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Welcome to today's performance of Cabaret! Every few years, a production of this beautiful musical comes along and people gasp at how timely the story is. This 2022 production is no different. Political tensions, anti-Semitism, and nationalistic strongmen dominate the news cycle every day. Almost 90 years have passed since the story featured in Cabaret, and yet, we are still struggling to heed its lessons. To help tell our story and hopefully get our message across, we assembled a brilliant Community Advisory Team from across the Penn State community. I thank them for their generosity and support of our show.

Something like the Holocaust doesn’t happen all at once. Hitler wrote “Mein Kampf” in 1925, while in prison for attempting to stage a coup. Several passages in the book are undeniably genocidal in nature, as Hitler sought to show his plans for Germany. As our story progresses on stage, we strive to show the cracking of the glass, the shattering of norms, the deterioration of good in favor of evil, and perhaps most importantly, the complicity of seemingly decent people during the horrific actions of the Nazi Party in the early 1930s.

As you sit back and enjoy the talents and designs of the fabulous Penn State School of Theatre students tonight, I ask that you consider the question Fraulein Schneider asks us all, “What would you do?” At first, many of us assume that we’d speak out, we’d stand against a hate-filled movement, and shut down racism if we saw it. Hindsight may be 20/20 now, but millions of Germans sat by as Nazis committed their crimes. Why?

I once overheard an audience member say something I found to be profound after seeing this show. She leaned to her friend and said “I wanted them to sing and dance again, but I guess given the situation, they couldn’t.” Even as we told a story about complicity and willfully ignorant characters, this audience member just wanted a happy ending and a song to hum on the way home. It’s important to not sanitize history as we tell stories like Cabaret.

While I won’t promise a happy ending, I do hope you will walk away with something to think about on the way home. Composer John Kander once said “I think, unfortunately, as long as people act out of hatred, Cabaret will always be pertinent. Wouldn’t it be great if you went to see Cabaret and said, “I don’t get it, the world isn’t like this.” But the world is like this. I think it’s sort of ironic. Its popularity is an indictment of the world we live in.” Thanks for supporting Penn State Centre Stage!

– Chaz Wolcott, Director/Choreographer
Musical Numbers

Act One

“Willkommen”  ................................................................. Emcee and Company
“So What?” ................................................................. Fräulein Schneider
“Don’t Tell Mama” .......................... Sally with Rosie, Lulu, Frenchie, Texas, Fritzie, Helga
“Mein Herr” ......................................................... Sally and Company
“Perfectly Marvelous” ............................................. Sally and Cliff
“Two Ladies” ......................................................... Emcee, Lulu, Victor
“It Couldn’t Please Me More” ................................... Fräulein Schneider, Herr Schultz, Emcee, Texas, Helga
“Tomorrow Belongs to Me” ........................................... Boy
“Maybe This Time” ................................................................. Sally
“Money” ................................................................. Emcee and Company
“Married” ............................................................ Herr Schultz, Fräulein Schneider, Chanteuse
“Reprise: Tomorrow Belongs to Me” ....................... Fräulein Kost, Ernst Ludwig, and Guests

There will be a 15-minute intermission.

Act Two

“Entr’acte” ........................................................................ Orchestra
“Kickline” ........................................................................ Emcee and Company
“Reprise: Married” .............................................................. Herr Schultz
“If You Could See Her” .................................................. Emcee and Frenchie
“What Would You Do?” ................................................ Fräulein Schneider
“I Don’t Care Much” .......................................................... Emcee
“Cabaret” ........................................................................ Sally
“Finale” ........................................................................ Emcee and Cliff

Orchestra

Conductor/Piano  Emily Orr
Drums  Kyle Haust
Trumpet  Jesse Hamilton
Synthesizer/Accordion  Anne Van Steenwinkel
Clarinet/Alto Sax  Gregory Glatzer
Violin  Delia Ceres
Guitar/Banjo  Tom Cody
Clarinet/Tenor Sax  Anton Fatula
Cello  Matt Shaffer
Bass  Ben Byham
Trombone  Andrew Zall

