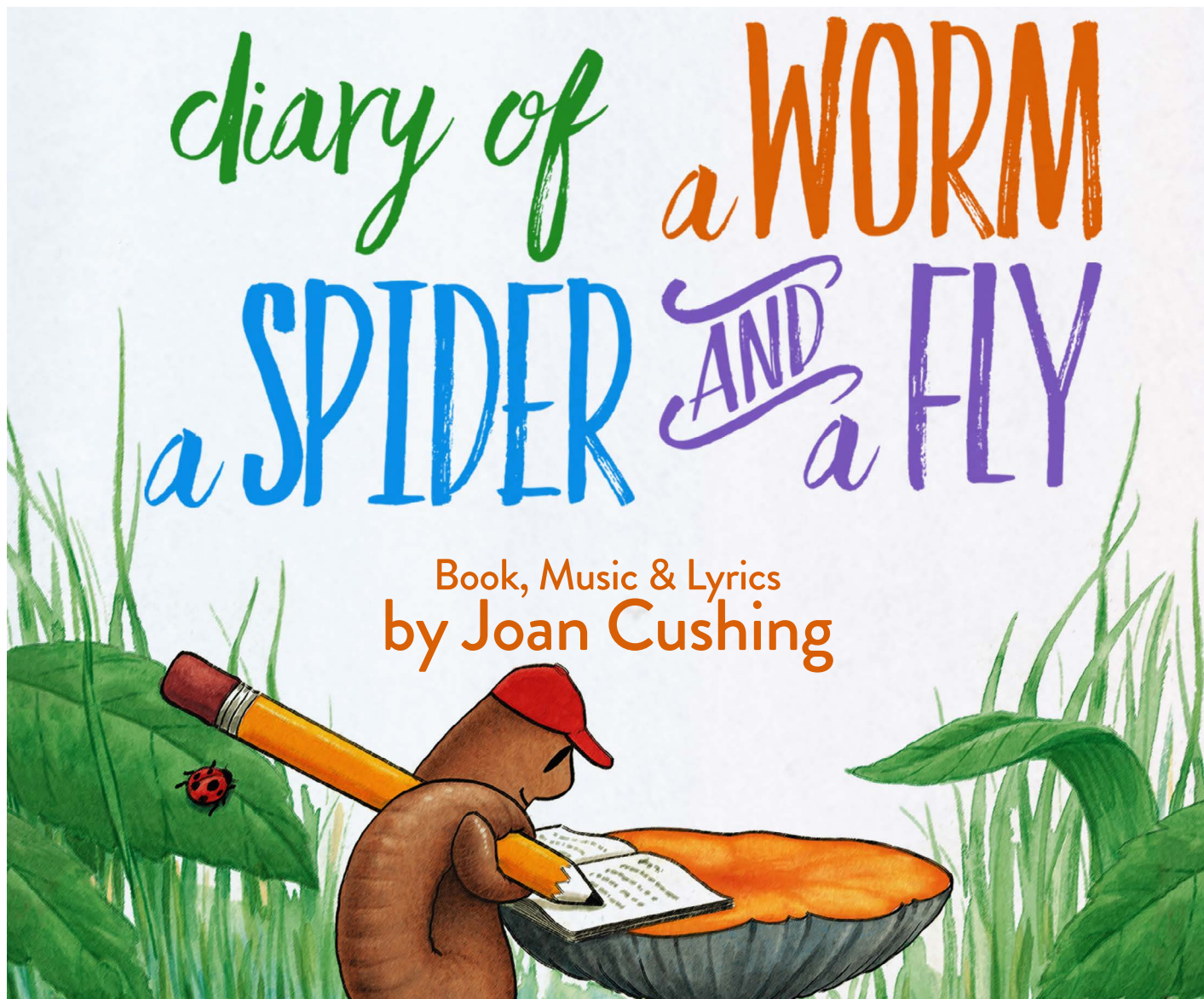


Study & Play Resource Guide For Students



WELCOME TEACHERS!

We are excited to welcome you and your students to visit a different kind of classroom, where the pupils crawl, fly, and squirm and the teacher is one busy bee! We are happy that you will be joining us for DIARY OF A WORM, A SPIDER, AND A FLY 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 books and play.

