

STUPID
F***KING
BIRD



THURS-SAT
MARCH

5-7
7:30 PM

PLEASE BE ADVISED

This production contains scenes depicting suicide and themes of mental health crisis that some viewers may find triggering.

If this performance brings up difficult emotions, or if you or someone you know needs support, please know that help is available. You can call or text 988 anytime in the US to reach the 988 Suicide & Crisis Lifeline.

On-campus support is also available through the Counseling and Wellness Center at 135 Allen Place (860.297.2415).

AUSTIN
ARTS
CENTER
AT TRINITY COLLEGE

The Department of Theater and Dance presents

STUPID
F**KING
BIRD

PLAY BY **AARON POSNER**

DIRECTED BY **GODFREY L. SIMMONS, JR.**

ASSISTANT DIRECTED BY **KATHLEEN KELLY '26**

SCENIC DESIGN BY **LYNNE PORTER**

LIGHTING DESIGN BY **MARGO CADDELL**

COSTUME DESIGN BY **KATHRYN PATERWIC**

SOUND DESIGN BY **RITZ UBIDES**

STAGE MANAGEMENT BY **PAMELA AMODIO**

VOCAL COACHING BY **KRISTEN MORIARTY**

INTIMACY COORDINATION BY
AMELIA BOYCE MUNSON

Presented in arrangement with Dramatists Play Service, Inc.

STUPID F**KING BIRD

Nina	Emma Lemieux	'28
Sorn	Brian Martin	'26
Mash	Kathleen Kelly	'26
	Mari Mendoza	'26
Trigorin	Abdul-Aleem Ogunsanya	'26
Emma	Kailee Mara	'27
Con	Wes Peters	'29
Dev	Orfeas Spirakis	'28

Setting: A secluded, lakeside rustic family estate.

Please be advised: that this performance includes the use of prop weapons and simulated gunfire. All staged violence is carefully choreographed for safety.

Run Time: This production will run for approximately 2 hours and 15 minutes with a 10-minute intermission.

Reception: We invite you to join us for a reception following the final performance on Saturday, March 7.

FOR THIS PRODUCTION

Technical Director: **Noah Ciccimarro**

Associate Technical Director: **Jim Keller**

Sound Board Operator: **Kayla McCarter Walsh** '27

Light Board Operator: **Kenna Harrison** '26

Fly Operator: **Joshua Terry** '29

Deck Chief: **Wadana Kakakhel** '27

Wardrobe: **Olaide Ogunshote** '26

Charge Scenic Artist: **Kailey Linden**

SPECIAL THANKS TO:

Mari Mendoza for seeding the role of Mash over the past month and contributing to its architecture.

Hartford Stage and **Theater Works** for support with scenic elements in this work.

Mike Lenaghan and **Lynne Porter** for loaning their musical instruments.

ABOUT THE CAST

Kathleen Kelly '26 (Mash, Assistant Director) is a senior Theater & Dance and Public Policy & Law student at Trinity. Kathleen has been actively involved in the arts on campus for the past four years, *Mr. Burns...* (Assist. Director), *Cinderella* (Stage Manager), *Spring Performance Mix* (Stage Manager), *Futurity* (Assist. Stage Manager). Most recently, Kathleen directed and designed her senior thesis presentation, *Athena*. At the AAC she works as an administrative assistant, box office associate, and stage tech. Off campus, Kathleen has worked for The Broadway League, The Wooster Group, Yale Baroque Opera Project and the Sharon Playhouse. She enjoys reading very deep works of literature and watching loads of reality television. She would like to give thanks to Godfrey for all of his mentorship these past years, her friends being so very cool, and her parents for sending her pictures of her impossibly cute cat, Fitz.

Emma Lemieux '28 (Nina) is a double major in Film and Theatre and Dance. This is her second production at Trinity. Her first being 2 of the Installments of *Bodies Becoming*. Emma has done theatre in high school, but this will be her first major role, and she is so excited to perform.

Kailee Mara '27 (Emma) is a junior, double-majoring in History and English Literature. Though this is her first production at Trinity, some of her favorite credits include *Wit* (Vivian Bearing), *A Midsummer Night's Dream* (Titania/Hippolyta), *The Learned Ladies* (Henriette), and *Clue* (Mrs. Peacock). In the rare moments she isn't writing a research paper or onstage, she works as a preschool teacher.

Brian Martin '26 (Sorn) is a senior in the Individualized Degree Program at Trinity College, majoring in Anthropology with a minor in Rhetoric, Writing, and Media Studies. This is his first production at Trinity

College. When he's not appearing in his first production, Brian enjoys his work in the city of Hartford, connecting individuals and families with resources that enhance their lives. Often cited for his flair for the dramatic (especially in middle school), Brian enjoys long walks on the beach in his mind (real sand gets everywhere).

