THEATRE | *PRESENTS*



HAMLET

HAMLET
BY **WILLIAM SHAKESPEARE**
GUEST DIRECTOR **JAMIE ROCHA ALLAN**
VOICE & TEXT COACH **SARAH SHIPPOBOTHAM**

BABCOCK THEATRE
NOVEMBER 13–22

The University of Utah Department of Theatre Presents

HAMLET

BY **William Shakespeare**
GUEST DIRECTOR **Jamie Rocha Allan**
VOICE & TEXT COACH **Sarah Shippobotham**

Director
JAMIE ROCHA ALLAN

Lighting Designer
MICHAEL HOREJSI

Costume Designer
KAIT GOLLMER

Scenic Designer
BECCA BOWLER

Properties Designer
BRIGHTON SPENCE

Stage Manager
IO CARLING

Sound Designer
ELLIOTT MOORE

Fight Director
VICTORIA VENARD

Dramaturg
SYDNEY CHEEK-O'DONNELL

Composer
ELLIOT MOORE

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, November 20 following the performance.

COMPANY

RYAN TOPF..... Hamlet

JASON HOGUE..... Polonius

JAYCEY HARTLE..... Ophelia

ALYSSA MILLER..... Bernardo, Player Queen, Gentleman, & Others

SCOUT ANDERSEN JONES..... Laertes

ELLIE LYMAN..... Rosencrantz

YASMINE ATKINS..... Horatio

NOAH JOHNSON..... Marcellus, Player King, First Clown/gravedigger

VICTORIA VENARD..... Player Lucianus, Second Clown

PAT RODRIGUE..... Guildenstern

LAUREN WYGONIK... Francisco, Voltimand, Osric, Messenger & Others

RAIDEN DWIGHT..... King Claudius

MEIGEN SALAZAR..... Queen Gertrude

TRAITON FOX..... Ghost, Fortinbras (Claudius U/S)

ISAAC ELSMORE..... Ensemble & u/s (Hamlet U/S)

KIRSTEN KLARÉN..... Prologue, Captain, Ensemble (Ophelia (U/S)

SYLVI SCHELLONG..... Reynaldo, Ensemble (Laertes U/S)

AVE JUDD..... Cornelius, Ensemble (Gertrude U/S)

COSTUME SHOP

Draper: **Catherine Soucy**

Firsthand: **Kevin Alberts**

Stitcher: **Keanna Frodente**

Stitcher: **Rebecca Hayes**

Crafts Artesian: **Wilson Leibering**

Rentals Coordinator: **Do Ault**

CONTENT ADVISORY

SPECIAL EFFECTS & STAGE REPLICAS

Please be advised this production includes:

- Theatrical fog & atmospheric effects
- Strobe & flashing lights
- Loud noises & simulated gunfire

Note: All weapons used in this production are inert theatrical props.

SPECIAL THANKS

to Lora, Cara, and Gabriel.



Photo: Todd Collins

DRAMATURGICAL NOTE

ON THE TEXT OF *HAMLET*

What if I told you *Hamlet* is not a play?

You'd probably say that I am wrong, if not barking mad. Ok, *Hamlet* is a play. But hear me out: *Hamlet* is not a play script in the way we usually think of them today. When a playwright publishes a play today, they work with the publisher to ensure what appears in print accurately reflects their intentions. They have checked and approved each word, punctuation mark, stage direction, scene and act break. When you read a copy of Suzan-Lori Parks' play *Topdog/Underdog*, for example, you know that she meant to leave out most of the punctuation we expect to see in standard written English texts.

Not so with Shakespeare's plays, and *Hamlet* is no exception.

When you pick up a contemporary copy of the play, you are reading a version of *Hamlet* that is based on at least three different 17th century manuscripts, known as the First Quarto (Q1) or the "Bad Quarto," the Second Quarto (Q2), and the First Folio (F1). And Shakespeare was not involved in publishing any of them.

