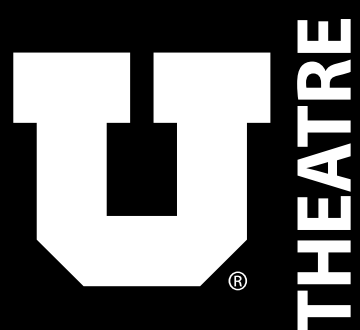




PRESENTS



CARRIE

MUSIC BY MICHAEL GORE

LYRICS BY DEAN PITCHFORD

BOOK BY LAWRENCE D. COHEN

BASED ON THE NOVEL BY STEPHEN KING

DIRECTED & CHOREOGRAPHED BY ERIN FARRELL SPEER

MUSIC DIRECTION BY TREVOR JEX

CHOREOGRAPHY BY TALLY BALLAS WITH ELLE DENLEA

ASSOCIATE DIRECTOR ELLE DENLEA

MELDRUM THEATRE

OCTOBER 2–11

801.581.6961

THEATRE.UTAH.EDU

CARRIE THE MUSICAL is presented by arrangement with Concord Theatricals.
www.concordtheatricals.com

The University of Utah Department of Theatre Presents

CARRIE

MUSIC BY **Michael Gore**

LYRICS BY **Dean Pitchford**

BOOK BY **Lawrence D. Cohen**

BASED ON THE NOVEL BY **Stephen King**

Director & Choreographer

ERIN FARRELL SPEER

Music Director

TREVOR JEX

Costume Designer

LEXIE KEWISH

Lighting Designer

DUNCAN VAN HECKE

Properties Designer

ARIKA SCHOCKMEL

Scenic Designer

SARA SCHWARTZ

Sound Designer

EMMA BECHTOLD

Stage Manager

ISIS FREIBERG

Dramaturg

SHAYLA UCCARDI

Producer

CHRIS DUVAL

*There will be a 10-minute intermission.
Video or audio recording of this performance by any
means is strictly prohibited.*



*American Sign Language interpreted
performances by request, which must be
made to jenifer.christensen@ptc.utah.edu at
least two weeks prior.*

*Audience talkback on Friday, October 9th
following the performance.*

COMPANY

KAMERYN GROSE.....	Carrie White
GRACE CHAVEZ.....	Margaret White
OLIVIA SHELTON.....	Sue Snell
HANNAH RICH.....	Chris Hargensen
ALEC FOOTE.....	Tommy Ross
RYAN P. GREGORY.....	Billy Nolan
BRIGHTON KIDD.....	Miss Lynn Gardner
ADRIEL CARROLL.....	Mr. Stephens/Reverend Bliss
ADDISON CAIN.....	High School Student (Frieda U/S)
SAMMY DORFMAN.....	Helen
ANGELA MANANQUIL.....	High School Student (Sue U/S)
AURORA NELSON.....	High School Student (Carrie White U/S)
LIESEL DEWALT.....	Frieda (Margaret White U/S)
AVA NEUDECK.....	High School Student (Helen U/S)
CARINA PURDY.....	Norma (Miss Gardner U/S)
ASHLEY RODRIGUEZ.....	High School Student (Chris U/S)
CHARLIE BAYTIEH.....	High School Student (Tommy U/S)
MASON CARTER.....	George
GAVIN JENSEN.....	(High School student (Billy U/S)
ELIJAH LOPEZ.....	Freddy
CADEN TATE.....	Stokes
MICAH WIXOM.....	High School Student (Mr. Stephens/Rev Bliss U/S)
ELLIS EATON.....	Swing
HAYDEN LEE.....	Swing
LEO FLOYD.....	Swing

MUSICAL NUMBERS

ACT I

“In”	Students
“Carrie”	Carrie
“Open Your Heart”	Reverend Bliss, Margaret, Carrie & Choir
“And Eve Was Weak”	Margaret & Carrie
“The World According To Chris”	Chris, Billy, Sue, Tommy & Students
“Evening Prayers”	Carrie & Margaret
“Dreamer In Disguise”	Tommy
“Once You See”	Sue
“Unsuspecting Heart”	Miss Gardner & Carrie
“Do Me A Favor ”	Sue, Chris, Tommy, Billy & Students
“I Remember How Those Boys Could Dance”	Carrie & Margaret

ACT 2

“A Night We’ll Never Forget”	Carrie, Chris, Billy, Sue, Tommy & Students
“You Shine”	Tommy & Sue
“Why Not Me”	Carrie & Students
“Stay Here Instead”	Margaret & Carrie
“When There’s No One”	Margaret
“Prom Arrival”	Students
“Unsuspecting Hearts (Reprise)	Carrie & Miss Gardner
“Dreamer in Disguise (Reprise)”	Tommy & Carrie
“Chris And Billy Prom”	Chris, Billy & Students
“Prom Climax”	Carrie, Tommy, Chris, Billy, Students & Teachers
“Alma Mater ”	Students & Teachers
“The Destruction”	Carrie & Students
“Carrie (Reprise)”	Margaret
“Epilogue”	Sue & Company

THE BAND

Trevor Jex - Keyboard 1/ Conductor	
Zach Hansen - Keyboard 2	Sean Jensen - Bass
Emily Grace - Guitar 1	Sean Tophan - Cello
Christopher Kaukali - Guitar 2	Wachira Waigwa-Stone - Drums

CONTENT ADVISORY

Carrie is intended for mature audiences. It includes depictions of bullying, homophobic slurs, religious extremism, violence, and death, along with discussions of menstruation and sexual assault. Fog and lightning effects will also be used during this production. Viewer discretion is advised.