The series by Doreen Cronin and illustrated by Harry Bliss features three books (Diary of a Worm, Diary of a Spider, and Diary of a Fly) that show us the world from a bug's perspective. In Joan Cushing's musical adaptation of the series, we see the books and characters come to life on stage, tackling issues like self-esteem, friendship, embracing differences, and the value of curiosity and education.

In this study guide, you will find classroom activities related to the books and play, fun facts about live theatre, and information on the author, playwright, and creative team that is bringing DIARY OF A WORM, A SPIDER, AND A FLY 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:

ABOUT THE PLAY.....	3
A FEW THINGS TO KNOW.....	4
HOW A PLAY IS MADE.....	5
DISCUSSION BEFORE AND AFTER THE PLAY.....	6
ALL ABOUT THE BOOKS.....	7
STANDARDS.....	8
INSECT INFORMATION.....	12
MATH WITH MRS. MCBEE.....	14
WORM'S WORD SEARCH.....	15
SPANISH WITH BUTTERFLY.....	16
DRAW YOUR FAVORITE INSECT.....	17
ALL ABOUT ME.....	18
MEET OUR COMPANY.....	19
TITLE I SPONSORS.....	22



ABOUT THE PLAY

DIARY OF A WORM, A SPIDER, AND A FLY Book, Music & Lyrics by Joan Cushing

*“We’ve a story to tell about three young friends.
Spider and Fly and Worm.
They rule.
They work and they play until daylight ends.
And try very hard not to squirm in school.”*

It’s back to school time for Worm, Spider, Fly, Butterfly, and Ant! Their homework from Mrs. McBee challenges them to explore what makes them unique and different, and how their interests and talents might lead to what they want to be when they grow up. Is Spider getting too big for his own skin? Will Fly find her superhero powers in time to save her Aunt Rita from peril? Will Worm learn to stand on his own two feet...even though he doesn’t have feet? We invite you to take a look at the world from a bug’s perspective. Perhaps you’ll see that their lives are not all that different from yours.

CAST



Worm.....Sky Kawai
Spider.....Cameron Fleck
Fly.....Emilie Starr
Ant.....Joseph Paul Branca
Butterfly.....Micki Martinez
Mrs. McBee.....Alicia M. Washington

DESIGN TEAM

Director/Choreographer.....Penelope Caywood
Musical Director.....David Evanoff
Scenic Design.....Thomas George
Costume Design.....Erin Carignan
Lighting Design.....Jesse Portillo
Props Design.....Janice Jenson
Stage Manager.....William Richardson
Assistant Director.....Sarah Katherine Walker
Assistant Scenic Design.....Zoë Fetters
Assistant Costume Design.....Katie Rogel



Adapted from the books DIARY OF A WORM, DIARY OF A SPIDER, and DIARY OF A FLY by Doreen Cronin, illustrated by Harry Bliss. Text copyright © 2003, 2005, and 2007 by Doreen Cronin. Illustrations © 2003, 2005, and 2007 by Harry Bliss. Used with permission of Pippin Properties, Inc. By special arrangement with Pippin Properties, Inc. and Susan Gurman Agency LLC.

World Premiere Commissioned by Oregon Children’s Theatre, January 2011 – Stan Foote, Artistic Director

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 a very special experience because each performance is a unique experience.

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 180 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, I

Grandpa taught us that good
manners are very important.

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.

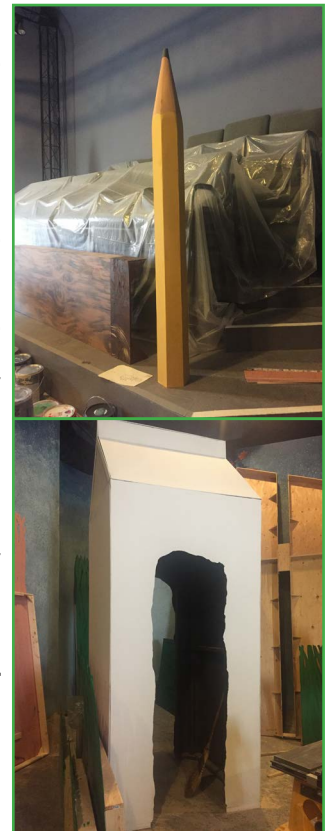
A **director** is the person in charge of choosing the cast and putting the whole show together. If there is music in the play, a **musical director** is in charge of teaching and playing all of the songs. If there is dance in the play, a **choreographer** makes up and teaches all the dances. Each **actor** 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 our play, the set includes a hammock that looks like a spider web, a giant milk carton, and big crayons and pencils. The set is built 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, for example the school bells or alarm clock sounds. The **props designer** creates all of the small items used in the play. Props in this play are things like homework, a cell phone, and a blanket that looks like a giant leaf.

