

Michael Bradford, Artistic Director
presents the production of

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

Based on the novel by Mark Haddon

Adapted by Simon Stephens

Directed by Kristin Wold

Director

Kristin Wold

Scenic Designer

Dennis Akpinar

Lighting Designer

Allison Zerio

Costume Designer

Sofia Perez

Sound Designer

Mack Lynn Gauthier

Technical Director

Aubrey Ellis

Dialect, Voice, & Text

Julie Foh

Movement Directors

Marie Percy & Ryan Winkles

Fight Director

Greg Webster

Projections

Taylor Edelle Stuart

Stage Manager

Tom Kosis*

Puppet Designer

Bart. P. Roccoberton, Jr.

Dramaturg

Eddie Vitcavage

NY Casting

McCorkle Casting

"The Curious Incident of the Dog in the Night-Time" is presented by Special Arrangement with SAMUEL FRENCH, INC.

University of Connecticut
School of Fine Arts, Anne D'Alleva, Dean
Department of Dramatic Arts

Season Sponsor

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CAST

Ed	Joe Cassidy*
Judy	Margot White*
Christopher	Tyler Nowakowski
Siobhan	Thalia Eddy
Voice 1-Mrs. Shears/Mrs. Gascoyne/Woman on Train/Shopkeeper	Elizabeth Jebran
Voice 2-Roger Shears/Duty Sergeant/Mr. Wise/Man Behind Counter/ Drunk One	Mauricio Miranda
Voice 3-Policeman/Mr. Thompson/Drunk Two/Man with Socks/ London Policeman	Justin Jager
Voice 4- Reverend Peters/Uncle Terry/Station Policeman/Station Guard	Matthew Antoci
Voice 5-No. 40/Lady in Street/Information/Punk Girl	Alexandra Brokowski
Voice 6-Mrs. Alexander/Posh Woman	Nicolle Cooper



Actors' Equity Association (AEA), founded in 1913, represents more than 49,000 stage actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. www.actorsequity.org

* Appears courtesy of Actors' Equity Association

PRODUCTION STAFF

Production Manager / Robert E. Copley Jr.

Assistant Director / Anthony Giovino

Assistant Stage Managers / Lauren Elise Fisher, Cameron Williams

Scenic Charge Artist / Daniela Weiser

Production Master Electrician / Mike Demers

Production Properties Master / John Kaspar

Costume Shop Manager / Susan Tolis

Assistant Technical Director / Stephanie Treviso

Assistant Master Electrician / Regan Kilkenny

Assistant Scenic Design / Kelly Daigneault

Assistant Costume Design / Zhiyan Liu

Assistant Lighting Design / Julius Cruz

Assistant Sound Design / Elizabeth Shaul

Deck Electrician / Liam Duffy

Light Board Operator / Ali O'Keef

Sound Board Operator / Elizabeth Shaul

Projection Engineer/Programmer / Jacob Sikorski

Projection Operator / Michael Grigoriou

Puppet Wrangler / Ian Hoffman

Set Running Crew / Ian Hoffman, Robert Liniak, Aleksei Sandals

Follow Spot Operator / Kaiden Allen, Sara Dorinbaum

Costume Running crew / Kaitlin Buttofuco, Audry Latino, Elizabeth McManus, Meera Sumukadas

Dialect Captain / Matthew Antoci

Fight Captain / Alexandra Brokowski

Announcements

- Running time is approximately 2 hrs and 20 minutes which includes a 10 minute intermission.
- The use of recording devices and the taking of photographs is strictly prohibited.
- Please silence your electronic devices and refrain from texting during the performance.
- Partial support for this production has been provided by the Alexander-Hewitt Fund.
- Special thanks to Heejoo Kim and the DMD class for their support on projections.
- This show was made possible with the support of the Department of Economic and Community Development, Office of the Arts, which also receives support from the National Endowment for the Arts, a federal agency.
- Sensory Friendly Performance made possible with the support of the Theatre Development Fund (TDF).