- Intended for mature audiences
- Depictions of bullying, religious extremism, homophobic slurs, violence, death
- Discussion of menstruation, sexual assault
- Light and fog warning

SPECIAL THANKS

Trevor Jex; Elle Denlea; Tally Ballas; Aurora Nelson; Isis Freiberg and the SM team: Andrew, Mary, Ada, Andy; Zach Hansen; our student and faculty/staff designers; the Band; MT Voice Specialist Brian Manternach; David Eggers; Halee, Kyle and Brandon for always going above and beyond; our faculty mentors and production staff; the crew; Perry Fine for his unending support of the MT Program; Vortex for the Pyro save; and you—our audience—for being here.

Photo: Todd Collins



DIRECTOR'S NOTE

Good evening, and thank you for joining us for *Carrie: The Musical*.

Carrie is both a memory play and a modern tragedy. We begin at the end, knowing where we are headed, and the story relentlessly carries us toward that inevitable moment.

Since Stephen King's novel was published more than fifty years ago in 1974, *Carrie* has become deeply embedded in our cultural imagination, inspiring films, a musical, an upcoming series and generations of artists. But beneath the horror and spectacle is a story about something far more frightening: the ways we treat one another as expendable.

The violence at the end of *Carrie* is not the true horror. The deeper horror lies in the moments when we see cruelty and choose not to intervene—the times we stand by, look away, or convince ourselves that what is happening is not our responsibility. Throughout this story, there are countless opportunities to disrupt the inevitable, and yet those opportunities are missed.

Every single character is implicated in what unfolds: Carrie, her mother, her teachers, and her classmates. Even those who mean well make choices that carry devastating consequences. Like the tragedies of ancient Greece, *Carrie* asks us to consider our own place within the world it presents. What does it take to truly show up for one another? What does it take to interrupt cruelty before it becomes violence?

Also like the Greeks, this tragedy comes with both catharsis and spectacle. One of the great joys of this production has been discovering the magic of telekinesis, fire, blood, haze, and pyrotechnics. Creating that spectacle has been a remarkable collaboration among our student and faculty designers, artists, technicians, and performers. We promised you spectacle—and we are delighted to deliver it with gallons of blood.

My deepest thanks to our extraordinary team: my music director and friend, Trevor; my directing and choreography associates, Elle and Tally; our brilliant stage management team; the incredible designers;

and, most of all, this remarkable cast, who have carried such demanding material with courage, generosity, and commitment. I am proud to have arrived at this moment with all of you.

Thank you, too, for supporting our Department and for choosing to spend an evening in the theater with us.

We cannot do this work without the generosity of our donors. At a time when universities are facing significant financial pressures and our students need scholarship support more than ever, your contributions make it possible for us to continue creating ambitious work at this level.

My particular thanks to Perry Fine, whose ongoing generous support of the Musical Theatre Program and Department of Theatre helped make the haze, fog, and pyrotechnics in this production possible.

If you would like to support our students and our work, you can tap right here to donate. No contribution is too small, and I am always happy to connect you with the appropriate people if you would like to learn more.

Thank you for being here.

Erin Farrell Speer

Director, *Carrie*

Head, Musical Theatre Program



DRAMATURGICAL NOTE

The first draft of *Carrie* ended up in Stephen King's garbage can. Fortunately, his wife retrieved it and convinced King to keep going and it became his first published novel in 1974. Over 52 years later, the book has been adapted into four films, a musical, and an upcoming TV show. Then as now, *Carrie* stays with audiences because it combines the supernatural with themes that continue to resonate with us today: isolation, bullying, and the desire to belong. In his book *On Writing: A Memoir of the Craft*, King explains that he read an article in *Life Magazine* (probably 1958's "House of Flying Objects") about a house allegedly haunted by a poltergeist and drew on that for inspiration. King also drew on his experience as a janitor for Brunswick High. As he wrote the novel, two girls from his past—both of whom had died—also came to mind. Eventually he would combine their stories to create the character of Carrie White.

Brian De Palma adapted *Carrie* into a film in 1976. It starred Sissy Spacek as Carrie White and Piper Laurie as Margaret White. King was paid \$2500 for the rights to his book and his name was mistakenly spelled "Steven" in the final production trailer. Horror writer Ramsey Campbell describes the film *Carrie* as something that "shook the horror field up like a bomb," while author Jeff VanderMeer observed that "*Carrie* helped usher in a boom period of huge popularity for horror fiction" (The Guardian). Both authors reflect on how *Carrie* challenged what horror could be. It showed that frightening experiences can emerge from spaces and relationships typically meant to represent safety and comfort. In addition, *Carrie* helped redefine who could be the central figure in a horror narrative, placing a vulnerable and unpopular teenage girl at its core. King asked audiences to empathize with a character they might otherwise disdain or fear. By turning attention from external forces of evil to the seemingly mundane events of everyday life, *Carrie* demonstrated how horror could be not just gory, but also deeply personal and tragic. *Carrie's* influence can still be seen in the many works that use horror to explore serious social issues, trauma, and identity, like Jordan Peele's *Get Out*.

