

THE  DEPARTMENT OF THEATRE PRESENTS

# FLOYD COLLINS



FEB 14-MAR 1, 2020 | BABCOCK THEATRE



## Join us for another exciting season in the theatre!

The U of U Department of Theatre opened the season at the Marriott Center for Dance with Frank Wildhorn's **Dracula the Musical**, a thrilling drama of suspense and unrequited love that brings the undead to life. In September, Wendy Franz from Colorado Shakespeare Festival joined us to direct Shakespeare's **Macbeth**. We ended fall semester with Mary Zimmerman's adaptation of Homer's **The Odyssey**, the classic tale of adventure, trials, and steadfast love.

In January, we presented Qui Nguyen's multi-dimensional tale of friendship, loss, and acceptance, **She Kills Monsters**, for a limited run January 16-19 in Kingsbury Hall. Now, we return to the Babcock Theatre for **Floyd Collins**, a haunting musical with folk-inspired music, based on a true story that became a national newspaper sensation and one of the first major news stories to be reported using the new technology of broadcast radio. We will close with Ranjit Bolt's sparkling translation of Molière's **Tartuffe**, a satire of religious hypocrisy.

We strive to maximize the access, interest, and impact of theatre for our diverse audiences. Our productions will ignite exciting dialogue through talkbacks, panel discussions, and other artist-interface opportunities.



**Harris Smith**  
Chair





# FLOYD COLLINS

Book by TINA LANDAU

Music and Lyrics by ADAM GUETTEL

Additional Lyrics by TINA LANDAU

Playwrights Horizon, Inc., New York City, produced **FLOYD COLLINS**

Off-Broadway in 1996.

**FLOYD COLLINS** was commissioned by the American Music Theater festival, Philadelphia, which produced its world premiere in 1994.

Set Design

**KIERSTEN FARLEY**

Lighting Design

**NICK BELLENDIR**

Stage Manager

**DEEDEE PALMER**

Dramaturg

**HANNAH KEATING**

Music Director and Conductor

**ALEX MARSHALL**

Costume Design

**CHLOE MASON**

Sound Design

**EMILY CHUNG**

Assistant Music Director

**CHENEY DOANE**

Prop Design

**ABBY FETTERS**

Producer

**HARRIS SMITH**

Director and Choreographer

**DENNY BERRY**

**FLOYD COLLINS** is presented through special arrangement with R & H Theatricals:

[www.rnh.com](http://www.rnh.com)

The videotaping or other video or audio recording of this production is strictly prohibited.





## From the Director's Desk

I was gobsmacked by this play when I saw it in late winter 1996 at Playwrights Horizons on 42nd Street in New York City. The play was written and directed by Tina Landau, with music and lyrics by Adam Guettel. It was produced minimally, in a very small space, with actors doubling up on characters.

The strength of this piece is the play itself—its music and, of course, the performers who bring it to life. This show has all the elements of what theater is supposed to achieve, but its most important reward is its ability to profoundly move an audience. Why else do we go to the theater but to be moved? *Floyd Collins* strengthens our human bond by acknowledging the aspirations and failures that drive us, making us recognizable to each other.

This play is rich. It is hard to live through, hard to understand. Consistent with the other material that the Musical Theatre Program presents, this, too, is little produced because it is *hard*. It's hard material to deliver and hard material for an audience to receive.

This might be the most musically demanding score our program has undertaken yet. It is with such pride that we showcase for you the artists this program has produced who are so capable and inspired as they tackle this difficult material. Thanks go to our talented Musical Director, Alex Marshall, and the voice staff of the program who have worked with our students on this incredibly challenging material in such a way as to make it seem easy.

The actors in this show are some of the very best this program has produced. It has been my greatest pleasure to work with them, and through them to find the heart of this tale. Most of them will leave the safety of the University to venture out into the working world this year. I know they will do well, and I look forward to the amazing work the ones who aren't leaving just yet will grace us with in the next season or two. It is exciting to see what they are already capable of.

Mostly, thank you, our audience, for your ongoing support of the program. Thanks for coming to the productions. The program needs your support and your feedback, and we appreciate you!

