

nct NEVADA
CONSERVATORY
THEATRE

BLACK BOX THEATRE (BBT)

Hedda
GABLER

By Henrik Ibsen

Adapted by Kirsten Brandt



SEPTEMBER 27 - OCTOBER 19, 2025

Kirsten Brandt
Executive Director (NCT)

Produced by the Department of Theatre



PRESENTS

HEDDA GABLER

by Henrik Ibsen
a new version by Kirsten Brandt

with

JoAnn Birt+ **Andrew Scott Bullard+** **Andrew Callahan+** **Nick Case+**
Savannah Libatique **Autumn Simone Morgan+** **Amber Wisely**

Director
Norma Saldivar

Scenic Designer
Andrew Taylor+

Costume Designer
Hannah Prochaska+

Lighting Designer
Andee Roby+

Sound Designer
Mary-Alice DiRienzo

Technical Direction
Aya Giardina+

Props Coordinator
Danielle Aikens+

Props Artisan
Momo Sugawara+

Fight Director
Andrew Callahan+

Intimacy Coordinator
Sean Boyd

Production Stage Manager
Moira Kowalski+

+Member of the MFA Professional Training Program with the Nevada Conservatory Theatre

The run time of this performance is approximately one hour and 40 minutes, with one 15-minute intermission



September 27 - October 5, 2025

BLACK BOX THEATRE

UNLV.EDU - (702) 895-ARTS

Thank you for supporting NCT!

NCT NEVADA CONSERVATORY THEATRE

Our mission is to entertain, provoke, and inspire.
We believe our region has a cultural destiny.
This is our home.

Founded by the faculty of the Department of Theatre of UNLV in 2000, the Nevada Conservatory Theatre has grown to be among the most notable performing arts organizations in Las Vegas. NCT stands as a model for the intersection of research, pedagogy, and professional practice. National and international professional actors, designers, and directors work alongside advanced graduate and undergraduate students recruited from around the country.



Support the Nevada Conservatory Theatre

Ticket sales only cover a fraction of our program. Gifts from people like you help us make world class theatre for our community.

With your help we will increase the number of professional artists featured in our productions, export works originated at UNLV, and import new plays from around the country.

[View all giving opportunities here](#)

FROM THE DEAN OF THE COLLEGE OF FINE ARTS



Dear Nevada Conservatory Theatre Patron,

I am delighted to welcome you to the Nevada Conservatory Theatre at UNLV. We are proud to present a wide range of exceptional performances, richly contributing to the culture of this region.

Las Vegas is, without a doubt, one of the most important arts and entertainment centers in the world. How exciting it is to be part of such a dynamic community!

The College of Fine Arts at UNLV, one of the largest in the country, educates students in the visual and performing arts, in architecture and in a program called entertainment engineering and design (EED). The college supports the scholarship, teaching, research, and creative activities of its stellar faculty, and is proud to participate in many regional, national and international partnerships. The Nevada Conservatory Theatre, housed in the College of Fine Arts, is one of the region's most significant and vital cultural resources. NCT has been remarkably successful in delivering the highest quality arts experiences to its audiences.

If this is your first experience here, please come back often. If you are a subscriber or frequent guest thank you so much for sharing in our joy of the arts. Please stay in touch!

We are thrilled that you are part of our growing UNLV Nevada Conservatory Theatre family.

Sincerely,

Nancy J. Uscher

Dean, UNLV College of Fine Arts

**FROM THE EXECUTIVE DIRECTOR OF
THE NEVADA CONSERVATORY THEATRE**



HEDDA GABLER

by Henrik Ibsen (adapted by Kirsten Brandt)

CAST

Hedda Gabler.....	JoAnn Birt+
George Tesman.....	Nick
Case+	
Miss Juliana Tesman.....	Autumn Simone Morgan+
Thea Elvested.....	Savannah Libatique
Judge Brack.....	Andrew Scott Bullard+
Eilert Lovborg.....	Drew Callahan+
Berta.....	Amber Wisely
Hedda/Thea Understudy.....	Alexandria Rector
Tesman/Brack Understudy.....	Dylan Omori McCombs+
Eilert Lovborg Understudy.....	Riley Stannard
Juliana Tesman/Berta Understudy.....	Sophia Suarez-Dunbar

PRODUCTION TEAM

Director.....	Norma Saldivar
Assistant Director.....	Dylan Omori McCombs+
Assistant Director.....	Dulce Herrera-Ortiz
Scenic Designer.....	Andrew Taylor+
Costume Designer.....	Hannah Prochaska+
Lighting Designer.....	Andee Roby+
Sound Designer.....	Mary-Alice DiRienzo
Production Stage Manager.....	Moira Kowalski+
Technical Direction.....	Aya Giardina+
Intimacy Coordinator.....	Sean Boyd
Fight Director.....	Andrew Callahan+
Props Coordinator.....	Danielle Aikens+
Props Artisan.....	Momo Sugawara+
Head Rigger.....	Flynn Yepsen
Wardrobe Trainer.....	Savie Moore
Assistant Costume Designer.....	Katie Gould+
Assistant Sound Designer.....	Caitlin Fielder
Assistant Scene Charge.....	Daniel Ly+
Assistant Stage Manager.....	Logan Haddad
Assistant Stage Manager.....	Shayla Smith
Assistant Production Manager.....	Cameron Cox+

