

salt lake acting company

Study & Play Resource Guide For Students



WELCOME TEACHERS!

We are excited to welcome you and your students to Piggsylvania for the trial of the century! We are happy that you will be joining us for THE TRUE STORY OF THE 3 LITTLE PIGS and hope this study guide will help prepare your students to engage with live theatre and make connections in their own lives with the ideas presented in the book and play.

The book by Jon Scieszka and illustrated by Lane Smith tells the story of the three little pigs from the perspective of Alexander T. Wolf, who is trying to set the story straight on how he came to be known as “big and bad.” In the musical adaptation by Robert Kauzlaric, Paul Gilvary, and William Rush, we see his trial come to life and the audience serves as the jury, deciding at the end of the play if the wolf is innocent or guilty.

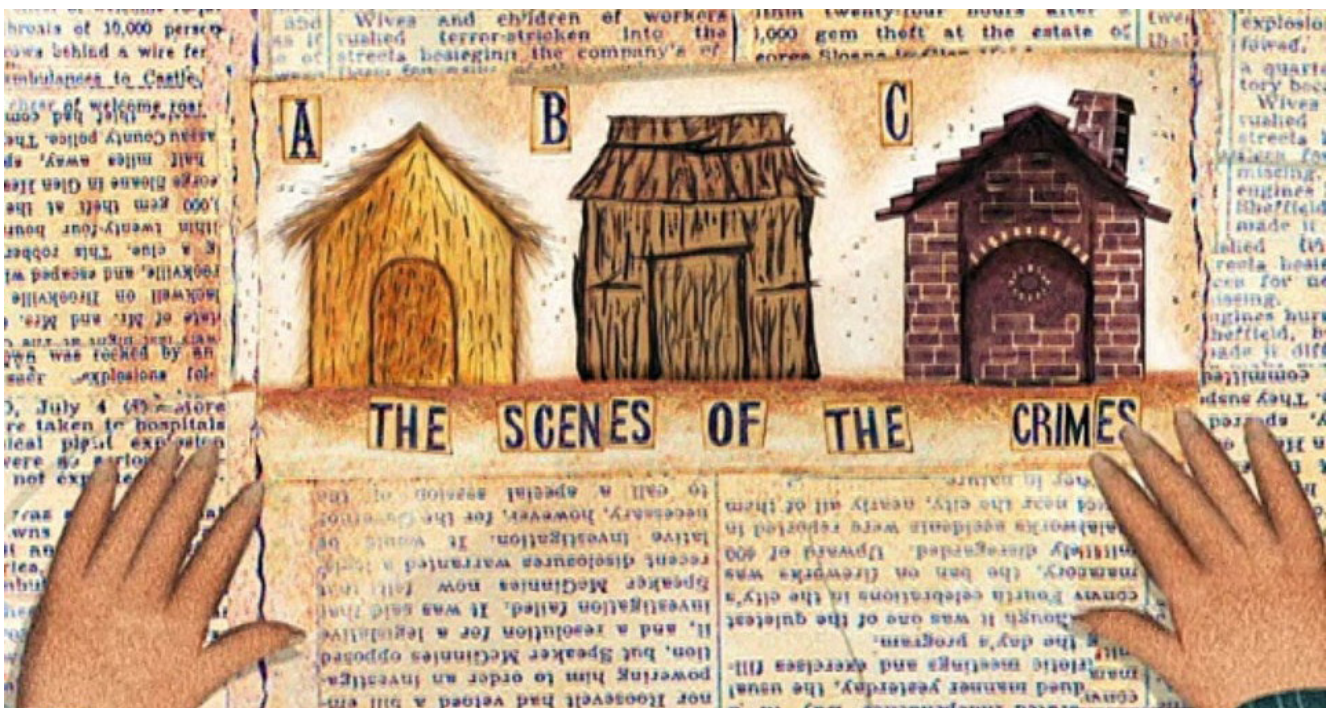
In this study guide, you will find classroom activities related to the book and play, fun facts about live theatre, and information on the author, playwright, and creative team that is bringing THE TRUE STORY OF THE 3 LITTLE PIGS to life at Salt Lake Acting Company. We’ve also included information on state and national Common Core Standards that can be satisfied by seeing and engaging with this production.

We can’t wait to see you and your students!

TABLE OF CONTENTS:

Contents

ABOUT THE PLAY.....	3
HAVE YOU EVER SEEN A PLAY BEFORE?.....	4
HERE ARE A FEW THINGS YOU SHOULD KNOW!.....	4
HOW A PLAY IS MADE!.....	5
DISCUSSION BEFORE AND AFTER THE PLAY.....	6
ABOUT THE BOOK, AUTHOR, AND ILLUSTRATOR.....	7
STANDARDS.....	8
WRITE A LETTER TO AL WOLF.....	12
BECOME A JOURNALIST.....	13
COLOR YOUR OWN HOUSE.....	14
BAKE WOLF'S BIRTHDAY CAKE.....	15
WRITE YOUR OWN VERSION OF A FAIRYTALE.....	16
WRITE A REVIEW OF THE PLAY.....	17
MEET OUR COMPANY.....	18
TITLE I SPONSORS.....	23



ABOUT THE PLAY

THE TRUE STORY OF THE 3 LITTLE PIGS!
by Robert Kauzlaric, Paul Gilvary, and William Rush

“Ever since the story broke, we’ve only heard the pigs’ version of what happened. But to be fair, we need to hear from the wolf. Who is the ‘Big, Bad Wolf’? What actually happened? There’s more than one side to every story...”

- Lillian Magill, Piggsylvania’s most trusted newspaper.