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

Below: Costume designs by Erin Carignan

Right: Construction of Thomas George's larger than life set.



DISCUSSION BEFORE AND AFTER THE PLAY

Before the Play:

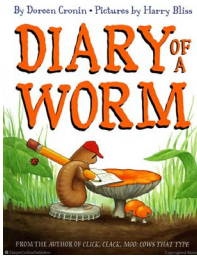
1. What are some exciting things about the first day of school? What are some things that make you nervous about the first day of school?
2. What are some things that a worm, a spider, and a fly have in common? What are some differences between them?
3. What are your favorite subjects in school? Why?
4. Can you imagine some jobs that a worm might be good at? A spider? A fly?
5. What do you want to be when you grow up?

After the Play:

1. Which of the characters in the play was your favorite? Why?
2. What are some of the things that make Worm, Spider, Fly, Ant, and Butterfly different from one another? What are some of the things that are unique and special about you?
3. What does the school in the play have in common with your school? What are some differences?
4. Can you think of some things from our human world that were used differently in their insect world?
5. What are some qualities that make someone a super hero?

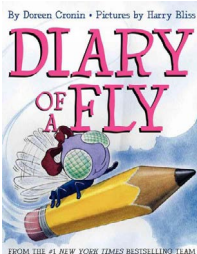
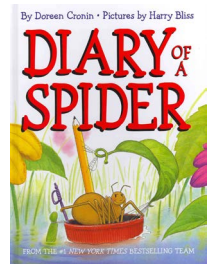


ALL ABOUT THE BOOKS!



This is the diary...of a worm. Surprisingly, a worm not much different from you and me. Except that he eats his homework, oh and his head looks a lot like his rear end! Follow the adventures of Worm and his friend Spider as they face the day-to-day trials of family, school and much more. They find out that there are some good and some not-so-good things about being a worm in this great big world.

This is the diary . . . of a spider. Actually, he's a lot like you. He goes to gym class and has Grandparents Day at school. But he also spins sticky webs, scales walls, and takes wind-catching lessons. Lucky for him, his best friend is a fly! This is a hilarious tale about the upside-down web world of an eight-legged charmer and his unlikely friend, Fly.



This is the diary . . . of a fly. Even though she's little—just like her best friends, Worm and Spider—Fly wants to be a superhero. And why not? She walks on walls, sees in all directions at once, and can already fly! This is a story of a little fly who's not afraid to dream big. Really big.

Doreen Cronin is the New York Times bestselling author of *Diary of a Worm*, *Diary of a Spider*, and *Diary of a Fly*, as well as *Click, Clack, Moo: Cows That Type*, a Caldecott Honor Book, and *Giggle, Giggle, Quack*. She lives in Brooklyn, New York, with her husband and their daughters.



Harry Bliss is the New York Times bestselling artist of *Diary of a Worm*, *Diary of a Spider*, and *Diary of a Fly*, by Doreen Cronin; *A Fine, Fine School* by Sharon Creech; and *Which Would You Rather Be?* by William Steig. He is also an award-winning, internationally syndicated cartoonist and a cover artist for the *New Yorker* magazine. He lives in Vermont with his son.

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.

11

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.

INSECT INFORMATION!



Worms:

- A worm has no arms, legs or eyes.
- Worms are cold-blooded animals.
- Baby worms are not born. They hatch from cocoons smaller than a grain of rice.
- If a worm's skin dries out, it will die.
- Worms can eat their weight each day.

Spiders:

- Spiders are arachnids, not insects.
- Spiders have 8 legs while insects have 6.
- Spiders don't have antennae while insects do.
- There are around 40,000 different species of spider.
- Spiders do not have a skeleton inside their bodies; they have a hard outer shell called an exoskeleton.
- Because it is hard, it can't grow with the spider, so young spiders need to molt, or shed their exoskeleton.