+Member of the MFA Professional Training Program with the Nevada Conservatory Theatre

What *the* Constitution Means *to Me*

by Heidi Schreck

Directed By
Ann-Marie Pereth
& Joseph Kucan

Oct. 24 ~ Nov. 23,
2025

SST STUDIOS
4340 S. Valley View Blvd., #210
Las Vegas, NV 89103

Tickets available at
APUBLICFIT.ORG

APUBLIC fit
THEATRE COMPANY

ABOUT THE PLAYWRIGHT HENRIK IBSEN (1828-1906)



Often called the “father of modern drama,” Henrik Ibsen shook up the theatre world with plays that dared to question such social norms as marriage, gender roles, and morality. Born in Norway, Ibsen started as a struggling playwright and even worked as an apothecary’s apprentice for a time. His works, such as *A DOLL’S HOUSE*, *HEDDA GABLER*, and *GHOSTS*, challenged 19th-century audiences, sparking both outrage and admiration.

What makes Ibsen enduring is how contemporary his work still feels. His characters are not simple heroes or villains, but complex individuals wrestling with questions of freedom and identity. In *A DOLL’S HOUSE*, Nora’s decision to leave her family ignited scandal in 1879, yet her search for independence continues to resonate with modern audiences. Plays like *GHOSTS* confront uncomfortable truths about hypocrisy, morality, and the consequences of silencing dissent. Through such works, Ibsen transformed theatre from polite diversion into a mirror held up to society—one that revealed, often unflinchingly, its deepest contradictions.

Ibsen himself was as striking as his plays. He spent nearly 30 years living abroad in Italy and Germany, partly in self-imposed exile, and only returned to Norway later in life as an established cultural icon. Known for his sharp wit and often cold demeanor, he was also famously stubborn. Though he was often asked to cut or soften his plays for censors, he always refused.

Today, Ibsen’s influence stretches far beyond Norway. Subsequent playwrights, including George Bernard Shaw and Tennessee Williams, built upon his foundation of realism, psychological depth, and social critique in storytelling. His legacy reminds us that drama at its best does not only entertain, but also demands that we examine ourselves and the world around us. More than a century after his death, Henrik Ibsen’s voice as a playwright demands to be heard.

ABOUT THE ADAPTOR KIRSTEN BRANDT



Prior to joining UNLV Kirsten Brandt was associate chair and artistic director of the department of film and theatre at San Jose State University. Brandt is an interdisciplinary artist and educator whose practice embraces inquiries into gender, technology, and politics. An award-winning theatrical director, playwright, and producer with over 20 years of experience, her passion

lies in igniting the imagination of audiences through visceral storytelling and visual poetry to encourage dialogue and ethical engagement.

She served for six seasons as Artistic Director of Sledgehammer Theatre, where she directed over a dozen plays and wrote *Berzerkergång*, *The Frankenstein Project* and *NU*. She was the Associate Artistic Director of San Jose Repertory Theatre, where she co-wrote the book and lyrics to a new musical version of Hans Christian Anderson's *The Snow Queen* with Haddon Kime and Rick Lombardo. With Anne-Charlotte Hanes Harvey, she adapted and directed Henrik Ibsen's *A Doll's House* at the Old Globe Theatre. Her telematic, multi-site play *The Thinning Veil* was produced at the University of California, Santa Cruz. Her play *CODED* about women in computer gaming had its world premiere at City Lights Theater in San Jose. Her play *Blind Fury, the Untold Story of the Queen of Hearts*, premiered at the Edinburgh Festival Fringe in 2025.

Her other plays include *The Mechanic's Daughter*, *The Waves* and an adaptation of Emily Brontë's *Wuthering Heights*. As a director, Ms. Brandt work has been seen at San Jose Repertory Theatre, The Old Globe, TheatreWorks, La Jolla Playhouse, San Diego Repertory, Santa Cruz Shakespeare, North Coast Repertory, Arizona Theatre Company, Utah Shakespeare Festival, Marin Theatre Company, City Lights Theatre and others.

www.kirstenbrandt.com

DIRECTOR'S NOTE

NORMA SALDIVAR

Throughout theatrical history, playwrights have tackled difficult subjects to reveal truths about the state of the world and the society in which they find themselves. Ibsen is renowned for his magnification of human behavior among the middle classes of the 19th century. At a time when performative displays of entertainment was all the rage, he deepened theatrical offerings by diving deep into a detail of storytelling, which included intimate moments defying societal mores and psychological neuroses. Ibsen drew instances that were complex and challenging to theatregoers at the time.

Victorian society's behavioral lines were to be strictly followed no matter the circumstances. Behavioral constructs were designated to keep members in line and to ensure that order was always the outcome. The silent agreement created a maze of actions where people had to sublimate their natural instincts, put aside their personal inspiration, deny their ambitions, and resign themselves to living a life only partially realized. There was no allowance for gender differences or defying circumstances to achieve success. No deviation was tolerated or accepted if it did not include the approval of those that found himself or herself – through birth or inheritance – at the top.