Everyone knows the story of the three little pigs, but have you ever stopped to consider the wolf’s side of the story? Step into the jury box and hear Alexander T. Wolf’s testimony on what really happened that fateful day that he supposedly huffed, puffed, and blew the pigs’ houses down. As it turns out, we may not know the story as well as we thought...

CAST

Alexander T. Wolf.....Derek Gregerson
Lillian Magill.....Ali Bennett
The Honorable Prudence, Pig #1.....Betsy West
Julia, Pig #2.....Becky Jeanne
Rocky, Dr. Robert, Martha, Maxwell, Pig #3.....Trevor B. Dean
Understudy.....Olivia Custodio

PRODCUTION TEAM

Director/Choreographer/Musical Director.....Penelope Caywood
Scenic Design.....Thomas George
Costume Design.....Spencer Potter
Lighting Designr.....Jesse Portillo
Puppet Design.....Linda L. Brown
Puppet Design.....S. Glenn Brown
Props Design.....Janice Jenson
Stage Manager.....William Richardson
Assistant Director.....Wilson Hicken
Assistant Lighting Design.....David DeCarolis
Assistant Costume Design.....Jessica Rubin

Produced by special arrangement with Playscripts, Inc. (www.playscripts.com)

HAVE YOU EVER SEEN A PLAY BEFORE? HERE ARE A FEW THINGS YOU SHOULD KNOW!

Plays are different from TV shows and movies because they are happening live – right before your eyes! Live theatre is very special because each performance is a unique experience for the audience, actors, and stage crew.

You have a very important job as audience members. Here are some things to keep in mind:

- Because theatre is live, the actors can see and hear you just like you can see and hear them! This means it is very important not to talk or wiggle during the performance. BUT! The actors love to hear your response to the story, so if you think something is funny, LAUGH! When a song or dance number ends, CLAP! We love to know you're having a good time.
- The area of a theatre where the audience sits is called the "house." Our house has about 190 seats, which means you get to share this experience with a lot of other people! If you talk or move around during the performance, it makes it difficult for your other friends in the audience to enjoy the play. If you stay in your seats and pay attention to what's happening on stage, you will help to make sure everyone has a good experience.
- You are our most special audiences. Because we are so excited to invite many of you to the theatre for the very first time, we have special activities before and after the performance just for you. If you think of questions or curiosities during the show, hold onto them because you'll have a chance to ask the actors afterward!



HOW A PLAY IS MADE!

It takes a lot of hard work to create a play. First, it has to be written by a **playwright**. If the play is a musical, there is also a **composer** and a **lyricist** who write the music and words to the songs.

A **director** is the person in charge of choosing the cast and putting the whole show together. If there is music in the play, a **musical director** is in charge of teaching the songs to the actors. If there is dance in the play, a **choreographer** makes up and teaches all the dances. Each **actor** is assigned a character (in some plays, actors play multiple characters) and their job is to memorize all the lines, songs, and movement and to give every audience the best performance they can.

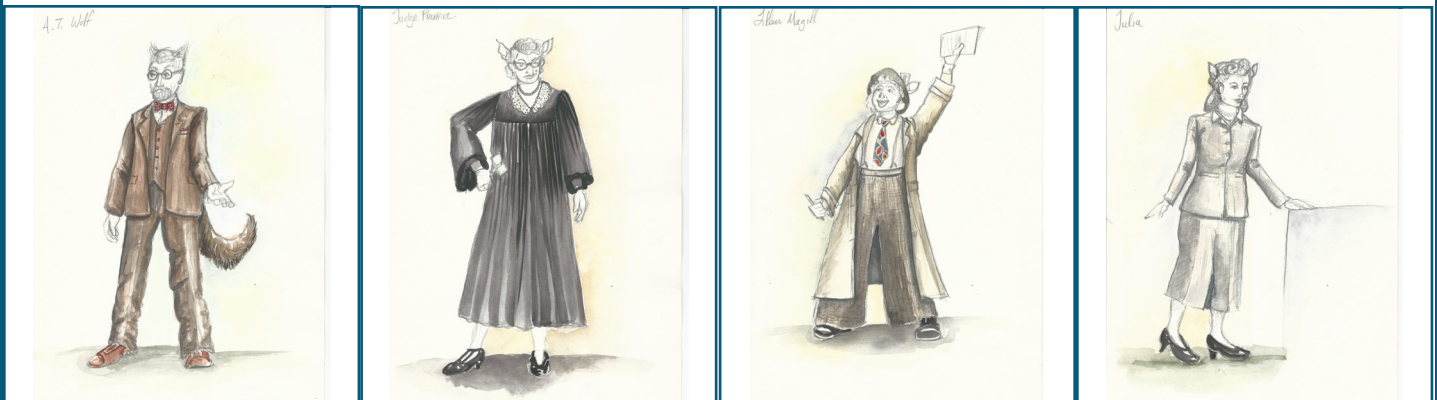
It also takes a team of talented **designers** to bring a play to life. The **set designer** is in charge of imagining what the scenery looks like. In the play you will see soon at Salt Lake Acting Company, the **set** is a courtroom. The set is built and decorated by a team of **carpenters** and **painters**. The **costume designer** is in charge of deciding what each actor will wear and finding or making all of their costumes. A **lighting designer** is a person who makes sure all the action of the play can be seen. The lights can also help set the season, time of day, and mood of each scene. A **sound designer** is in charge of all the sounds in the play. The **props designer** creates all of the small items used in the play. Props in this play are things like the wolf's handcuffs, whisk, and measuring cup. This play also has **puppet designers**, who design and build the puppets that are used in the story.



The **stage manager** has the very important job of making sure that everyone is doing their job and that everything runs smoothly for each performance.

Below: Costume designs by Spencer Potter (first draft)

Above: Model and Construction of Thomas George's courtroom set!