Flies:

- Flies lay their eggs on fruit, food, other animals and even rotting flesh. Their larvae are known as maggots.
- Flies don't have teeth.
- Flies have hairy, sticky feet and can stick to almost any surface.
- Flies have over 4,000 facets for sight in each eye.
- During warm weather, a fly can produce a family generation in less than two weeks.

Ants:

- An ant can lift 20 – 50 times its own body weight. If a second grader was as strong as an ant, she would be able to pick up a car!
- Ants don't have ears.
- Ants are the longest living of all insects, living up to 30 years.
- Besides humans, ants are the only creatures which will farm other creatures.
- Ants have two stomachs; one to hold food for themselves, and one to hold food to share with other ants.



Butterflies:

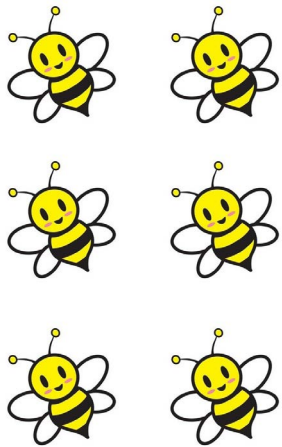
- A butterfly's life cycle has four stages: egg, caterpillar, chrysalis, butterfly.
- Butterflies attach their eggs to leaves with a special glue.
- Butterflies have four wings, often brightly colored with unique patterns made up of tiny scales.
- Most butterflies feed on nectar from flowers.
- Butterflies have taste receptors on their feet.

Bees:

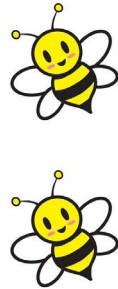
- Bees are classified as insects and they have six legs.
- Bees have five eyes.
- There are three kinds of bees in a hive: queen, worker, and drone. The worker bees are all female and they do all the work for the hive.
- Bees are the only insect in the world that make food that humans can eat.
- Bees communicate through chemical scents called pheromones and through special bee dances.



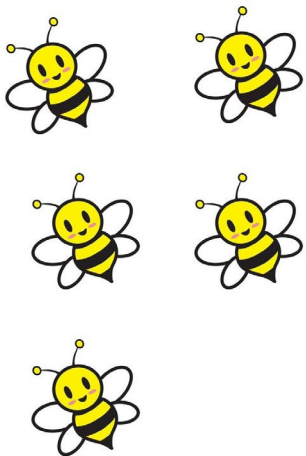
MATH WITH MRS. MCBEE!



+



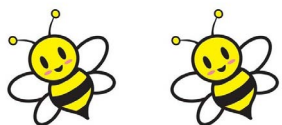
=



-



=



+



=



WORM'S WORD SEARCH!

U X S Q H V C E R D
S J P O F B O A P I
F I I P F K C T U R
B R S C H O O L T T
N S I U F M O H U Y
W Q D E D T N Y N B
O U U H N G E K N A
R I U Y L D O T E I
M R C D B V S U L T
Q M I Q J K I D I G

BAIT
COCOON
DIG
DIRT
EAT
FRIENDS
SCHOOL
SQUIRM
TUNNEL
WORM



SPANISH WITH BUTTERFLY

In the play, Butterfly speaks English and Spanish. Can you translate these words and phrases from Spanish to English? Draw a line from the word in Spanish, to the correct English translation.



¡Hola!

Boys

Buenos días

Butterfly

Bonita

Hello!