In the novel, King often describes Margaret using animalistic language. Her hands are “claws” and her “tiny head” is attached to the end of a “strong corded neck.” In the film adaptation, Margaret is portrayed as a religious “nut” who terrorizes both Carrie and her community. The musical adaptation, however, is somewhat more sympathetic to Margaret. While she is still a religious fanatic, the musical also paints her as someone who is clearly struggling with some form of mental illness. Ruth Rebecca Tietjen notes, “At the heart of any form of fanaticism is the identity-defining devotion to an object or idea that is pursued with extraordinary fervor.” The fanatic fears disagreement and becomes “hostile toward people who threaten their values and... their individual and social identity” (Tietjen). In other words, without her religious identity, Margaret does not understand her place in the world. We don’t receive a lot of background on Margaret’s upbringing. In the song “I Remember How Those Boys Could Dance” it is implied that Margaret was sexually abused, potentially raped, by Carrie’s father. Because of her views on sexual acts, Margaret sees this as a sin, and ultimately views Carrie’s soul as damned to hell because of it.

In her religious fervor, Margaret often bends Christian theology to serve her own desires. Most notably, she teaches Carrie that menstruation is God’s punishment for Eve’s actions. However, Margaret’s version of Eve’s story is not supported by Biblical texts. In the Bible, Satan appears as a serpent to tempt Eve to eat from the Tree of Knowledge. Margaret replaces the serpent with a raven, a bird often associated with death and bad omens, and claims that Eve unleashed its evil upon humankind, similar to Pandora in Greek mythology. Margaret views the Original Sin as grounded in the act of sex, and sees menstruation as both its outcome and its emblem. Contrary to both biology and Biblical text, Margaret seems to believe that women menstruate as a direct result of engaging in sexual intercourse. Thus, Carrie’s period may imply to Margaret that Carrie has either engaged in sex or is fantasizing about it. The “forbidden fruit” mentioned in the story of Adam and Eve is

often interpreted as a metaphor for sex, but it can be read more broadly as a symbol for anything humankind desires that isn't moral, legal, or right to indulge in.

Margaret's beliefs shape Carrie's understanding of morality and identity, as well as her relationship with her own body. Margaret sees herself as protecting Carrie and guiding her to a life of righteousness, not harming her. And yet, Margaret's actions cause irreparable trauma to Carrie's psyche—a trauma that Carrie magnifies and externalizes in the second act. By exploring the troubled relationship between Margaret and Carrie, the musical presents a complicated view of faith, family, and identity. *Carrie* does not suggest that religious belief is harmful in and of itself; rather, it examines how interpretations of religious doctrine impact individuals and communities. For many, religion offers comfort, hope, and a sense of belonging. But for Carrie and her mother, it creates an overwhelming sense of fear, shame, and isolation which finally burst forth in acts of astounding violence against the community and each other.

“How Carrie Changed Stephen King's Life, and Began a Generation of Horror.” The Guardian, Guardian News and Media, 4 Apr. 2014, www.theguardian.com/books/2014/apr/04/carrie-stephen-king-horror.

Tietjen, Ruth Rebecca. “Fear, Fanaticism, and Fragile Identities.” The Journal of Ethics, U.S. National Library of Medicine, 2023, pmc.ncbi.nlm.nih.gov/articles/PMC10169874/.

— **Shayla Uccardi, Dramaturg**



COMPANY & CREATIVE TEAM

CAST

CHARLIE BAYTIEH (High School Student, Tommy U/S) is a junior in the U's Musical Theatre Program (MTP). Recent roles include Alfred/White Rabbit in *Alice By Heart* (West Valley Performing Arts Center) and Hot Blades Harry in *Urinetown* (University of Utah). He wants to thank his friends, family, roommates, and teachers for all their help during this process. @barliechaytieh

ADDISON CAIN (High School Student, Frieda U/S) is a sophomore in the MTP and is originally from Grand Junction, Colorado. She is thrilled to make her U of U production debut. Some of her favorite previous roles include Anya in *Anastasia*, Regina George in *Mean Girls* (Central High School) and Jo March in *Little Women* (The Theatre Project). Addison is also a recipient of the Denver Center for the Performing Arts Bobby G Rising Star Award, and would like to thank her parents, family, and friends for their support.

ADRIEL CARROLL (Mr. Stephens/Rev. Bliss) is a junior in the MTP. His recent roles include Sundeeep in *Legally Blonde* (Meldrum Theatre), Fakir in *The Secret Garden* (BYU Mainstage Theatre), and Romeo in *Romeo & Juliet* (Skyhawk Theatre). He is currently in vocal training with Dr. Marilee Wilson. His notable achievements include 3rd place

at the Utah Shakespeare Festival (duo/trio scenes) and a Superior Rating in Utah State Solo and Ensemble. He would like to thank all his family and friends who have supported him thus far. "I could never have done it without you."

MASON CARTER (George) Mason is excited to be a part of *Carrie* here at his University debut as George. Most recently, he was in a new musical called *Hallmarked* at Hale Center Theatre. He shouts out to his family back in Colorado for their unwavering love and support. He hopes the show can remind you kindness has no cost. Thank you!

GRACE CHAVEZ (Margret White) is from Sandy, Utah and is a senior in the Musical Theatre Program. She is thrilled to be a part of this incredible production and grateful to share the stage with such an amazing cast and creative team. Her recent credits include Pilar *Legally Blonde*, Vocalist in *Xanadu*, Mal in *Descendants*, and Winnifred *Once Upon a Mattress*. Grace is so excited to continue her journey this spring at PTC in *Les Misérables*. Grace would like to extend her deepest thanks to Mom, Dad, Mason, Olivia, Isabelle, Miller, and the boys for their unwavering love and support. She hopes you enjoy the show!