DISCUSSION BEFORE AND AFTER THE PLAY

Before the Play:

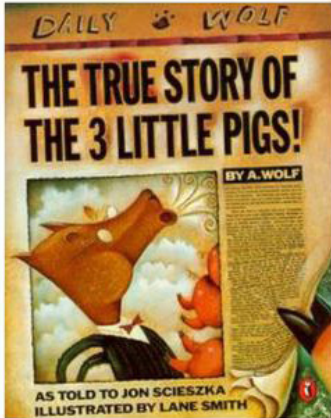
1. Do you know the story of the three little pigs? How does it go?
2. Can you name five differences between wolves and pigs?
3. Can you think of a time that you told a story and someone didn't believe you? How did it make you feel?
4. Why do you think it's important to hear both sides of a story before making a judgment?
5. Do you know what a judge's job is? How about a lawyer? A news reporter?

After the Play:

1. Which of the characters in the play was your favorite? Why?
2. What are some of the reasons the pigs didn't believe the wolf?
3. After hearing the wolf's side of the story did you think he was guilty or innocent?
4. Do you think the wolf got a fair trial? Why or why not?
5. What was your favorite part of the play? Why?



ABOUT THE BOOK!

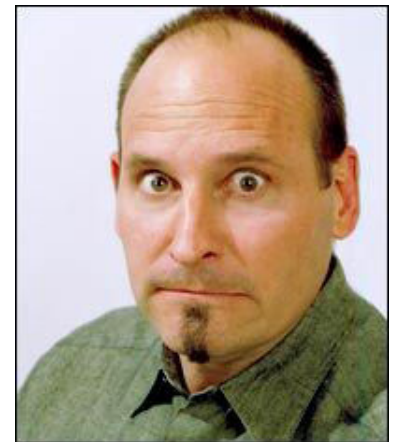


The True Story of the 3 Little Pigs! is a book written by Jon Scieszka and illustrated by Lane Smith.

Alexander T. Wolf, now in jail for crimes against the three little pigs, insists he was framed. The truth, he explains, is that he visited the neighboring pigs' homes asking for a cup of sugar to make a cake for his dear old granny. He notes he had a bad head cold that day, so there was never any violent huffing and puffing, as the traditional story says. He just had a couple of bad sneezing fits.

ABOUT THE AUTHOR!

Jon Scieszka is a writer and teacher. He lives in Brooklyn, New York, with his wife and two children. Occasionally he has been known to howl at the full moon. Jon Scieszka is the author of the best-selling ALA Notable Book, The True Story of the 3 Little Pigs, as well as Knights of the Kitchen Table, and The Not-So-Jolly Roger. He teaches at The Day School in Manhattan.



ABOUT THE ILLUSTRATOR!



LANE SMITH has written and illustrated a bunch of stuff including Grandpa Green which was a 2012 Caldecott Honor book and It's a Book which has been translated into over twenty five languages. Other works include the national bestsellers Madam President and John, Paul, George & Ben. His titles with Jon Scieszka include the Caldecott Honor winner The Stinky Cheese Man; The True Story of the 3 Little Pigs; Math Curse; and Science Verse among others. He has also illustrated Hooray for Diffendoofer Day! by Dr. Seuss and Jack Prelutsky; The Very Persistent Gappers of Frip by George Saunders; Kid Sheriff and the Terrible Toads by Bob Shea; and

James and the Giant Peach by Roald Dahl. In 1996 Lane served as Conceptual Designer on the Disney film version of James and the Giant Peach as well. His books have been New York Times Best Illustrated Books on four occasions. In 2012 The Eric Carle Museum named him an Honor Artist for "lifelong innovation in the field of children's books." In 2014 he received the Society of Illustrators Lifetime Achievement award. Lane and book designer Molly Leach live in rural Connecticut.

STANDARDS

The following are state and national standards that can be satisfied by viewing and participating in our production.

Utah Core State Standards for the Fine Arts

Kindergarten:

Strand: RESPOND (K.T.R)

Students will perceive and analyze artistic work and process. They will interpret intent and meaning, and apply criteria to evaluate artistic work and process (Standards K.T.R.1 – 4).

Standard K.T.R.1: Demonstrate audience skills of observing attentively and responding appropriately.

Standard K.T.R.2: Share personal responses about classroom dramatizations and performances.

Standard K.T.R.3: Identify what drama is and how it happens.

Standard K.T.R.4: Give and accept constructive feedback, using selective criteria to evaluate what is seen, heard, and understood in dramatizations.

Strand: CONNECT (K.T.CO.)

Students will synthesize and relate knowledge from personal and collaborative experience to make and receive art. They will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding (Standards K.T.CO.1–2).

Standard K.T.CO.1: Identify similarities between story elements and personal experiences in dramatic play or guided drama experiences.

Standard K.T.CO.2: Identify connections to other content areas in dramatic play or guided drama experiences.

First Grade:

Strand: RESPOND (1.T.R.)

Students will perceive and analyze artistic work and process. They will interpret intent and meaning, and apply criteria to evaluate artistic work and process (Standards 1.T.R.1–4).

Standard 1.T.R.1: Demonstrate audience skills of observing attentively and responding appropriately.

Standard 1.T.R.2: Share personal responses about classroom dramatizations and performances.

Standard 1.T.R.3: Identify what drama is and how it happens.

Standard 1.T.R.4: Give and accept constructive feedback, and use selective criteria to evaluate what is seen, heard, and understood in dramatizations.

Strand: CONNECT (1.T.CO.)

Students will synthesize and relate knowledge from personal and collaborative experience to make and receive art. They will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding (Standards 1.T.CO.1–2).