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THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME COMPANY



Joe Cassidy*



Margot White*



Tyler Nowakowski



Thalia Eddyblouin



Elizabeth Jebran



Mauricio Miranda



Justin Jager



Matthew Antoci



Alexandra Brokowski



Nicolle Cooper

* Appears courtesy of Actors' Equity Association

The Curious Incident of the Dog in the Night-Time

Program Note

One of the major trends in contemporary theatre is adaptation. On Broadway right now, stage adaptations of popular movies, such as *Mrs. Doubtfire* and the recently closed *Pretty Woman*, and classical myths and novels, like *Hadestown* and the upcoming *Lehman Trilogy*, are attracting audiences to view popular media in a live setting. Some view these productions as cash grabs, entertainment, and fun, but in theatre, we are constantly asking “why this play now?” In some cases, telling these stories live taps into social and cultural changes, including the desire for wider representation in performance. When *The Curious Incident of the Dog in the Night-Time* played on Broadway in 2014, audiences were excited by the highly technological aspects of the show, but also by Christopher’s representation on the stage. Robert Kahn of NBC New York writes that “We’d talk about Christopher today as falling ‘somewhere on the autism spectrum, though Haddon would prefer we thought of him simply as ‘an outsider,’ a stance that makes the story that much more of a relatable experience. This kid up on stage, as portrayed by the nimble Sharp? Well, he’s me. And my friends. And probably you, too, on any day when you feel overwhelmed, or more than a little obsessive-compulsive.”*

Kahn’s commentary ties in with Haddon’s own interpretation of his novel, where he says “I’ve always regretted that the phrase ‘Asperger’s Syndrome’ appeared on the cover of *Curious Incident* when it was first published... It would be unfair of me to name the person who can’t eat a plate of food if the broccoli and salmon are touching, or the person who can’t use a toilet if a stranger has used it. Suffice to say that neither of them would be labelled as having a disability. Which is only to say that Christopher is not that different from the rest of us.”+ Audiences want to understand Christopher in this play because he is all of us. He is not defined by his neuroatypicality. He takes us on an exciting journey through his world, in his perspective, and in the way that he interacts with stimuli many of us know well.

Clearly, the original novel is widely acclaimed because Haddon wrote a character that differed from others in contemporary literature, both in age and cognitive processing. The play adaptation provides an insight into the mind of someone who operates differently than most people, providing a glimpse into how neuroatypical individuals experience their world. We witness how situations that might seem commonplace to some can be overwhelming to others. We go inside of a neural network and see how it operates. We learn the mathematics and the algorithmic workings of Christopher’s mind. We enter this world in a variety of frames and become observers. However, do any of our frames entirely capture what Christopher experiences? How do we translate our personal experiences to something that, for some, differs from what we experience every day? How do we observe the outside of Christopher’s, or any mind, to fully understand the intricacies inside?

By Eddie Vitcavage (Dramaturg)

*Review: *National Theatre’s “Dog” Finally Has Its Day* by Robert Kahn
+Mark Haddon on the origins of *The Curious Incident*, Penguin Books UK.

CAST BIOGRAPHIES

Joe Cassidy* (Ed) is delighted to be making his debut with the CT Repertory Theatre! Joe is a Drama Desk Award winning actor who's been seen on Broadway, TV, Film, Commercials, Animated and Commercial VO, as well as a soloist with symphonies all over the US and Canada. On Broadway, Joe most recently played Cal in *Waitress*. Other Broadway performances include *If/Then*; *Catch Me If You Can* (Hanratty); *Next To Normal*; *Dirty Rotten Scoundrels* (Freddy & Andre); *1776* (Rutledge, Richard Henry Lee); *Show Boat* (Ravenal); *Les Miserables* (Valjean); and three seasons of *A Christmas Carol* (Scrooge at 18) at MSG. TV/Film: *Our Cartoon President*, *The Code*, *Madame Secretary*, *The Good Fight*, *Blue Bloods*, *Elementary*, *Law & Order*, and *Submissions Only*. Off-Broadway: Atlantic Theatre Co., 54 Below, Joe's Pub, Prospect Theater Co., Ars Nova, the Triad. Regional: Paper Mill Playhouse, The Old Globe, La Jolla Playhouse, American Repertory Theater, Denver Center, Maltz Jupiter Theatre, Pioneer Theatre Co., San Jose Rep, Arizona Theatre Company, TheatreWorks (CA), Asolo Repertory Theater, Ford's Theatre, TheaterWorks Hartford, TUTS, Village Theatre, NC Theater, Casa, Stages St. Louis, NYSF, and The O'Neill Music Theatre Conference. Love and thanks to his wife Ashley, and his incredibly supportive family!