LIESEL JOSEPHINE DEWALT (Frieda) is thrilled to make her final appearance in a University of Utah

Department of Theatre production. Recent credits include Robby the Stockfish in *Urinetown*, Pharaoh in *Joseph and the Amazing Technicolor Dreamcoat*, Ensemble in *Jesus Christ Superstar* and *Tootsie*, and Pirate Captain Two Hands in *Charting Neverland*. Offstage, she enjoys directing and co-heading Open Door Productions. Liesel is deeply grateful to the artists, mentors, and friends who made her time at the U unforgettable. Enjoy the show!

SAMMY DORFMAN (Helen) hails from sunny Orange County, California, and currently in her junior year in the MTP. She is so thrilled to be a part of the cast of *Carrie*! Her most recent Utah credits include *Elf* (Ziegfeld Theater), *25th Annual Putnam County Spelling Bee* (Open Door Productions), *Dear Everything* (American Repertory), and *Imaginary* (Kingsbury Hall, Youth Theatre at the U). She is incredibly grateful for their family, friends, and professors', and dog's love and support through her journey!

ELLIS EATON (Swing) is a Sophomore in the MTP at the University of Utah, and is so excited to be a part of her first university production! Previous credits include *Hadestown: Teen Edition* (Fate #3), *The Importance of Being Ernest* (Miss Prism), and *Harry Potter and the Cursed Child* (Rose Granger-Weasley). She will also debut in *The Twelve* at Kingsbury Hall this Spring. Ellis would like to thank Mom, Dad, Millie, and the Trolls franchise for their love and support!

LEO FLOYD (Swing) is a sophomore in the MTP. Leo was born and raised in Washington state prior to attending the U. This is Leo's first production at the U.

ALEC JOHN FOOTE (Tommy Ross) was raised in Fruitland, Idaho and is a senior in the MTP. Favorite performance credits include Mark in *A Chorus Line* (West Valley Performing Arts Center), Cladwell in *Urinetown* (University of Utah), Reuben (One More Angel soloist) in *Joseph and the Amazing Technicolor Dreamcoat* (Pickleville Playhouse), Topher in Rodgers and Hammerstein's *Cinderella* (Starlight Mountain Theatre), Max in *The Play That Goes Wrong* (Starlight Mountain Theatre), and Company in *The Addams Family* and *Harmony* (Hale Centre Theatre). Alec would like to thank his parents and siblings for their continued support in his academic and artistic endeavors. "Love is never gone".

RYAN P. GREGORY (Billy Nolan) is a junior in the MTP from Raleigh, North Carolina. He is ready and thrilled to bring rock and roll to the Meldrum stage. You may have seen him as Aaron Schultz/Grandmaster Chad in *Legally Blonde* last fall, or Simon in *Jesus Christ Superstar* at The Grand Theatre. Ryan would like to dedicate this performance to his late voice teacher, Scott McKenzie. Enjoy the ride, everybody! "Don't forget, but forgive." @theryanpgregory

KAMERYN GROSE (Carrie) is thrilled to be in this show with these wonderful people to close out her senior year in the MTP. A dream role since early high school, playing *Carrie* has been extremely fulfilling. Some favorite credits include Ariel in *Footloose* (Kensington theater), Kylie in *May We All* (HCT Sandy), and Kate/Paulette U/S in the university's production of *Legally Blonde*. Kameryn has felt truly blessed to be surrounded by so much support throughout this process, and is so grateful for how the cast continues to show up for each other. She is also grateful that her mom agreed to pick her up from rehearsal every single night. Thanks Mom. Kameryn is a proud recipient of the Keith and Amy Engar Scholarship.

GAVIN JENSEN (High School Student, U/S Billy) is a sophomore in the MTP originally from Pleasant Grove, Utah. Favorite credits include Hans in Disney's *Frozen* (Ziegfeld Theatre), Dmitry in *Anastasia* (The Grove Stageworks), and Emmett in *Legally Blonde* (Fields & Co). Gavin would like to thank his friends and family for their continued support of his endeavors. He is a recipient of the Point of the Mountain Scholarship.

BRIGHTON KIDD is a senior in the Musical Theatre Program at the University of Utah. *Carrie* is her second University of Utah mainstage performance. She wants to thank her friends and family, as well as the faculty and team of

Carrie for always supporting her and pushing her. She loves this show and hopes you love the world we have created.

HAYDEN LEE (swing) is a sophomore in the MTP and is so excited for *Carrie* to be her main stage debut. She is from Southern California and has been doing musical theatre all her life. Some of her favorite roles are Laurey Williams in *Oklahoma*, Ariel in *The Little Mermaid*, and Cinderella in *Into the Woods*. She wants to thank her family, friends, and production team for making this experience so incredible! This is going to be a night we'll never forget!

ELIJAH KITAYAN LOPEZ (Freddy) is a sophomore in the MTP. Recent roles include Svec in *Once* (CenterPoint Theatre) and Sebastian in *The Little Mermaid* (Clearfield High School). Prior to attending the U, Elijah was a nominee in the 2024 Utah High School Musical Theatre Awards for the role of Bruce Bogtrotter in *Matilda The Musical* (Clearfield High School) in the category of Best Supporting Actor Role. He would like to thank his friends and family for their continued support of his musical journey and career.

ANGELA MANANQUIL (Student, Sue U/S) Angela's a junior in the University of Utah's Musical Theatre Program and Business/Marketing Program while being a Campus/Sales Ambassador for Campus Tees. Angela's credits include: Hale Centre Theatre

Sandy - *A Christmas Carol* 2023/2024/2025 (Christmas Past) and *Chitty Chitty Bang Bang*; Centerpoint - *Phantom of the Opera* (Christine), *Les Misérables* (Eponine); Jaks Theater: Eccles Black Box - Disney's *Beauty and the Beast* (Belle); CenterStage - *AIDA* (AIDA); and many more.