Standard 1.T.CO.1: Identify similarities between story elements and personal experiences in dramatic play or guided drama experiences.

Standard 1.T.CO.2: Identify connections to other content areas in dramatic play or guided drama experiences.

Second Grade:

Strand: RESPOND (2.T.R.)

Students will perceive and analyze artistic work and process. They will interpret intent and meaning, and apply criteria to evaluate artistic work and process (Standards 2.T.R.1–4).

Standard 2.T.R.1: Demonstrate audience skills of observing attentively and responding appropriately.

Standard 2.T.R.2: Share personal responses about classroom dramatizations and performances.

Standard 2.T.R.3: Identify what drama is and how it happens.

Standard 2.T.R.4: Give and accept constructive feedback; and use selective criteria to evaluate what is seen, heard, and understood in dramatizations.

Strand: CONNECT (2.T.CO.)

Students will synthesize and relate knowledge from personal and collaborative experience to make and receive art. They will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding (Standards 2.T.CO.1–2).

Standard 2.T.CO.1: Identify similarities between story elements and personal experiences in dramatic play or guided drama experiences.

Standard 2.T.CO.2: Read, listen to, and tell stories from a variety of cultures, genres and styles, and identify connections to other content areas in dramatic play and guided drama experiences.

Third Grade:

Strand: RESPOND (3.T.R.)

Students will perceive and analyze artistic work and process. They will interpret intent and meaning, and apply criteria to evaluate artistic work and process (Standards 3.T.R.1–4).

Standard 3.T.R.1: Demonstrate audience skills of observing attentively and responding appropriately.

Standard 3.T.R.2: Share personal responses about classroom dramatizations and performances.

Standard 3.T.R.3: Identify what drama is and how it happens.

Standard 3.T.R.4: Give and accept constructive feedback and use selective criteria to

evaluate what is seen, heard, and understood in dramatizations.

Strand: CONNECT (3.T.CO.)

Students will synthesize and relate knowledge from personal and collaborative experience to make and receive art. They will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding (Standards 3.T.CO.1–2).

Standard 3.T.CO.1: Identify similarities between story elements and personal experiences in dramatic play or guided drama experiences.

Standard 3.T.CO.2: Read, listen to, and tell stories from a variety of cultures, genres, and styles; and identify historical, global, and social issues and connect them through a drama/theatre work.

Strand: RESPOND (4.T.R.)

Students will perceive and analyze artistic work and process. They will interpret intent and meaning, and apply criteria to evaluate artistic work and process (Standards 4.T.R.1–5).

Standard 4.T.R.1: Demonstrate audience skills of observing attentively and responding appropriately.

Standard 4.T.R.2: Share personal responses about classroom dramatizations and performances.

Standard 4.T.R.3: Identify what drama is and how it happens.

Standard 4.T.R.4: Give and accept constructive feedback, analyze and describe strengths and weaknesses of own work.

Standard 4.T.R.5: Use selective criteria to evaluate what is seen, heard, and understood in dramatizations.

Strand: CONNECT (4.T.CO.)

Students will synthesize and relate knowledge from personal and collaborative experience to make and receive art. They will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding (Standards 4.T.CO.1–2).

Standard 4.T.CO.1: Identify similarities between story elements and personal experiences in dramatic play or guided drama experiences.

Standard 4.T.CO.2: Read, listen to, and tell stories from a variety of cultures, genres, and styles; identify the characters, setting, plot, theme and conflict in these plays and stories; and identify historical, global, and social issues connecting them through a drama/theatre work.

Fifth Grade:

Strand: RESPOND (5.T.R.)

Students will perceive and analyze artistic work and process. They will interpret intent and meaning, and apply criteria to evaluate artistic work and process (Standards 5.T.R.1–6).

Standard 5.T.R.1: Demonstrate audience skills of observing attentively and responding appropriately.

Standard 5.T.R.2: Justify responses based on personal experiences when participating in or observing a drama/theatre work.

Standard 5.T.R.3: Identify how the intended purpose of a drama/theatre work appeals to a specific audience.

Standard 5.T.R.4: Give and accept constructive and supportive feedback; analyze and describe strengths and weaknesses of own work.

Standard 5.T.R.5: Articulate and justifying criteria to evaluate what is seen, heard, and understood in classroom dramatizations and dramatic performances.

Standard 5.T.R.6: Recognize and share artistic choices when participating in or observing a drama/theatre work.

Strand: CONNECT (4.T.CO.)

Students will synthesize and relate knowledge from personal and collaborative experience to make and receive art. They will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding (Standards 5.T.CO.1–3).

Standard 5.T.CO.1: Explain how drama connects oneself to one’s community or culture.

Standard 5.T.CO.2: Read plays and stories from a variety of cultures and historical periods and identify the characters, setting, plot, theme, and conflict to better **understand performance and design choices.**

Standard 5.T.CO.3: Investigate universal or common social issues and express them through a drama/theatre work.