Chicos

Good morning

Muerto

Dead

Mariposa

Hot

Caliente

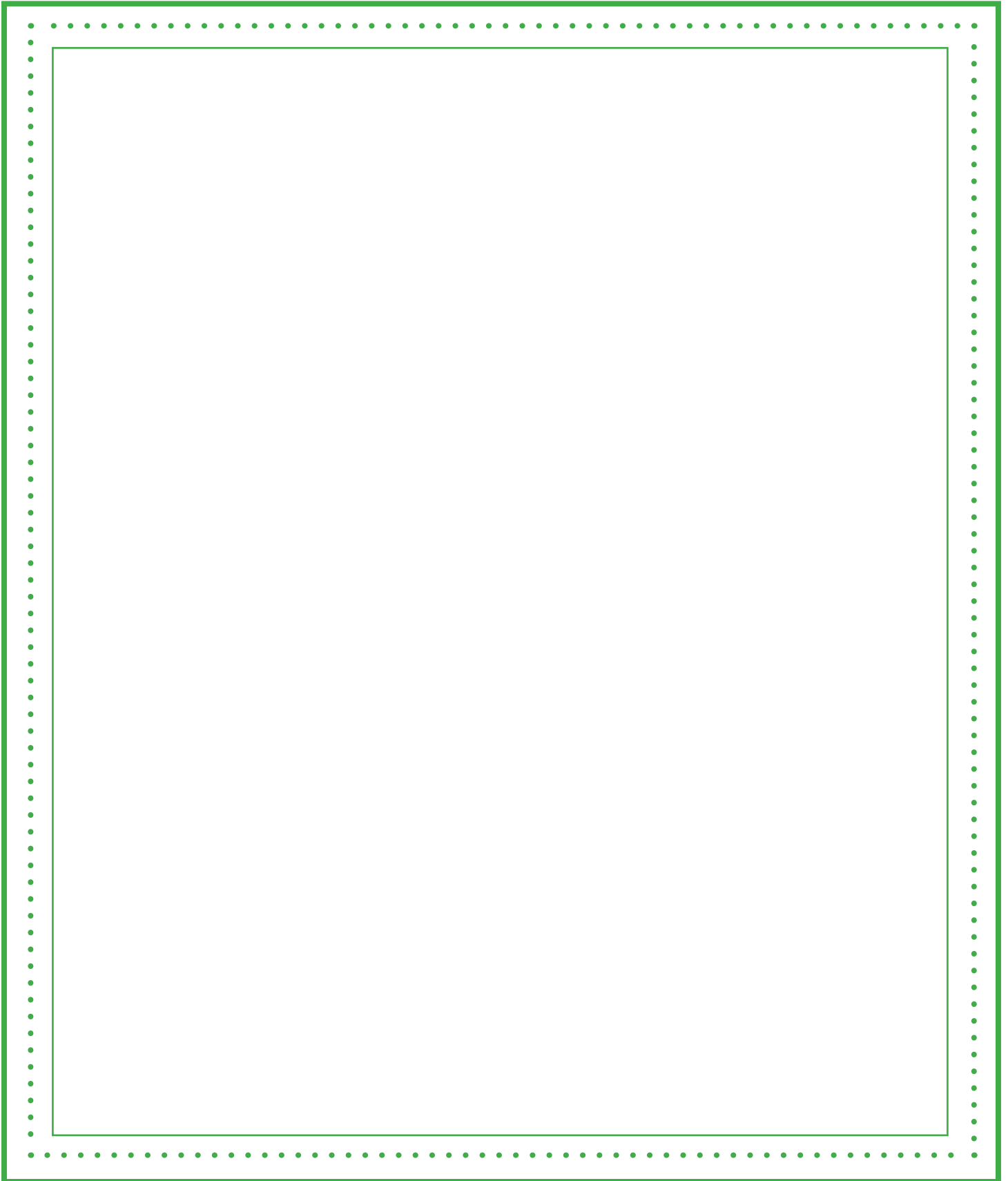
Thank you

Muchos gracias

Beautiful

DRAW YOUR FAVORITE INSECT!

In the play, you will see a worm, a spider, a fly, an ant, a butterfly, and a bee! Can you draw your favorite insect?



ALL ABOUT ME!

In the play, all of the students are given an assignment to write about themselves. Let's hear about you!

Name: _____

Age: _____

Where do you live: _____

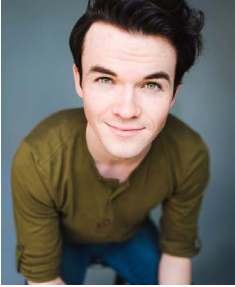
What are some of your favorite things? _____

Who are your best friends? _____

What are you afraid of? _____

What do you want to be when you grow up? _____

MEET OUR COMPANY



JOSEPH PAUL BRANCA (Ant) is so excited to be making his debut at SLAC! Joseph is a product of the University of Utah and Westminster College Theatre Programs where he majored in Acting and History. Most recently he was seen as Michael Darling in PETER PAN, Benjamin in JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT, and Topper/Solicitor #1 in A CHRISTMAS CAROL, all at Hale Center Theater Orem. He was a company member at Desert Star Playhouse from 2014-2015, toured with the Ancient Greek Theatre Festival's production of EURIPIDES HECUBA, played the role of Demetrius in A MIDSUMMER NIGHT'S DREAM with Salt Lake Shakespeare, and starred in the Emmy Award Winning Independent Film Resistance Movement.



