



The
Robertassey
by Kathleen Cahill

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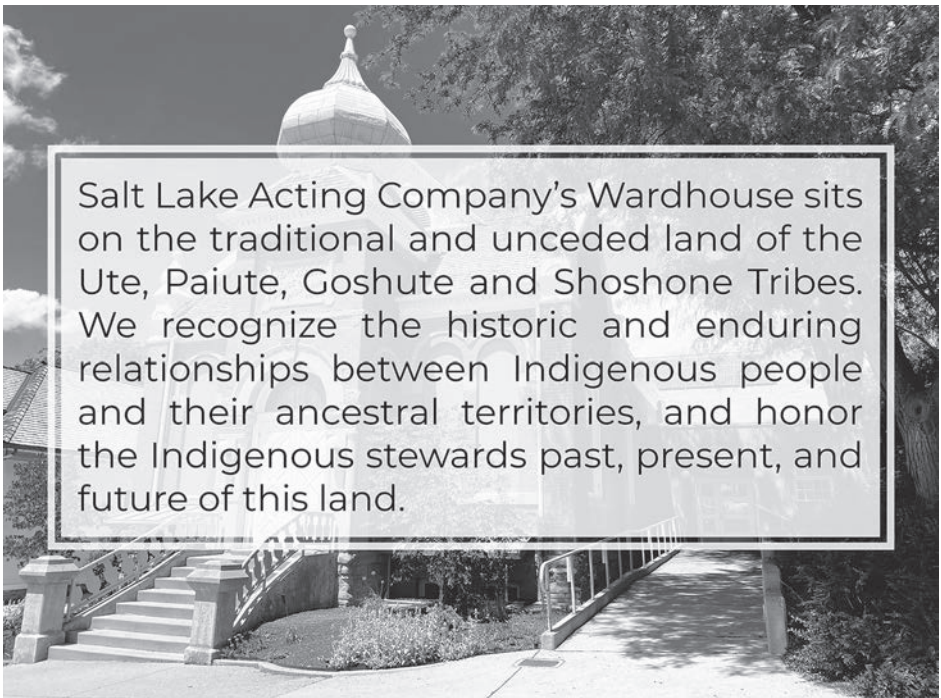
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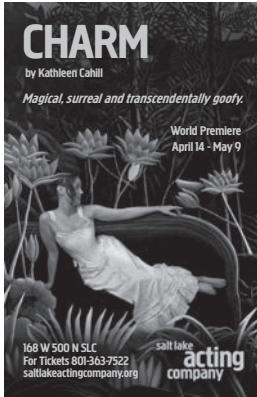
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Imagine with me: A dress that grows; a transcendentalist that turns into a jackass; a hominid watching football on tv; a famous 13th century Persian Poet that sings a Britney Spears song; a coffee table turning into a Hum V; and actors telling a story through dance, not words. We're now inside the magical mind of Kathleen Cahill.

We've heard our audience say fantastic, magical, breathtaking, that could go to Broadway, this is the best play I've seen, and she's our favorite playwright.

I am deeply grateful for the opportunity to work alongside some of the most creative and courageous humans on this planet. Each of them has impacted my life in ways I could never have imagined, with Kathleen Cahill standing out as a powerful influence. Being in her presence and experiencing her work has reminded me to open my eyes to the unseen and trust the unknown. Kathleen's plays have a unique ability to speak directly to the heart of creativity.

