Imogen Says Nothing

By Aditi Brennan Kapil

Directed by Margo Whitcomb

Nov 8 - 12, 2023
We appreciate your patronage, and we hope you enjoy the performance.

- The use of cameras and recording devices of any kind is strictly prohibited.
- Smoking is not allowed within 25’ of the building and no food or drink is allowed in the theatre.
- Please turn off all cell phones and other electronic devices.
- Please do not walk on the stage.

Indigenous Land Acknowledgement
The Western Abenaki peoples are the original caretakers and inhabitants of the lands, waterways, and regions colonially known as Northern Vermont. UVM and the land-grant status from which it benefits rest and rely on N’dakinna - or "homeland" - the stolen and unceded territory of the Abenaki. We further acknowledge UVM's need for continued reckoning with its historic complicity in that displacement, as well as the dismissive and inhumane treatment of Abenaki artifacts and peoples.

We understand this institution and ourselves as beneficiaries of the lasting violence(s) of settler colonialism.

Abenaki peoples are contemporary and present, here-and-now. They continue to nurture this community through knowledges, cultures, customs, advocacy, and more. We understand that UVM’s and our own commitments to sustainability and climate justice are enriched and expanded upon when they operate in conversation with tribal stewardship and Land Back initiatives and are remiss to ignore those positions. We hold ourselves accountable for ongoing education and action toward equity and social justice for Native, Indigenous, NDN, and First Nations persons, peoples, narratives, and communities.

We invite our students, colleagues, audiences, and neighbors to join us in accountability and action.

In the spirit of these understandings, the Department of Theatre and Dance also acknowledges this written statement as humbly in-process and just one piece of the work. We commit to engaging more fully in ongoing research, imminent consultations, relationship building, and additional actions toward equity inspired by these conversations.
The University of Vermont School of the Arts
Program in Theatre & Dance
Presents

Imogen Says Nothing

By Aditi Brennan Kapil
Additional text by Margo Whitcomb

Director ~ Margo Whitcomb
Movement Director ~ Jena Necrason
Scenic Designer ~ Sara Nelson
Costume Designer ~ Sarah Sophia Lidz
Lighting Designer ~ Liam Bailey-Rowe
Sound Designer ~ Alexis Santo
Production Stage Manager ~ Jackie Lemieux
Assistant Stage Manager ~ Emma MacLaren
Assistant Stage Manager ~ Quyn McCaffrey
Assistant Director ~ Grace Fleming de Torres
Assistant Scenic & Props Designer ~ Jacob Winn

CAST
(in order of speaking)

Imogen, A Bear passing as a human.................................Kate Myers
Henry Condell, Actor in Shakespeare’s Troupe..................Zach Puritz
John Heminges, Actor in Shakespeare’s Troupe...................Marty Gnidula
Alexander Cooke, Actor in Shakespeare’s Troupe..............Connor Eaton
Nicholas Tooley, Actor in Shakespeare’s Troupe................Rustum Zia
William Shakespeare....................................................Adam Smith
Richard Burbage, Actor in Shakespeare’s Troupe..............Devon McKinlay
The Crier, Bear owner......................................................Jonathan Weinberg
Harry Hunks, The Blind Elder Bear/Ensemble...................Aly Dickinson
Ned Whiting, The Noble Bear/Ensemble............................Henry Motes
Fluffy 1, The Adolescent Bear/Isaac/Ensemble...............Wiley Delisa
Fluffy 2, The Adolescent Bear/Ensemble..........................Gabby Cattani
Bear Garden Warden, Ensemble/Male Understudy.............Daniel Gibson
Anna Roos, Queen Anne’s Maid/Bear on Ice/Ensemble...Caitlin Pollutri

There will be one (1) 12-minute intermission during the performance.