CAMERON FLECK (Spider) is beyond thrilled and grateful to be making his SLAC debut! You may have seen Cameron perform around the valley in YOUNG FRANKENSTEIN (Ziggy) at the Ziegfeld Theatre and ALICE IN WONDERLAND (Cheshire Cat/Tweedle Dee) at Salty Dinner Theatre. He would like to thank Andrew W., Doug P., Mark L., and Tori Z. for giving me the tools to pursue my goals. Lastly he would like to thank his parents and friends for their never-ending support of his artistic endeavors.



SKY KAWAI (Worm) is a sophomore earning his BFA in Musical Theatre while studying pre med at the University of Utah. He is stoked to join the SLAC team for this wonderful production! Previous roles include Randall in BRING IT ON (Marriott Center for Dance), Beast in BEAUTY AND THE BEAST (Covey Center), GOD IN CHILDREN OF EDEN (Scera), and Chad in HIGH SCHOOL MUSICAL 2 (Hale Center Theatre). Special thanks to Kathryn Laycock Little for all of her support, he wouldn't be on the stage today without her help.



MICKI MARTINEZ (Butterfly/Aunt Rita) is thrilled to be making her SLAC debut! She is a freshman in the Musical Theatre Program at the University of Utah, and was most recently seen as "Nautica" in the University's production of BRING IT ON. Micki hails from right here in Salt Lake, and has been seen in many productions throughout the valley. She is so excited and grateful to be a part of this wonderful cast!



EMILIE STARR (Fly) is thrilled to be gracing SLAC's stage in THE DIARY OF A WORM SPIDER AND A FLY! She loves any chance to make her nieces and nephews think she is cool. As a successful starring actress in Utah she has performed all over the state. Some of her favorite roles include, Zooey in MR. PERFECT & Juliet in R&J STAR CROSSED DEATH MATCH both with Salt Lake Acting Company, Diane in NEXT TO NORMAL with the Ziegfeld Theatre, Ivy in BARE with Utah Repertory Theatre Company, Cavale in COWBOY MOUTH with Good Company Theatre and Alice in CLOSER with Wasatch Theatre. She also has performed in Intermountain LIVE WELL TOUR for the past three years where she has traveled to elementary schools all over the state teaching kids about eating healthy and staying active. In February she will be making her debut at Plan B in their production of VIRTUE. In her spare time she works full time at Salt Lake Acting Company

on their marketing and audience development team. She dreams of one day taking a vacation with her sweet boyfriend David. She would also like to thank her Mom, Dad, Sister Jennie and lifelong friends Eric and Tracy for supporting her terrible theatre addiction and being her entourage.



ALICIA M. WASHINGTON (Mrs. McBee) is blessed to be surrounded by a community that embraces the arts. She returns to the stage after a four year hiatus. During which Alicia opened a theatre company in Ogden, Good Company Theatre. GCT is now in its fourth year of operation, bringing live theatre to Downtown Ogden. She received a Musical Theatre Degree from Weber State University, along with training from SITI Company and The Second City. Previous roles include: THE NETHER (Morris), AVENUE Q (Gary Coleman), Motormouth Maybelle (HAIRSPRAY). Alicia is humbled to have the most supportive friends and family who continually encourage her to pursue her dreams. "From Aunt Eller to the Piazza"- My Mom