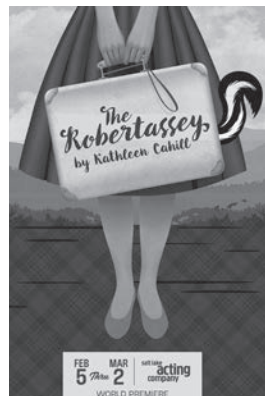
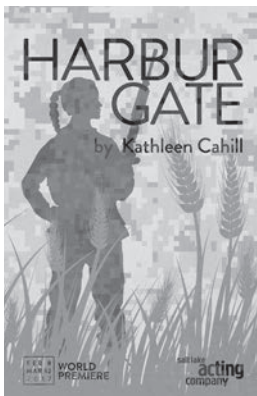
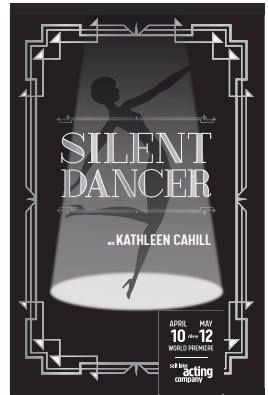
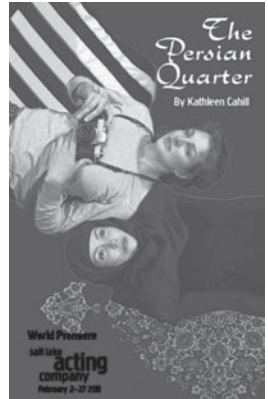
In *CHARM*, Transcendentalist Sam Ward tells Margaret Fuller: *"You make me want to be creative. To be fearless. To be an artist is to be like a swimmer, completely immersed in the moment."*

In *COURSE 86B IN THE CATALOGUE*, the heroine Stevie reflects: *"We're in the creative phase of our evolution. Creativity is unpredictable. You have to be fearless to be creative. Unpredictable, uncertain, and fearless."*

Kathleen's work and words embody this powerful essence—creativity as a fearless leap into the unknown. Thank you, Kathleen, for your unlimited imagination. You are a treasure. It's an honor to call you, my friend.

The Robertassey is the sixth world premiere of Kathleen's that SLAC has produced. Enjoy!

Thank you for being here,
Cynthia
Executive Artistic Director



While trying to visit Ireland a few years ago, Aer Lingus lost my suitcase for over two weeks, and I was on the phone with the “baggage specialists” every morning the entire time. Pretty soon, we were calling each other by our first names. I had come to Ireland to go hiking and all my hiking clothes were in my suitcase! I felt like my entire vacation was ruined. When I lost my temper, one of them said: “Don’t yell at me, Kathleen, I’m a person, I have feelings, real feelings.” I was charmed. The concierge at the hotel lied to me every day, saying she heard from her cousin at Aer Lingus that my bag would be arriving that night – which it never did – it showed up at the airport the day I flew out – but she told me her falsehoods with such empathy and imagination. “I know what it’s like to lose your smalls.” (My smalls?) “It hurts.

It makes you want to crawl into a hole with a lid, but you’ll get your suitcase when the fairies want you to.” “Do the fairies work for Aer Lingus?” I asked in a cynical tone. She gave me a hard look and offered me a toothbrush. The Irish speak with great charm. When I asked a cab driver who was standing at the taxi stand if he was free and he said, “Well I’m not free, but I’m available,” it almost made up for the fact that I had to wash out my clothes in the hotel sink that night. They love language, and I love the way they treat fantasy like it was just a less ordinary part of reality. I had to buy a new pair of hiking boots and a rain jacket and a couple of sweaters so I could do at least a little hiking in the countryside before going back home. The woman who ran the AirBNB asked me if I’d been to a place near the river and if so, did I see any fairies. Fairies? Do you believe in fairies?” I asked. “No,” she said, “but I’ve seen them.” I must have seen them, too, because they gave me a play.

-Kathleen Cahill



Cynthia Fleming and Kathleen Cahill

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For our production of *The Robertassey*, we are proud to partner with **Caring Connections**, a leading community resource for grief and bereavement support. Along with the University of Utah and the College of Nursing, Caring Connections provides evidence-based and clinician-facilitated support groups, education for clinicians and students, and grief literacy education as they work to create compassionate communities.