Imogen Says Nothing is presented by arrangement with Concord Theatricals
On behalf of with Samuel French, Inc. www.concordtheatricals.com
Imogen says Nothing was commissioned by Yale Repertory Theatre, New Haven Connecticut (James Bundy, Artistic Director; Victoria Nolan, Managing Director) was first performed on January 20, 2017

Setting
London and Environ
(1598-1623)

Act 1: Late 1598
Scene 1 - London
Scene 2 - The Theatre in Shoreditch
Scene 3 - Backstage, at the premiere of Much Ado About Nothing
Scene 4 - The tavern
Scene 5 - December 29, 1598, The River Thames, then the Bear Garden

Act 2: 1599
Scene 1 - The bear cages, then the brothel
Scene 2 - The Bear Garden
Scene 3 - The Bear Baiting
Scene 4 - The Bear Garden
Scene 5 - The next morning, the streets of the Bankside district

Act 3: 1613 - 1623
Scene 1 - Court of King James and Queen Anne
Scene 2 – London

The oppression of Bears is not the result of inferiority on the part of the Bears, but rather on a faulty assumption of superiority on the part of humans. This is consistent with all persecution in the history of the world; the persecution of Bears is no different.

Aditi Brennan Kapil, playwright

Director's Notes:
“ It is a frightful thing to be absent” declares Imogen. “Absence “in this case refers to recorded history; specifically in the form of maps, the Elizabethan Stage, and all that was “writ in ink.” What does it mean to be absent, erased, cut from the story - to be silenced, invisible, and consequently marginalized by cultural imperialism?

I can think of few more trenchant questions today as “history wars” are being waged and subsequent “gag orders” instituted across the nation. As James Bundy (Dean of the Yale School of Drama) put it in his opening remarks for the premiere of this commissioned play in, “Such issues only become more pressing-and vulnerable populations more vulnerable-as our national discourse is increasingly chaotic, uncertain and unmoored from facts.”
Riding this zeitgeist in 2017, female and BIPOC playwright Aditi Brennan Kapil spun this fantastical tale from an overlooked stage direction in the earliest printings of *Much Ado About Nothing*. Aditi has harnessed the unique impulses of Shakespeare in a re-mix of crude theatrics, “low” comedy, verbal wit, social critique, and popular Elizabethan culture to render this story of what happens when the silenced and erased -the tethered and cut- seek revenge! Aside from the track of Imogen’s character as well as the accuracy of the play’s timeline, every aspect of Imogen Says Nothing’s historical backdrop and cast of characters is entirely true to life. So … strap in. You’re in for a wildly theatrical ride.

I am indebted to the fearlessness and dedication of this cast (many of them first year students or new to UVM), crew, and design colleagues. There is an army of people putting this massive production together and using our collective brain trust to realize some challenging and madcap episodes.

But mostly, I am indebted to our audience and thank you for coming out to support live theatre! These are precarious times in our industry (indeed, the wider world). Then again, theatres were shut down frequently in Shakespeare’s day (and through prior centuries) due to plague, scandal, and/or religious objections. In fact, the theatre in Britain closed completely in 1642 until 1661 when women were legally allowed on stage for the first time since the dawn of “Western theatre” in ancient Athens.

And so, history teaches us that out of the threat of darkness can come light - and rebirth. We hope to fill these “boards and air” for you so that you too might see the world anew.

*Margo Whitcomb*
Historical Context

... all commercial acting companies of the time were made up entirely of men and it was illegal for women to act on stage professionally until 1661. Despite the profession of acting having a less than virtuous reputation, as well as a growing orthodox Christian objection to the theatre, these all-male companies were deemed as socially legitimate because they did not threaten gender hierarchy. Only the idea of women was portrayed and embodied on stage, and not the reality.

Lucas Garcia, Dramaturg: Gender on Shakespeare’s Stage

A Winter’s Tale- A Shakespearean comedy that is being performed at the court of King James. The play notably features the line, “Exit, pursued by a bear,” in its stage directions.

Bankside- An area in London, within the borough of Southwark on the southern bank of the River Thames. Bankside was notorious for its prominence of brothels, thievery, and theatre. It was also the site of the Bear Gardens, which the theatre had to often compete with in terms of being sources of quick entertainment.