National Core Arts Standards

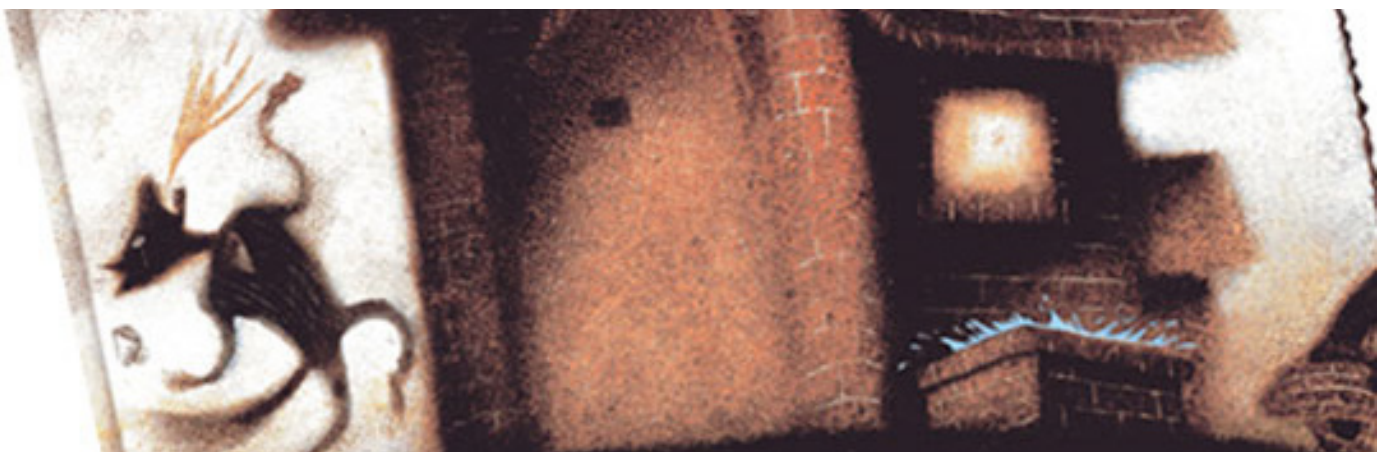
Re.7. Perceive and analyze artistic work.

Re.8. Interpret intent and meaning in artistic work.

Re.9. Apply criteria to evaluate artistic work.

Cn.10. Synthesize and relate knowledge and personal experiences to make art.

Cn.11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.



WRITE A LETTER TO AL WOLF

What else would you like to know about Alexander T. Wolf? What questions would you ask him about his story?

Handwriting practice lines for writing a letter. Each line set consists of a solid top line, a dashed middle line, and a solid bottom line. There are 10 such sets of lines provided for writing.

BECOME A JOURNALIST

One of the most important parts of a journalist's job is conducting interviews. Get to know one of your classmates through an interview!

Your Name: _____ Date: _____

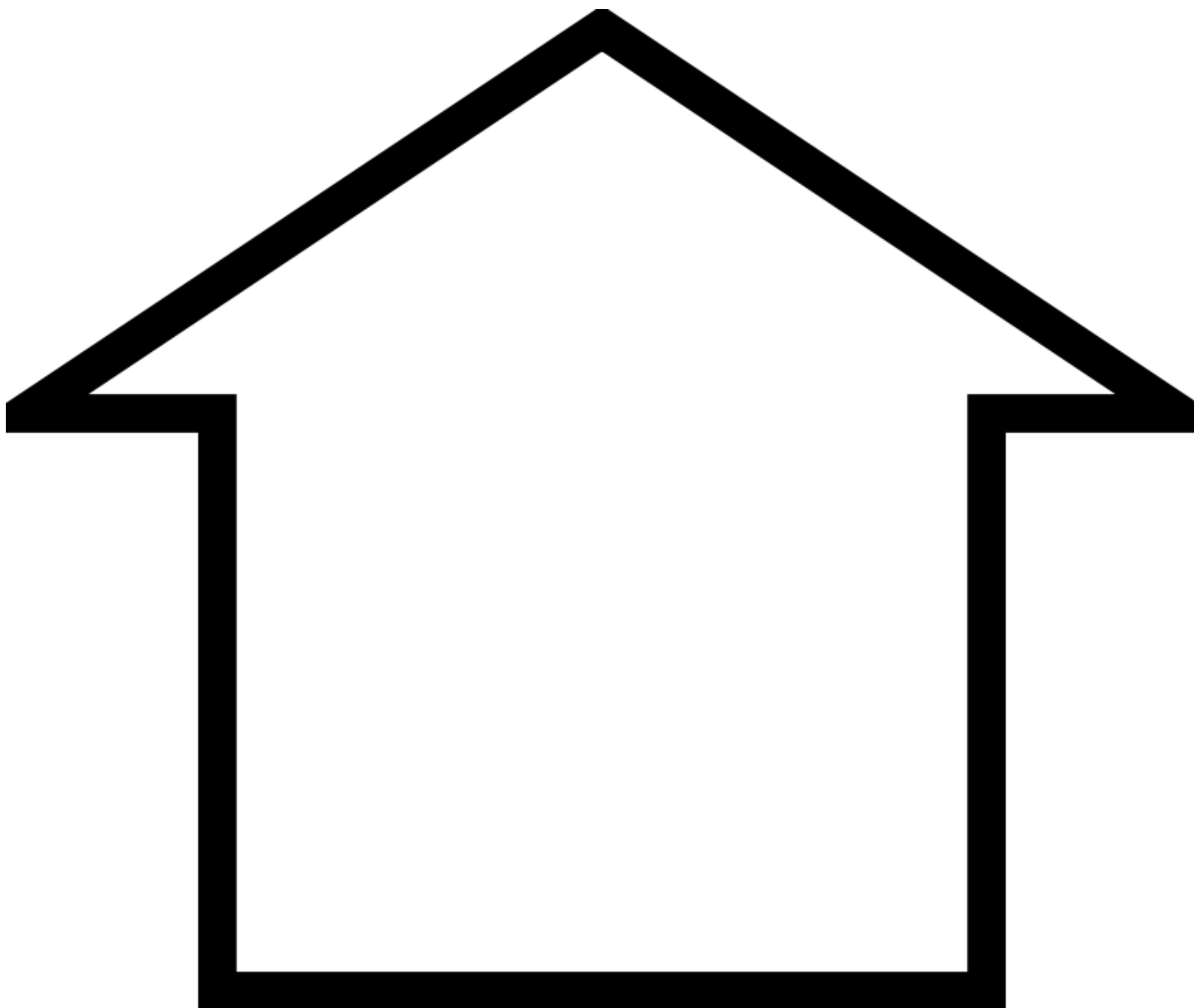
Friend you're interviewing: _____

1. What is something you do really well?
2. What makes you smile?
3. What is your favorite activity/sport?
4. If you had to describe yourself in two words, what words would you pick?
5. What is your favorite book?
6. What is your favorite TV show or movie?
7. What is your favorite color?
8. Do you have a nickname?

