 2016, 6:00-10:00 PM – All Others

Call Backs:
Thursday, September 8, 2016, 5:30-10:00 PM

First read-through and discussion:
Saturday, September 10, 2016, 12:30 PM
“Spring Awakening” explores the journey from adolescence to adulthood with a poignancy and passion that is illuminating and unforgettable. The 2008 landmark musical is an electrifying fusion of morality, sexuality and rock and roll that is exhilarating audiences across the nation like no other musical in years. This celebration of rebellion provides the perfect opportunity to feature performers of all types featuring a pop rock score that makes it the ideal show for talented vocalists with strong acting abilities. Join this group of late nineteenth century German students on their passage as they navigate teenage self-discovery and coming of age anxiety in a powerful celebration of youth and rebellion in the daring, remarkable Spring Awakening.” (MTI)

Audition Dates in G Studio: Tuesday, Sept. 6 from 7-10 for all Junior and Senior theatre majors
                Wednesday, Sept. 7 from 7-10 for all others

Callbacks: Thursday, Sept. 8 from 6-10 dancing, singing, acting

Cast Type: Ensemble Cast age 15 to 20

Dance Requirements: Standard

Character Breakdown:

Wendla… Innocent. With every passing day, she grows more curious about the world around her and her changing body. Both vulnerable and a willing participant in her evolution. Explores her newfound sexuality with Melchior. May require partial nudity.
Vocal range E3 bottom to E5 top

Melchior… A smart, headstrong boy who refuses to bow down to society’s rules. An atheist and a radical student. Struggles with his intense feelings for Wendla and his awakening sexual urges. May require partial nudity.
Vocal range G2 bottom to B4 top

Martha… A schoolgirl who faces constant physical abuse from her father. She harbors a secret crush towards Moritz.
Vocal range E3 bottom to E5 top

Moritz… Melchior’s best friend, a troubled student. He desperately tries to please his father, but always seems to disappoint him. His haunting sexual dreams and academic failures eventually drive him to suicidal thoughts.
Vocal range C3 bottom to A4 top

Thea… Wendla’s best friend. A schoolgirl who tries to stay innocent and pure.
Vocal range E3 bottom to E5 top

Hanschen… A rather narcissistic schoolmate of Melchior’s. He is comfortable with his own sexuality and uses his looks and intelligence to captivate Ernst. May double as Rupert.
Vocal range Ab2 bottom to D5 top

Anna… A German schoolgirl and Martha’s best friend. Optimistic and a bit naïve, she has a difficult time understanding Martha’s trials.
Vocal range E3 bottom to C5 top

Ernst… A schoolmate of Melchior’s. Naïve and easily manipulated, which allows him to fall in love with Hanschen. May double as Reinhold.
Vocal range Ab2 bottom to A4 top

Continued on Next Page
Ilse… Martha’s sister, who was also abused and has run away from home to live in an artists’ colony. She reaches out to her old friend Moritz in the last moments of his life.
Vocal range E3 bottom to E5 top

Georg… A clumsy schoolmate of Melchior’s. He is overcome with his feelings for his piano teacher. May double as Dieter.
Vocal range Ab2 bottom to D5 top

Otto… A classmate of Melchior’s. He struggles with feelings he considers inappropriate. May double as Ulbrecht.
Vocal range Ab2 bottom to D5 top

Adult Woman… Plays a variety of rigid adult roles. Characters include: Wendla’s mother; School Professor, Martha’s mother, etc.
Age 40 to 50 with vocal range of D3 bottom to A4 top

Adult Man… Plays a variety of rigid adult roles. Characters include: School Professor; Ilse’s father; Moritz’s father; a doctor; etc.
Age 40 to 50 with vocal range of D3 bottom to F4 top

Required: You have a choice to prepare two contrasting songs or to prepare one song and one monologue. The songs should be from the world of pop, rock and roll or folk music. If presenting two songs, one should be up tempo and one should be a ballad. 32 bars per song with all lyrics memorized. Supply sheet music for the accompanist please. If presenting a monologue, it should be 1-minute long. Choose a serious and contemporary monologue revealing the passions of the youthful character you are portraying.

Rehearsals will begin in October. If cast in GOOD PEOPLE, there may be an overlap with performances. Every attempt will be made to avoid casting the same actors in both small productions. Thank you.