The "Bad Quarto," published in 1603, is approximately 1,600 lines shorter than the Second Quarto (1604) and the First Folio (1623). (*Macbeth* is only 2,100 lines long.) Scholars disagree about what this means. Some have argued that Q1 is a pirated version of *Hamlet* and the actor playing Marcellus (a guard in the opening scene) may have been paid to transcribe the play for a rival theatre company or the publisher. It's shorter because that actor did not remember all the lines.

Why would the actor need to transcribe the play from memory and not just hand over his copy of the script? Elizabethan actors did not receive a complete copy of each play in which they appeared. Instead, they received "cue scripts" which included only their lines, their "cues," (a few words of the line just before theirs), , and their entrances

and exits. This practice was meant to prevent piracy by rival playhouses. Other scholars have argued that Q1 is not a pirated script, but a stripped-down version of *Hamlet* that was used for tours. A touring company would not have as many actors as they would at home in London. So, scripts might need to be cut down to accommodate a reduced cast size and reduced access to technical support.

When you read or see *Hamlet*, you are not reading or seeing the play that Shakespeare wrote. That play is dead and gone.

You are communing with ghosts—of Shakespeare, his acting company, the audiences at his performances, the printers who laid the type and pressed the pages of the quartos and folios, the many generations of scholars who have attempted to reconstruct and understand *Hamlet*, and the thousands of productions that have preceded this one.

But these are not spirits sent to spur us to a violent revenge. No. They remind us that

> ...playing, whose end, both at the first and now, was and is to hold, as 'twere, the mirror up to nature, to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. (3.2.22-26)

They invite us to reflect on our merits, our flaws, and the times in which we live.

WHY THIS PLAY NOW?

Hamlet is about many things—death, families, politics, succession, revenge, acting. If the purpose of theatre is to "hold the mirror... up to nature," then each production team must decide where, specifically, to aim that mirror. To decide, we ask, "Why this play now?" That is, why should we do this play, right now, here, with these resources, for this audience? What makes this 420-something-year-old play *urgent*? Our director, Jamie Rocha Allan, saw the political themes in *Hamlet* as particularly urgent.

The play's world has just been rocked by the deaths of two kings. Old King Hamlet has killed the King of Norway in a duel over a disputed territory. A short time later, King Hamlet dies, apparently bitten by a snake in his garden. His brother, Claudius, rushes in to assume the throne and marries the Queen, Gertrude. Notably, each kingdom has an eligible heir—Fortinbras of Norway and Hamlet of Denmark—but neither one ascends to the throne after his father dies. Instead, their uncles take over. Aided by the spymaster Polonius, King Claudius has managed to silence objections to his coronation and marriage to Gertrude. How exactly they managed this *coup d'etat* is unclear. Was there bloodshed? Were gifts given in exchange for cooperation? We do not know. But Elsinore is a dangerous place, especially for Prince Hamlet.

The play opens on the battlements of Elsinore, where several men are standing guard in the middle of the night—watching for any signs of enemy troops led by young Fortinbras. While there has been no sign of the Norwegian military, the Danish guards have encountered something much more frightening: a ghost.

—Sydney Cheek-O'Donnell, Dramaturg

References

Ferington, Esther. "**A Printing Press Brings History to Life.**" Folger Shakespeare Library. 8 Nov 2023.

Mowat, Barbara and Paul Werstine. "**An Introduction to this Text: Hamlet.**" Folger Shakespeare Library.

Shakespeare Documented. Folger Shakespeare Library. 2016.

Shakespeare, William. **Hamlet** from The Folger Shakespeare. Ed. Barbara Mowat, Paul Werstine, Michael Poston, and Rebecca Niles. Folger Shakespeare Library, [3 Nov 2026]. <https://www.folger.edu/explore/shakespeares-works/hamlet/read/>

COMPANY & CREATIVE TEAM

CAST

YASMINE ATKINS (Horatio) is excited to kick off her senior year with Shakespeare's iconic play *Hamlet*! Over the past three years Yasmine has been dedicated to enhancing her craft in different areas of study. Ensemble work in *The Heart of Robin Hood*, Producer work in *NUNS!*, narration in *Corners Grove*, and finally text work in *Hamlet*. Outside of school she has continued working with TMG on feature and short films, modeling, print, and commercials. Yasmine is working tirelessly this year. To keep up with her projects check out her Insta @yas.atkinsofficial, IMDb page, and talent website.