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salt lake acting company

presents

The Robertassey

By Kathleen Cahill

Co-Director

Penelope Caywood

Co-Director

Hannah Keating

Scenic Designer

Gage Williams**

Lighting Designer

Jesse Portillo**

Sound Designer

Cynthia L. Kehr Rees**

Costume Designer

La Beene

Props Designer

Anna Blaes

Dialect Coach

Sarah Shippobotham

Intimacy

Director

Adriana Lemke

Production

Stage Manager

Bridgette Lehman*

Assistant

Stage Manager

Tahra Veasley

Executive Artistic Director

Cynthia Fleming

Professional Theatre Program

Assistant Stage Manager

Marcia Piña

February 5 - March 2, 2025



Photo by Laura Chapman Courtesy of Salt Lake Acting Company

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

**Represented by United Scenic Artists Local USA 829 of IATSE

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This project is supported in part by Salt Lake County's Zoo, Arts and Parks program, Utah Division of Arts and Museums, with funding from the State of Utah and the Salt Lake City Arts Council.

CAST OF CHARACTERS

ROBERTA..... Anne Louise Brings
HIKER, BARTENDERDarryl Stamp*
CAROL, FIONA, IRISH WOMAN Heidi Hackney*
GARTH, AEMONEric Sciotto*



Photo by Laura Chapman, Courtesy of Salt Lake Acting Company

NEW PLAY SOUNDING SERIES

NPSS
New Play Sounding Series

I Want You
By Kathleen Cahill
February 24th at 7 PM

A comedy about a married couple... what they said, what they never said, what they wish they had said...Like the lyrics in Billy Joel's song: "Please open the door, nothing is different, we've been here before. Pacing these halls, trying to talk over the silence."

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ANNE LOUISE
BRINGS



DARRYL
STAMP*



HEIDI
HACKNEY*



ERIC
SCIOTTO*

ANNE LOUISE BRINGS (She/Her) has most recently been seen at Salt Lake Acting Company in *A Year with Frog and Toad*. Past favorites include Maureen in *The Beauty Queen of Leenane* (Hart Theater Co.), Poppy in *Noises Off!* (The Grand), Harper in *Angels in America* (Utah Rep.), Una in *Blackbird* (Utah Rep.), Stella in *A Streetcar Named Desire* (The Grand), Sally Bowles in *Cabaret* (Utah Rep.), Lavinia in *Titus Andronicus* (Pinnacle Acting Co.), Nina in *Stupid F**king Bird* (Salt Lake Acting Co.), Cindy in *Booksmart* (Plan-B), Mercy Lewis in *The Crucible* (Pioneer Theatre Co.), Ali in *Spark* (Pygmalion Productions), Jean in *August: Osage County* (Utah Rep./Silver Summit Theater Co.), Wiglaf in *Beowulf* (Meat & Potato Theatre Co.), Gloria in *Boeing Boeing* (Pinnacle Acting Co.), Rosalind in *As You Like It* (Davis Arts Council), and Antigone in *Antigone* (Regional Tour). Anne graduated from Westminster College with a B.F.A. in Theatre Performance and is represented by Talent Management Group for film and television.

HEIDI HACKNEY* (She/Her) is thrilled to be home in Utah making her main stage SLAC debut in *The Robertassey*. For SLAC, Heidi understudied the world premiere of *Charm* by Kathleen Cahill, and appeared in *Harvey Girls* by Julie Jensen for the first Fearless Fringe Festival. Heidi also reunites with Penny Caywood after playing a clownish lady pirate in *Captain Bree and Her Lady Pirates* for Youth Theatre at the U. Favorite theatre roles include: Maggie in *Take Me Out to The Ballgame* performed at The Library of Congress in Washington, DC, Clytemnestra in *David Rabe's The Orphan*, The Duchess of York in *Richard III*, Malvolio in a

Twelfth Night for young audiences, and Blanche DuBois in *A Streetcar Named Desire*. TV: "Amber Brown", "Diabolical", "The Marvelous Mrs. Maisel". Heidi is currently based in New York City and is a graduate of the Actor Training Program at the University of Utah. Insta: @HeidiHHackney