Bear Baitings- A popular pastime and entertainment during Shakespeare’s time for both royals and commoners alike. At the Bear Gardens, audiences would pay to watch a bear in the pit be chained to a stake and left to the mercy of a pack of dogs. Often, the bears would be left in the pit until they had killed multiple dogs or been bitten into resignation. Bear Gardens made much of their money by allowing spectators to pay to have their dogs put
into the pit to fight the bears. Queen Elizabeth I was noted to be a particularly large fan of bear-baiting.

**Christopher Saxton**- An English cartographer who produced the first known county maps of England and Wales.

**First Folio**- The first published collection of Shakespeare’s plays, produced seven years after his death in 1623 by John Heminges and Henry Condell.

**Foul Papers**- Before printing, an author may have provided a copy to the actors or a rougher draft, known as the foul papers, often transcribed by a scribe

**Giles Allen**- The owner of the land that the Theatre in Shoreditch (built and owned by James Burbage and family) resided on. Following the expiration of their lease in 1597, Richard and brother Cuthbert Burbage were bombarded by lawsuits from Giles Allen over the land their father had leased for the theatre. Following this loss of the land, in December 1598, the brothers and other players returned to the Theatre in Shoreditch to tear apart the theatre and haul the board across the River Thames, where they intended to construct their new theatre in Bankside which came to be known as the Globe Theatre.

**Much Ado About Nothing**- A Shakespearean comedy written in 1598 and 1599, set in Messina following the two romantic pairings of Hero and Claudio, and Benedick and Beatrice. The show was performed by Shakespeare’s troupe at the Theatre in Shoreditch and was notably printed in a quarto by William Aspley without Shakespeare’s knowledge or approval.

**Quaere**- A typographical error noted in one of John Speed’s maps to indicate a missing place in Wiltshire. However, as time passed, this error was forgotten and repeat maps continued to print the name as Quaere until 1755, when Emanuel Bowen printed a map that restored the town to its proper name: North Burcombe.

**Quarto**- An inexpensive format of print commonly used in Shakespeare’s day. Eighteen of Shakespeare’s plays were printed as quartos during his lifetime.

**Shoreditch**- An area in east London and the location of the Burbages’ theatre, in which Shakespeare’s acting troupe performed for many years.
**The Jaggards**—William Jaggard and his son, Isaac Jaggard, are best known for their printing of the first folio edition of Shakespeare’s plays. However, William Jaggard went blind during the process due to deteriorating health, leading to his son, Isaac Jaggard finishing the publishing project.

**The King’s Men**—Shakespeare’s acting troupe, with 26 important members noted in the First Folio including William Shakespeare, Richard Burbage, John Heminges, Henry Condell, Alexander Cooke, and Nicholas Tooley, who are featured as characters in *Imogen Says Nothing*.

**The Theatre of the Empire of Great Britaine**—A map printed by John Speed and illustrated by Saxton. The map was known to be the truest image to date when it was published. Notably, it included a town in Wiltshire with a note written that said “Quaere” to indicate the missing place.

**William Aspley**—A London publisher during the Elizabethan era, who published two quarto editions of *Henry IV, Part 2* and *Much Ado About Nothing*, resulting in a discussion in the folio edition of the sacrifice of artistic integrity. This is cited as a crucial reason for the First Folio’s construction as Aspley’s version came from pirated, unauthorized scripts called “the foul papers.”

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Please note:
During this performance
a haze effect and flashing lights will be used.

For a complete list of content warnings
For this production and for more info
scan the QR code below.
Imogen Says Nothing ~ The Company

PRODUCTION

Stage Manager ~ Jackie Lemieux
Assistant Stage Managers ~ Emma MacLaren, Quyn McCaffrey
Assistant Scenic Designer ~ Jacob Winn

SCENERY & PROPS

Scenic Paint Crew...................... Audrey Buzza, Helen Cressy, Juliana Gagne, Ela Green, Frances Murray-Gurney, Maddie Leitch

Scenic/Properties Running Crew.................................................................Kelsey Adams, Atlas Cooper, Ethan Humphrey, Sammi Rizzo, Blue Steves

Scenery Construction.............................. Helen Cressy, Trevor Gould, Frances Murray-Gurney, Ethan Humphrey, Erica Kaiser, Violett Lacroix, Maddi Leitch, Alexis Lindsay, Sam Powers, Zach Puritz, Sammi Rizzo, Abi Scholl, Lauren Schwartz