RAIDEN DWIGHT (King Claudius) is a junior in the Actor Training Program. He has extensive theatre experience from elementary school shows to now. His favorite play of all time is *Cabaret*. He wonders if you'll see anything that may relate to that play within this one. Enjoy the show!

ISAAC ELSMORE (Ensemble & Hamlet U/S) was born in Anchorage, Alaska before settling in Utah. A sophomore in the ATP, he recently crewed *A School For Scandal* (Meldrum Theatre), but this is his first production performing at the U as an actor. He loves cooking, the beach, and dancing in the rain. He would like to thank his friends and family for the continued support of his acting pursuits!

TRAITON FOX (Ghost, Fortinbras & u/s Claudius) is currently a Junior in the Actor Training Program at the University Of Utah. He would like to thank his family for their support.

JAYCEY HARTLE (Ophelia) is a junior in the Actor Training Program (ATP). She recently performed as Rebecca Gibbs in *Corner's Grove* and Lust in *Lucy, Baby*—both shows put on in Studio 115. She has also appeared and starred in many short films over her time here at the U. Last year, she won first place at the National Association of Teachers of Singing (NATS) regional competition in the Commercial Music Lower Post High School category. She would like to thank Jonah Thompson for his endless support. Jaycey is a proud recipient of the For Utah Scholarship.

JASON HOGUE (Polonius) is a senior in the Actor Training Program at the U. Recent credits include James in *The Lilium Club* (Studio 115), George Bradley in *POWELL* (Patchwork Theatre Company), and Pischik in *The Cherry Orchard* (Babcock Theatre). He is also a co-founder of Patchwork Theatre Company and a proud recipient of the Fine Arts Utah Flagship Scholarship.

NOAH JOHNSON (Marcellus/Player King/1st Clown) has been an actor and musician most of his life. Noah is a junior in the University of Utah's Actor Training Program.

He loves entertaining people and pursuing all avenues of his curiosity.

SCOUT ANDERSEN JONES (Laertes) is a junior in the Actor Training Program. Recent roles include Melissa in *Corners Grove* (Studio 115) and Alquist in *RUR* (Studio 115). Scout has loved Shakespeare for over a decade and they are so excited to be working with such an amazing cast and crew on this show. Scout would like to thank the audience for their ongoing support for the arts and urges them to continue to find theatre that encourages deep thinking and facilitates joy.

AVE JUDD (Ensemble Gertrude U/S) is a sophomore in the Actor Training Program here at the U. She is from Salt Lake City Utah and this is her first major production at the U. Her previous roles outside of the U include Beatrice in *Much Ado About Nothing*, Meg in *Brigadoon*, Mrs. Gibbs in *Our Town*, Luisa in the *Fantasticks* and The Witch in *Into The Woods*. She would like to thank her parents for their constant support in everything she does.

KIRSTEN KLARÉN (Ensemble & Ophelia U/S) is a junior in the ATP. Recent roles include Jane Bennet in *Miss Bennet: Christmas at Pemberley* (Pinedale Fine Arts Council, WY) and Theodora in *The Haunting of Hill House* (DSU, ND). Prior to attending the U, Kirsten spent two years at Dickinson State University (DSU) in North Dakota where she received an Associates degree in Theatre Arts. She is excited for her University of Utah debut in *Hamlet*. Kirsten would like to thank her family for their endless love and support so she can chase her dreams. Proud recipient of The Elizabeth Hunter Endowment.

ELLIE LYMAN (Rosencrantz) is a Junior in the University of Utah's Actor Training Program. She is also pursuing an English double major in all of her free time. She's just happy to be here. She was most recently seen as Halle in *Corners Grove*. Ellie is a proud recipient of the For Utah Scholarship.