Margot White* (Judy) is excited to be making her CT Rep debut with *Curious Incident*. Other favorite credits include: Broadway: *Farinelli & the King* (Belasco); *Love, Love, Love* (Roundabout); *Constellations* (MTC), Aaron Sorkin's *The Farnsworth Invention*; Off-Broadway & Regional: *Dirty Dancing* (Tour); *The Traveling Lady* (E.S.T, Dir Horton Foote); *Pericles* (Red Bull); *Unspeakeable* (Harlem's Apollo); *Sweat* (Pioneer Theatre); *Talley's Folly* (The McCarter w/ Richard Schiff). TV/Film/Podcast: *Unforgettable*, *L&O*, *L&O: Criminal Intent*, *Blue Bloods*, *Limetown*, *Ask for Jane*, and a few other projects where she plays many a grieving widow. In addition to her acting career, she has recently founded a baking company, *Sweets of Adversity*, where she specializes in making creative concessions for special events, along with catering the edible props for shows On and Off-Broadway. Her confections have been consumed onstage for *Boys in The Band*, *Waverly Gallery*, *Gary*, and are currently being experienced at the Irish Rep.

Matthew Antoci (Voice 4/Rev. Peters/Uncle Terry/others) is a senior BFA Acting student at the University of Connecticut. Their previous credits at Connecticut Repertory Theatre include *Shakespeare in Love* (Fennyman), *The Cherry Orchard* (Simeonov-Pischik), *If We Were Birds* (King Pandion), *As You Like It* (Adam) and *Our Country's Good* (Reverend Johnson). This past summer they made their directorial debut with a student-led, student-funded production of *Much Ado about Nothing* on the UConn Storrs campus. In the fall of 2018, they were lucky enough to study Shakespeare at Theatre Academy London, hosted by Florida State University. In April, they will be performing in a student-led production of *I am my Own Wife* by Doug Wright at the Ballard Institute and Museum of Puppetry

Alexandra Brokowski (Voice 5-No. 40/Lady in Street/Information/Punk Girl) could not be happier to close her her time at UConn with this beautiful show. Her past CRT credits include: Tilly in *She Kills Monsters*, Miss Violet Balfour in *The Mystery of Edwin Drood*, and #25 in *The Wolves*. Please support her Senior Acting showcase later this month by going to <https://www.gofundme.com/f/uconn-bfa-acting-showcase-2020>

Nicolle Cooper (Voice 6/Mrs. Alexander/Posh Woman) is a sophomore BFA Acting Candidate. She has loved learning and working within an ensemble filled with creative, hard working and intelligent upperclassmen. Previously, Nicolle was in CRT's production of *The Wolves* (#14).

*Appears courtesy of Actors' Equity Association

Thalia Eddy (Siobhan) is a sophomore BFA acting student. She could be seen last semester in *Shakespeare In Love* (Mistress Quickly). Previous credits include *Elektra* (Elektra), *These Shining Lives* (Catherine), *Trojan Woman* (Andromache), and *Vanya and Sonya and Masha and Spike* (Cassandra). You can follow her on instagram at @_thalia_eddy_

Justin Jager (Voice 3/ Policeman/others) is a senior BFA Acting major at the University of Connecticut. Previous credits include *Shakespeare in Love* (Wessex), *The Sinking of the Titanic* (The Engineer), *A Kind of Sad Love Story* (Andrew), and *The Crucible* (Francis Nurse). Justin is from Trumbull, Connecticut, and before coming to Connecticut Repertory Theatre spent four years studying theatre at Trumbull's Regional Center for the Arts.

Elizabeth Jebran (Voice 1/Mrs. Shears/others) is a Senior BFA Acting major at the University of Connecticut. Her most previous credits include CRT's *The Wolves* (#46), *If We Were Birds* (The Bleeding One/ Servant/ Itys), *The Crucible* (Rebecca Nurse), *That Poor Girl...* (Makenzie). She also performed in the independent world premiere of *Those Hollow Bodies* (Ann), written by Emma Joy Hill. @elizabeth_jebran.