Women were quite often suspect for their natural proclivities and their personal ambitions. Any desire to venture outside of the parameters allowed by society led to severe consequences for indiscretions that even at times were not theirs to own. No different than today, ambition to advance, to contribute to community and family were complex and required understanding the limitations of society for both men and women. Ibsen asks us to observe the individual(s) with their autonomy and free will and observe how they maneuver in a restrictive world.



In *HEDDA GABLER*, Ibsen bands together a group of individuals so drawn to succeeding and their need for power. He gives us several examples of the many ways society can dictate behavior if it means survival. Yet he emphasizes the conflict between the individual's nature and how to capitulate for the sake of avoiding "scandal and shame". Being true to one's self is difficult in a society when being strong, vocal, energetic, righteous, and innovative can cause a societal ignominy.

Each production of any Ibsen requires a translator who can honor the core essence while appealing to audience. This production begins with a beautifully crafted translation by Executive Director Kirsten Brandt that bridges to our modern audience. In addition, we have, through all elements of this production, attempted to provide clues and insight into the arc of Ibsen's *HEDDA GABLER*. From the orientation of the room, the visual and auditory contributions, to the acting and all of the details in building this world, we have designed the show to reinforce the meaning of this play's core theme. We hope that you will acknowledge the great contributions of the many students and staff who have worked on this production and its sister production of Steve Martin's *THE UNDERPANTS* playing in rep.

Many thanks for to all for their dedication, determination, and artistic contributions.



DRAMATURG'S NOTE "THE ONLY WAY SHE KNOWS TO"



"Hedda... Gabler! Hedda *Gabler!*" whispers Ejlert Lövborg to the play's protagonist upon reconnecting with his former love interest, now married to another man. Indeed, Hedda never really transforms into Hedda *Tesman*, the last name of her new husband, who just splurged on a spacious villa and a lengthy honeymoon trip, counting on the money yet to come from a pending professor's appointment.

But this couple is obviously sharply mismatched: Hedda is a member of the social elite of Norway's capital, Christiania (now Oslo), treated like royalty as a young woman by her father General Gabler, and now skilled heir to his guns – an unusual break with traditional gender roles at the time. For a woman seeking thrilling experiences, however, her marriage is a not just a step down, socially – into a less prestigious family who needs to sign mortgages to sustain her demands for a lavish lifestyle – but also a plunge into social boredom. Tesman, a scholar of "the domestic industries of the Low Countries in the Middle Ages" couldn't be more of an antithesis to his new wife. A "specialist," in the belittling definition Judge Brack offers of him, he managed to combine their recent grand tour with a research trip that yielded a full trunk of archival documents: they clearly attract him more than anything else in his life. Hedda, however, is adamant she requires more "generalist" entertainment and enjoys Brack's company, who offers to become the more stimulating third vertex of a social, if not (yet) openly sexual triangle.

Interestingly, the most expected conflicts in this play are soon deflated: Tesman is neither jealous of other men Hedda had previous flirts with, like Lövborg, nor of current social acquaintances; and although Lövborg has recently written a book that has become a sensation and surpasses Tesman's yet unpublished one on a similar subject (with another even better one forthcoming), he is uninterested in competing for Tesman's post at the university. Thus, financial ruin is easily dodged by the Tesmans. Instead, the most impactful events all stem from Hedda's unbridled desire for power over others' lives.

For an author like Ibsen who perfected the art of indirect allusion in regard to socially unpleasant topics, this play's secret is in fact the most domestic: the forbidden words – never pronounced but always implied – are “mother” and “children.” If Tesman is slow to acknowledge that the remaining two empty rooms in their new house could be occupied by newborns rather than bookshelves, Hedda positively declines to confirm the conjectures of her new family members, who read her recent florid appearance as a sure signal of her pregnancy. If Nora in the same author's *A Doll's House* (1879) abandoned her children to regain her freedom as an independent agent, Hedda (1891) actively refuses to accept that her more nurturing role become a reality. Instead, she fantasizes about molding Lövborg's destiny, whom she now decides to tempt to relapse into his former destructive habits in hopes to induce him to a beautiful, albeit tragic ending.

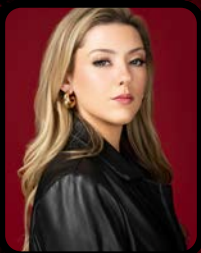
Yet, her (almost) perfectly conceived scheme, as you will see, doesn't really go according to plan: a manuscript forever lost gets a chance at resuscitating, a former enemy turns into an admiring friend, a new triangle is formed, and Brack turns out to be more dangerous than expected. Hedda has no choice but to escape in the only way she knows to.