ALYSSA MILLER (Bernardo/Player Queen/Others) is a current junior in the Theatre Teaching BFA program here at the U. Alyssa serves as the President of the Theatre Teaching Students Coterie and Co-President for Open Door Productions. Some of Alyssa's most recent credits include Nana in *R.U.R.*, and Beth in *Imaginary*. In addition to theatre, Alyssa is also pursuing a minor in Chinese. Lastly, Alyssa would like to thank her family for their endless support and her mentors for investing in her growth. #itsjustonething

PAT RODRIGUE (Guildenstern) is originally from Athens, Georgia and is a Junior in the ATP. Pat's previous shows at the University of Utah include *The Heart of Robin Hood* (Will Scarlett) and *Cherry Orchard* (Man & Trofimov U/S). He was also in Patchwork Theatre Company's *A Song for Buck Mountain* (Henry). Pat would like to thank his parents, Rick and Kathryn Rodrigue, and his

high-school drama teacher, Lorraine Thompson, for the continued support throughout his career.

MEIGEN SALAZAR (Queen Gertrude) is a senior in the Actor Training Program, and has previously appeared as Dunyasha in last season's *The Cherry Orchard*. Meigen has also been given the opportunity to work on several short films and other creative projects at the University of Utah. She is thrilled to be finishing her fall semester with Shakespeare and would like to thank her friends and family who have supported her throughout these past years in her time at the U. She hopes you enjoy the show and that nothing bad happens the state of Denmark!

SYLVI SCHELLONG (Reynaldo, Ensemble, and Laertes U/S) is a second-year student in the Actor Training Program at the University of Utah. She has been performing since age two, training in acting and ballet in Seattle, WA. She loves performing, the ocean, and spending time with friends and family, and is so excited to be a part of *Hamlet*!

RYAN TOPF (Hamlet) is a senior in the Actor Training Program. Ryan's work at the U includes Yepichodov in *The Cherry Orchard* (Babcock Theatre), Peaseblossom in *A Midsummer Night's Dream* (Studio 115) and Old Man Jenkins in *The Spongebob Musical Jr* (Kingsbury Hall). Ryan has worked extensively with the Theatre Company of Bryan-College Station. He thanks his parents for supporting his academic and artistic pursuits.

VICTORIA VENARD (Lucianas/Clown/Fight Director) is thrilled to work as the fight director for this production. Prior to choreographing with the U, she worked with the State of Oregon creating fight simulations for the training of law enforcement and holds her certifications as an Actor Combatant with Dueling Arts International. An avid Shakespeare fan, she most recently portrayed Dogberry and Antonio in *Much Ado About Nothing* and has enjoyed the privilege of participating in five other Shakespeare plays. She hopes you enjoy this refreshing take on one of Shakespeare's most famous tragedies.

LAUREN WYGONIK (Francisco, Voltimand, Osric, and Others) joined the freshman MTP after transferring from Ball State University's BA Theatre Creation program. Recent work includes *Hadestown* (Fate 1) at The Island Theatre, *Cinderella* (Cinderella) at Creekside High School, and an assistant faculty member at Academy of Dance for their summer camp *The Big Blue Sea*. She would like to thank her family, Academy of Dance faculty, and friends for their support. Lauren dedicates her performances to Carolyn Brennan, who is forever in the wings of her stage.

CREATIVE TEAM

JAMIE ROCHA ALLAN (Director) is a Freelance Theatre Director specialising in the classics and new writing, he completed his MFA in Theatre Directing at Birkbeck College London. Jamie has worked with numerous Theatres, companies, and universities both in the UK and US.

BECCA BOWLER (Scenic Designer) is a student in the PADP (Scenic Design Emphasis), previously majoring in Fine Art and Film. Her previous experience includes, Scenic Designer for *The School for Scandal* (Meldrum Theatre) and Assistant Scenic Designer for *Legally Blonde: The Musical* (Meldrum Theatre). She is eternally thankful towards her family, friends, professors/mentors, and shop builders who have fostered her creativity! CHEERS TO THEM ALL!