With fondest regards and best wishes for a moving evening in the theater,

**Denny Berry**  
Director and Choreographer  
Musical Theatre Program Head





*Derek DuBay as Floyd Collins  
Photo by Abu Asib*



**American Sign Language interpretation is offered on selected Saturday matinée performances throughout the season.**

## **FLOYD COLLINS**

*Babcock Theatre*  
**FEB 22, 2020, at 2 PM**

## **TARTUFFE**

*Studio 115*  
**APR 4, 2020, at 2 PM**



## CAST (IN ORDER OF APPEARANCE)

Floyd Collins.....	Derek DuBay
Bee Doyle, cov. Floyd/Homer.....	Jacob Weitlauf
Ed Bishop.....	Matthew Rudolph
Jewell Estes.....	Matthew Tripp
Lee Collins.....	Steve Mathews
Miss Jane.....	Hayley Cassity
Nellie Collins.....	Fiona Hannan
Homer Collins.....	Chase Quinn
Skeets Miller.....	Cameron Holzman
Carmichael.....	Mason Duncan
Reporter, Local.....	Dylan Burningham
Reporter.....	Caden Tudor
Reporter.....	Fynn White
Cliff Roney.....	Tevan McPeak
Dr. Hazlett, cov. Jewell/Skeets/Reporters.....	Alexander McConkie
Swing, cov. Carmichael/Roney/Hazlett/Lee.....	Jace Von App
Ensemble, cov. Miss Jane.....	Courtney Cohen
Ensemble, cov. Bishop/Doyle/Reporters.....	Dylan Floyd Panter
Ensemble, cov. Nellie.....	Caroline Hanks
Ensemble, cov. Reporters.....	Trey Pullen

## ORCHESTRA

Music Director/Conductor.....	Alex Marshall
Keyboard/Assistant Music Director/Conductor.....	Cheney Doane
Guitar.....	Emily Bender
Percussion.....	Justin Lord
Harmonica.....	Cy Schmidt
Violin.....	Peter Lambson
Viola/Violin.....	Alec Barker
Cello.....	Bryn Boogert
Bass.....	Aidan Woodward





## WHO'S WHO IN THE COMPANY

### CAST

**DYLAN BURNINGHAM** (Reporter, local), a sophomore in the ATP, is honored to be back in his second production at the U, after playing Malcolm in *Macbeth* (Studio 115). Previous credits include Oberon in *A Midsummer Night's Dream*, Lord Farquaad in *Shrek: The Musical*, and Billy in *Crazy for You*. He thanks his professors, family, and friends for their amazing and constant support.

**HAYLEY CASSITY** (Miss Jane) is a Senior in the MTP. Recent credits include Lucy Westenra in *Dracula* and Joanne in *Company* (U of U), and *La cage Aux Folles* and *Dirty Rotten Scoundrels* (Pioneer Theatre Company). She thanks her parents and family for their constant support and love. Theatre scholarship recipient. @hayleybayy

**COURTNEY COHEN** (Ensemble, cov. Miss Jane) is a senior in the MTP from Sammamish, WA. Recent credits include Hawkins in *Men on Boats* (Studio 115) and assistant directing *Chess* (MCD). Other favorites include being a Laker Girl in *Spamalot* (The Grand Theatre) and directing *Big Fish* (Village Theatre). She will soon appear as a Bird Girl in the senior class's *Seussical*, and will direct a reading of *The Spitfire Grill* for the University Research Opportunities Program.

**DEREK DUBAY** (Floyd Collins) is in his final semester at the U. Credits include Bobby in *Company*, Freddie in *Chess*, Father O'Donnell in *The Beautiful Game*, Old Deuteronomy in *Cats*, and Mr. Walker in *Steel Pier*. Last summer was his Italian opera debut in *Gianni Schicchi* and *Le Nozze Di Figaro*. He has performed with the Virginia Opera, Washington National Opera, the Virginia Symphony, and LA Philharmonic.

**MASON DUNCAN** (Carmichael), a Junior in the MTP, is grateful to be in his fifth U production. Recently he played Molokov in *Chess*, and Quincy Morris in *Dracula: the Musical*. His grandma is his hero. Keith and Amy Engar scholarship recipient.

**CAROLINE HANKS** (Ensemble, cov. Nellie) is a junior in the MTP. Previous U credits include *Dracula: the Musical* and *Chess*. Other recent credits include Heather in *American Idiot* (Good Company) and Priest in *Jesus Christ Superstar* (Open Door). Department of Theatre Scholarship recipient.