--SteBos

Visit our “Know Before You Go” study guide for further information about the play, its history and cultural relevance, and our production:



Meet the CAST



**JoAnn Birt+
Hedda Gabler**



**Andrew Scott Bullard+
Judge Brack**



**Andrew Callahan+
Eilert Lovborg**



**Nick Case+
George Tesman**



**Savannah Libatique
Thea Elvested**



**Autumn Simone Morgan+
Miss Juliana Tesman**



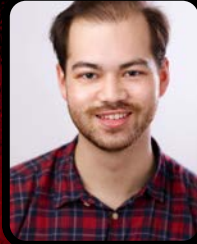
**Amber Wisely
Berta**

+Member of the MFA Professional Training Program
with the Nevada Conservatory Theatre

Meet the CAST



Alexandria Rector
Hedda/Thea Understudy



Dylan Omori McCombs+
Tesman/Brack Understudy



Riley Stannard
Lovborg Understudy



Sophia Suarez-Dunbar
Juliana/Berta Understudy

**+Member of the MFA Professional Training Program
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ABOUT THE CAST

JOANN BIRT (Hedda Gabler) is a passionate theatre maker and is happy to be doing her sixth show with the Nevada Conservatory Theatre. Originally from Chicago, JoAnn received her Bachelor in Fine Arts degree from The University of Illinois at Chicago. Upon graduation JoAnn delved into multiple career pursuits. She moved to the island of Hawaii where she taught and directed at Hawaii Preparatory Academy. She acted in popular TV shows including CHICAGO P.D., and began modeling. JoAnn's twenty years in Chicago theatre most recently continued with a show done by AstonRep theatre company called WHEN WE WERE YOUNG AND UNAFRAID. This earned her a Joseph Jefferson Award nomination for Best Supporting Actress for her portrayal of MaryAnne. She is currently excited to pursue her Masters Degree with The University of Nevada Las Vegas and to create a lasting relationship with the beautiful Las Vegas artistic community. She hopes to continue working in theatre, film, and TV as well as to educate young actors

ANDREW SCOTT BULLARD (Judge Brack) is once again returning to the NCT stage! You may have seen him in other productions, such as AMERICAN LA RONDE, THE MERRY WIVES OF WINDSOR, PRIDE AND PREJUDICE, MR. BURNS, A POST-ELECTRIC PLAY, WOLF PLAY, and MURDER ON THE ORIENT EXPRESS. He is so pleased to be working with this team to add this original adaptation of HEDDA GABLER to the list.

ANDREW CALLAHAN (Eilert Lovborg) is thrilled to be back on stage here at NCT. Andrew hails from the beautiful beaches of Virginia Beach, VA, and is happy to have found his new home in the desert. Past NCT credits include MURDER ON THE ORIENT EXPRESS (Colonel Arbuthnot), THE MERRY WIVES OF WINDSOR (Justice Shallow), MUD (Lloyd), PRIDE AND PREJUDICE (Mr. Collins), and AMERICAN LA RONDE (The Young Man). Drew is a proud member of the Society of American Fight Directors. NCT Fight Direction: MR. BURNS: A POST-ELECTRIC PLAY, THE MERRY WIVES OF WINDSOR, THE SHORTS: CLIMATE PLAYS, WOLF PLAY, and MURDER ON THE ORIENT EXPRESS. Enjoy!

NICK CASE (George Tesman) is a third-year MFA candidate in Performance from Toledo, OH. NCT: MURDER ON THE ORIENT EXPRESS (Bouc), THE MERRY WIVES OF WINDSOR (Ford), MR. BURNS: A POST-ELECTRIC PLAY (Gibson), PRIDE AND PREJUDICE (Bingley), CINDERELLA: A PANTOMIME FOR LAS VEGAS (Puck), and AMERICAN LA RONDE (Dancer). Other regional favorites: SHE LOVES ME (Georg Nowack) at Interlakes Summer Theatre, TITANIC (Harold Bride) at Fulton Theatre, and HAMLET (Hamlet) at APEX Theatre Studio. Up next: Charles Dickens' A CHRISTMAS CAROL: 1941 (Fred) at NCT. BFA: Musical Theatre, Penn State University. @nicktomcase

ABOUT THE CAST

SAVANNAH LIBATIQUÉ (Thea Elvestad) is a third-year student at UNLV, where she is pursuing a B.A. in Theatre with a concentration in Stage and Screen Acting. She's delighted to bring the complex and compelling character of Thea to life. Savannah's recent stage work includes productions at NCT such as HEY AND STUFF, A SKEPTIC AND A BRUJA, and SWEETWATER. Her passion for the arts extends beyond the stage through her internship with the non-profit, Broadway in the Hood. She extends a heartfelt thank you to her loved ones for their incredible support.

DYLAN OMORI MCCOMBS (Tesman/Brack U/S) is thrilled to be the Assistant Director and the Tesman/Brack Understudy for HEDDA GABLER. NCT: WOLF PLAY (Wolf), MURDER ON THE ORIENT EXPRESS (Michel), THE MERRY WIVES OF WINDSOR (Sir Hugh Evans), MUD (Henry), CINDERELLA: A PANTO FOR LAS VEGAS (Harry Hovel). Off-Off Broadway: AMEN, AMEN (Jack) with Honey Vic Productions, THE MONOLOGUE SHOW (Caleb) with Alpha NYC, PLEASE DON'T TAKE MY RHYTHMS (Ujamaa Black) with American Theatre.