Mari Mendoza '26 (Mash) (she/they) is an actor/activist/artivist in her senior year at Trinity, majoring in Anthropology, with a minor in Community Action. She has performed in several student-directed plays at the Ethical Culture Fieldston School in Riverdale, New York; including *Know the Downbeat/Lover's Lane* ("C") in 2021, *Athena* (Mary Wallace) in 2022, and their one-woman show, which they wrote and directed as a Theater Major, *Turquoise Rider* (Veronica/Vanessa), in the same year. In her time at Trinity, Mari has appeared in productions both on and off campus. Their freshman year, she starred in the HartBeat Ensemble's Youth Play Institute production of *Untold and Undocumented* (which she had the honor of naming). This is their third production at Trinity, including her performance in *Baltimore* (Rachel) in 2024 and *The Wolves* (#11) in 2025. In her role in SFB as "Mash," Mari hopes to use their voice to uplift other marginalized creators and audiences in the arts.

Abdul-Aleem Ogunsanya '26 (Trigorin) is a Senior, majoring in Computer Science with a minor in Formal Organizations. This is his second and final production at Trinity College. He played a lead role in last year's play, *Mr. Burns* (2025). Prior to last year, Aleem took a 6-year hiatus from acting, after playing roles such as Sebastian in *The Little Mermaid*, Lumiere in *The Beauty and the Beast*, and Scar in *The Lion King*. As Aleem prepares to conclude his time at Trinity, he is still hopeful about continuing his acting career as a hobby.

Wes Peters '29 (Con) is a Freshman looking to major

in Philosophy and Theatre. This is their second production at Trinity after playing Theseus and Oberon in last semester's student-led production of *A Midsummer Night's Dream*. Wes can be found in Trinity's jazz band, winning at board games, listening to music, and doing more theatre. Thanks to Mom, Dad, Gran Gran, and Hubert for all of their support.

Orfeas Spirakis '28 (Dev) is a sophomore from Piraeus, Greece, double-majoring in Neuroscience and Theater & Dance. After participating in *Bodies Becoming* (Fall 2024), *Spring Performance Mix* (Spring 2025), and *The Mix* (Fall 2025), he is making his foray into the world of acting as Dev in this play. Rumor has it that he isn't even acting; he just is like that.

ABOUT THE CREATIVE TEAM

Pam Amodio's (Stage Manager) theatre experience has been as an actress, director, and stage manager. Some of her favorite roles as an actress include Maria in *Lend Me A Tenor*; Jean Brodie in *The Prime of Miss Jean Brodie*, Ouiser in *Steel Magnolias*, and Amelia Tilford in *The Children's Hour*. She was most recently seen as Sister Aloysius in *Doubt*. Recent directing credits include *The Vagina Monologues*, *Lend Me A Tenor*, *Star Spangled Girl*, *Steel Magnolias*, *California Suite*, and *How The Other Half Loves*. Pam is the former executive director of First Night Hartford, and is currently the Special Events Manager for The Mark Twain House & Museum.

Margo Caddell (Production Designer) is a Connecticut-based lighting designer for theater and dance. Her work has appeared at numerous theaters, including ART (Cambridge, MA), Lyric Stage (Boston), Knoebel Dance Theater (Long Beach, CA), and the Edinburgh Fringe Festival. As an educator, Margo has been on the faculty at Tufts University, where she taught courses in lighting design and stage management, and at the University of Massachusetts Amherst, where she lectured in both the BA and MFA theater programs. She's also taught stage management at Connecticut College and conducted workshops at Boston College. Currently, she is the Program Coordinator for the Performing Arts at Trinity College.

Kristen Moriarty, she/her (Vocal Coach). Kristen is a multi-hyphenate theater professional whose experience encompasses acting, voice work, directing, private coaching, and teaching. After teaching *The Expressive Voice* at Trinity last fall, she is delighted to return to direct *The Wolves* and looks forward to offering *The Expressive Voice* again this coming spring. Credits: Shakespeare & Company (company

artist) Vitalist Theatre (contributing artist), Toy Boat Theatre (contributing artist), Lifeline Theatre, Greasy Joan & Co., Emerald City Theatre, Attic Playhouse, Elsewhere Shakespeare, Montana Repertory Theatre, Montana Actors Theatre, Classic Theatre Co., Tacoma Little Theatre, Philipsburg Theatre. MFA, Acting: University of Montana; BFA, Acting/Dance: Adelphi University. In addition to her collegiate training, Kristen has spent more than a decade training with Shakespeare & Company's Center for Actor Training, where she is also a member of the Faculty. She is also working towards becoming a Designated Linklater Teacher. Kristen has taught on the faculty or as a guest artist at the University of Connecticut, University of Montana, Seattle University, University of Washington-Tacoma, Adelphi University, and San Jose State University. At Trinity, she currently teaches as a Visiting Lecturer in Theater and Dance. Kristen lives in Lenox, MA, with her husband and their two daughters. There, she lives out the best roles ever as Wife and Mom.