COLOR YOUR OWN HOUSE

Pig #1 built his house out of straw, Pig #2 built his house out of sticks, and Pig #3 built his house out of brick.

What would you build your house with? Color the house below and make it your own. Add windows, doors, trees, or whatever else you'd like!



BAKE WOLF'S BIRTHDAY CAKE

Wolf wasn't able to finish baking his grandmother's birthday cake. Bake it for him! Grab an adult to help you follow the recipe below.

Ingredients:

- 1 cup white sugar
- 1/2 cup butter
- 2 eggs
- 2 teaspoons vanilla extract
- 1 1/2 cups all-purpose flour
- 1 3/4 teaspoons baking powder
- 1/2 cup milk

Directions

- Preheat oven to 350 degrees F (175 degrees C). Grease and flour a 9x9 inch pan or line a muffin pan with paper liners.
- In a medium bowl, cream together the sugar and butter.
- Beat in the eggs, one at a time, then stir in the vanilla.
- Combine flour and baking powder, add to the creamed mixture and mix well.
- Finally stir in the milk until batter is smooth.
- Pour or spoon batter into the prepared pan.
- Bake for 30 to 40 minutes in the preheated oven. For cupcakes, bake 20 to 25 minutes. Cake is done when it springs back to the touch.



WRITE YOUR OWN VERSION OF A FAIRYTALE

THE TRUE STORY OF THE 3 LITTLE PIGS tells a classic story from a different point-of-view. Think of a classic fairytale (Cinderella, Snow White, Goldilocks and the Three Bears, Little Red Riding Hood...) and write it from a different point of view.

Handwriting practice lines consisting of multiple sets of three horizontal lines: a solid top line, a dashed middle line, and a solid bottom line.

Write a review of
THE TRUE STORY OF THE THREE LITTLE PIGS
at Salt Lake Acting Company

Send it to us at :

Salt Lake Acting Company

Attn: The True Story of the Three Little Pigs

168 W 500 N

Salt Lake City, UT 84103

or email us at shannon@saltlakeactingcompany.org

My Review

Name: _____

School: _____ Grade: _____

Teacher's Name: _____

What was your favorite part of THE TRUE STORY OF THE 3 LITTLE PIGS?

Who is your favorite character? Why?

If you could change anything about the play, what would it be?

MEET OUR COMPANY



ALI BENNETT (Lillian Magill) is excited to return to SLAC after over 10 years. Ali was last seen here at SLAC in SATURDAY'S VOYEUR 2006. She is a graduate of the American Musical and Dramatic Academy in New York City. Ali has been seen on many stages in the area including: Egyptian Theatre Co., Silver Summit Theatre Co., Pioneer Co., Hale Center Theatre, and The Grand Theatre. Some of her favorite credits include: BETTY BLUE EYES(Joyce), COMPANY(Amy), CHITTY CHITTY BANG BANG(Baroness), THE WEDDING SINGER(Julia), BRIGADOON(Meg), RAGTIME(Evelyn), XANADU(Calliope), and The MARVELOUS WONDERETTES(Cindy Lou). By day, Ali teaches preschool at Dancing Moose Montessori School. A big thanks to all the friends and family who watched her sweet Benny so she could swine it up.

TREVOR DEAN (Rocky, Dr. Robert, Martha, Maxwell, Pig #3) is excited to be returning back to the SLAC stage again. Some of his credits include Jamie-THE LAST FIVE YEARS, Igor-MEL BROOKS: YOUNG FRANKENSTEIN, Joly/Feuilly- LES MISERABLES, Scuttle-DISNEY'S LITTLE MERMAID, LeFou- BEAUTY AND THE BEAST, Prentice- PETER AND THE STARCATCHER, Seymour- LITTLE SHOP OF HORRORS, and in our very own - 2011'-12' SATURDAYS VOYEUR. Trevor attended the Musical Theatre program at Weber State University and has performed with several different venues across the Rocky Mnt. Region. Thank you, SLAC and Cynthia for this opportunity!



DEREK GREGERSON (Alexander T. Wolf) is beyond excited to work with this great company. He was recently seen at the Fringe Festival, in EXPOSURE, and Utah Rep's production of HEATHER'S as JD. Some of his favorite roles include Angel in RENT, Bobby Strong in URINETOWN, and Stacey Jaxx in ROCK OF AGES. Derek is thankful for your support because without it he might huff and puff and blow your house down. Blessed.

BECKY JEANNE (Julia, Pig #2) is thrilled to be a part of THE TRUE STORY OF THE 3 LITTLE PIGS cast! Becky has performed in almost 40 productions at several community and professional theaters across the Wasatch Front; this being her third with SLAC. A few of her most memorable roles have been The Drowsy Chaperone in THE DROWSY CHAPERONE, Elizabeth Benning in YOUNG FRANKENSTEIN, and as The Housekeeper in Utah Opera's 2017 production of THE MAN OF



LA MANCHA. Becky can also be seen at the Natural History Museum of Utah where she portrays the Viking witch, Rúnðis Elidottir and works as the public programs show manager. Becky is thrilled to be a piggy part of this piggy production and wishes you all a squealing good time!!