ERIC SCIOTTO* (He/Him) is thrilled to make his local performing debut at SLAC! Before moving to Utah in 2019, Eric lived on the east coast and performed in 12 Broadway shows, most recently starring as William Shakespeare in *Something Rotten*. Also on Broadway: *Annie Get Your Gun*, *Aida*, *Sweet Smell of Success*, *42nd Street*, *Sweet Charity*, *Cry-Baby*, *Pal Joey*, *A Chorus Line*, *Priscilla Queen of the Desert*, *Rock of Ages*, and *The Mystery of Edwin Drood*. He toured the nation with *A Chorus Line*, *Annie Get Your Gun* and *Seven Brides for Seven Brothers*; a few favorite regional credits are *Singin' in the Rain* (Don Lockwood), *The Light In the Piazza* starring Renee Fleming (Giuseppe), *Nice Work If You Can Get It* (Jimmy), *A Chorus Line* (Zach), *Footloose* (Ren), *Pirates of Penzance* (Frederic), & *Aida* (Radames). Eric holds a BFA from the University of Cincinnati's College-Conservatory of Music, has spent most of the last five years teaching for the University of Utah's Musical Theatre Program, and is excited to get to work in another capacity at SLAC, as Director/Choreographer of their next production: **Bat Boy: The Musical!** Learn more at www.EricSciotto.com.

DARRYL STAMP* (He/Him) is thrilled to be appearing again at SLAC! He's previously appeared in SLAC/PBS's *Cozy Mystery Theatre*, and stage readings of Chisa Hutchinson's



Amerikin, and Shawn Foster's *How to Make a Rope Swing*. Recent acting appearances include *AIDA*, and *Ragtime* (Ogden Musical Theatre), *Mother Mother* (Pygmalion Theatre), *JUMP* (Plan-B Theatre), and *The Exonerated* (Sorensen Community Center) where he produced, directed, performed and donated \$2,000 to the National Innocence Project. His monologue *American Survival Story* was among 8 monologues performed in Plan-B Theatre's *FULL COLOR* (2024). As a member of Plan-B Theatre's Artists of Color writing workshops, and his play, *Go Home Come Back* was produced in 2022. His 10-minute play, *Mise En Place* is listed in the Library of Congress' Covid-19 Response, *Play at Home Collection* of plays for performance while in isolation. A former H.S. teacher, he's currently an adjunct Acting instructor at Weber State University, and a teaching artist for Plan-B's Playwriting for Young People's program in Salt Lake City schools. He thanks his wife Melinda and his daughter Sophia for their love and support.

KATHLEEN CAHILL (Playwright) (She/ Her) is a graduate in Musical Theatre at the Tisch School of the Arts. Her awards include three Edgerton Foundation Awards, the Jane Chambers Playwriting Award, two Connecticut Commission on the Arts Playwriting Awards, a Massachusetts Artists Foundation Award, a Rockefeller Grant, a National Endowment for the Arts New American Works Grant, and a Drama League Award. She was a DGF Travelling Master in 2019. Her play *The Persian Quarter* was nominated for a Steinberg Award. (published by Dramatic Publishing.) Her produced musicals include *Friendship of the Sea* (North Shore Music Theatre) *Dakota Sky* (Olney Theatre) an opera, *Clara*, two opera/cabarets, *A Tale of Two Cities: Paris and Berlin in the Twenties* (Maryland Center for the Performing Arts), a comic opera cabaret, *Fatal Song* (Utah Opera) a short opera, and *The Better Man*, (Utah Opera) Her plays include the comedy *Course 86B in the Catalogue* (Salt Lake Acting Company) *The Still Time* (Georgia Rep/ Porchlight Theatre, Chicago) the comedy, *Women Who Love Science*