COSTUME

Wardrobe Crew.................................Audrey Buzza, Ash Collins, Natalee Garen, Paloma Herrera, Georgia Malone-Wolfsun, Tovhan Vitols


LIGHTING & SOUND

Master Electrician.................................................................Craig Zemsky
Electricians...............................................................Caira Adams, Egypt Buford, Audrey Buzza, Lainie Clark, Juliana Gagne, Trevor Gould, Carley Hall, Ethan Humphrey, Jackie Lemieux, Selena Meyer, Ellise Nealy, Alexis Santo, Nate Seibold, Nina De Silva, Blue Steves, Icho Weigold
Light Board Operator..............................................................Charlotte Lundberg
Sound Board Operator..........................................................Lainie Clark

FRONT OF HOUSE

Box Office/Marketing Staff......................... Marty Gnidula, Will MacDonald, Erica Kaiser, Lydia Gayle St. Marie, Regan O’Brien, Juliana Gagne
House Managers.............................................Aaron Solomon, Juliana Gagne

SPECIAL THANKS TO:
St. Michaels College
Middlebury College
Who’s who in the cast of *Imogen Says Nothing*

**Gabby Cattani (Fluffy 2 – The Adolescent Bear/Ensemble)**
Gabby Cattani is a junior animal science major and musical theatre, zoology and biology minor from Bucks County, PA. She is incredibly excited to be part of her first mainstage Royall Tyler production. Her recent credits include Dionysus in Aristophanes’ *Frogs* and director/performer in “Officially Off the Rails: A People’s Improv Group’s Officer Show.” Off the stage, Gabby is an honor college student, president of the People’s Improv Group (P.I.G.), an RA, and a choir vocalist at the Catholic Center. Gabby would like to thank her family, friends, P.I.G., and her residents for their overwhelming support!

**Wiley Delisa (Fluffy 1 – The Adolescent Bear/Isaac/Ensemble)**
Wiley Delisa is a 4th year theatre major and new transfer to UVM. He’s very proud to be in his first production here at the Royall Tyler theater and is supremely grateful for the opportunity. His previous acting credits, at Alma College Theater, include Pugsley in *The Addams Family* (2021), Mitchell in *Cry It Out* (2021), Dr. Diaforus in *The Imaginary Invalid* (2022), and many others. Wiley would like to thank the cast and crew for welcoming him to the department and being great friends, and his parents for supporting him through everything.

**Aly Dickinson (Harry Hunks – The Blind Elder Bear,/Ensemble)**
Aly Dickinson is a freshman, majoring in nursing. She is so thrilled and honored to be performing in her very first show at UVM. Aly has loved theater for as long as she can remember. In the past she has had the honor of playing Little Red in *Into the Woods* and Omar in *Aladdin*. She is so thankful to the cast and crew for making this such a wonderful production.

**Connor Eaton (Alexander Cooke – Actor in Shakespeare’s Troupe)**
Connor Eaton (he/they/she) is in their senior year of undergrad at UVM this fall and is pursuing a double major in English and Theatre with a minor in Classics. Some previous roles they have played are Hero in *Much Ado About Nothing*, Joseph/Potter/Announcer in *It’s A Wonderful Life: A Radio Play*, and Jack in Lyric Theater’s production of *Into The Woods*. Connor wants to apologize to the people who listened to them practicing accent work for this show.

**Daniel Gibson (Bear Garden Warden – Ensemble/Male Understudy)**
Daniel Gibson (he/they) is a first-year majoring in political science and minoring in musical theatre. He is absolutely thrilled to be making his UVM Main Stage debut. Originally from Burlington, Daniel has been involved with local theatre since the age of 5. Recent credits include, *Spring Awakening* (Hanschen), *Shrek: The Musical* (Ensemble/Dance Captain),
Cabaret (Cliff Bradshaw), and Les Miserables (Marius). A big thank you to his friends and family, love you all. Enjoy the show!