BETSY WEST (Prudence, Pig #1) Is thrilled to be returning to SLAC. She last performed here as Constance Ledbelly in GOODNIGHT DESDEMONA (GOOD MORNING JULIET). Most recently, Betsy played Leandra in THE WEYWARD SISTERS for Pygmalian Theatre Company. She has been seen at Pinnacle Acting Co. as Miss Prism in THE IMPORTANCE OF BEING EARNEST, M'Lynn in STEEL MAGNOLIAS, and Marcus Andronicus in TITUS ANDRONICUS. She has performed at Hale Center Theatre as Maudie Atkinson in TO KILL A MOCKINGBIRD, Mother Superior in SISTER ACT, and Miriam Goldman in BEAU JEST. Favorite roles include Mrs. Potts in PICNIC, Jesse Mae in THE TRIP TO BOUNTIFUL, and Agnes in I DO! I DO! at The Grand Theatre. She has also had the privilege of working with Plan B Theatre Company, PTC, and Sundance Summer Theatre.

ROBERT KAUZLARIC (Author) is a Chicago-based playwright, actor, and director. He has written more than a dozen theatrical adaptations which have been performed in nearly forty U.S. states, as well as in England, Ireland, and Canada. His adaptations include THE ISLAND OF DR. MOREAU (Non-Equity Joseph Jefferson Awards: Best Production-Play and New Adaptation), THE PICTURE OF DORIAN GRAY (Non-Equity Jeff Nomination: New Adaptation), NEIL GAIMAN'S NEVERWHERE (Non-Equity Jeff Award: New Adaptation), THE THREE MUSKETEERS (commissioned for the Illinois Shakespeare Festival), WILKIE COLLINS'S THE MOONSTONE and THE WOMAN IN WHITE, and a musical version of Jane Austen's NORTHANGER ABBEY. For children, Mr. Kauzlaric has written musical adaptations of Jon Scieszka and Lane Smith's THE TRUE STORY OF THE 3 LITTLE PIGS! (called "one of the best children's shows of the year" by The New York Times), Peter Brown's FLIGHT OF THE DODO, Mo Willems' NAKED MOLE RAT GETS DRESSED, and Richard and Florence Atwater's MR. POPPER'S PENGUINS, as well as a fanciful twist on Shakespeare's Twelfth Night, called LIONS IN ILLYRIA.

PAUL GILVARY (Author) has composed original music for numerous shows at Lifeline Theatre in Chicago, including CROSSING CALIFORNIA, CAT'S CRADLE, MRS. PIGGLE-WIGGLE, PUSS IN BOOTS, BONGO LARRY AND TWO BAD BEARS, and THE TRUE STORY OF THE 3 LITTLE PIGS! By day, Paul is an elementary school music teacher. By night, he plays fiddle and keyboards for the country band Buck Cheaper and the Bargain Hunters.

WILLIAM RUSH (Author) A bandmate to co-composer Paul Gilvary, and a student of the mystic arts, William Rush channels musical guides through the ether. A self-

described “rhythmic sculptor,” his musical training started with the gift of an AM clock radio and ended with violin lessons at age 8.

PENELOPE CAYWOOD (Director) has been the Artistic Director of University of Utah’s Youth Theatre program since 2006. Youth Theatre is a successful year-round performing arts training program for youth ages 4 to 18. Over 650 students train in drama annually and over 3500 elementary school students are bussed to see one of their production at Kingsbury Hall each year. She also directs the Youth Theatre Conservatory program for teens. This group of advanced students have been recognized for their original work in Utah, nationally and internationally. Through her Partners in Education collaboration (Salt Lake City School District and Kingsbury Hall) she has created a unique theatre-arts programs at multiple SLC Schools (Wasatch Elementary, Beacon Heights Elementary and Mountain View Elementary) in which she demonstrates drama strategies in the classroom, presents scaffolded workshops to teachers, and assists in the implementation of drama as a teaching method. As this program has grown, Penelope has presented at numerous arts integration and teacher training workshops throughout Utah and other parts of the country. Because of her unique position at the University of Utah, Penelope also teaches integrated arts courses for pre-service teachers. She is also a Professional Development Partner for the Westminster College Region of the Beverly Taylor Sorenson Arts Learning Program. As a director and choreographer, Penelope has been involved with over forty productions along the Wasatch Front, including work with Rogers Memorial Theatre, Weber State, The Grand Theatre, Plan-B, the Egyptian Theatre, and SLAC. www.youththeatre.utah.edu www.teacherinthewings.com

THOMAS GEORGE (Scenic Design) is a scenic designer and artist based in Salt Lake City. He currently teaches set design at the University of Utah and works on productions locally and around the world. He holds an MFA from UC San Diego and a BFA from the University of Utah. Recent local credits include SURELY GOODNESS AND MERCY, DIARY OF A WORM A SPIDER, AND A FLY, CLIMBING WITH TIGERS at Salt Lake Acting Company, VIRTUE, BASED ON A TRUE STORY, and KINGDOM OF HEAVEN at Plan-B Theatre Company, SILENT SKY, MARY AND MYRA, SLEMA ’65, and MOCKINGBIRD for Pygmalion Theatre Company, DOGFIGHT at The University of Utah, and AN ENEMY OF THE PEOPLE, HØÜSES, and POOR BASTARD for UK based Riot Act Theatre.