Lynne Porter (Scenic Designer) is Chair of the Theatre Program at Fairfield University. She is also an Affiliated Artist with the Bloomsburg Theatre Ensemble, where her designs include *Witch*, *Dracula*, *Doubt*, and *Emma*. She also designs in NYC with Guerrilla Shakespeare Project, where her designs for *The Tragedy of King Arthur* by W. Shakespeare and *Pericles and PERICLES* earned New York Innovative Theatre Award nominations. She has designed numerous productions with Gamut Theatre/Harrisburg Shakespeare, where she recently collaborated on the design of their new theatre facility. Lynne is the author of *Unmasking Theatre Design*, which examines the creative process that underpins the design process.

Ritz Ubides (Sound Designer) is a Trinity alumna who served as Production Supervisor for the Austin Arts

Center for many years. Now, alongside her freelance work in sound design and technical direction, Ritz has launched her Connecticut-based pet service, Love at FURst Flight.

Godfrey L. Simmons, Jr. (Director) is the Artistic Director of HartBeat Ensemble, Hartford's Public Theatre, and a Visiting Lecturer in Theatre at Trinity College. He is also co-founder of Civic Ensemble, a community-based theatre company in Ithaca, NY. At HartBeat, he has appeared in *My Children! My Africa!* and *Possessing Harriet*. For Civic, he appeared in *My Children! My Africa!*, *Fast Blood*, and his adaptation of Mike Daisey's *The Trump Card*. Godfrey taught for several years at Cornell University, where he produced and directed Eugene O'Neill's *All God's Chillun Got Wings* and *The Next Storm* in collaboration with Civic Ensemble. Godfrey was a Producing Artist in charge of New Artist Development for Off-Broadway's Epic Theatre Ensemble, appearing in *A More Perfect Union*, *Widowers' Houses* (which Godfrey co-adapted with Ron Russell), and *Measure for Measure*, among other plays. At Epic, he also co-wrote and starred in a documentary play about the election of President Barack Obama, *Dispatches From (A)mended America*. Godfrey is a 2012 TCG/Fox Fellow, a participant in the TCG SPARK Leadership Program, and a lifetime member of Ensemble Studio Theatre. He has also taught at Marymount Manhattan College, Binghamton University, UCONN Hartford, and John Jay College. Additional New York theatre credits include *The Old Settler* (Primary Stages), *Betty's Summer Vacation* (Playwrights Horizons), *Free Market* (Working Theater), *Leader of the People* (New Georges), and *microcrisis* (Ensemble Studio Theater).

DEPARTMENT OF THEATER AND DANCE FACULTY AND STAFF

Rachna Agrawal	Instructor
Margo Caddell	Program Coordinator
Brandon Couloute	Instructor
Mellissa Craig	Visiting Lecturer
Deborah Goffe	Artist-in-Residence
Michelle Ong-Hendrick	Visiting Assistant Professor
Barbara Karger	Professor
Peter Kyle	Associate Professor
Lisa Matias	Instructor
Rebecca Pappas	Dept. Chair, Associate Professor
Mitchell Polin	Professor
Godfrey Simmons, Jr.	Visiting Lecturer

AUSTIN ARTS CENTER STAFF

Margo Caddell	Performing Arts Program Coordinator
Deborah Goffe	Executive Director
Mike Lenaghan	Director of Production
Noah Ciccimarro	Technical Director

BOX OFFICE/FRONT OF HOUSE STAFF

Lynn Cheng '26
Eva Gennrich '27
Akira Hypolyte '27
Aleema Kelly '26
Kathleen Kelly '26
Bailey Orban '26
Violetta Villacorta

SCENE SHOP AND STAGE TECHNICIANS

Hamzah Al-Shammari Sr. '27
Miranda Connolly '26
Eva Gennrich '27
Wadana Kakkhel '27
Kayla Walsh McCarter '27
Amanda Thrul '27

COSTUME SHOP ASSISTANTS

Lynn Cheng '26 (Lead)
Olaide Ogunshote '26
Hilly Oppermann '29
Mia Rodriguez '26

OFFICE ASSISTANTS

Juliana Boris '26
Kathleen Kelly '26
Olaide Ogunshote '26

TAKE CLASS WITH US THIS FALL.