**FIONA HANNAN** (Nellie Collins) is a senior in the MTP, and she feels lucky to graduate this spring! *Floyd Collins* is her stage debut and grand finale here at the U. Recent credits include *Saturday's Voyeur* and *Pinkalicious* in *Pinkalicious the Musical* (SLAC), and various variety shows at Lagoon Amusement Park. She sends endless thanks and love to her professors, friends, and family.

**CAMERON HOLZMAN** (Skeets Miller) is a senior in the MTP. Credits include *Steel Pier the Musical*, *The Beautiful Game* and Van Helsing in *Dracula* (U of U), and *Sonny* in *Grease* (PTC). He thanks his parents for their continued belief in his passion, all of his friends who have supported him along the way, and his voice teacher Dave. Scholarship recipient.

**STEVE MATHEWS** (Lee Collins) is a freshman in the ATP. He has participated with the Utah Opera Chorus since 1999 in *Turandot*, *Aida* and *Rigoletto*. Credits include The Motley Wandering Minstrels and previous roles in *Season of Happiness*, *No, No, a Million Times No*, *Lil' Abner*, *Girl Crazy*, and *The Music Shop*. He is thrilled with this opportunity.



## WHO'S WHO IN THE COMPANY (CONT.)

**ALEXANDER MCCONKIE** (Dr. Hazlett, cov. Jewell/Skeets/Reporters), a sophomore in the MTP, is delighted to participate in his second show at the U, after pit singer and cover in *Dracula: the Musical*. Recently returned from a two-year LDS mission in Italy and thrilled to be back at the U. He thanks the MTP staff for facilitating such amazing opportunities.

**TEVAN MCPEAK** (Cliff Roney) is a junior in the MTP. Credits include VamGoth in *Dracula: the Musical* (MCD), Chairman in *The Mystery of Edwin Drood* and Leading Player in *Pippin* (Kensington Theatre), and Jetsam in *The Little Mermaid* (Herriman Arts Council). He thanks his parents and brothers for their endless support in his endeavors

**DYLAN FLOYD PANTER** (Ensemble, cov. Bishop/Doyle/Reporters), a junior in the MTP, hales from Brookings, Oregon. Credits include Ensemble Swing in *Dracula: the Musical*, ensemble in *Chess: the Musical* (MCD), Male Lead Vocalist Cover/Male Swing for *Big Top* (Lagoon Amusement Park), and choreographer for *Shrek: The Musical TYA* (The Ziegfeld Theatre). Theatre Expendable Scholarship recipient.

**TREY PULLEN** (Ensemble, cov. Reporters), sophomore in the MTP, is in their second show at U after *The Odyssey*. They are the third native Kentuckian currently in the MTP! They're a Lady Bracknell & Keith M. and Amy L. Engar Endowed Scholarship recipient. Thanks to the Department, College, family, and fantastic friends for the continued support and electric energy. Peace, Love, and Stars!

**CHASE QUINN** (Homer Collins) is a Utah native and a senior in the MTP. Recent credits include Intern Assistant Stage

Manager for the world tour of *The Phantom of the Opera*, and performing as Dracula in *Dracula: the Musical* and Arbiter in *Chess* (U of U). He thanks Denny Berry and Alex Marshall for their continued belief in a dreamer. He also thanks his parents, family, and friends for their increased support this final semester. Keith & Amy Engar Scholarship recipient.

**MATTHEW RUDOLPH** (Ed Bishop), senior in the MTP, was born and raised in Denver, CO. Recent credits include Jonathan Harker in *Dracula the Musical*, Dance Captain in *Chess*, Ensemble in *The Beautiful Game*, *Steel Pier*, *Bring it On!* (U of U), and Victor in *Cabaret!* (Ziegfeld Theatre). Matthew thanks his family for their continued love and support, and David for all his guidance. Proud recipient of the Lady Bracknell Scholarship.

**MATTHEW TRIPP** (Jewell Estes), sophomore in the MTP, is stoked to be in *Floyd Collins!* Recent credits include Elpenor in *The Odyssey* (Babcock Theatre) and last summer's *Saturday's Voyeur*. He likes holding hands and long walks on the beach.

**CADEN TUDOR** (Reporter) is proud to make *Floyd Collins* his first show at the U. Sophomore in the MTP and an alumnus of SLSPA. Credits include Harv in *Curtains* (The Grand Theatre), as well as *A Chorus Line* and Ordinary Days. He thanks his loving parents, Mikey, and Eva. Proud recipient of a Department of Theatre scholarship.