Mauricio Miranda (Voice 2/Roger/others) New York: *Spring Awakening* (The AlphaNYC Theater/Roy Arias). International: *King Lear* (New Frontiers International). Regional: Illinois Shakespeare (upcoming), Utah Shakespeare, Connecticut Repertory, Kansas City Repertory, Heart of America Shakespeare, Indiana Repertory, John F. Kennedy Center for the Performing Arts, HartBeat Ensemble, Phoenix Theatre, Wisdom Tooth Theatre Project, Bloomington Playwrights Project, Cardinal Stage, Jewish Theatre of Bloomington. He holds a BA in Theatre Performance and an MA in Ministry from Freed-Hardeman University, as well as an MFA in Playwriting from Indiana University. Born and raised in Lima, Peru.

Tyler Nowakowski (Christopher) is a 3rd year BFA Acting candidate at the University of Connecticut. Most recently, he performed in the world premiere of *Potters Wheel* at Theater for the New City. Selected theatre credits include: *Henry V* (Dauphin, Scroop, Montjoy, and others), *The Mystery of Edwin Drood* (Mr. Montague Pruitt), and *The Nether* (Woodnut). Film: *Aseman*.



Model courtesy of Dennis Akpinar (Scenic Design)

CREATIVE TEAM BIOGRAPHIES

Michael Bradford (Artistic Director; Department Head) holds a Master of Fine Arts from Brooklyn College, CUNY and is the department head of Dramatic Arts at the University of Connecticut, where he teaches theatre history, dramatic literature, and playwriting. His full-length and one-act plays have been produced at various venues in New York, including Off-Broadway at the American Place Theatre, the LARK Play Developmental Center, and the Ensemble Studio Theatre. Regionally and internationally, his work has premiered at the Hygienic Arts Theatre (New London, CT), eta Creative Arts Foundation, Inc. (Chicago, IL), the Playhouse on Park Theatre (Hartford, CT), the HERE Art Center (NYC), A Contemporary Theatre (Seattle, WA.), the Connecticut Repertory Theatre (Storrs, CT), and the Brixton East Theatre, London (UK). His workshops, readings, and residencies include the Manhattan Theatre Club Playwriting Fellowship (NYC), The Negro Ensemble Co. at the Signature Theatre (NYC), Liminal Studios (London), the LARK Developmental Theatre (NYC), the New York Stage and Film Company Residency at Vassar, NY, and the Connecticut Commission on Culture and Tourism Writing Fellowship. In 2013, his play, *Olives & Blood*, was translated into Spanish for a staged reading in the Federico Garcia Lorca Salon at the Centro Cultural Dulce Maria Loynaz (Havana, Cuba). Internationally, he is the recipient of the Research Scholar Fulbright to Granada, Spain, has led writing workshops at Teatro Oficina Theatre Company (Guimareas, Portugal) and the University of Theatre (Tirgu-Mures, Romania). His work is published by Dr. Cicero Press (Woodstock, NY), Broadway Play Publishing, Inc. (NY, NY), and can also be found in the anthology, *Seven More Different Plays*; edited by Mac Wellman.

Dennis Akpinar (Scenic Design) Dennis Akpinar is a senior in Design and Technical Production with a concentration in Scenic Design at UConn. His other skills include carpentry and props. Previous works include: Scenic Design for *She Loves Me*, Assistant scenic designer for *Grapes of Wrath*, and Props Artisan for the 2019 Nutmeg Summer Series. He is so excited to be working on *The Curious Incident of the Dog in the Night-Time*.

Aubrey Ellis (Technical Director) Aubrey Ellis is a second year MFA candidate in Technical Direction; she received her B.A. in Theater at SUNY Oneonta. Aubrey has previously been the Technical Director at CRT for *The Cherry Orchard*, *If We Were Birds*, and *A Civil War Christmas*. She was also the Associate Technical Director for the Nutmeg Summer Series, this past summer. Aubrey has previously worked as the Technical Assistant at SUNY Sullivan, Properties Master and Scenic Charge at The Fisher Center of Performing Arts at Bard College, and as the Properties Master at Capital Repertory Theater. Aubrey will be joining The Cape Playhouse this summer as their Properties Master/Designer.