JESSE PORTILLO** (Lighting Design) is happy to return to SLAC for his ninth season. Previous SLAC productions include DIARY OF A WORM, A SPIDER AND A FLY, CLIMBING WITH TIGERS, STREET LIGHT WOODPECKER, TWO STORIES, RED, THE PERSIAN QUARTER, HOW TO MAKE A ROPE SWING, and A YEAR WITH FROG AND TOAD. Other design credits include productions for Plan-B Theatre, Utah Festival Opera and Musical Theater, Pioneer Theatre Company, Arizona Broadway Theater, Egyptian Theatre Company, LOOK Musical Theatre, Idaho State University, Baylor University, Millikin University and Mobile Opera. Portillo holds an MFA in Lighting Design from

Indiana University, and is an Assistant Professor at the College of Charleston. He is a member of the United States Institute for Theatre Technology and United Scenic Artists Local 829.

SPENCER POTTER (Costume Design) is an Assistant Professor of Theatre at Westminster College and a freelance costume/set designer working between the Western and Mid-Atlantic regions. Spencer's design credits include: Shenandoah Conservatory Winchester, Virginia (costume) – THE ROADS TO HOME, DIE FLEDERMAUS. The Lyric Repertory Company Logan, Utah (costumes) THE ODD COUPLE, (set) WAIT UNTIL DARK, SINGIN' IN THE RAIN, NOISES OFF, AND THEN THERE WERE NONE, TONS OF MONEY, THE WOMAN IN BLACK, and STEEL MAGNOLIAS. Tuacahn Ivins, Utah (costumes) – THE 25TH ANNUAL PUTNAM COUNTY SPELLING BEE, ALADDIN (asst.) Cape May Stage Cape May, New Jersey (set): BILLY BISHOP GOES TO WAR, BUYER AND CELLAR, THE WHIPPING MAN, THE SEARCH FOR SIGNS OF INTELLIGENT LIFE, RED HOT PATRIOT, BLITHE SPIRIT, HOW TO MAKE A ROPE SWING. spencerpotterdesign.com

STEVEN GLENN BROWN (Puppet Design/Construction) is thrilled to be working with SLAC for a 5th time. His most recent endeavor was as co-creator of the really really great big bear in MERCURY. Previously he co-created the puppets for HAND TO GOD, and designed, constructed the shadow puppets, and was one of the master puppeteers for BLACKBERRY WINTER. Additionally, he was the set designer for ART DOG. Glenn received his MFA from the University of Utah in Theatre, and a BA from Westminster College in Art. When he isn't creating art, he is designing and building puppets, writing plays, and the Co-Artistic Director of the Theatre of Perpetual Non-Reality. Glenn works for the Granite School District as a BTS Arts Integration Coach. He is also a board member of the Great Salt Lake Fringe Festival.

LINDA L. BROWN (Puppet Design/Construction) is excited to be working with Salt Lake Acting Company for the 5th time! Her most recent work was as co-puppet designer and fabricator for the enormous bear in Steve Yockey's, MERCURY. Previously she co-created the puppets for HAND TO GOD, and BLACKBERRY WINTER as-well-as being one of the master puppeteers in the later. Additionally she created the large cat puppet and costumes for ART DOG. She received her MFA in Directing from the University of Utah, and is currently a BTS Arts Integration Coach for the Granite School District. Linda is a board member of the Great Salt Lake Fringe Festival. She enjoys building puppets, designing, managing Brown's House, which develops books for English Language Learners. Linda, along with her husband Glenn are Co-Artistic Directors for their company, the Theatre of Perpetual Non-Reality, or TOPNR.

WILLIAM RICHARDSON (Stage Manager) is tickled pink to return to Salt Lake Acting Company after managing last year's DIARY OF A WORM, A SPIDER, AND A FLY and appearing in SATURDAY'S VOYEUR 2017! He has been the Technical Director and

Stage Manager for the Northern Utah cast of Odyssey Dance Theatre's THRILLER for the last three years. He does a lot of other stuff, too, and you can check out his stuff on facebook@theatrebywill and online at theatrebywill.com.

JESSICA RUBIN (Assistant Costume Design) is a senior at Westminster College pursuing her BA in Arts Administration with a focus in theatre. She's excited to be working as a part of the University Professional Theatre Program. This past summer, she worked as the wardrobe supervisor at The Lyric Repertory Theatre in Logan, Utah. At Westminster College, she has had the opportunity to work backstage as a dresser in addition to costume designing multiple productions.

CYNTHIA FLEMING (Executive Artistic Director/Choreographer) has been in the world of dance and theatre professionally for over 37 years, during which time she performed in the Broadway, National and International companies with A CHORUS LINE. Since 1995 she has worn many hats at SLAC, including Choreographer, Director, Box Office Manager and Director of Audience Services. She developed SLAC's high quality customer service titled: Mayberry meets Space Odyssey, which is the foundation for the record breaking number of subscribers. She conceived and created the position of Director of Communication and Audience Development and assembled the communication team to generate a renewed energy and excitement about the theatre. In 2010 she became Co-Executive Producer and is now honored to be SLAC's Executive Artistic Director. Cynthia remains a working artist in the theatre and has choreographed many SLAC productions including SATURDAY'S VOYEUR for 15 years and directed/choreographed this musical for 5 years. Cynthia is proud to serve SLAC and its mission to engage and enrich community through brave contemporary theatre.

SALT LAKE ACTING COMPANY – Salt Lake Acting Company is celebrating its 47th season, and continuing its mission is to engage and enrich community through brave contemporary theatre. Founded in 1970, SLAC is a not-for-profit 501(c)3 professional theatre dedicated to producing, commissioning, and developing new works and to supporting a community of professional artists. SLAC has been nationally

recognized by the Shubert Foundation, the National Endowment for the Arts, the Pew Charitable Trusts, and the Edgerton Foundation, among others. SLAC operates under a SPT Actors Equity Association contract and is a Constituent Member of Theatre Communications Group (a national organization for non-profit professional regional theatres), and the National New Play Network (a national alliance of non-profit professional theatres that champions the development, production, and continued life of new plays).



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