**Marty Gnidula** *(John Heminges – Actor in Shakespeare’s Troupe)*  
Marty Gnidula is a senior Theatre and English double major here at UVM and is so excited to be a part of this fantastic play! Some of his past credits at UVM are *Walking* (Karrer), Bat Boy: The Musical (Dr. Parker), Bright Half Life (Assistant Director), and others. He wants to thank his family and friends as well as the whole cast, creative team, SM team, and everyone else who has worked to get this production together.

**Devon McKinlay** *(Richard Burbage – Actor in Shakespeare’s Troupe)*  
Devon McKinlay is a junior double majoring in Philosophy and Sustainability, Ecology, and Policy. Growing up in LA, he has performed in 13 plays and musicals from Elementary through high school. His favorite roles include Tony in *West Side Story* and Horton the Elephant in *Seussical*. This is his first show on the Royall Tyler stage. However, he hopes to continue performing with the UVM Theatre department in the musical next year.

**Henry Motes** *(Ned Whiting – The Noble Bear/Ensemble)*  
Henry is a Sophomore, Musical Theater Minor, and is able to juggle flaming knives while riding a unicycle. The craziest part about all of that is that only one of those things is a lie! Henry is beyond excited to be participating in his second show here at UVM, succeeding the one and only *Walking* (#TheseThinSpots). Henry has loved every moment of working with this amazing cast and crew, and sends his thanks to Margo and Jena (and RallyCat). And last but not least, hi Mom!!!

**Kate Myers** *(Imogen – A Bear passing as a human)*  
Kate Myers is a second year UVM student, majoring in Theatre. She could not be more grateful to have worked with such a wonderful cast, stage management team, and director. Some previous credits include Mary Warren (*The Crucible*), Ernie Mac (*Puffs*), Romeo (*Romeo and Juliet*), and Emma Woodhouse (*Emma! A Pop Musical*). A special thank you to her mom and dad, to Joseph and Sara, and to Bizzy and Sam, who all reminded her that she could.

**Caitlin Pollutri** *(Anna Roos – Queen Anne’s Maid/Bear on Ice/Ensemble)*  
Caitlin Pollutri is a second-year Environmental Sciences major and Musical Theatre minor from Wilmington, Delaware, and she is very excited to be in her second UVM main stage play! Her most recent production was *Walking: Performance Ruminations on Ambulatory Processes* (Fall 2022). She would like to thank the incredible cast and crew, as well as her wonderful family and friends for all their support. She thanks you for coming to the show (it is a fearsome thing to be absent!), and she hopes you enjoy the performance!
Zach Puritz  *(Hnery Condell – Actor in Shakespeare’s Troupe)*
Zach Puritz is a UVM Freshman from Richmond, Virginia. Though new to the Royal Tyler he is not new to the stage, having gone to the Henrico High School Center for the Arts for four years and attending the Virginia Residential Governor's school. His previous roles include Black Stache in *Peter and the Starcatcher*, Alvis in *Dirt* and Gaston in *Beauty and the Beast*. He is forever grateful to his parents and family for their undying support and the new friends he's made already. He is delighted to spend his first show with the cast of *Imogen Says Nothing* and looks forward to projects in the future!

Adam Smith  *(William Shakespeare)*
Adam Smith is a sophomore at UVM’s Honors college pursuing a BA with a major in psychology and a minor in musical theater. Adam has been working with UVM Theater for a year now, having played Bud in *Bat Boy: The Musical* and T’s in *S.A.D.E*, a senior thesis production. Adam would like to thank his family and friends for coming to see *Imogen Says Nothing* and hopes everyone enjoys the show!

Jonathan Weinberg  *(The Crier – Bear Owner)*
Jonathan Weinberg is a second-year student at UVM majoring in History with a Theatre minor. He's very excited to be a part of this show and the UVM theatre program. Big thanks to the cast, crew, and production team for everything they've done to bring this show to life.

Rustin Zia  *(Nicholas Tooley – Actor in Shakespeare’s Troupe)*
Rustin Zia is a first-year Computer Science student at UVM that was somehow tossed into this fabulous production of *Imogen Says Nothing*. He’s made this whirlwind journey through his first show at UVM alongside his character, Nicholas Tooley. Many thanks to the ubiquitous support and commitment from all those involved in the production.