Julie Foh (Dialect, Voice & Text) is an Assistant Professor of Voice and Speech in UConn's Department of Dramatic Arts. Previous CRT credits: *The Wolves* (Director), *If We Were Birds*, *The Mystery of Edwin Drood*, *Good Children* and *A Civil War Christmas*. Other professional credits include *Mlima's Tale* (Westport Country Playhouse), *As You Like It* and *King Charles III* (Colorado Shakespeare Festival), *Sherwood* (Cleveland Play House), *Pygmalion* (BEDLAM), *Familiar* (Woolly Mammoth Theatre Company), *Trans Scripts* and *Cardenio* (American Repertory Theater), *The Tallest Tree in the Forest* (Tectonic Theater Project at BAM), *Charley's Aunt* and *Shakespeare in Love* (Shakespeare Theatre of New Jersey). She is an Associate Teacher of Fitzmaurice Voicework® and a Certified Teacher of Knight-Thompson Speechwork.

Mack Lynn Gauthier (Sound Design) is a junior BFA design and technical theatre student concentrating in sound design, with an additional minor in English. Mack was recently awarded the Pat MacKay scholarship for Diversity in Design by Live Design International, and travelled to Las Vegas to attend the LDI tradeshow and conference. Her previous credits include *The Cherry Orchard* by Anton Chekhov and *If We Were Birds* by Erin Shields at Connecticut Repertory Theatre, as well as *The Trestle at Pope Lick Creek* by Naomi Wallace with UConn's Dramatic Arts Department and Chestnut Street Playhouse's *Into the Woods* by Stephen Sondheim. Website: macklynnndesign.com

Tom Kosis* (Stage Manager) This show marks Tom's 23rd production with CRT. Tom is currently the Production Stage Manager for the National Tour of *Irving Berlin's White Christmas*. He was the Resident Choreographer for *Mary Poppins* on Broadway. Tom was the Associate Director for Broadway's *Side Show*, *The Scarlet Pimpernel*, *Flower Drum Song* and *Bye Bye Birdie* as well as the National Tour of *Dreamgirls*. Other Broadway credits include *A Chorus Line*, *My Fair Lady*, *Ann*, *Grand Hotel* and *Nice Work If You Can Get It*. Tom also teaches Stage Management for the Theatre at UConn www.tomkosis.com

Sofia Perez (Costume Designer) is a first year Costume Design MFA. This is Sofia's first production with CRT. Other credits include *A Christmas Carol en la Frontera*, *Bloody Shakespeare*, and *Lydia*. For the latter, she received the SILV Award for Excellence in Technology & Design.

Pat McCorkle (NY Casting) (C.S.A), McCorkle Casting LTD. Broadway: Over 50 productions including: *On The Town*, *Amazing Grace*, *End of the Rainbow*, *The Lieutenant of Inishmore*, *Cat on a Hot Tin Roof*, *One Flew Over the Cuckoo's Nest*, *Amadeus*, *She Loves Me*, *A Few Good Men*. Off-Broadway highlights: *Clever Little Lies*, *Sheer Madness*, *Tribes*, *Our Town* (Barrow Street), *Freud's Last Session*, *Toxic Avenger*, *Almost, Maine*, *Driving Miss Daisy*. Feature film: *Premium Rush*, *Ghost Town*, *The Thomas Crown Affair*, *Die Hard with a Vengeance*, *School Ties*, etc. Television: *Twisted*, *Humans for Sesame Street*, *Hack* (CBS), *Californication* (Emmy Nomination), *Max Bickford* (CBS), *Chappelle's Show*, *Strangers with Candy*, *Barbershop* and many more.