Too Much (Porchlight Theatre and NPR Radio) *Charm* (National New Play Network Festival, Salt Lake Acting Company premiere, Kitchen Dog Theatre, Dallas; Orlando Shakespeare; Taffety Punk, Washington D.C., New Hampshire Theatre Project, among others) *The Persian Quarter* (Salt Lake Acting Company, Merrimack Rep.) *Harbur Gate*, an NNPN commission. (Salt Lake Acting Company, 16thstreet Theatre, Chicago.) *Henry, Louise and Henri* (one act) and *The Robertassey* at Women's Playwrights Initiative, Ivoryton Playhouse, CT; *The Robertassey* was the featured play at the 2019 Seven Devil's Playwrights Conference and in the New Play Sounding Series at SLAC. *Silent Dancer*, a groundbreaking dance/play premiered at the Salt Lake Acting Company in April 2019. A new musical, *LATE*, about the effects of gun violence on a small group of high school students, was recently awarded a \$60,000 development grant from Berklee College of Music in Boston, and is a development project with Moonbox Productions in Boston. Her play *One Stone* was a semi-finalist at the Gary Marshall New Play Festival, and the first prize winner in the Women's Voices Festival at Mad Cow Theatre, Orlando. Retitled *Mrs. Einstein*, it was workshoped at the Durango New Play Festival and will receive a staged reading at New Jersey Rep next month. *Madera Canyon* was produced in "The Seven Festival" at Fusion Theatre, Albuquerque. She wrote the screenplay for the independent feature, *Downtown Express*.

HANNAH KEATING (Co-Director) (She/ They) is grateful for the opportunity to direct *The Robertassey* with Penny Caywood. Previously at SLAC, she has been seen as a performer in *Elephant and Piggie's: "We Are in a Play!"*, and *A Year with Frog and Toad*, both directed by Caywood; as Assistant Director to Cynthia Fleming on SLAC's *Summer Show: Close Encounters in the Beehive*; and as 1/2 of the playwriting team for *A Hero's Journey* in the NPSS. As a choreographer, Keating's recent projects include *Something Rotten!* and (upcoming) *Hadestown: Teen Edition* at CenterPoint Academy. She holds a BFA and BS from the University of Utah '22, though her



mom will attest she has been bossing people around, directing, and starring in shows for neighborhood kids since she was 5.

Many thanks to her family for their love, laughter, and support. Keating dedicates this “comedy about grief” to the memory of her dad, Terry Keating. HannahKeating.com /@IAmJustKeating

GAGE WILLIAMS (Set Designer)** (He/Him) Previously at SLAC: *Bald Sisters, Yoga Play, SLACabaret: Down the Rabbit Hole, Pete the Cat, Pinkialicious, Mercury, and Hand to God*. THEATRE: Idaho Shakespeare Festival, Great Lakes Theatre, Lake Tahoe Shakespeare Festival, Actors Theatre of Phoenix, Childsplay, Pioneer Theatre Company, and Utah Opera. TELEVISION: ABC, CBS, NBC, FOX, HBO, MTV, VH-1, ESPN, and DISNEY. CableACE award for Art Direction on the Showtime film *Masturbate*. Prague Quadrennial Design Expo '95, '99, '19, '23, World Stage Design '22. For the 2016 United States Institute for Theatre Technology Conference in SLC, he presented a retrospective of his theatre design work. He is a Professor of Theatre in the Department of Theatre at the University of Utah, where he served as department chair from 2009-18.

JESSE PORTILLO (Lighting Designer)** (He/Him) is a lighting designer based in Los Angeles, and an Associate Professor of Theatre at Cal Poly Pomona. Previous SLAC credits include *Passing Strange, Pete the Cat, Saturday's Voyeur, Climbing with Tigers, and Harbur Gate* among many others. Additional credits include productions for South Coast Rep, Pioneer Theatre Company, Arizona Broadway Theatre, Utah Festival Opera and Musical Theatre, An-cram Opera House, LOOK Musicals, New Century Dance, Repertory Dance Theater, Samba Fogo, PURE Theatre, Mobile Opera and Plan-B Theatre Company. He holds an MFA from Indiana University, and has previously served on the faculty of the University of Utah and the College of Charleston. He is a member of United Scenic Artists Local 829, and an active member of the United States Institute for Theatre Technology, where he is the Co-Commissioner for Lighting

Design and Technology. He is a founding member of La Gente: The Latinx Design Network, and works to make all aspects of live entertainment more diverse, equitable, and inclusive by deploying anti-racist approaches in all aspects of his work.”