AURORA NELSON (High School Student, U/S Carrie, Asst. Music Director) was born and raised in Utah. Currently a junior in the MTP, her recent roles include Elsa in *Frozen* (Ziegfeld Theater), Big Brenda in *Imaginary* (Kingsbury Hall), and Mary Magdalene in *Jesus Christ Superstar* (Ziegfeld Theater). Previous music direction credits include *Matilda* (North Ogden City), *Cabaret* (Ziegfeld Theater), and *Elf the Musical* (Ziegfeld Theater). When she is not performing or music directing, Aurora spends her time listening to jazz, baking, and spending time with her girlfriend and friends. President's Scholarship recipient.

AVA NEUDECK is a junior in the Musical Theater Program and is honored to be playing the role of High School Student/Helen U/S. She most recently played the role of Lou in the University of Utah's production of *Corners Grove*. She has also worked as props and deck crew in The University of Utah's productions of *Xanadu* and *Legally Blonde*. Some of her past roles before coming to the U have been Kelly in Oregon Children's Theatre production of *The Mad*

Ones, Grace Smythe in Stumptown Stages production of *A Christmas Carol*, Matilda in *Matilda*, and Ruth in *Pirates of Penzance* at West Linn High School.

CARINA PURDY (Norma/ US Gardner/ Dance Captain) is a senior in the Musical Theatre Program at the University of Utah. She has recently served as Dance Captain while performing at Lagoon Amusement Park and for *The Wizard of Oz* at The Ruth. Carina can next be seen on the Pioneer Theatre Company stage in *Mean Girls: The Musical*. She is extremely grateful for her family and friends, and her professors for all the guidance these past four years. Aspire to inspire.

HANNAH RICH (Chris Hargensen) is a senior in the MTP from Los Angeles, California. Some of her recent credits include, *Urinetown* (Babcock Theatre), *Dear Evan Hansen* (Pioneer Theatre Company), and *The Producers* (Grand Theatre) Hannah would like to thank her family for being her biggest supporters, especially her Grandma, who is always here in spirit. @htrich11

ASHLEY RODRIGUEZ (Highschool Student, U/S Chris) is a junior in the MTP. Recent roles include Female Swing in *Legally Blonde* (Meldrum Theater) and Vocalist in *Xanadu* (Meldrum Theater). Ashley is also pursuing a certificate in Stage Management and worked as the Production Assistant on *Imaginary* (Kingsbury Hall). She would like to

thank her family and friends for their unwavering love and support.

OLIVIA SHELTON (Sue Snell) is so happy to be back in the Meldrum after playing Serena in *Legally Blonde* last fall. Other favorite credits include: *Little Women* (Amy March & Beth U/S) and *My Fair Lady* (Woman 1) with Hale Centre Theatre, and *Legally Blonde* (Elle Woods) with Fields and Co. Theatre. Olivia is currently studying in the Musical Theatre program at The University of Utah and teaches voice lessons at The Winner School. She would like to thank her incredible parents and wonderful partner for pushing her to be her best self and for all their love and support along the way. “What does it cost to be kind?”

CADEN TATE (Stokes) is a senior in the MTP hailing from Dallas, Texas! Favorite performance credits include Tobias in *Sweeney Todd* (Seattle Musical Theater), The Mad Hatter/Vocalist at StoryLand Theme Park (RWS Global), Theo in *Pippin* (Village Theater), Young Kincaid in *The Brother's K* (Book-It Repertory Theatre), and a Series-Regular Role on *The Quest* (Disney+, Mark Kohl). He would like to thank his family & friends for their unconditional love & support during all of his college endeavors! @cadentate

MICAH WIXOM (Ensemble, Mr. Stephens/Reverend Bliss U/S) was born and raised in Riverton, Utah. A junior in the MTP, he was most recently seen in *Imaginary* (Mr. Gruntt), *The 25th... Spelling Bee*

(William Barfée), *The Importance of Being Earnest* (Lady Bracknell), as well as *Fate?: A New Musical*. He is also pursuing his Stage Management Certificate, and will be the PA for *Arcadia* in the spring here at the U. He would like to thank his family and partner for their support. For Utah Scholarship recipient.

CREATIVE TEAM

ERIN FARRELL SPEER (Director & Choreographer) - Originally from Los Angeles, Erin is a musical theatre director, choreographer and educator She heads the musical theatre program here at the U, and was recently promoted to Associate Professor. Erin has also taught in the musical theatre programs at UNCG, Penn State and Florida Southern. Erin earned her MFA in Directing for Musical Theatre at Penn State, and her BFA in Acting from the University of Michigan. Broadway and Pre-Broadway Tour: *Escape to Margaritaville*. Off-Broadway: *Stardust Road* (York Theatre Company). Regional: Center Theatre Group/the Mark Taper Forum, Orlando Philharmonic Orchestra, Sarasota Opera House, Olney Theatre Center, Heritage Rep, Sierra Rep, CLOC Cape Cod, Sundance. At the U, she has directed *Spring Awakening* and *Legally Blonde*. Favorite Direction/Choreography credits: *Spring Awakening*, *The Bridges of Madison County*, *Rock of Ages*, *Pippin*, *The SpongeBob Musical*, *American Idiot*,

Newsies, *Sweet Charity*, *Company*, *The Wild Party*, *All Shook Up*, *The Scarlet Pimpernel*. In memory of all those we have lost too soon.