AUTUMN SIMONE MORGAN (Miss Juliana Tesman), originally from Vallejo, California, is currently in her third year pursuing a Master of Fine Arts in Acting at UNLV. During her time at UNLV, including time as an undergrad, she has had the opportunity to work with NCT on shows like: PRIDE AND PREJUDICE (Elizabeth Bennet), MR. BURNS: A POST-ELECTRIC PLAY (Maria/Bart), VIOLET (Lula Buffington/Landlady), SHE KILLS MONSTERS (Vera/Evil Gabbie), and AMERICAN LA RONDE (Student).

ALEXANDRIA RECTOR (Hedda/Thea U/S) is in her fourth year at UNLV as a Theater major with a Stage and Screen Acting concentration. This is her first time understudying, and learning the ropes from the leading ladies has been both intense and so much fun! She gives many thanks to her friends, family, and amazing castmates for being so supportive through the process. She thanks you for coming, and says to have fun joining the gossip of HEDDA GABLER!

RILEY STANNARD (Lovborg U/S), is a third-year Theatre Major in the SSA program at UNLV. Recent credits include CATCH ME IF YOU CAN (Frank Abagnale Jr.), A CHRISTMAS CAROL (Young Scrooge), and THE LITTLE MERMAID (Flotsam), with additional performances with the Nevada Conservatory Theatre and throughout the Las Vegas community. Riley thanks his family and friends for their constant support.

ABOUT THE CAST

SOPHIA SUAREZ-DUNBAR (Juliana Tesman/Berta U/S) is excited to be a part of NCT's HEDDA GABLER. A senior in UNLV's Theatre Screen and Stage Acting Concentration, she has previously been apart of Nevada Conservatory Theater's PARKING LOT PLAYS and THE SHORTS: CLIMATE PLAYS. She's very excited to graduate this semester, but is most grateful to be a part of a thoughtful piece with such strong women.

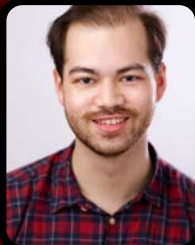
AMBER WISELY (Berta) is an actor from Kingman, AZ, and received her associate's degree in Theatre from Eastern Arizona College, where she was in many productions. Some of her most notable roles include Smee in PETER AND THE STARCATCHER and Miss Scarlet in CLUE. She is now pursuing her bachelor's degree at the University of Nevada, Las Vegas with a concentration in Stage and Screen Acting.



Meet the CREATIVE TEAM



Norma Saldivar
Director



Dylan Omori McCombs+
Asst. Director



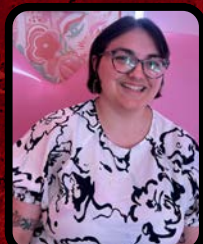
Dulce Herrera-Ortiz
Asst. Director



Andrew Taylor+
Scenic Designer



Hannah Prochaska+
Costume Designer



Andee Roby+
Lighting Designer



Mary-Alice DiRienzo
Sound Designer



Moira Kowalski+
Production Stage Manager



Aya Giardina+
Technical Director

+Member of the MFA Professional Training Program
with the Nevada Conservatory Theatre

Meet the CREATIVE TEAM



Sean Boyd
Intimacy Coordinator



Andrew Callahan
Fight Director



Danielle Aikens+
Props Coordinator



Momo Sugawara+
Props Artisan



Flynn Yepsen
Head Rigger



Savie Moore+
Wardrobe Trainer



Katie Gould+
Asst. Costume Designer



Caitlin Fielder
Asst. Sound Designer



Daniel Ly+
Asst. Scenic Charge

+Member of the MFA Professional Training Program
with the Nevada Conservatory Theatre

Meet the CREATIVE TEAM



Logan Haddad
Asst. Stage Manager



Shayla Smith
Asst. Stage Manager



Cameron Cox+
Asst. Production Manager



SteBos
Dramaturg

**+Member of the MFA Professional Training Program
with the Nevada Conservatory Theatre**

ABOUT THE DIRECTOR



NORMA SALDIVAR arrived to Las Vegas in July 2017 to chair UNLV's Department of Theatre and serve as Executive Director of the Nevada Conservatory Theatre from 2017 to 2023.

Originally from Chicago, she has worked as a freelance stage director and member of the Milwaukee Repertory Theatre artistic staff, and has served as casting director, dramaturge, and producer for productions in Chicago, Los Angeles, Seattle and Milwaukee. Ms. Saldivar is a proud member of the Society of Stage Directors and Choreographers. Her work as a director has been diverse and included classical, contemporary, musicals, opera, and new works.

As an educator, she spent nearly two decades at the University of Wisconsin, Madison where she was a Professor in the Department of Theatre and Drama. During her time in Madison, she served as the Head of the Graduate Directing program and director of Theatre Production. Later in her time at UW, Madison she served as Executive Director of the UW-Madison Arts Institute. Recognized for its interdisciplinary arts residencies, under Saldivar's leadership the Arts Institute sponsored performers, writers, composers, and artists from a variety of disciplines such as, Tony Award winning composer Stew and the Negro Problem and actress and director Rhodessa Jones. Her passions also included presenting and producing special arts events such as concerts, curated programming, and performances for stage, radio, and broadcast and the internationally renowned Wisconsin Film Festival.

Saldivar earned her MFA from the University of Illinois, Urbana-Champaign, with an emphasis in directing, and bachelor of fine arts in acting from Illinois Wesleyan University.