CYNTHIA L. KEHR REES (Sound Designer)** (She/Her) has enjoyed having the opportunity to work with the collection of theatrical artists and individuals that Salt Lake Acting Company has brought together to create this premiere production of *The Robertassey* by Kathleen Cahill. Ms. Rees' previous collaborations with the Salt Lake Acting Company include Sound Designs for their productions of *You Will Get Sick, Sleeping Giant, Mercury, The Persian Quarter, Winter, Charm, Skin in Flames, and Madagascar*. Other theatres where you may have heard Ms. Rees' work locally include Utah Musical Theatre, Park City Egyptian Theatre Company, and The Grand Theatre. Her regional design credits include designs for Alabama Shakespeare Festival, Arena Stage, Cincinnati Playhouse in the Park, The National Theatre in Washington D.C., and Seaside Music Theatre. Cynthia received a BFA in Theatrical Design and Technology from Otterbein College, and an MFA in Sound Design from the College-Conservatory of Music at the University of Cincinnati. Ms. Rees is a member of USA local 829 designer's union

LA BEENE (Costume Designer) (She/Her) has worked extensively as a costume designer, designing nearly fifty productions for theatre, dance, and opera across the Western United States over the past fifteen years. Her work has been at companies such as Plan-B Theatre Co., Utah Festival Opera and Musical Theatre, Oregon Cabaret Theatre, Hale Centre Theatre, Utah Valley University, and Brigham Young University. Her designs for Salt Lake Acting Company include *A Doll's House Part 2, Yoga Play, and A Funny Thing Happened on the Way to the Gynecologic Oncology Unit at Memorial Sloan Kettering Cancer Center of New York City*. La holds an MFA in Costume Design and works



as an Associate Professor of Costume Design and Technology at Utah Valley University, where she is also the Chair of the Theatre Department. Additionally, she has co-produced the past three summer musicals at Sundance for UVU. La loves local theatre and is grateful for a community that embraces the arts.

ANNA BLAES (Props Designer) (She/Her) is excited to be doing her first solo Props project at SLAC after having done Props Co-Design for *Don't Let the Pigeon Drive the Bus!*, *The Musical!*, SLAC's Summer Show: *Close Encounters in the Beehive*, *Bald Sisters*, SLAC's Summer Show: *A Beautiful Day in the Neighborhood*, and *A Year With Frog and Toad*. Previous credits: Props for *A Night to Dismember* and *Sympathizer* at The Great Salt Lake Fringe Festival, and Assistant Props for *Storm Still* and *Ilyria* at the University of Utah. Film: *Enactment* by Bridger Roberts. University of Utah BFA Theatre Design ('23), ABlaesDesign.WixSite.com/Home.

BRIDGETTE LEHMAN* (Stage Manager) (She/Her) is happy to be back at SLAC for another season! Favorite Stage Management credits include *Hairy & Sherri*, *A Year with Frog and Toad!*, *Elephant and Piggie's: "We Are in a Play!"*, *You Will Get Sick*, SLAC's Summer Show '24 (SLAC), *Sherlock Holmes* and the *Final Problem* (Plan-B Theatre and KUER), *The 25th Annual Putnam County Spelling Bee* (Good Company Theatre). Favorite Assistant Stage Management credits include SLAC's Summer Show '23, *Whitelisted*. When she isn't stage managing she works as a sound designer. Sound design credits include *Shrek! The Musical*, *Little Women*, *Five Carols for Christmas* (Ogden Musical Theatre), *The 25th Annual Putnam County Spelling Bee* (Good Company Theatre).

TAHRA VEASLEY (Assistant Stage Manager) (She/Her) is excited to be back at SLAC! Favorite select Stage Management credits include *Whitelisted* (SLAC), *The Bleeding Class* (59E59), *Bald Sisters* (SLAC), *Can I Say Yes to That Dress?* (SLAC), and

Sankofa, This Journey: Go Back and Get It (SLAC + UBLAC), *Senior Stages Play Tour Series* (Plan-B Theatre Company), *In The Heights*, and *Noises Off!* (The Grand Theatre), and *Eclipsed* (Studio 115/KCACTF). Favorite Assistant Stage Management credits include *Don't Let the Pigeon Drive the Bus! The Musical!*, *Elephant & Piggie's: "We Are in a Play!"*, *Hairy & Sherri*, *A Year With Frog and Toad* (SLAC), *Once on This Island*, *Mamma Mia!*, *Cagney*, and *Sweeney Todd: The Demon Barber of Fleet Street* (Pioneer Theatre Company).