**JACE VON APP** (Swing, cov. Carmichael/Roney/ Hazlett/ Lee) is a junior in the MTP, excited to return for another U production. Previous credits include Dr. Seward in *Dracula: the Musical*, Peter in *Company*, and Ensemble in *Chess*.





## WHO'S WHO IN THE COMPANY (CONT.)

He thanks family and friends for their unwavering love and support of his artistic endeavors.

**JACOB WEITLAUF** (Bee Doyle, cov. Floyd/Homer) is a senior in the MTP, from Paducah, KY. Previous U credits include *Big Love*, *Chess*, and *The Beautiful Game*, as well as *Pete The Cat* and *Saturday's Voyeur* (SLAC). Thanks to their amazing friends for always being supportive and encouraging! Recipient of Departmental Scholarships, the Keith & Amy Engar Scholarship, and the Victor Jory Scholarship.

**FYNN WHITE** (Reporter), a sophomore in the MTP, is excited to return to the U stage for *Floyd Collins*. He was last seen as a Vamgoth in *Dracula: the Musical*. Favorite roles include Snow Boy in *West Side Story* and Wyrd in *Macbeth*. Proud recipient of the Lady Bracknell Scholarship.

### CREATIVE TEAM

**NICKOLAUS BELLINDIR** (Lighting Designer) is a junior in the PADP with a lighting emphasis. He is excited to design this production of *Floyd Collins*. Previous designs include *Julius Ceasar* (Studio 115), *Swan Lake* (MCD), and *The Nutcracker* (MCD).

**DENNY BERRY** (Director/Choreographer) joined the Department of Theatre in 2012 as Head of the Musical Theatre Program. Directing and choreographing work for the U include *Spring Awakening*, *She Loves Me*, *American Idiot*, and the North American premiere of *The Beautiful Game*. She is Associate Choreographer of the Andrew Lloyd Webber/Hal Prince *The Phantom of the*

*Opera*, the longest running show on Broadway. Besides taking care of the Broadway show, she has cast, coached, and set 16 worldwide productions of *The Phantom of the Opera*. She will soon be set the 2019 Pearl World Tour in Manila, Phillippines. Other credits include *Jesus Christ Superstar* (Broadway), and writer/director/choreographer of *A Soul Wailing in Darkness*, *A Christmas Carol* (Kevin Moriarty/Trinity Rep), *Street Scene* (Francesca Zambello/Houston Grand Opera), *Lord of the Rings* (Stromberger/Berlin), and *In Love* (Dead Poet Project/Westchester Ballet). Author of *Auditioning for Musical Theatre*, one of a set of five books on musical theatre published by Routledge Press. Denny is a graduate of the University of Texas Department of Theater and Dance where, together with her late husband Steve Barton, she has been honored with an endowed Presidential Scholarship.

**EMILY CHUNG** (Sound Designer) is a junior in the PADP with a sound emphasis. U credits include designing *Men On Boats* and designing and composing for *Macbeth* (Studio 115), and mixing *Chess* (MCD). Outside the U, Emily assistant sound designed *Hir* (SLAC) and mixed *Saturday's Voyeur 41* (SLAC). *Floyd Collins* is her first musical design at the U and she is excited to work with such an amazing team.

**ANNA COLTRIN** (Assistant Prop Master), senior in the Theatre Studies program, is happy to be assistant prop designer for *Floyd Collins*. She thanks Arika Schockmel for teaching her about props for the past year and a half, and for being the best boss ever! Proud recipient of a Departmental Scholarship and the Ralph E. And Winnifred S. Margetts Scholarship for Theatre Studies majors.



## WHO'S WHO IN THE COMPANY (CONT.)

**CAMILLE DEDMAN** (Assistant Stage Manager) is working on her second production at the U, after being PA for *The Odyssey* (Babcock). She thanks her mentors for their support, her students for teaching her to not take life too seriously, and her parents for their endless love from Idaho.

**CHENEY DOANE** (Assistant Music Director/Conductor) is tickled to work on his fifth show at the U. Previous U credits include *A Beautiful Game*, *Chess*, *Company*, and *Dracula: the Musical*. A graduate of Whitman College, Cheney is now finishing his Masters degree in Collaborative Piano. Thanks to Alex Marshall for all his guidance, patience, and dedication, and also his family for their endless love and steadfast support.

**KIERSTEN FARLEY** (Set Designer) is a Senior in the BFA Stage Management Program. This is her first show set designing for the U. She is very grateful to have been given the opportunity to set design for her last semester. She thanks family and friends for their constant love and support. Utahna B Meilstrup Scholarship recipient.