JOAN CUSHING (Book, Music & Lyrics) Joan Cushing, a former elementary school teacher and cabaret performer, is best known for her political satirical revue MRS. FOGGYBOTTOM & FRIENDS! which ran for 10 hit years at the Omni-Shoreham Hotel in Washington, D.C. In New York, she performed her solo nightclub act, LADY SINGS THE NEWS!, at The Ballroom, and appeared in Gary Trudeau's TANNER FOR PRESIDENT! series on HBO, directed by Robert Altman, More recently, Cushing has adapted 13 popular children's books as musicals, receiving over 400 productions and 3 national tours: MISS NELSON IS MISSING, winner of the 2003 Nat'l Children's Theatre Festival, MISS NELSON HAS A FIELD DAY, JUNIE B. JONES & A LITTLE MONKEY BUSINESS, PETITE ROUGE: A CAJUN RED RIDING HOOD (2007 New York Musical Theatre Festival), HEIDI (with playwright Martha King de Silva), and GEORGE & MARTHA: TONS OF FUN, all commissioned by Imagination Stage, BRAVE IRENE, commissioned by Adventure Theatre, and DIARY OF A WORM, A SPIDER, & A FLY, commissioned by Oregon Children's Theatre. According to TYA Magazine, "Cushing is the most produced playwright in children's theatre." Joan's adult musicals include TUSSAUD, with a brand new score, based on Madame Tussaud's bloody pursuit of art, RAMANA'S GARDEN, with Kathy Carroll, taken from stories of children living in an orphanage in India, and BREAST IN SHOW (2014 Capital Fringe Festival), a musical constructed from interviews with breast cancer patients, with playwright Lisa Hayes, conceived by Eileen Mitchard. Her musical THE CHRISTMAS DOLL (2007 Nat'l Youth Theatre Award for Outstanding New Play/Musical), adapted from the book by Elvira Woodruff, and set in Dickensian London, received its world premiere at Children's Theatre of Charlotte (Dramatic Publishing), and her searing LIZZIE BRIGHT & THE BUCKMINSTER BOY, a racial play with church hymns, based on a true story by Gary D. Schmidt, was developed with Playwrights Theatre of NJ, Growing Stage, and First Stage Children's Theatre/Milwaukee. Upcoming projects include 3 new musicals: 101 DALMATIANS (w Martha King de Silva) (Imagination Stage), LUCY ROSE: BUSY LIKE YOU CAN'T BELIEVE (Circa '21 Dinner Playhouse), and ELLA'S BIG CHANCE: A JAZZ AGE CINDERELLA set in roaring 20's London (Children's Theatre of Charlotte). Cushing dedicates BREAST IN SHOW to the memory of her husband, Paul Buchbinder, who died of cancer. Joan studied musical theatre writing at the BMI Musical Theater Workshop.

PENELOPE CAYWOOD (Director) is the Artistic Director of University of Utah's Youth Theatre program. 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 6000 elementary school students are bussed to see one of their two productions each year. Through her Partners in Education collaboration (Salt Lake City School District and Kingsbury Hall) she has created a unique theatre-arts program at Bennion Elementary School (SLCSD) in which she demonstrates drama strategies in the classroom, presents scaffolding 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 two courses for pre-service teachers; Materials and Methods of Creative Drama and Integrating the Arts in the Classroom. 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.

DAVID EVANOFF (Musical Director/Sound Design) has been the musical director for dozens of SLAC show, including SATURDAY'S VOYEUR, BAT BOY, BLOODY BLOODY ANDREW JACKSON AND GO DOG GO! He owns and

operates Sound Designs studio where he produces music for film TV, radio and special events.

THOMAS GEORGE (Scenic Designer) is a scenic designer and artist based in Salt Lake City. He holds an MFA from UC San Diego and a BFA from the University of Utah. He currently teaches set design at the University of Utah and works on productions locally and around the world. Recent local credits include *BASED ON A TRUE STORY* and *KINGDOM OF HEAVEN AT* Plan-B Theatre Company, *CLIMBING WITH TIGERS AND STUPID F*CKING BIRD AT* SALT LAKE ACTING COMPANY, *SELMA '65* and *MOCKINGBIRD* for Pygmalion Theatre Company.