MARCI PIÑA (PTP Assistant Stage Manager) (She/Her) is a recent graduate from the University of Utah with a BFA in Theatre Stage Management. Her most recent projects include being the Stage Manager for *The Drowsy Chaperone* (The Grand Theatre); *Everybody* (Babcock Theatre), and *Seussical* (Kingsbury); 1st Assistant Stage Manager for *Sweeney Todd* (The Grand Theatre), *Dead*



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Certain (The Grand), *The Book Club Play* (Babcock Theatre), *Illyria* (Babcock Theatre); and Stage Manager for *The Emily Dickinson Musical* (Studio 115, Open Door Productions). Marci has previously worked as the resident Stage Manager for Ícaro Compañía Teatral, a professional theatre company in Mexico City, on *Urinetown* (Teatro Milán), *The Pillowman* (Foro Lucerna) and *A Midsummer Night's Dream* (Foro Lucerna).

ADRIANA LEMKE (Intimacy Director) (She/Her) is a Salt Lake City based theatre-artist and movement professional. Previous Salt Lake Acting Company productions include *Whitelisted*, *Hairy & Sherri*, *Sleeping Giant*, *Surely Goodness & Mercy*, and *The Wolves*. Other fight and/or intimacy direction credits include *The Sweet Science of Bruising*, *As You Like It*, and *Julius Caesar* (U of U), *At the Bottom* (Pinnacle Acting Company), *Ion* (The Classical Greek Theatre Festival), *Head Over Heels* (The Grand Theatre), *Twelfth Night* (Salt Lake Shakespeare), *Man and the Moon* (Good Company Theatre), and *Hamlet* (Sun Valley Shakespeare).

SARAH SHIPPOBOTHAM (Dialect Coach) (She/They) is a dialect coach, actor, and Professor at the University of Utah. Trained as a Voice/Dialect Coach at The Royal Central School of Speech and Drama, London, coaching credits include eighteen seasons with the Shaw Festival (Canada), over 30 productions for Pioneer Theatre Company, and 7-months in New Zealand as a Dialect Coach on *The Hobbit* films. Trained as an actor in Wales, Sarah has acted with the Tony Award winning Utah Shakespeare Festival for three seasons, appeared at Pioneer Theatre Company and at Salt Lake Acting Company. Her one-person

show—*Can I Say Yes to That Dress?*—received its world premiere in September 2023 at Salt Lake Acting Company.

CYNTHIA FLEMING (Executive Artistic Director) has been an integral part of Salt Lake Acting Company since 1998 and was named Executive Artistic Director in 2015. Over the years, Cynthia has lovingly shaped Salt Lake Acting Company into what it is today—creating and implementing SLAC's Arts Education Programs (Title I Arts Education Program, Professional Theatre Program), deepening SLAC's commitment to New Play Development through the Playwrights' Lab, establishing a culture of community through the Making Space for Artists Program, outreach, and partnerships with other organizations. Under Cynthia's leadership, SLAC has continually set the standard for accessibility, equity, diversity, and inclusion; in 2020, SLAC launched The Amberlee Fund, a capital campaign to make SLAC's historic building wheelchair accessible. To date, Cynthia has produced over 100 plays.

Before arriving at Salt Lake Acting Company, Cynthia performed in the Broadway, National, and International companies of the original run of *A Chorus Line*, directed by Michael Bennett. Cynthia remains a working artist in the theatre and continues to direct and choreograph works both at SLAC and elsewhere. Cynthia guest directed the MFA Playwrights' Workshop—a partnership with the Kennedy Center's American College Theatre Festival, Stanford University, and the National New Play Network. She has also been a visiting professor for the University of Utah's Musical Theatre program. Cynthia joyfully serves Salt Lake Acting Company and its mission.