IO CARLING (Sage Manager) is a 4th year Stage Management student at the University of Utah. Io is excited to be working on this production and growing their skills. Io would like to thank their dad for the support he has given with getting through school. Io's credits include: *Legally Blonde* (1st ASM, Meldrum Theater), *Xanadu* (2nd ASM Meldrum Theater), *Dancing at Lughnasa* (PA, Studio 115). *Lady Day at Emerson Bar and Grill* (SM, Grand Theater), *The Producers* (1st ASM, Grand Theater), *The Full Monty* (ASM, Grand Theater), *DreamGirls* (ASM Intern, Grand Theater), *Amal and the Night Visitors and Other* Holiday *Favorites* (ASM, Grand Theater), *Drowsy Chaperone* (Backstage crew, Grand Theater).

COLBY CARPENTER (Associate Sound 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 worked as the Lighting Designer for *The House of Bernarda Alba* (Center Street Theatre), *Twelve Angry Jurors* (Studio 115), *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 both the University of Utah and Salt Lake Acting Company, as well as Assistant Media Designer for *Carrie*, Audio Engineer for *The School for Scandal*, and Assistant Lighting Designer for *Xanadu* (Meldrum Theatre). Next, he will work as the Lighting Designer for *Sweet Charity* (Meldrum Theatre). He would like to thank Elliott Moore for his mentorship and guidance throughout this process.

TEAL COUPER (Asst. Costumes Designer) is a junior in the PADP. This is her first time working as a designer. Prior to this she worked on the crew of other University of Utah productions.

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.

KAIT GOLLMER (Costume Designer) is a Costume and Prop Design student in her junior year. Her previous credits include *Compulsion*, 2018 (U of U Student Film, part of the 2018 Dean's Tour; Writer and Animator), *The Salesman*, 2019 (U of U Student film; Production and Prop Designer), *Legally Blonde*, 2025 (U of U Theater Production; Assistant Costume Design), and *Carrie*, 2026 (U of U Production; Assistant Prop Designer). Her upcoming productions include: *Little Mortuary*, 2027 (U of U, Studio 115; Costume Designer), *Blue Sky Yonder*, 2027 (U of U Studio 115; Prop Designer), and Maria Rasputin in *Spangleland: A Spectacle*, 2027 (U of U Studio 115; Costume and Puppet Designer). A local artist with a love of puppets, she has also showcased her work in the green room at SLAC and at the Urban Arts Gallery and hopes to one day have her own touring puppet show. She would like to thank her beautiful wife, Sabrina, and their sweet and wild child, Calvin, for all their support and love throughout this experience. Follow her at @kaiteartwork.

TARA GONTKOVIC (1st Asst. Stage Manager) is very excited to be working on *Hamlet* this fall! She is from the far away land known as Columbus, Ohio and is currently a junior in the Stage Management BFA program. She would love to thank her wonderful SM team; Io, Trin, Shannon and Scarlett for the amazing times they had, the fantastic and creative designers Becca and Brighton, and Jamie for being the best person/director ever. Some recent SM credits include: SM Intern (*La Traviata* - Utah Opera), ASM (*Roméo et Juliette* - Park City Opera), ASM (*The Producers* - The Grand Theatre), ASM (*R.U.R.* - UofU Studio Series), ASM (*Ride the Cyclone* - Webster Sargent Conservatory), ASM (*Our Dear Dead Drug Lord* - Webster Sargent Conservatory), PA (*School for Scandal* - UofU Theatre Dept.) Shoutout Yorick (her personal skeleton she's had since 2023), shoutout 16 year old Tara for being Shakespeare obsessed and shoutout Willie Shakes for writing this play!

SCARLETT HALL (Production Assistant) is a first-year Theatre Teaching BFA and Stage Management Certificate student. She was Assistant Director for her high school productions of *Baskerville*, *Much Ado About Nothing* and *Our Town*, and Co-Director for *The Hunting Party*. Scarlett served as Assistant

Choreographer for *Hadestown* TE at Draper Arts, and was Dance Captain for *Something Rotten* at Murray Amphitheater. Outside of theatre, Scarlett is a member of the U's Freshman Advisory Board (FAB). She's so excited to be joining the amazing crew for this production of *Hamlet*.

MICHAEL HOREJSI (Lighting Designer) 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 spectaculars 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.