ABOUT THE PRODUCTION TEAM

DYLAN OMORI MCCOMBS (Assistant Director) is thrilled to be the Assistant Director and the Tesman/Brack Understudy for HEDDA GABLER. NCT: WOLF PLAY (Wolf), MURDER ON THE ORIENT EXPRESS (Michel), THE MERRY WIVES OF WINDSOR (Sir Hugh Evans), MUD (Henry), CINDERELLA: A PANTO FOR LAS VEGAS (Harry Hovel). Off-Off Broadway: AMEN, AMEN (Jack) with Honey Vic Productions, THE MONOLOGUE SHOW (Caleb) with Alpha NYC, PLEASE DON'T TAKE MY RHYTHMS (Ujamaa Black) with American Theatre.

DULCE HERRERA-ORTIZ (Assistant Director) has prior acting and technical stagehand experience. After starting as a transfer student, she was both excited and nervous about her future as a UNLV undergraduate, but she is now thrilled to be a part of a special production. Having spent more than six years in the theater business, her recent experience as an assistant director has given her a unique perspective and a deeper comprehension of broad career goals. She's grateful to her friends and Norma Saldivar for the opportunity.

ANDREW EARL TAYLOR (Scenic Designer) is a Theatre Artist specializing in Scene Design from Grayslake, IL. He is currently pursuing a Masters of Fine Arts in Scene Design at the University of Nevada Las Vegas. Recent credits include Scenic Design for PIRATES OF PENZANCE and MAYO BUCKNER at The Seagle Opera Festival, as well as Scenic Designer for MURDER ON THE ORIENT EXPRESS and Charge Scenic Artist for A SKEPTIC AND A BRUJA and THE MERRY WIVES OF WINDSOR at the Nevada Conservatory Theatre. He holds a Bachelors of Fine Arts in Theatre Design and Technology from Illinois Wesleyan University.

HANNAH PROCHASKA (Costume Designer) (she/her) is a freelance Costume Designer and Artist based in Las Vegas, NV. She has a BFA in Theatre Design and Tech from Baylor University, studied Costume Design at the graduate level at Carnegie Mellon University, and completed assistantships at Maine State Music Theatre and Chautauqua Institute. She is currently pursuing her MFA in Costume Design at UNLV. Her Las Vegas credits include AMERICAN IDIOT and THE MANSON FAMILY OPERA at Majestic Repertory, the Suburbs experience at Life is Beautiful in collaboration with Majestic Rep and Meow Wolf, and TRUE WEST with A Public Fit. She has returned to Baylor as a guest costume designer for their productions of MNEMONIC, AMELIE THE MUSICAL, and JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT. She recently collaborated as a scenographer on Prague Shakespeare's summer productions of QUEEN LEAR, TIMON OF ATHENS, and MUCH ADO ABOUT NOTHING. HEDDA GABLER is her first full production as Costume Designer at NCT. Learn more at www.hannahpro.com

ABOUT THE PRODUCTION TEAM

ANDEE ROBY (Lighting Designer) is in her second year at UNLV as a student in Lighting Design. She most previously worked on WOLF PLAY as the Lighting Designer, and MURDER ON THE ORIENT EXPRESS as the Production Electrician. Enjoy the show!

MARY ALICE DIRIENZO (Sound Designer) is designing sound for her seventh NCT show, and as an undergraduate in the Theatre Design and Technology Department, with HEDDA GABLER. Recent credits include MURDER ON THE ORIENT EXPRESS, WOLF PLAY, MR. BURNS: A POST-ELECTRIC PLAY, and MUD with NCT, as well as NSFW and SILENT SKY with A Public Fit Theatre Company. In addition to designing, Mary Alice has also served as the Head Engineer and a lead member of the electrics team on THE MERRY WIVES OF WINDSOR, A SKEPTIC AND A BRUJA, AMERICAN LA RONDE, and more. A genuine thank you to everyone who has supported these productions, and an even bigger thank you to everyone reading this right now.

MOIRA KOWALSKI (Production Stage Manager) received their BFA in Stage Management from the University of Wisconsin-Whitewater. At NCT, Moira has worked as the Production Stage Manager for WOLF PLAY and as Stage Manager for A SKEPTIC AND A BRUJA. She also worked as the Stage Manager for the CFACoLab on THAT SHOW ABOUT THE HOT DOG for the Edinburgh Festival Fringe.

AYA GIARDINA (Technical Director) is a second year graduate student at UNLV in Technical Direction, and has a Bachelor of Arts in Theatre Production and Design from Virginia Tech. Some of her recent credits include Assistant Technical Director for A SKEPTIC AND A BRUJA at the Nevada Conservatory Theatre, Technical Director of THE THREE FEATHERS at the UNLV Opera Theatre, Technical Director of TAMING OF THE SHREW, PLACEBO, and ONCE UPON A MATTRESS at Virginia Tech School of Performing Arts, and Carpenter for FAUST and SEMELE at The Wolftrap Opera Company.