TALLY BALLAS (Associate Choreographer) is a Senior in the MTP. She is an aspiring choreographer, having created work for her hometown dance studio, for her former high school, and for Winfish Theatrical. Her work has been invited to perform at choreographic festivals such as the Southern California Dance Project and others in the LA area. Alongside her studies, she has performed in numerous shows with the University's School of Dance, as well as several Hale Center Theater productions. Tally would like to thank her family at Center Stage Dance LA for facilitating her passion for the arts, and for making life beautiful.

EMMA BECHTOLD (Sound Designer) was born and raised in New Jersey before moving to Park City. A junior in the Performing Arts Design Program (Sound Design emphasis), she recently worked as Sound Designer and A1 Audio Engineer for Chicago, and as A2 Audio Engineer/Board Operator for *Newsies* (Park City High School). She would like to thank Dave Hallock and Jen Jackson for supporting her in her creative endeavors.

COLBY CARPENTER (Asst. Media Designer) is a lighting designer in his third year of the

Performing Arts Design Program and is minoring in Design, Dark Sky Studies, & Urban Ecology. Previously, he was the Lighting Designer for *Cinderella* (Backstage Performing Arts), *Seussical* (Ballet West Academy), *1536* (Studio 115), *The Cherry Orchard* (Babcock Theatre), and *Winnie the Pooh Kids* (Backstage Performing Arts). He has also worked as an Electrician and Programmer for Salt Lake Acting Company, and Assistant Lighting Designer for *Xanadu* (Meldrum Theatre). Coming up, he will be working as the Lighting Designer for *Sweet Charity* (Meldrum Theatre) and the Associate Sound Designer for *Hamlet* (Babcock Theatre).

ELLE DENLEA (Assistant Director) is a senior in the MTP program. Originally from Southern California, Elle has been fortunate enough to assistant direct *Daddy Long Legs* and choreograph for *The Cherry Orchard* during her time at the U. Recent credits include Miss Honey in *Matilda* (People's Theatre at Barker Park), Jovie in *Elf the Musical* (Ziegfeld Theatre), Josephine Strong [u/s Pennywise] in *Urinetown* (Babcock Theatre), Ensemble in *The Producers* (The Grand Theatre), and Maria in *The Sound of Music* (Santa Clarita Performing Arts Center). She wants to thank her family and friends for all of their support over the years. Keith and Amy Engar Scholarship recipient.

CHRIS DUVAL (Producer) Chris DuVal is currently serving as chair in the Department of Theatre. He has worked as an AEA actor, director, fight director or guest instructor at regional theatres and training programs across the country, including 20 years at the Oregon Shakespeare Festival. DuVal is a Certified Teacher and Fight Director with the Society of American Fight Directors, a Master Instructor with Dueling Arts International, holds a 2nd-degree black belt in Aikido, and authored “Stage Combat Arts,” published by Bloomsbury Methuen.

ISIS FREIBERG is a Senior in the Stage Management BFA Program and is currently completing her final semester here at the U. *CARRIE* is her last and final production. She has the pleasure of being the production’s Stage Manager. Her previous work here at the U includes *The School for Scandal* (ASM), *You on the Moors Now* (ASM), and *Spring Awakening* (PA). Her journey here has come full circle, working with Erin Speer twice, for her first production and her final production. She wants to thank her Stage Management team, her family, and everyone who supported her not only on this production but throughout her college journey. She couldn’t have done it without you guys. Special shoutout to her wonderful girlfriend, Jami: “Thank you for being my rock throughout life’s craziness, I love you so much.” She has one final reminder for everyone

reading this. Embarrassment is a concept, be yourself wholly and never apologize for it. Embrace your differences and quirks, share your special interests, and nerd out. After all, you are simply you.

MARY GREENDA (2nd Asst. Stage Manager) (She/her) is a sophomore in the Stage Management BFA program and is beyond excited to be the 2nd Assistant Stage Manager on *Carrie*, a dream show to work on since middle school. Stage management has been Mary’s passion since high school and she feels blessed to be able to pursue it full time in college, she plans to never stop chasing her dreams. She gives many thanks to Mom, Dad, her amazing wardrobe crew, and Leila,(for starting the obsession with this story). Finally, she thanks YOU for coming to support the arts in a time of hardships and for being a witness to a story that will never fade from relevance . Enjoy the show!

MICHAEL HOREJSI (Media Designer, Designer Mentor) is an Associate Professor in the Performing Arts Design Program in the Department of Theatre at The University of Utah. He has an MFA in Design and Technical Theatre from The University of Minnesota. He has extensive national and international touring experience with arena and theater shows, as well as sporting spectacles such as *The NBA All Star Jam Session*, and The USA Swimming Olympic Trials. Michael has worked as a

technician, artisan, and designer for theatres including; Oregon Festival of American Music, The Guthrie Theatre, The Milwaukee Repertory Theatre, American Players Theatre, The Great American History Theatre, and others.

TREVOR JEX (Music Director & Piano Conductor) After working throughout the Musical Theater Department since 2016, Trevor is humbled by and grateful for his newly appointed position as Music Director for the Department of Theater. Previous productions under his direction include *Legally Blonde*, *Xanadu*, *Illyria*, *Songs For A New World*, *Nine*, and *Cabaret*. He is a local jazz and pop/rock gigging musician and enjoys cooking, hiking, and exploring all that the great Mountain West deserts, forests, and endless roads have to offer. He would like to extend his heartfelt thanks to Anaïs Chantal, Alex Marshall, Melonie Shore, and his loving parents for the support and opportunities that got him to where he is today.