Marie Percy (Movement Director) is an Assistant Professor in Residence in the University of Connecticut's Dramatic Arts Department. She teaches movement for actors in the MFA and BFA Acting programs. Her areas of teaching expertise include: Laban Movement Analysis, Intimacy Choreography, acrobatics, aerial dance, and the application of other movement pedagogies to actor development. She also works as a dance choreographer and movement coach for the Connecticut Repertory Theater. Marie received her MFA in Theater Pedagogy with an emphasis on movement from Virginia Commonwealth University, and a BA in theater from the University of Florida. She is a Certified Movement Analyst (CMA) with the Laban/Bartenieff Institute of Movement Studies, and a 200 hour Certified Yoga Teacher. She is a Certified Intimacy Director with Intimacy Directors International. In addition to her formal education Marie was a nationally ranked competitive gymnast for twelve years.

Bart. P. Roccoberton, Jr. (Puppet Design) has been a professional Puppet Artist for almost twenty-five years and is the Director of the Puppet Arts Program. He holds a B.A. in Speech and Technical Theatre from Montclair State College in New Jersey and an M.F.A. in Puppet Arts, which he earned at UConn, where he studied under Professor Frank Ballard.

Taylor Edelle Stuart (Projections Design) directs and designs new work for theatre and film. This work explores the ways live performance, motion picture, and digital technology may converge and coalesce, and has been developed with New Dramatists, The Bushwick Starr, Wild Project, The 14th St. Y, Target Margin Theater, Lenfest Center for the Arts, Carnegie Stage, The Plaxall Gallery, The Iowa Writers Workshop and beyond. Taylor has served as a video editor for The Williamstown Theater Festival and the Broadway shows *Come From Away* and *Girl From the North Country*. She is the lead video projection moderator for the TED Talks TED world theater, was a 2018 Sundance | Youtube New Voices Lab Finalist, and is currently serving on the programming team for the Brooklyn Film Festival.

Eddie Vitcavage (Dramaturg) is a senior at the University of Connecticut studying Directing and Dramaturgy. He is also a proud alum of the National Theater Institute's Advanced Directing Program in the Fall of 2018. He was a 2020 finalist for the Kennedy Center American College Theater Festival SDC Fellowship and received the David Wheeler Award for Excellence in Director-Actor Communication. Directing credits include *Circle*

Mirror Transformation, Revolt. She Said. Revolt Again., and Dirty Crusty. Assistant Directing credits include *Sweeney Todd, Jesus Christ Superstar, If We Were Birds, Mamma Mia!, and Cabaret.* Dramaturgical credits include *The Grapes of Wrath, If We Were Birds, Henry IV: Pt. 1 and 2, The Wolves,* and *Men on Boats.* Social Media: @eddievitcavage

Greg Webster (Fight Choreographer) has worked as an actor, director, and choreographer from Broadway to the West End as well as regional theaters throughout the United States. He is the founding Artistic Director of the Split Knuckle Theatre Company, which has performed in 22 countries to date. Some of his Northeast credits include: Trinity Rep, Yale Rep, Hartford Stage, Long Wharf Theater and Shakespeare and Company. He is an Associate Professor and Head of Movement/Master of Arms at the professional actor-training program at University of Connecticut. Greg is a Graduate of the London International School for Performing Arts. He holds an M.F.A. in Acting from the University of Missouri Kansas City. He is and accomplished Martial artist, and a former Golden Gloves boxer.