**ABBY FETTERS** (Prop Designer) is excited to design props for her first show at the U. Previous prop assistant credits include *The Odyssey* (Babcock). She thanks her friends and family for their support.

**AARON HOENIG** (Assistant Stage Manager) is a fifth year student double majoring in Theatrical Sound Design and Biology. Previous credits include assistant stage manager for *Die Fledermaus*, *Dialogues des Carmelites* (Kingsbury Hall) and *Amahl and the Night Visitors/A Christmas Carol* (The Grand

Theatre) as well as sound engineer for *Saturday's Voyeur* 2018 and 2019 and *Pinkalicious* (SLAC), *Dogfight* (Babcock), and sound designer for *Dracula* (MCD), *Our Country's Good*, and *Company* (Babcock).

**HANNAH KEATING** (Dramaturg), a sophomore in the MTP, has loved working as dramaturg on such a historically rich show. She was last seen on-stage in *The Odyssey* (Babcock) and *It Doesn't Rain Enough* (Studio 115) while continuing to work off-stage in various roles. Thanks to Mark Fossen and Denny Berry for their support, and to her parents for being patient and thorough editors for everything she writes. Break legs to the cast and crew!

**ALEX MARSHALL** (Music Director/Conductor), internationally renowned pianist and music director, is hailed by the press as a musician "you have to see...perform to completely understand what a rare talent he is." Mr. Marshall performs with premier organizations in Utah including Utah Symphony, Pioneer Theatre Company, The Grand Theatre, and University of Utah. Credits include *Steel Pier*, *Bring It On: The Musical*, *American Idiot* (Hayes Christensen Theatre), *Hello, Dolly!* (Kingsbury Hall), *The Last Five Years* (The Grand Theatre), *Spring Awakening*, and *The Beautiful Game* (Babcock).

**CHLOE MASON** (Costume Designer) is a senior in both Stage Management Program and PADP with a Costume Design emphasis. Costume Design credits include *Company* (Babcock), *Up (The Man in the Flying Chair)* (Studio 115), and *Amahl and the Night Visitors/A Christmas Carol* (The Grand). Stage Management credits include *Macbeth*





## WHO'S WHO IN THE COMPANY (CONT.)

(Studio 115), *Anon(ymous)* (Seattle Children's Theatre Summer Season), and *Amahl and the Night Visitors* (The Grand). ASM credits include *Sweat* (Pioneer Theatre Company), *Julius Caesar* (Studio 115), *Candide* (Kingsbury Hall), and *You Never Can Tell* (Babcock).

**LIZ MEREDITH** (Assistant Director), is a junior in the MTP originally from Kentucky, where she directed *Mamma Mia* and *Elf the Musical*. This is her second production at the U, after pit singer in *Chess* (MCD). Next, Liz will join *Tartuffe* as assistant director. Special thanks to Denny for the opportunity, her family for their support, and Evan Vincent for being an awesome friend.

**DEEDEE PALMER** (Stage Manager) is a junior in Stage Management. Past SM credits include *Nutcracker* (Mountain West Ballet). Past ASM credits include *Dirty Rotten Scoundrels* (PTC), *Macbeth* (Studio 115), *Mamma Mia* (Sandy Arts Guild), and *Big Love* (Babcock). She thanks her parents and boyfriend for their unwavering support and love in her life-long passion.

**KYLARR PULLEN** (Assistant Costume Designer), sophomore in the Stage Management program, is excited to assist with the costume design for *Floyd Collins*. Recent Assistant Costume Design credits include *Amahl and the Night Visitors/A Christmas Carol* (The Grand). Thanks to his family and friends for all

their support. Proud recipient of the Lee and Audrey Hollaar scholarship.

**JAKE WATT** (Assistant to the Director) is pleased to work next to Denny Berry on *Floyd Collins*. Previous U credits include *Chess*, *Dracula: the Musical*, and *You Never Can Tell*. He has learned and taken away so much from being behind the table. He thanks Denny for giving him this opportunity to create and explore. He also thanks his parents for all their love, support and guidance.