Director.......................................Paula McGlasson
Musical Director........................Lila Kane
Choreographer ......................Dante Sciarra
Set Designer.........................Kent Homchick
Costume Designer..............Toni Spadafora-Sadler
Lighting Designer...............Christian Wittwer
Sound Designer......................Mike Hyde
Props Designer.......................Laura Mernoff
Production Stage Manager.......Kyle Fletcher
Production Manager..............Alan Hawkridge
House Manager.....................Michael G. Lapointe
Craig Handel  To any of you who have tried your hand at stage combat in the last few years, Craig Handel is most certainly NOT a new face. He is an expert in this field. But perhaps many of you didn't know that in addition to being a professor at Dean College, he is also an actor, director, playwright and combat choreographer who has been working professionally from New York City to Los Angeles since 1978. Due to Tony Estrella's professional commitments at the Gamm this coming fall, Craig will assume the teaching of THE 411 to our senior acting students for one semester. We look forward to having him as part of our acting faculty.

Jillian Eddy  OK, OK...I know her face isn't new since she just graduated as our department's Academic Excellence Award winner. However, this year she will be returning as our scenic artist on *Spring Awakening* and *The School for Lies* so I wanted to announce her new position. We are always proud to hire talented former students as they begin to accrue professional work.

Laura Mernoff  Our new Props Designer this fall, Laura has her Masters in Architecture from the Rhode Island School of Design and numerous professional credits in scenic design and properties for stage and film. Her summer assignment was Props Master for Theatre-by-the-Sea in Matunuck and we welcome her talents to our team.

Molly Pritchard  Molly Pritchard graduated from URI in 2015 with a BFA in Theatre (Design/Tech and Management) as well as a BA in Biology with a Music minor. Her talents are currently on display as Theatre Manager for the East Greenwich Odeum Theater. We welcome her back this year as House Manager on *Good People* and *The School for Lies* while Michael Lapointe takes up the challenge of House Managing *Spring Awakening* and *The Great Gatsby*. A great pair of managers.

Toni Spadafora-Sadler  Toni Spadafora-Sadler is a designer, artist and teacher who has worked on Broadway, in regional theatre, opera, commercials, television, film, and even in football stadiums – having costumed the opening and closing ceremonies for the 1984 Summer Olympics, working with Ray Aghayan to put over 10,000 costumes on 8,000 people. She has also worked in the fashion industry managing the Los Angeles sample room of Bob Mackie as well as designing for retailers Chico’s and Lane Bryant. We welcome Toni as our guest costume designer on *Spring Awakening*.

**2016 SENIORS**

All Seniors (any student with 75 credits or more) **MUST** submit your graduation worksheet (Intent to Graduate Form) to the College of Arts and Sciences Dean's Office by **10/03/16** to be eligible to graduate in May 2017. See Bonnie Bosworth in Theatre Business Office for the Intent to Graduate Form.
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, Technical Director, for **3 credits**. This class is required for all theatre majors before junior year. **5 seats available.**

THE 250 Costume Construction:
Same schedule as Stagecraft above. Taught by Resident Costume Designer, Professor David Howard and it is required of all theatre majors before junior year. **3 credits and 3 seats available.**

THE 331 Playwriting
Mondays from 7-9:45PM and taught by Lecturer Rachel Walshe. Required of directing majors and only offered every two years for **3 credits**. **4 seats available.** Email Paula for a permission number.

THE 350 Makeup
Mondays from 4-5:50 and taught by Professor David Howard in Will Theatre dressing rooms. Required of all acting and design/tech majors. **1 credit and 7 seats available.** Email David for permission number.

THE 351 Principles & Theories of Theatrical Costuming I
Tuesdays & Thursdays from 12:30-1:45. Also offered in spring as Costuming II. Both taught by Professor David Howard. All majors must take one of these two courses and design/tech majors must take both I & II. **3 credits and 3 seats available.**

THE 371 Stage Lighting
Taught on Mondays and Wednesdays from 10-11:15AM by Professor Christian Wittwer, Resident Scenic and Lighting Designer. **3 credits and 2 seats available.** Required of stage managers and design tech majors. An option for directing majors.

THE 383 History of the Modern Theatre
Taught on Tuesdays & Thursdays from 11-12:15 by Professor Christian Wittwer. All theatre majors must take 383, 384 or 481 as a third theatre history to graduate. **3 credits and 14 seats available.**

THE 499 Senior Seminar
Taught on Wednesdays from 12-12:50 by Professors, Howard, McGlasson and Wortman for **1 credit. 9 seats available** and highly recommended for all senior theatre majors.