LEXIE KEWISH (Costume Designer) is a junior in the PADP (Costume Design emphasis). Her previous work at the U includes *Urinetown* (Costume Designer), *Same Mistakes* (Costume Designer) and *Charting Neverland* (Costume Designer). She will also be starting work as a wardrobe dresser at the Hale Center Theatre this fall. She'd like to give a special shout-out to the university's new costume shop supervisor,

BreAnne Ide, who has absolutely crushed it on her first show of the season! Lexie is a recipient of the Lee and Audrey Hollaar Scholarship.

ANDREW LIDDELL (1st ASM) is a junior in the Stage Management program at the University of Utah! Some of his past credits include *Rossums Universal Robots* (1st Assistant Stage Manager, touring and Studio 115 feature), *La Boheme* (Production Assistant, School of Music), *Anastasia* (Stage Manager, Heritage Theater Company), *Tarzan* (Stage Manager, Farmington High School). Support local arts!

ANDY LOU (Production Assistant) is a Senior in the ATP, and is thrilled to be part of Carrie! Andy's recent University of Utah credits as a stage manager for *Time and Chance* (Studio 115) & Assistant Stage Manager for *Charlie Brown the Musical* (Libby Gardner). He thanks all the people in his life who support & help him pursue the arts!

AVA MCBREEN (Asst. Scenic Designer) grew up a competitive dancer in Las Vegas, NV. She is now a Sophomore in the Theatre BS, splitting her time between designing and performing, while also studying Architecture, Dance and Chemistry. Carrie is her first design credit and she would like to shout out her Mom, Mariah, for providing the inspiration for this design: "Thank you for showing me how to be vulnerable and work hard to put myself into these projects, and to have so much

compassion and curiosity for the world around me. I love you so much.” She would also like to thank everyone involved in this project for welcoming, teaching, and reigniting her passion.

ADA PHILLIPS (Production Assistant) is a sophomore getting her Stage Management Certificate. She recently designed the lighting for *Cats the Musical* and stage managed *Mamma Mia*. She has enjoyed working with the SM team on *Carrie* and would like to thank Brandon for all his love and support.

ARIKA SCHOCKMEL (PROPS Designer) is the Prop Manager for the U of U Department of Theatre where she teaches Prop Design and Construction. She is a 2024 Utah Arts Fellowship awardee for Prop Design and has worked extensively with stage blood in props and costume crafts for theatre, television, and film. In her decades as a theatre artist, Arika has designed locally for Plan B, USU, The Grand, U Opera, UFOMT, The Egyptian Theatre, Utah Contemporary, Dark Horse, Voodoo Productions, SLAC, and Lyric Rep, to name but a few. Proud member of S.P.M., the Society of Prop Managers. USU Alumni. A lifelong theatre artist, other projects include blood effects consultant, set design, costume design, stage management, music, emceeing, film acting, voiceovers, podcasting, television, directing, playwriting, and the occasional stage acting gig.

SARA SCHWARTZ (Scenic Designer) recently graduated with her B.F.A. in Performing Arts Design from the University of Utah. She works for the University of Utah’s Department of Theatre as their lead lighting and sound technician while continuing to freelance as a designer. Past scenic designs include *Charting Neverland* (Kingsbury Hall) and *Dancing at Lughnasa* (Studio 115). She would like to thank her husband Zach for his unwavering support. You can follow her work at skcschwartzdesign.com.

ROBERT SCOTT SMITH (Intimacy Choreographer) Head of the Actor Training Program at the University of Utah. Robert has trained with Theatrical Intimacy Education (TIE). IC credits include *Bonnie & Clyde* for PTC and *Legally Blonde*, *R.U.R* and *Town Hall* for the U’s Department of Theatre.

SOPHIA SMITH (Sound Engineer) is a senior studying Strategic Communications and Music Technology. She has been working in live sound and since 2023 and is excited to bring those skills to her first theatrical production, *Carrie*! Aside from being a musician herself, she has most notably worked as an engineer at The Pearl on Main music venue and is currently an audio production member and podcast host at K-UTE Radio. Throughout her collegiate career, she has volunteered and organized various music events at the Tracy

Aviary, Fork Fest, and Kilby Court Block Party. Sophia would like to thank her family for their continued support of new endeavors, and her partner, Courtney, for keeping her real.

TAMI THOMPSON (Hair & Makeup Design) Previous credits include: *Spring Awakening* (University of Utah); *Souvenir*, *Jersey Boys*, *Natasha, Pierre & The Great Comet of 1812*, *Bonnie & Clyde*, and *Agatha Christie's Murder on the Orient Express* (Pioneer Theatre Company); *Sherlock Holmes and the Case of the Christmas Goose* and *A Christmas Story* (Barter Theater); *Jelly's Last Jam*, *The Underpants*, *A Christmas Carol*, *Bluish*, *Intimate Apparel*, *Moonlight and Magnolias*, *Tick, Tick.... Boom!*, and *The Stinky Cheeseman and Other Fairly Stupid Tales* (Alliance Theater); *A Flea in Her Ear*, *Da, Born Yesterday*, *Twelfth Night*, *Inherit The Wind*, and *The Philadelphia Story* (Asolo Theater); *Twelfth Night*, *Coriolanus*, and *King Lear* (Utah Shakespeare Festival); Bertolt Brecht's *The Life of Galileo* (University of Notre Dame); and *42nd Street* (Pacific Conservatory for the Performing Arts).