TRIN JONES (2nd Assistant Stage Manager) is a Junior in the Stage Management Program at the University of Utah. Some of Trin's past credits include *Circle Dreams around (the Terrible Terrible Past)* (Intern SM, BLK BOX Lab), *The Heart of Robin Hood* (crew, University of Utah), *Spring Awakening* (crew, University of Utah), *Xanadu* (PA, University of Utah), *You on the Moors Now* (Dramaturg, University of Utah), *The 25th Annual Putnam County Spelling Bee* (Stage Manager, Open Door), The premier Assistant Production Stage Manager of the Studio 115 series, and *Urinetown* (1st ASM, University of Utah).

OLIVIA KERBY (Assistant Dramaturg) is a senior in the Actor Training Program at the University of Utah and a proud Salt Lake City native. Her most recent role at the U was Maria in *School for Scandal*. She is thrilled to step behind the table to work on this production! Using all the skills she's learned as an actor and applying them to the collaborative work it takes to be a dramaturg. She would like to thank her friends and family for their constant love and support.

CAMERON MEASOM (Assistant Director) is a Senior in the Actor Training Program as well as the Film & Media Arts Program. He has loved being as involved as he can with the school and past productions. Cameron has a strong love for acting and directing, and he is honored to be assistant directing The University's production of *Hamlet*. Some other roles Cameron has had the honor of playing include, George Gibbs in *Corners Grove*, Ariel in *The Pillowman*, and Mitch in *A Street Car Named Desire*. Along with directing an immersive theatre piece titled Powell, co-directing *A Song for Buck Mountain*, and assistant directing *A Streetcar Named Desire*. Come

see Cameron this spring in Tom Stoppard's *Arcadia*, as he is ecstatic to be playing the role of Bernard. His passion for the arts is never ending, and he is always looking for new opportunities to grow and experiment. Thank you! And please enjoy William Shakespeare's own *Hamlet*!

ELLIOTT MOORE (Sound Designer and Composer) is a Sound Designer, Composer, and Sound Engineer based in Salt Lake City, Utah. He is excited to make his return to the University of Utah to work on *Hamlet*. Recent design credits include: *Singin' In The Rain Jr.* at Hale Center Theatre, *Midnight Glitch* at Backstage Performing Arts, and *The Cherry Orchard* at the University of Utah. Elliott currently works as an A1 Sound Engineer at Hale Center Theatre and was previously a BFA student in the University of Utah's Performing Arts Design Program. He has previously collaborated with Salt Lake Acting Company, the University of Utah, Backstage Performing Arts, YDTU, Mountain Town Music, and SALT Contemporary Dance.

ARIKA SCHOCKMEL (Props Mentor) is a 2024 Utah Arts Fellowship awardee for Prop Design and has worked extensively in props and costume crafts for theatre, television, and film. She is the Prop Manager for the U of U Department of Theatre and teaches Prop Design and Construction. In her decades as a theatre artist, Arika has also 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. A lifelong theatre artist, other projects include blood effects consultant, stage management, music, emceeing, film acting, voiceovers, podcasting, television, and the occasional stage acting gig.

SHANNON SHEPHERD (Production Assistant) lives in Centerville, Utah with her husband, four kids, cat, and turtle. Shannon is grateful to be working with such a wonderful team on Hamlet while pursuing her BFA in Stage Management. She recently worked as the Assistant Stage Manager for *Spamalot* (Centerpoint Theatre) and Stage Manager for *The 25th Annual Putnam County Spelling Bee* (SLCC).

SARAH SHIPPOBOTHAM (Voice and Text Coach and Intimacy Direction) is a Professor at the University of Utah. As well as being an award-winning Teacher, Sarah is also an actor, dialect coach, intimacy choreographer and director. Trained as a Voice/Dialect Coach at The Royal Central School of Speech and Drama, London, coaching credits include eighteen seasons with the Shaw Festival (Canada), over 30 productions for Pioneer Theatre Company (Utah), and 7 months in New Zealand as a Dialect Coach on *The Hobbit* films. Acting credits include

four seasons at the Tony Award winning Utah Shakespeare Festival where favorite roles include Lady Bracknell in *The Importance of Being Earnest*, Clairee in *Steel Magnolias*, and Williamina Fleming in *Silent Sky*; Kevin Costner's *Horizon: An American Saga, Part One*; and she created a one- woman show, *Can I Say Yes to That Dress*, that had its world premiere at Salt Lake Acting Company in September 2023 and toured to Sedona in 2025.