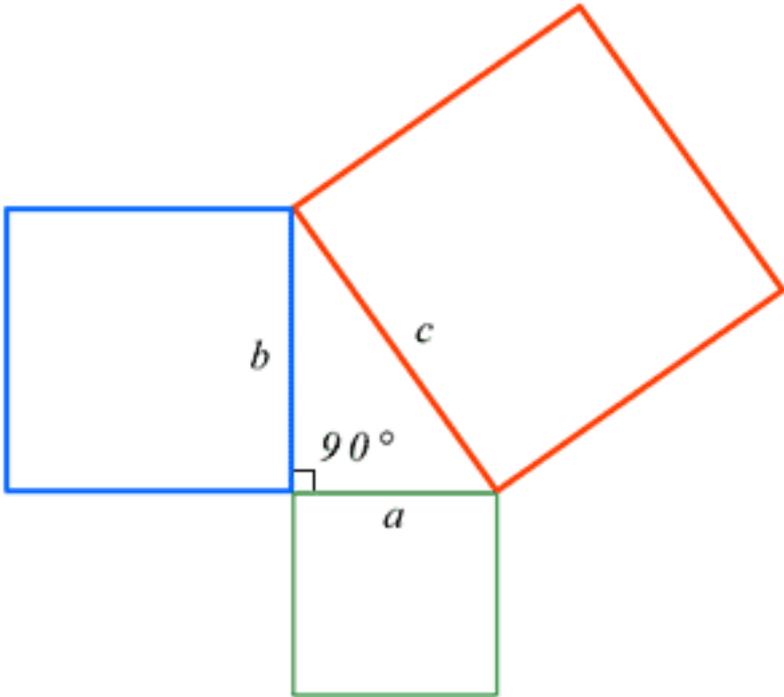
Ryan Winkles (Movement Director) is excited to be working on his first production with CRT. As a fight choreographer or movement director he has worked for companies that include New York City Center *Encores!*, Barrington Stage Company, Bridge Repertory Theater, Weston Playhouse, and Shakespeare & Company where he has been a company member since 2006. Ryan received his BA in Theatre from Florida State University where he was also a performer with the FSU Flying High Circus. He has taught circus arts at Flipside circus in Australia, Circus Juventas in MN, NECCA in VT, and TSNY in Boston and DC. He received his MFA in Acting from the University of Wisconsin-Madison and currently teaches Stage Violence at Boston University. Most recently Ryan was in Israel directing *A Midsummer Night's Dream* with high school students and this summer you can see him playing Benedick in *Much Ado About Nothing* at Shakespeare & Company.

Kristin Wold (Director) Kristin Wold teaches Acting and Movement for the Actor at the University of Connecticut and is the Director of the BFA Acting Program. She has directed several Connecticut Repertory Theatre productions including *As You Like It, Sense and Sensibility, Punk Rock, The Last Days of Judas Iscariot, Abraham Lincoln's Big Gay Dance Party, Thin Air. Tales from a Revolution, North Shore Fish* and *Judevine.* Acting roles with CRT include *All in the Timing* (Dawn, Edna), *Lovers and Executioners* (Julie) and *Arcadia* (Hannah). With the generous support of the UConn School of Fine Arts Dean's Research Grant she created *Thetis: Immortal Fire*, an original dance theatre piece, performed by students and faculty from the University of Connecticut and professional actors from Shakespeare & Company. Kristin has been a member of Shakespeare & Company in Lenox, MA since 1987. Acting roles there include *Creditors* (Tekla), *God of Carnage* (Annette), *Shakespeare's Will* (Anne Hathaway), *Julius Caesar* (Calpurnia, Portia, Lucius), *The Tempest* (Ariel), *King Lear* (Regan), *The Memory of Water* (Teresa), *Sea Marks* (Timothea Stiles), *Othello* (Emilia), *Ice Glen* (Sarah Harding), *Twelfth Night* (Viola), *Measure For Measure* (Isabella) and *Berkeley Square* (Helen Pettigrew). Kristin also teaches Text and Movement for the Actor in Shakespeare & Company's renowned professional actor training programs. Kristin studied acting at Burt Reynolds Jupiter Theatre, Florida State University and with Tadashi Suzuki in Japan. More information is at www.kristinwold.com.

Allison Zerio (Lighting Designer) is a senior BFA student at UConn. This is her third and final show at CRT as a UConn student. Her first being *If We Were Birds* last spring, and the second being *The Wolves* this last fall. She has also done work at Trinity Dance College as the Lighting designer of their Spring Dance Concert for the last two years and spent the summer working as a lighting design assistant for a theater company in California (Pacific Conservatory of the Performing Arts). She will be moving to Philadelphia in September to start her career as a freelance designer.

The Pythagoras Theorem

The Pythagorean Theorem, also known as Pythagoras' theorem, is a fundamental relation between the three sides of a right triangle. Given a right triangle, which is a triangle in which one of the angles is 90° , the Pythagorean theorem states that the area of the square formed by the longest side of the right triangle (the hypotenuse) is equal to the sum of the area of the squares formed by the other two sides of the right triangle:



2020 NUTMEG SUMMER SERIES- COMING SOON!

Stay tuned for more information and show announcements from our Nutmeg Summer Series Artistic Director, Terrence Mann. We'll see you this summer!