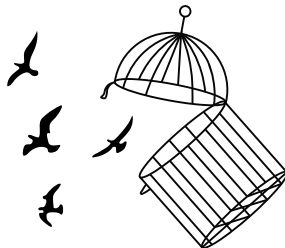
ABOUT THE PRODUCTION TEAM

SEAN BOYD (Intimacy Coordinator) SEAN BOYD serves as Assistant Professor of Acting & Movement for the Department of Theatre, while maintaining a successful career as an professional actor, recently completing work for the CW's WALKER: INDEPENDENCE, Netflix's WE HAVE A GHOST, and Amazon's I'M A VIRGO. More info at seanboyd.com.

ANDREW CALLAHAN (Fight Director) is thrilled to be back on stage here at NCT. Andrew hails from the beautiful beaches of Virginia Beach, VA, and is happy to have found his new home in the desert. Past NCT credits include MURDER ON THE ORIENT EXPRESS (Colonel Arbuthnot), THE MERRY WIVES OF WINDSOR (Justice Shallow), MUD (Lloyd), PRIDE AND PREJUDICE (Mr. Collins), and AMERICAN LA RONDE (The Young Man). Drew is a proud member of the Society of American Fight Directors. NCT Fight Direction: MR. BURNS: A POST-ELECTRIC PLAY, THE MERRY WIVES OF WINDSOR, THE SHORTS: CLIMATE PLAYS, WOLF PLAY, and MURDER ON THE ORIENT EXPRESS. Enjoy!

DANIELLE AIKENS (Props Coordinator) is a second-year from Greensboro, North Carolina seeking a Master of Fine Arts in Stage Management. Her recent credits include Production Stage Manager for THE FALL OF THE HOUSE OF USHER, GREASE, and JESUS CHRIST SUPERSTAR at Weathervane Playhouse, Production Stage Manager for A SKEPTIC AND A BRUJA at Nevada Conservatory Theatre, and Production Stage Manager for MERRILY WE ROLL ALONG at Greensboro College. She received a B.A. in Theatre with a concentration in Stage Management and a minor in Psychology from Greensboro College, in Greensboro, North Carolina. She is honored to collaborate on this production and can't wait for audiences to experience it.

MOMO SUGAWARA (Props Artisan) is a first-year MFA candidate in Scenic Design. She earned her B.A. in Theatre from the University of North Texas, where she worked in the Paint and Prop Shop as a painter and prop artisan on productions such as PETER AND THE STARCATCHER, THE DONNER PARTY, FIDDLER ON THE ROOF, ANATOMIES, and CABARET. She also served as Assistant Scenic Designer and Prop Master for BUS STOP and designed the set for MACHINAL.



ABOUT THE PRODUCTION TEAM

FLYNN YEPSEN (Head Rigger) is currently in their final year of the Theatre Technology and Design major with UNLV. Their most recent credits include Associate Technical Director for MURDER ON THE ORIENT EXPRESS, Technical Director for THE SHORTS: CLIMATE PLAYS, Assistant Technical Director for A SKEPTIC AND A BRUJA, and worked as an Associate Rigging Supervisor for various live events. They have worked as a carpenter at the Nevada Conservatory Theatre since 2022. They have also worked in entertainment across the U.S., including Houston, Columbus, and Illinois. They are very excited for the opportunity to work on this show and want to thank you for supporting live theatre.

SAVIE MOORE (Wardrobe Trainer) is a third year Costume Design MFA student at UNLV. She received a Bachelor's of Fine Arts from the University of Florida. Some of her past works include THE MERRY WIVES OF WINDSOR and WOLF PLAY at Nevada Conservatory Theatre. You can see her upcoming work in GIANTS HAVE US IN THEIR BOOKS, Spring 2026 at Nevada Conservatory Theatre.

KATIE GOULD (Asst. Costume Designer) is a dynamic and vibrant costume designer from Fort Lauderdale, Florida, and a second-year MFA Costume Design candidate at UNLV. With an eye for creative storytelling through fashion, Katie recently designed the costumes for THE UNDERPANTS while also assisting on HEDDA GABLER. Her recent credits include costume designing for MURDER ON THE ORIENT EXPRESS and MUD with NCT, as well as redesigning ANGELS OF THE INNERMOST HEAVEN with the Hawkins Dance Company x UNLV Dance. Katie is also a swing wardrobe dresser for MAGIC MIKE LIVE in Las Vegas. For more information, visit her portfolio at KatieGouldDesigns.com.

CAITLIN FIELDER (Asst. Sound Designer) is from Boise, Idaho. She is a Second Year at UNLV majoring in Theatre Design and Technology. This is her fifth show with Nevada Conservatory Theatre, having worked on costume crew for MR. BURNS: A POST ELECTRIC PLAY, and also held the role of Assistant Stage Manager for THE SEANCE ROOM, Content/Projections Designer for THE SHORTS: CLIMATE PLAYS, and Assistant Stage Manager for THE THREE FEATHERS. Additionally, she has been on the lighting team for several shows at the Boise Little Theater, including; TWELFTH NIGHT, A CHRISTMAS CAROL, THE MAD ONES, and SHE KILLS MONSTERS. She is excited to be a part of HEDDA GABLER with this fantastic team!