**HARRIS SMITH** (Producer) chairs the Department of Theatre Chair at the U. He was formerly Director of the Johnny Carson School of Theatre & Film at University of Nebraska-Lincoln, as well as Head of the Professional Actor Training Program. MFA in Acting, University of Washington School of Drama. Certified Teacher of stage combat through the Society of American Fight Directors. His work as an actor, fight director and movement coach includes St. Louis Black Repertory, Illinois Shakespeare Festival, Nebraska Repertory Theatre, Capital Repertory (NY), Seattle Children's Theatre, Utah Shakespeare Festival, A Contemporary Theatre (Seattle), Sacramento Theatre Company, and Shakespeare on the Green (Nebraska), as well as other national and international venues.

*Special Thanks to THEA 3742 for aging and distressing costumes.*

Please join us for a talkback with members of the cast and creative team immediately following the performance on **February 28.**





## How Glory Goes: Media's Effect on the *Floyd Collins* Story

*Floyd Collins* tells the story of a Kentucky cave explorer in early 1925. While searching for a new section of the underground cave systems that could become a large tourist attraction, he became trapped nearly 60 feet underground when a rock dislodged in a narrow passageway and crushed his foot.

From a twenty-first-century lens, exploring such narrow crevices and treacherously unstable passages may feel uncomfortable—let alone the unspeakable horror of being stuck underground without food, light, or even a proper coat in the brutal Kentucky winter. However, cave exploring was actually quite common. After the wild tourist success of Mammoth Cave in the 1920s, finding a profitable attraction drew many farmers struggling through the economic recession of the time. As more caves were discovered but fewer tourists arrived, competition became fierce. In this era of “Kentucky Cave Wars,” locals even posted intentionally misleading signage to draw lost tourists to their own land.

This highlights the frequent recurrence of misinformation in America at the time, defined as “yellow journalism”—reporting based on sensationalism or crude exaggeration. With few major stories to report after the end of WWI, many newspapers itched for headlines that would sell papers, whether their facts were straight or not. When the Floyd Collins incident initially appeared, the *Louisville Herald-Post* immediately fabricated a story that the trapped man had been heroically rescued, using fake names and quotes in an attempt to outsell their competition at the *Louisville Courier-Journal*. But as Floyd lay trapped for days on end, the seemingly routine reporting of a common farming accident exploded into a full-blown media circus.

When cub reporter “Skeets” Miller arrived in Cave City on behalf of the *Courier-Journal*, he changed the face of mass media. Being one of only a handful of people who could even reach Floyd—he was five-foot-five, 117 pounds—he delivered eye-witness accounts and direct reports from the dying man to the world above. As he did, the whole nation became captivated by the tragedy. The whirlwind of reporters who then descended upon the rural Kentucky town in a matter of days changed the lives of the small community, and impacted Americans across the country as they read their morning newspaper. Floyd Collins became more than a





Chase Quinn as Homer Collins (left) and  
Cameron Holzman as Skeets Miller (right)  
Photo by Abu Asib

rescue mission. He quickly evolved into a tourist attraction unto himself, and a growing tragedy that Americans couldn't look away from.

Although the story revolves around its titular character, it focuses largely on the media madness. Floyd became a sensation because of those who were writing his history. For the first time, reporters quoted a dying man and his family and friends to win the attention and sympathy of the American people. And it worked. The Floyd Collins story became the third biggest national media event between the World Wars. And it won young Skeets Miller a Pulitzer Prize.

For audiences today, the entire event feels familiar—from the “fake news” coverage of a dying man exploited for a good story, to the paralysis felt by the Collins family and a country on the brink of a global war. Floyd went into the Sand Cave hoping to become a sensation—alas, he succeeded, howsoever tragically. Almost a century later, *Floyd Collins* asks us not only to evaluate our relationship to media today, but also to think twice about seeking glory.

—Hannah Keating, Dramaturg

For more information about *Floyd Collins*, visit our dramaturgical website:  
**[floydcollins.home.blog](http://floydcollins.home.blog)**

SCHOOL OF MUSIC  
**UPCOMING  
EVENTS**



**JAZZ SMALL GROUPS**  
FAWRH | 7:30 PM | Free

**FEB 18**



**"MOZART REQUIEM" WITH U CHOIRS,  
ALTA HIGH SCHOOL AND WATERFORD HIGH  
SCHOOL CHOIRS** LGCH | 7:30 PM

**FEB 19**

**LYRIC OPERA ENSEMBLE: HANDEL'S "SEMELE"**  
LGCH | 7:30 PM



**FEB 28-29**

**U|M** [music.utah.edu/events](http://music.utah.edu/events)



**TODD COLLINS WEDDING PHOTOGRAPHY**

801-647-0186  
[toddcollinsweddings.com](http://toddcollinsweddings.com)

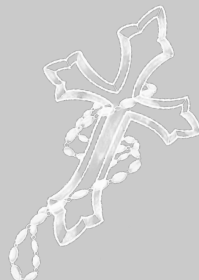
\*Todd Collins is the official photographer for the Department of Theatre's 2019-20 season.