“**This is just part of my master plan. I want to be a movie star first so I can run for president”**
STUDENT PRODUCTION ASSIGNMENTS FOR 2016/2017

Good People
Assistant Director & Dramaturg – Jen Spirito; Stage Manager – Ally Schiller; Assistant Stage Manager – Brigitte Kenny; Student Production Manager – Kyle Couture; Costume Designer – Morgan Clark

Spring Awakening
Stage Manager – Kyle Fletcher; Assistant Stage Managers – Margaret Leupold, Meg Hamblen; Student Production Manager – Olivia Thornton; Dramaturg – Kyle Couture; Sound Operator – Isabella Pellino

The School for Lies
Stage Manager – Olivia Thornton; Assistant Stage Manager – Isabella Pellino; Student Production Manager – Jen Spirito; Dramaturg – Meg Hamblen

The Great Gatsby
Assistant Director – Kyle Couture; Stage Manager – Morgan Clark; Assistant Stage Manager – Caitlyn Sloan; Student Production Manager – Ally Schiller; Dramaturg – Brandon Lovejoy

One-Act Festival
Stage Manager – Ben Florance; Student Production Manager – Isabella Pellino; House Manager – Jen Spirito

Social Media Team/Fall
John Cunha, Kyle Fletcher, Brigitte Kenny, Rachel Marshall

Social Media Team/Spring
Ben Florance, Caitlyn Sloan, Jen Spirito, Margaret Leupold

Box Office Managers
Margaret Leupold, Brandon Lovejoy, Lindsy Peterson, Olivia Thornton

Student Technical Director
Isabella Pellino

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 4:00 p.m. To 5:15 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 Leadership Conference from 10:00 AM to Noon at 590 Old North Road behind the Fine Arts Center on campus. If unavailable in the morning, attend the first TA/Shadow meeting in G Studio from 12:30 – 2:00 PM the same day. (There will be a picture!)
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 6, 2016 from 10 AM to 12:00 PM (TA & Shadows meeting follows until 2:00 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, and bi-annual pep-talk.

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 is one Tech TA (Sets/Props) spot open in the morning session. And one Tech TA (Lights & Sound) spot in the afternoon.

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

Go to [http://web.uri.edu/leadership/challenge-course/](http://web.uri.edu/leadership/challenge-course/) to learn more about The URI North Woods Challenge Course

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THE 100 Teaching Assistants for Fall 2016

**AM Company TA's**
- Vinny Ballirano
- Kyle Couture
- John Cunha
- Aliah Dickenson
- Jen Spirito

**PM Company TA's**
- Kyle Couture
- Aliah Dickenson
- Kyle Fletcher
- Raymond Fournier
- Jen Spirito

**AM Technical TA's**
- Leslie Ford
- Kyle Fletcher
- Jess Winward

**PM Technical TA's**
- Margaret Leupold
- Cassidy McCartan
- Cameron Waitkun
NEW MAJORS, MINORS AND TRANSFER STUDENTS

Adrienne Brennan
Gavin DiFranco
Jaimy Escobedo
Jake Farnum
Lily Ferreira
Alicia Goldthwaite
Dean Hernandez
Liz Kolakowski
Isobel McCullough
Meg O'Donovan
Nicole Pelletier
Arturo Puentes
Dan Ramirez
Josh Raymo
Erik Schlicht
Ashley Schwegler
Brooks Shatraw
Michael Winters
Livi Morrow

AND THE AWARD GOES TO...

2015 Pezzullo Scholarship Awardees:
Daraja Hinds
Allison Schiller
Katherine Riley

2015 Theatre Scholarship Awardees:
Christine Dickinson
Chris Morris

2015 Mary Zorabedian Scholarship:
Alexandra Egan

2015 Robert & Natalie Ward Theatre Scholarship:
Any Fox

2016 Merit Scholarship Awardees
Kyle Couture
Rachel Marshall
Allison Schiller
Emma Walker

2016 Academic Excellence Award:
Jillian Eddy

2016 Mary Zorabedian Scholarship:
Steven Carvalho

2016 Mark & Donna Ross Award:
Emma Walker

2016 Elia & Margaret Germani Award:
Lauren Wade

2015/2016 Motif Theatre Awards Nominations & *Recipients

BFA
Katheryn Arias
Belamy Brophy-Baermann
Christine Dickinson
Jillian Eddy
Alexandra Egan
Any Fox
Diego Guevara
Daraja Hinds
Rachel Marshall
(Katheryn Arias (Dec ’15)
Katherine Riley
(August)
Sydney Rosenberg

BA
Nina Morelli
Talia Pecchia

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 Hawkridge
Theatre Dept. Rm. H210
401-874-7885, ahawk@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.

KCACTF Irene Ryan Nominees:
columbinus........Belamy Brophy-Baermann, alternate – Christine Dickinson
Spike Heels........Catia Ramos, alternate – Devon Andrews
Legally Blonde...Katherine Riley, Ben Church, alternates – Valerie Ferris & Emma Walker

KCACTF Excellence Nominations:
columbinus........Rachel Marshall for stage management & Kyle Fletcher for dramaturgy
Spike Heels........Morgan Clark for costume design
Legally Blonde..Allison Schiller for stage management