BRIGHTON SPENCE (Properties Designer) is in his fourth year of the Performing Arts Design Program studying Properties Design. He previously was Assistant Prop Designer for *Legally Blonde* (Meldrum Theatre). He is also a Freelance Properties Artisan. Coming up, he will be working as the Maria Rasputin in *Spangleland: A Spectacle*. He would like to thank Arika Schockmel for her mentorship and continued support. Brighton is a recipient of the Frank M. Whiting Scholarship and the Keith and Amy Engar Scholarship.

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).



Photo: Todd Collins

PRODUCTION STAFF & ADVISORS

CAMERON MEASOM..... Asst. Director
SARAH SHIPPOBOTHAM..... Intimacy Director, Text Director
CHRIS DUVAL..... Fight Mentor
TARA GONTKOVIC..... 1st Asst. Stage Manager
TRIN JONES..... 2nd Asst. Stage Manager
SHANNON SHEPHERD..... Production Assistant
SCARLETT HALL..... Production Assistant
BRANDON STAUFFER..... Stage Management Mentor
KYLE BECKER..... Technical Director, Scenic Mentor
HALEE RASMUSSEN..... Asst. Technical Director & Scenic Charge Artist
AVE JUDD..... Asst. Scenic Charge Artist
COLBY CARPENTER..... Associate Sound Designer
TITUS LARRIEU..... Audio Supervisor
ARIKA SCHOCKMEL..... Properties Mentor
TEAL COUPER..... Asst. Costume Designer
BRENDA VAN DER WIEL..... Costume Mentor
TAMI THOMPSON..... Wigs/Hair/Makeup Designer
BREANNE SERVOSS IDE..... Costume Shop Manager
OLIVIA KERBY..... Asst. Dramaturg

CREW

Board
Hayden Geary
Hunter Smouse

Deck
Mina Springmeyer
Jett Humphrey
Lucas Morley

Wardrobe
Luke Elzey
Alec Foote
Tyler Atkinson
Olivia Shelton
Ryan Gregory
Taylier Jacobs
Niamh Helwig

WHAM
Charlie Baytieh
Brighton Kidd
Olivia Gomez

What wilt thou do?

Tapeth here to donate to the
University of Utah Department of Theatre.



Photo: Todd Collins

DEPARTMENT OF THEATRE FACULTY & STAFF

TENURE-LINE FACULTY

Samantha Briggs (Assistant Professor)
Dr. Gretchen Case (Associate Professor)
Dr. Sydney Cheek-O'Donnell (Associate Professor)
Chris DuVal (Professor / Chair)
David Eggers (Assistant Professor)
Alexandra Harbold (Associate Professor)
Dr. Kimberly Jew (Associate Professor)
Sarah Shippobotham (Professor)
Dr. Tim Slover (Professor)
Robert Scott Smith (Associate Professor)
Erin Farrell Speer (Associate Professor)
Brenda Van der Wiel (Professor)
A. Raheim White (Assistant Professor)
Gage Williams (Professor)

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Dr. Lynn Deboeck (Associate Professor, Lecturer)
Nicholas Dunn (Assistant Professor, Lecturer)
Hugh Hanson (Associate Professor, Lecturer)
Michael Horejsi (Associate Professor, Clinical)
Dr. Brian Manternach (Associate Professor, Clinical)
David Schmidt (Associate Professor, Lecturer)

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Karen Azenberg (Adjunct Assistant Professor)
Jacque Lynn Bell (Adjunct Associate Professor)
Amber Bielinski (Adjunct Professor)
Nathan Brian (Adjunct Instructor)
Zac Curtis (Adjunct Assistant Professor)
Jane England (Adjunct Assistant Professor)
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Steven Faulk (Adjunct Instructor)
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