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SALT LAKE ACTING COMPANY – is celebrating its 53rd Season and continuing its mission 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 an 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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* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



**Represented by United Scenic Artists Local USA 829 of the IATSE.



PROFESSIONAL THEATRE PROGRAM FOR EMERGING ARTISTS



Photo by Laura Chapman Courtesy of Salt Lake Acting Company

Through the Professional Theatre Program for Emerging Artists (PTP), SLAC provides opportunities for students and early-career theatre artists to gain meaningful, fully paid experience. This production's PTP participant is: Marcia Piña, PTP Assistant Stage Manager.

"I am so grateful for the opportunity to work with Salt Lake Acting Company. I'm more than excited to be a part of such a talented production team."

- Marcia Piña

Our thanks to the following funders for their generous support of this program:

Terence Kearns Stephens Charitable Trust

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A theater poster for the play 'The Play That Goes Wrong'. The background features dark, heavy curtains. At the top left is the West Valley Arts logo, which consists of a stylized sun or flower icon next to the text 'WEST VALLEY ARTS PRESENTS'. The title 'THE PLAY THAT GOES WRONG' is written in large, bold, white capital letters. Below the title, the dates 'FEBRUARY 7 - MARCH 1' and the venue 'WEST VALLEY PERFORMING ARTS CENTER' are listed in white capital letters. At the bottom, the text 'Buy your tickets now!' is written in a white, cursive script. Below that, the website 'www.wvcArts.org' and the phone number '(801) 965-5140' are displayed in white capital letters.

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Our Green Room Gallery is a collective endeavor between community and artists. In keeping with SLAC's mission to nurture our local, creative community, we celebrate the reinforcements born between the visual and performing arts. We are pleased to present the artwork of Queer Whimsy and Jerusha Vox. All sales go directly to the exhibiting artists.



Creating under the name Queer Whimsy, Hannah is a mixed-media artist whose work explores themes of authenticity, hope, and fantasy. By combining recycled paper, paint, gold foil, and preserved plant materials, they create visual narratives that blur the lines between the natural and the fantastical.

"I view my creativity as a kind of "passport" for my soul to fully explore the outside world and the inner me. Along each journey there are small souvenirs of understanding that seem to come from a deeper place. The thrill, anxiety, and pleasant weariness surrounding the creation all lead to an astonishing experience that bridges me to a stronger, more enlightened version of myself. My art is my greatest ally and translator, connecting me to a world I was once taught to hate." -Jerusha Vox



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For information about SLAC's Giving Program, or to correct any information below, please call Erika Ahlin at 801.363.7522 or email Erika@SaltLakeActingCompany.Org

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53rd Season promotional artwork created by **Courtney Blair**

Salt Lake Acting Company's mission is to engage and
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**Your presence at Salt Lake Acting Company is met with sincere gratitude.
You make everything possible.**

Tickets:

For tickets call the SLAC Box Office at 801-363-7522 or visit us online at SaltLakeActingCompany.org. Box office hours are Monday-Friday 11am-5pm, with extended hours during the run of a show.

Ticket Exchanges:

Season Subscribers can always exchange their tickets, and it's free! Just call 801-363-7522.

Group Sales:

Discounts are available to groups of 10 or more. Call 801-363-7522 to discuss seating availability or email Info@SaltLakeActingCompany.Org for your party. We'd love to take care of you and your friends.

Emergency Exits:

Please identify the exit closest to your seat in case of emergency.

Late Patrons:

Late patrons will be seated by the House Manager at the appropriate time.

Wheelchair Accessibility:

We offer various accessible accommodations including: ADA parking, ramped main and rear entry, automatic doors, elevator access.

Accessibility Considerations

- ASL-Interpreted Performances
- Open Captioned Performances
- Audio-Described Performances
- Sensory Friendly Performances
- Accessible Seating and Restroom
- Assistive Listening Devices
- Digital Programs
- Sensory Support Tools
- Support Animal Access

For a full overview of our accessibility offerings, please visit SaltLakeActingCompany.org

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