F26 Theater + Dance Courses

THDN 107. Intro to Performance

(TR 9:25-10:40 AM)

How do cultures use performance to shape identity, ritual, protest, and storytelling? Explore global performance practice alongside hands-on creative work, examining how embodiment, presence, and representation function across cultural contexts. Build cultural literacy, critical thinking, and confidence in your presence. Ideal for those interested in Anthropology, Sociology, International Studies, and Religious Studies. ART

THDN 140. Improvisation as Composition

(TR 1:30-2:45 PM)

Practice making clear, bold decisions on the spot while working with others to build dynamic performances together. Through structured improvisational scores and ensemble-based processes, you'll strengthen your adaptability, collaboration, and creative problem-solving—skills that serve artists, leaders, educators, entrepreneurs, and anyone who needs to think quickly and work well in a team. Perfect for athletes and those interested in Education, Engineering, Entrepreneurship, Environmental Science, Neuroscience, and Psychology. ARTW

THDN 393. Playwright's Workshop

(M 1:30-4:10 PM)

Got a story you're dying to tell? In Playwrights Workshop, you'll generate original scripts, experiment with structure and dialogue, and hear your work read aloud in a supportive, creative environment. Perfect those interested in Anthropology, Film Studies, English, History, Psychology, Public Policy & Law. ART

UPCOMING AAC + CAMPUS ARTS EVENTS

Chapel Singers in Concert

We, March 11 (7:00 PM)
Trinity Chapel

Fabiola Mendez in Concert

Th, March 12 (7:30 PM)
Goodwin Theater (AAC)

Theater + Dance Senior Projects

Kenna Harrison
Th, March 26 (7:30 PM)
Performance Lab

Sydney Young
Fr, March 27 (7:30 PM)
Performance Lab

Adrien Braun
Fr, March 27 (9:00 PM)
The Mill

Steven Shen
Tu, March 31 (7:30 PM)
Performance Lab

Lily Mellitz
Tu + We, April 7+8 (7:30 PM)
Performance Lab

DIFFUSION: An Experiential Calligraphy Performance by Brandon Sadler

Tu, March 31 (6:30 PM)
Garmany Hall (AAC)

Trinity International Hip Hop Festival

Th-Sa, April 9-11
Various Locations

Theater + Dance Alumni Weekend

*Ways to Move: Black
Insurgent Grammars*
Jonathan Gonzalez
Reading and Book Signing
Th, April 16 (Common Hour)
Garmany Hall (AAC)

*Ancestral Echoes: Looking
Back, Moving Forward*
Directed by Mellissa Craig
Th-Sat, April 16-18 (7:30 PM)
Goodwin Theater (AAC)

Alumni Mixer
Fr, April 17 (4:30 PM)
AAC Lobby

*Theater + Dance
Senior Showcase*
Fr, April 17 (6:00 PM)
Garmany Hall (AAC)

*Roundtables and
Networking*
Sa, April 18 (12:00-2:30 PM)
Location TBA

Music Ensembles Week

Tu-Th, April 21-23
Various Locations

Samba Fest

Sa, April 25 (11:00 AM - 4:00 PM)
Gates Quad (In front of AAC)



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IN TRIBUTE

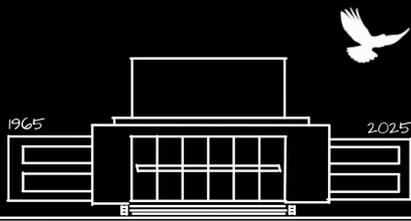
It was a great day when Nicky reached out to the AAC. He was wondering if there was space on the tech crew that needed filling. He'd "done tech for the last four years at the Park School of Baltimore. He helped build sets, worked as a stagehand, spotlight operator, and as a lighting designer and light board operator." Those were his words to me when he first made contact.

It was an easy decision to invite him to be on our crew, our hive, and part of this team. As the newest person on staff here at Trinity, Nicky was my first hire. It was great to be able to learn about how special Austin Arts Center is with someone who was just as passionate and excited to work here.

Nicky was such a funny guy. A good man. When we were working together, he was all smiles. It was infectious. We smiled along with him. It was impossible not to. He was also a very capable and talented stagehand.

Nicky will be missed by those who had the pleasure of knowing him and by those who were lucky enough to work with him. I think it is wildly important to say a special thanks to Nicky from the bottom of our collective and collaborative hearts.

*Michael Lenaghan
Director of Production*



AUSTIN ARTS CENTER
CELEBRATING 60 YEARS AT TRINITY COLLEGE