JESSE PORTILLO (Light Designer) is happy to return to SLAC for his eighth season. Previous SLAC productions include *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, 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 on the faculty of the University of Utah Department of Theatre. He is a member of the United States Institute for Theatre Technology and United Scenic Artists Local 829

ERIN CARIGNAN (Costume Designer) design work encompasses a variety of work in theatre, film, TV/ film shorts, and styling for fashion print ads. Post graduate, she spent two years at the LA Opera as a crafts artisan/painter-dyer and 7 years at the Old Globe as the costume crafts supervisor/painter-dyer. During that time she taught master-classes at art schools and universities. After a long stretch of professional theatre work mixed with some academic work, she is now a Visiting Assistant Professor of Costume Design at Weber State University where she compliments her academic work with professional design and fine-art works. www.erincarignan.com

WILLIAM RICHARDSON (Stage Manager) is delighted to be back at SLAC, after managing a reading of *SYNCHRONICITY* with the Davey Foundation this August. Previous SM credits include tours of *SNAPSHOTS*, *ELEMENTS*, and *TIME CAPSULE* as well as many shows at home in the Rose Wagner with Repertory Dance Theatre; *THRILLER* with Odyssey Dance Theatre for the last two years; *RING OF FIRE*, *JEKYLL & HYDE*, and *ASSASSINS* with Dark Horse Company Theatre; *CON•TEM•POE•RAR•Y* with Meat & Potato Theatre; and more. He's taught with Park City's Egyptian YouTheatre since 2012. William received a B.A. in Musical Theatre from Weber State University, and has been acting, directing and choreographing professionally for over a decade.

SARAH KATHERINE WALKER (Assistant Director) is a senior in the MTP at the University of Utah. She is excited to work with SLAC for the first time especially as part of the University Professional Theatre Program. Recent credits include *BRING IT ON: THE MUSICAL* (University of Utah), *ROCK OF AGES* (Ziegfeld Theatre), and *YOUNG FRANKENSTEIN* (Ziegfeld Theatre).

ZOË FETTERS (Assistant Set Designer) is a senior at the University of Utah, and is very excited to be working on her first show at SLAC. Her design credits include *AS YOU LIKE IT*, *THE CHILDREN'S HOUR*, *SELF-DEFENSE OR THE DEATHS OF SOME SALESMEN*, *AMERICAN IDIOT* (U of U), and assistant design credits for *BLUE STOCKINGS*, *IN THE NEXT ROOM* (U of U), and *THE SKIN OF OUR TEETH* (The Grand). She would like to thank her family and friends for their support.

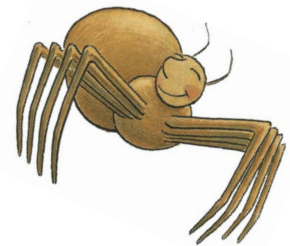
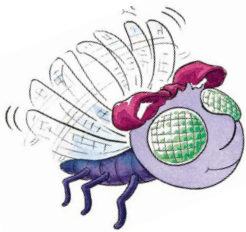
KATIE ROGEL (Assistant Costume Design) is a graduating Senior, Majoring in Theatre Arts with an emphasis in Costume Design at Weber State University. This is her first show at Salt Lake Acting Company.

CYNTHIA FLEMING (Executive Producer) has been in the world of dance and theatre professionally for over 36 years, during which time she performed in the Broadway, national and International companies with *A CHORUS LINE*. In 1978 as a U of U Theatre student, her performing relationship with SLAC began. Since 1995 she has worn many hats at SLAC, including Choreographer, Director, Box Office Manager and Director of Audience Services. 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 before taking on her current position as Executive Producer. Cynthia remains a working artist in the theatre and has choreographed

SATURDAY'S VOYEUR for 16 years and directed the musical for five years. She has choreographed many SLAC productions including THE PERSIAN QUARTER; GO, DOG. GO!; BAT BOY THE MUSICAL; AND WATER LILIES from CABBIES; COWBOYS; and THE TREE OF THE WEeping VIRGIN. Cynthia is proud to serve SLAC and its mission to develop and produce vital new work.

SALT LAKE ACTING COMPANY – Salt Lake Acting Company is celebrating its 45th season in flight, 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).

Thanks to our Title I Sponsors!



Anonymous

B.W. Bastian Foundation

Henry W. and Leslie M. Eskuché Foundation

R. Harold Burton Foundation

**Richard K. and Shirley S. Hemingway
Foundation**

Emma Eccles Jones Foundation

John & Marcia Price Family Foundation

Salt Lake City Arts Council

Salt Lake County Zoo, Arts & Parks

Storagecraft Technology Corporation

Sweet Candy Fund for Health & Wellness

George S. and Dolores Doré Eccles Foundation

Utah Division of Arts and Museums