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Artistic Director, Nutmeg Summer Series / Terrence Mann

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Scenic Design Advisor / Alexander Woodward

Costume Design Advisor / Christina Bullard

Lighting Design Advisor / Michael Chybowski

Puppet Arts Advisor / Bart. P. Roccoberton, Jr.

Technical Direction Advisor / Edward Weingart

Sound Design Advisor / Erik T. Lawson

Dramaturg / Lindsay Cummings

New York Casting / Pat McCorkle, McCorkle Casting Ltd.

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Production Stage Manager / Tom Kosis*

Executive Technical Director / Edward Weingart

Associate Technical Director / John W. Parmelee

Scenic Charge Artist / Daniela Weiser

Assistant Scenic Charge Artist / Mikayla Carr

Scenic Art Graduate Assistants / Amber Convery, Kristen P-E Zarabozo

Scenic Artists / Mikayla Carr, Kelly Daigneault; Ray Dondero, Stella Kozloski, Shannon McCabe, Kara Mortimer

Scene Shop Graduate Assistants / Rob Barnes, Mackenzie Doss, Aubrey Ellis, Kimberly Kinan, Joseph Kalinowski, Tristan Rewald

Carpenters / Dennis Akinpar, Calvin Bordick, Julie Borsotti, Caroline Czuprynski, Rhiannon Hoffman, Gabriela Fonseca, Carleigh Meyer, Caroline Saltz, Cameron Slocum, Al Tomasati, Stephanie Treviso

Costume Shop Supervisor / Susan Tolis

Cutter and Draper / Susan Tolis

Costume Shop Graduate Assistants / Jessica Haswell, Brittany Mahan, Sophia Perez, Xurui Wang

Stitchers / Alexandra Case, Ray Dondero, Thalia Eddy, Zhiyan Liu, Alexandra Ose, Adrianna Simmons

Production Properties Master / John Kaspar

Properties Graduate Assistant / Zachary Broome

Properties Artisan / Dennis Akpınar

Audio Technicians / Mack Lynn Gauthier, Daniel Landry, Graham McNeil, Emily Nassiff, Aiden Paterson, Rachel Santiago, Elizabeth Shaul

Production Master Electrician / Mike Demers

Lighting Graduate Assistants / Samuel Biondolillo, Chandler Caroccio, Jacob Sikorski, Toni Sterling

Electricians / Samuel Biondolillo, Ben Brophy, Calvin Cardoso, Julius Cruz, Kelly Daigneault, Sara Dorinbaum, Ammon Downer, Zachary Duda, Alex Glynn, Alexandra O'Keefe, Regan Kilkenny, Sean Redahan, Abigail Reyes, Julia Shikhman, Jacob Sikorski, Toni Sterling, Cole Wood, Abigail Young, Allison Zerio

Puppet Arts Technical Supervisor / Paul Spirito

Puppet Arts Graduate Assistants / Abigail Bosley, Robert Cutler, Margaret Flanagan, Neda Izadi

DEPARTMENT OF DRAMATIC ARTS FACULTY

Associate Professor of Puppet Arts / John Bell

Adjunct Professor of Arts Administration / Michael Beasley

Department Head / Michael Bradford

Assistant Professor of Costume Design / Christina Bullard

Director of Design and Tech / Mike Demers

Associate Professor of Lighting Design / Michael Chybowski

Adjunct Professor of Theatre Studies / Helen Clark

Professor of Puppet Arts / Matthew Cohen

Director of Theatre Studies / Associate Professor of Theatre Studies /
Lindsay Cummings

**Director of Arts Administration / Associate Professor in Residence of Arts
Administration** / Constance Devereaux

Distinguished Professor of Theatre Studies / Theatre Studies / Gary M.
English

Assistant Professor in Voice / Julie Foh

Program Coordinator / Nisha Hardnett

Adjunct Professor of Puppet Arts / Ulysses Jones

Adjunct Professor of Arts Administration / Heather Kitchen

Assistant Professor of Sound Design / Erik T. Lawson

Associate Professor of Theatre Studies / Adrienne Macki

Adjunct Professor of Acting/Camera / Pat McCorkle

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