THE  DEPARTMENT OF THEATRE PRESENTS

# TARTUFFE

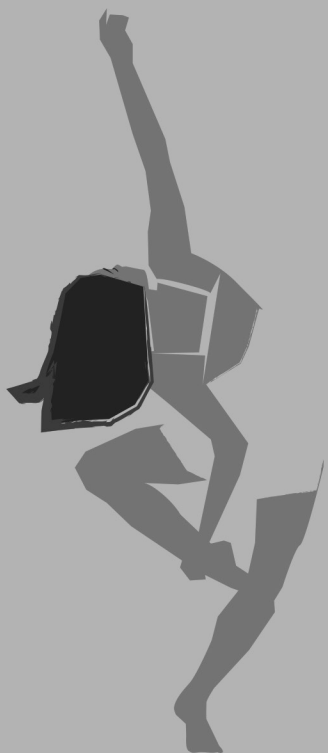
MAR 27–APR 5, 2020  
STUDIO 115



**FREE** for U of U Students with Arts Pass (valid UCard)  
**\$15** U of U Faculty and Staff, Seniors (60+)  
**\$18** General Public  
**\$8.50** Non-U of U Students (with valid ID)



[tickets.utah.edu](http://tickets.utah.edu)  
[theatre.utah.edu](http://theatre.utah.edu)  
801-581-7100



## School of Dance Gala

3/5 – 5:30P      3/19 – 5:30P  
3/6 – 7:30P      3/20 – 7:30P  
3/7 – 2 & 7:30P    3/21– 2 & 7:30P

NEW CHOREOGRAPHY BY  
GUEST ARTIST  
**Darrel Grand Moultrie**  
AND  
FACULTY MEMBERS  
**Eric Handman**  
**Jay Kim**  
**Christine McMillan**

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# WHO'S WHO IN THE COMPANY (CONT.)

## PRODUCTION STAFF AND ADVISORS

Technical Director ..... Kyle Becker  
 Production Manager/Stage Management Faculty Advisor ..... Amber Bielinski  
 Faculty Advisor for Set Design ..... Gage Williams  
 Faculty Advisor for Costume Design ..... Brenda Van der Wiel  
 Faculty Advisor for Lighting Design ..... Michael Horejsi  
 Faculty Advisor for Sound Design ..... Jen Jackson  
 Prop Manager ..... Arika Schockmel  
 Dramaturgy Advisor ..... Mark Fossen  
 Assistant Technical Director/Scenic Charge Artist ..... Halee Rassmussen  
 Costume Shop Manager ..... Wendy Massine  
 Prop Artisan ..... Anna Coltrin

## ADDITIONAL STAFF FOR FLOYD COLLINS

Assistant Director ..... Liz Meredith  
 Assistant to the Director ..... Jake Watt  
 Assistant Costume Designer ..... Kylarr Pullen  
 Assistant Prop Master ..... Anna Coltrin  
 Assistant Stage Manager ..... Aaron Hoenig  
 Assistant Stage Manager ..... Camille Dedman  
 Dance Captain ..... Cameron Holzman  
 Sound Engineer ..... Gerry Black  
 Electricians ..... Alawna Leilani Sullivan-Jimenez, Jason Snow,  
 Meighan Gibson, Rachael Harned







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# DEPARTMENT OF THEATRE FACULTY & STAFF

## Department Chair

**Harris Smith** *Department Chair, Head of Actor Training Program*

## Faculty

**Denny Berry** *Associate Professor, Head of Musical Theatre Program*

**Sydney Cheek-O'Donnell** *Associate Professor, Associate Dean for Research*

**Christopher DuVal** *Associate Professor*

**David Eggers** *Assistant Professor*

**Jerry Gardner** *Associate Professor*

**Alexandra Harbold** *Assistant Professor*

**Kimberly Jew** *Associate Professor*

**Xan Johnson** *Professor, Head of Theatre Teaching*

**Bob Nelson** *Professor, Head of Theatre Studies, Associate Chair*

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