Who’s who on the creative team of *Imogen Says Nothing*

William (Liam) Bailey-Rowe  *(Lighting Designer)*
William (Liam) Bailey-Rowe is UVM Alumni class of ‘22, and in spite of his degree in biology is pursuing a career as a lighting designer. His design experience includes a year's worth of shows for the U-Players, three dance productions with UVM, a summer of design work for BCA, and his current employment as a lighting technician for Atomic Professional Audio. A special thanks to the Theater Program for inviting him back to guest design.

Jackie Lemieux  *(Production Stage Manager)*
Jackie Lemieux is a fourth-year double majoring in Theatre and English with a minor in Spanish. Previous Stage Management Credits: *Walking: Performance Ruminations in Ambulatory Process*, *Dancing Uphill* (2022);
i <3 my coven (UVM); Spring Awakening (Full Circle Theatre Collaborative).

Jackie is proud to be returning to the Royall Tyler stage for Imogen Says Nothing and would like to express the utmost gratitude and pride for the wonderful cast and creative team. Special thanks to Emma and Quyn, without whom Jackie would have crashed and burned; Meg, Nat, Sophie, and Linsay, whose support is valued beyond words; and Ava, for post-rehearsal floor time.

**Sarah Sophia Lidz (Costume Designer)**


**Emma MacLaren (Assistant Stage Manager)**

Emma MacLaren is a second year student at UVM double majoring in Theatre and Jazz Studies who is so excited to be assistant stage managing Imogen Says Nothing! This is Emma’s first time being an ASM but some of her past acting credits include After Agamemnon (2023), Walking (2022), Mamma Mia! (2022), and Emma! A Pop Musical (2022). Thank you to the production team, cast, and crew for working so hard to create this show. Special thanks to my mom, dad, Matt, and my buddies!

**Quyn McCaffrey (Assistant Stage Manager)**

Quyn McCaffrey (she/her) is a third year Theatre Major and spends her time singing with the beloved UVM Cat’s Meow acapella group. Her previous engagements include the off-Broadway run of Aging Magician, 2017. She extends gratitude to the rest of the Stage Management Team, Jackie Lemieux and Emma Maclaren.

**Jena Necrason (Movement Director)**

Jena Necrason is a performer, educator, director, and collaborative theatre maker. She is Co-founder and Co-Artistic Director of Vermont Shakespeare Festival, for which she has produced 12 summer seasons of professional open-air productions, including four seasons in collaboration with the UVM Theatre Department. Jena spent 20 years on the faculty at The Stella Adler Studio of Acting in New York City, teaching Movement for Actors, Physical Acting and Devising for the Professional Conservatory and New York University's Tisch School of the Arts Drama Department. During her time at the studio, she served as Head of Movement and Director of the Young Actor Training Program. As a director, movement director, and actor she has worked on over
30 productions of Shakespeare’s work. She has performed regionally and internationally, including recent performances here in Vermont with Vermont Stage and Middlebury Acting Company. Actor’s Equity Association/Screen Actors Guild member 2000-2018. www.vermontshakespeare.org.

**Sara Nelson (Scenic Designer)**
Sara Nelson is the resident scenic designer, production manager, and full-time lecturer for the Program in Theatre and Dance here at UVM. In addition to those roles, much of her work is focused on mentoring students through the design and production process. Sara is a member of USITT and has also presented work on collaboration and the creative process for the Association of Theatre in Higher Education. Selected Design: *Popcorn Falls, Desperate Measures* (Saint Michael’s Playhouse), *Bright Half Life, Bat Boy: The Musical, Walking, She Kills Monsters, Blue Window, Enemy of The People, Shakespeare In Love, The Normal Heart, The Wolves* (University of Vermont); *Big Love, Cabaret, Eurydice* (Northern Vermont University); *Spring Fling: First Love* (F*It Club); *This Time* (Workshop presented by Rising Circle Theater Collective); *Spring Fling: My Best/Worst Date Ever* (NYIT Nom) (F*It Club); *The Trestle at Pope Lick Creek, The Laramie Project* (Adelphi University); *HMS Pinafore, Grease* (Arizona Broadway Theatre). MFA University of Montana

**Alexis Santo (Sound Designer)**
Alexis (she/her) is a senior Theatre and Music Technology double major from Newington, CT. She has previously worked as the props master for UVM’s production of *Bat Boy*, as the sound designer for *Straight White Men*, and as the sound board operator for *Blue Window*. She would like to thank all the cast and crew for their *beary* hard work in putting on this show!