SHAYLA UCCARDI (Dramaturg) is a senior in the Theatre Teaching program and was born and raised in Clearfield, Utah. Previous roles include Nolan in the world premiere of *The Liliuokalani Club* (Studio 115) and Bird Girl 2 in *Seussical* (Hopebox Theatre). Previous production team credits include *Surviving Lunch* (Director, Clearfield High), *Charting Neverland* (Dramaturg, Kingsbury Hall), and *R.U.R* (Dramaturg and Educational Lead, Studio 115). Shayla would like to thank her family, friends, and Alyn Bone for all their support in her theatre endeavors. Shayla is a For Utah scholarship recipient.

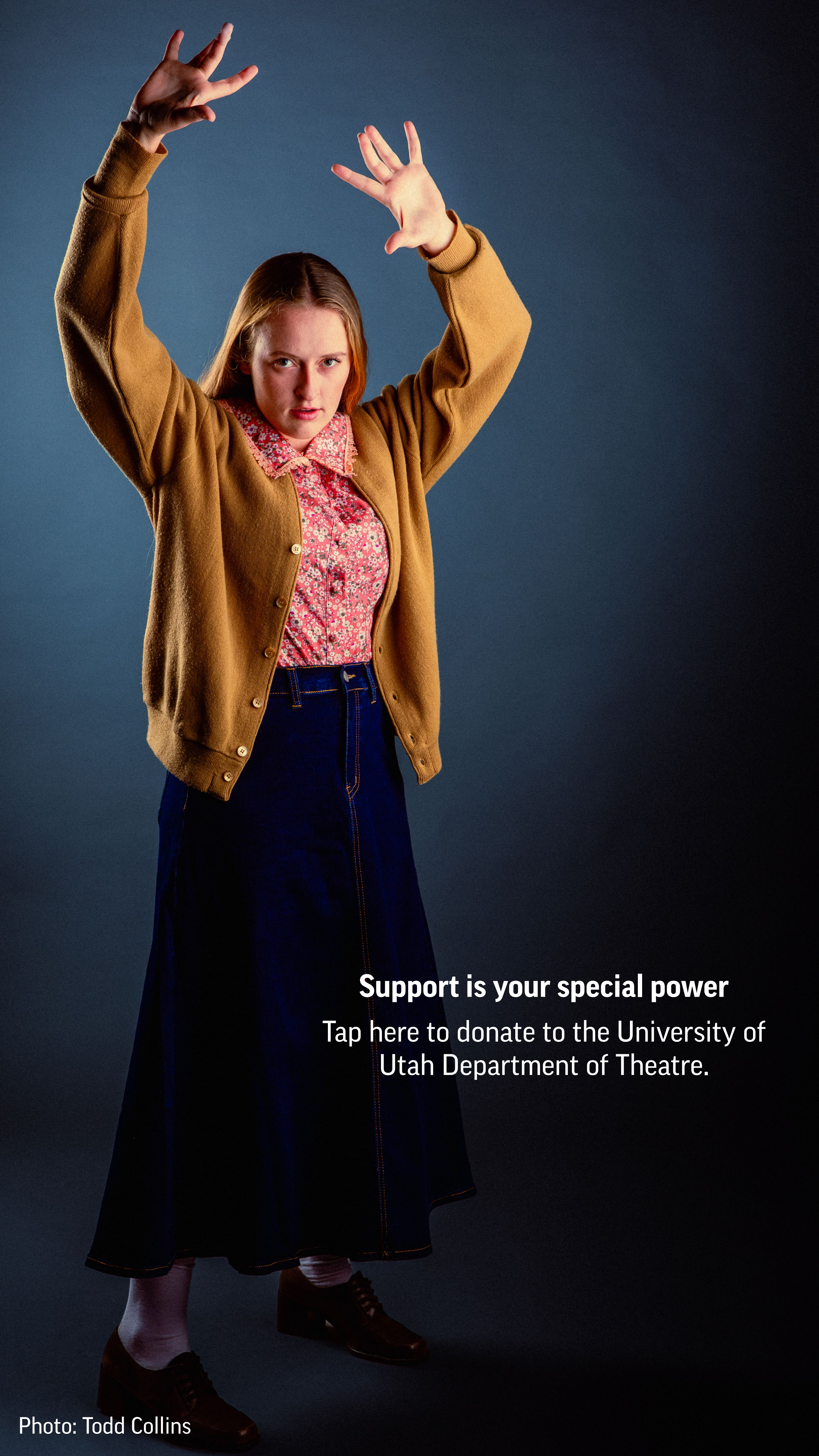
DUNCAN VAN HECKE (Lighting Designer) is a junior in the PADP (Lighting and Sound Emphasis). His previous work at the U includes *Imaginary* (Lighting Designer) and Audio Engineer for *Urinetown*, *Xanadu*, and *Robin Hood*. He also has experience as a freelance Lighting Designer, AV Technician/Electrician, and Audio Engineer both locally and nationally. His next design will be *Sweet Charity* as the Sound Designer. Duncan would like to thank Michael Horejsi for his guidance and mentorship.

PRODUCTION STAFF & ADVISORS

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TALLY BALLAS.....	Associate Choreographer
ROBERT SCOTT SMITH.....	Intimacy Director
ANDREW LIDDELL.....	1st Asst. Stage Manager
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ANDY LUO.....	Production Assistant
BRANDON STAUFFER...	Stage Mgmt Mentor / Assoc. Prod. Manager
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