ABOUT THE PRODUCTION TEAM

DANIEL LY (Asst. Scenic Charge) is a Vietnamese scenic designer currently pursuing his MFA at the University of Nevada, Las Vegas. He earned his Bachelor's degree in Graphic Design from Van Lang University. His recent credits include: *The Meeting Point*, *Ngao So Oc Hen* (Ho Chi Minh City's College of Cultures and Arts); *Lost* (Ho Chi Minh City's University of Stages and Films). His upcoming design at the Nevada Conservatory Theatre is *Giants Have Us In Their Books* and as an assistant scenic designer for *A Christmas Carol*.

LOGAN HADDAD (Asst. Stage Manager) is in his second year as a tech and design BFA at UNLV and is concentrating in Costume Design. He worked on *MURDER ON THE ORIENT EXPRESS* this previous season on the stage crew, and is excited to be an Assistant Stage Manager for *HEDDA GABLER*.

SHAYLA SMITH (Asst. Stage Manager) is working on her first show at UNLV with *HEDDA GABLER*. She has previously held the roles of Head Stage Manager and Assistant Stage Manager in productions for CSN and the Vegas City Opera, such as *TROJAN WOMAN* and *THE DANGEROUS LIAISONS*.

CAMERON COX (Asst. Production Manager) is a third year Stage Management MFA student from Orem, Utah with an MA in Media and Performance Studies and a BA in Theatre Arts Studies with Emphases in Stage Management, Dramaturgy and Directing. His most recent credits include Stage Management for the NCT productions of *MURDER ON THE ORIENT EXPRESS*, *MUD*, and *MR. BURNS: A POST-ELECTRIC PLAY*, and A Public Fit Theatre Company's *SILENT SKY* and *THE PAVILION*. He was also a part of the stage management team for *PARTICLE INK* at the Luxor. Prior to starting at UNLV, Cameron stage-managed theatre, ballet, and opera for Utah Metropolitan Ballet, BYU Arts Production and the Salt Lake Fringe Festival.
<https://www.cameronrcox.com/>

STEBOS (STEFANO BOSELLI) (Dramaturg) is Assistant Professor of Theatre History and Dramaturgy in the Theatre Department at UNLV and Resident Dramaturg for the Nevada Conservatory Theatre. A theatre and performance scholar, stage director, and dramaturg who enjoys combining theory with practice, he also serves as Theatre and Performance Editor for *PSA*, the journal of the Pirandello Society of America. His monograph *Actor-Network Dramaturgies: The Argentines of Paris* (2023) has been published by Palgrave Macmillan and his peer reviewed articles and book chapters have appeared in several academic journals and collections. He received a PhD in Theatre and Performance from the Graduate Center, City University of New York and previously taught theatre and literature courses at various colleges in and around NYC. Website: stebos.net

HEDDA GABLER PRODUCTION STAFF

Master Electrician..

Electricians..

Light Board Operator..

Sound Board Operator..

Carpenters.....Emmerie Parker, Jasmine Boyce, Nicayla Nash

Deck Crew.....Yoshi Thomas, Matthew Marreara

Props Crew.....Spener Arteaga, Anne Eriquest

Wardrobe Crew.....Emmerie Parker, Jasmine Boyce, Nicayla Nash

NEVADA CONSERVATORY THEATRE STAFF

Executive Director.....Kirsten Brandt

Resident Dramaturg.....SteBos

Artists in Residence.....Phil Hubbard, Kymberly Mellen, Sean Boyd, Norma Saldivar

Production Manager.....M. William Shiner

Scenic Designer Supervisor.....Dana Moran-Williams

Scene Shop Supervisor.....Natalie Rian

Technical Direction Supervisor.....David Shouse

Costume Design Supervisor.....Judy Ryerson

Costume Shop Supervisor.....Katrina Hertfelder

Lighting Design Supervisor.....Christina Watanabe

Lighting & Sound Shop Supervisor.....Stuart Beck

Marketing and PR Assistant.....Saudnya Sakahre

Outreach Coordinator.....Katya Critchfield+

Development Associate.....JoAnn Birt+

Department Administrative Assistant.....Elaine Franks, Hui Wang

Department Student Worker.....Amber Jane Altamira

Photographers.....Shahab Zargari, Larry Henley

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NCT Guest Artists 2025-2026 Season

The Department of Theatre and the Nevada Conservatory Theatre welcomes guest artists to UNLV. We are dedicated to fulfilling our mission of providing opportunities for students to work alongside international, national, and regional guest artists to enrich the learning process of making theatre. We acknowledge them and extend our appreciation for their contribution to the training and theatre-making that you will experience through various presentations, performances, talkbacks, and lectures.

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The Nevada Conservatory Theatre is honored to acknowledge the following individuals, who have given gifts to the UNLV Department of Theatre since 2022. Please contact Diane Zapach, Director of Development, for questions or corrections at (702) 895-4292 or via email at diane.zapach@unlv.edu.

We lost two good friends and supporters of NCT and UNLV College of Fine Arts this year. Russ L. Frank supported NCT as well as the Fine Arts Dean's Leadership Circle funding our community arts fellows at Shannon West Homeless Youth Shelter. Theatre alumnus John Iacovelli '81 supported NCT, our Theatre Dept. and the Robert "Bob" Brewer Theatre Endowment. We will miss them and their kind and generous spirits.

Platinum Circle - \$5,000

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