**Grace Fleming de Torres (Assistant Director)**
Grace Fleming de Torres is a first-year student majoring in Theater who is super excited to be assistant directing her first show at UVM! Past theater credits include *You’re a Good Man Charlie Brown* (2023) and *A Midsummer Night’s Dream* (2022). Congratulations to the entire cast and crew of Imogen Says Nothing for their incredible hard work and crazy London accents. Special thanks to Em, Liv, Ryleigh, and Noah for being the best of friends <3

**Jacob Winn (Assistant Scenic & Props Designer)**
Jacob Winn is a fourth-year theater major at UVM with a minor in music. Jacob is very excited to be working on this production as the assistant scenic and props designer. He’s worked on previous UVM performances including being one of the props masters for *Bat Boy: The Musical* (2023) and design crew
for several other shows in smaller roles. Big thanks to the cast, crew, and everyone involved in this production!

Margo Whitcomb (Director)
Mother, director, actor, educator - Margo has worked coast-to-coast and more recently, been based in Vermont. Specialties include reimagining the classics and new play development. Recent Directing credits: Sexual Misconduct of the Middle Classes (US Premiere-Bridge Street), East of Berlin (Outstanding Production - Berkshire Theatre Critic Association), Whipporwill, Start Down, Turning, How to Pray (World Premieres, CSC-NJ,), The Niceties (MACO-VT), A Doll’s House Part 2 (VT Stage), Midsummer Night’s Dream, Bad Dates, Durang Bang (LNT), Cabaret, Spelling Bee, Midsummer Night’s Dream, Good Kids (NVU), Of the Better Kind (Theatre Kavanah), Santaland Diaries with Jason Lorber (VT Tour), A Fleeting Animal (opera by David Budbill and Eric Nielson, VT Tour), Acting: Shakespeare’s Will (Lost Nation Theatre), Richard II and Twelfth Night (Wyoming Shakespeare Festival) narrator/voiceover artist for numerous James Lantz films including Bright Green Movie. Formerly the Associate Artistic Director at American Conservatory Theatre in San Francisco and Founding Artistic Director of Half Moon Theatre in the Hudson Valley, Whitcomb has helmed over a dozen world premieres, collaborating with notable artists such as Olympia Dukakis, Viola Davis, Charles Randolph Wright, Robert O’Hara, Eleanor Burgess, David Straitharn and others. Teaching: ACT (MFA), Marymount Manhattan (BFA), CUNY, Vassar College, University of CA. (Santa Barbara, Riverside), NVU, CCV and UVM.

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Upcoming Spring Semester Presentations

Dancing Uphill 2024
Dancing Uphill 2024 explores the play, rigor, and collaboration that goes into dancing, dance-making, design, and creative research within the UVM Dance Program.
January 31 – February 3 at 7:30PM in Cohen Hall

Dance Nation
By Clare Barron
Somewhere in America, an army of pre-teen competitive dancers plots to take over the world. And if their new routine is good enough, they’ll claw their way to the top at Nationals in Tampa Bay. A play about ambition, growing up, and how to find our souls in the heat of it all.
March 27 – 31 in the Royall Tyler Theatre

The Senior Dance Majors Capstone Projects
Presentation of capstone projects choreographed and performed by members of the graduating class of seniors in the Dance program.
Performances April 12 & 13 in Cohen Hall

The Senior Theatre Majors Capstone Projects
Presentation of capstone projects by members of the graduating class of seniors in the Theatre program.
April 26 & 27 in the Royall Tyler Theatre

For additional info go to uvm.edu/cas/theatreanddance