Land Acknowledgment

We acknowledge that the Pennsylvania State University—including the School of Theatre, the locations where we rehearse and produce theatre, and where our classrooms are located—is built upon the traditional lands of the Susquehannock (suh-skwuh-ha-naak) and Haudenosaunee (hoe-dee-no-show-nee) peoples. The Haudenosaunee Confederacy—meaning “People of the long house”—unites the nations of the Mohawks, Oneidas, Onondagas, Cayugas, and Senecas in harmony to create peaceful decision making. The Confederacy was founded by Peacemaker, a prophet, with the aid of leader Hiawatha, also known as Aionwatha. The Susquehannock people lived on this land for generations. On this land, the late 17th century brought epidemics that reduced populations significantly, in addition to large-scale massacres at the hands of white people during the mid-18th century. Today, in the 21st century, the Susquehannock people number 400 people. We recognize the everlasting sovereignty of the indigenous people who have inhabited and cared for this land, and we pay respect to the Susquehannock and Haudenosaunee peoples of the past, present, and future.
Penn State School of Theatre
PENN STATE CENTRE STAGE

presents

CABARET

Book by Joe Masteroff
Based on the Play by John Van Druten and Stories by Christopher Isherwood
Music by John Kander
Lyrics by Fred Ebb

Originally Co-Directed and Choreographed by Rob Marshall; Originally Directed by Sam Mendes

DIRECTOR/CHOREOGRAPHER
Chaz Wolcott

ASSISTANT DIRECTOR
Mia Gomez Montero

ASSOCIATE MUSIC DIRECTOR
Anne Van Steenwinkel

MUSIC DIRECTOR
Emily Orr

SCENIC DESIGNER
André Brandão de Castro

SOUND DESIGNER
Carlo Castoro

DANCE CAPTAINS
Amirah Joy Lomax
Dante D'Antonio

LIGHTING DESIGNER
Riley Allsop

VOICE/DIALECT COACH
Allegra Ritchie

PRODUCTION STAGE MANAGER
Rachel A. Zwerver

TECHNICAL DIRECTOR
Chris Russo

October 25–November 5, 2022
Playhouse Theatre

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Cabaret has moved audiences and maintained relevance for decades. Starting in 1929 Christopher Isherwood, a gay American novelist, moved to Berlin to up-start his career and experience Berlin’s accepting nightlife. By 1933 he bore witness to the rise of political, economic, and democratic crisis in Germany. Isherwood later fled to the United States in fear of his life.

In 1945 he published The Berlin Stories. This anthology encapsulates a “carnival of debauchery and despair inhabited by desperate people who are unaware of the national catastrophe that awaits them.” In 1951 John Van Druten adapted this into a play, which eventually hit the Broadway stage. It was named after a quote from Goodbye to Berlin, “I am a camera with its shutter open, quite passive, recording, not thinking,” which emphasized the apathy of German citizens toward the increase of political corruption.

In 1963, highly regarded Broadway producer Hal Prince began the process of adapting I Am a Camera into a musical with the help of songwriters John Kander and Fred Ebb. Cabaret the musical opened on Broadway in 1966. Prince’s Cabaret depicted poignant social commentary while jumping between serious dialogue and flashy musical numbers, which had never been seen on Broadway before. As Cabaret continued to amass success, including four West End revivals and three Broadway revivals, the musical began to undergo changes.

There were several song changes and a clear change in Cliff’s sexuality after the release of the 1972 film by Bob Fosse. The script changed when the culture of the world changed, and writer’s felt a need to make the musical as relevant as possible. Time Out’s review of 1998 Sam Mendes Broadway Revival was described, “at once intoxicating and sobering, Cabaret is one hell of a bash. Start celebrating—but don’t expect to end that way.”

Now in 2022, over eighty years since Christopher Isherwood began documenting his experiences, the themes and original intentions still reign true. As we compare how audiences may have viewed the musical differently each year, “ultimately, ‘Cabaret’ is about survival -- about fighting for what you believe in, and celebrating diversity in a world of complacency” (NBC). Through our work as dramaturgs, it was of the utmost importance to maintain what Cabaret’s ultimate message is.

This musical has continued to succeed for decades because it successfully paints a picture of how power, corruption, turning a blind eye, and selfishness can result in the destruction of democracy.

So thankful to have a role in telling this story!

— Will Adams ('25) and Miriam Colvin ('24), Dramaturgs
CAST

EMCEE.................................................................................................................. Mathew Fedorek
SALLY BOWLES ................................................................................................. Thea Celey
CLIFF BRADSHAW .......................................................................................... Jimin Moon
FRÄULEIN SCHNEIDER .................................................................................. Chloe Evans
HERR SCHULTZ .............................................................................................. Alex Wind
ERNST LUDWIG ............................................................................................... Jackson Pavlik
FRÄULEIN KOST, FRITZIE ............................................................................ Dylan Lugosi
MAX, HERMAN ................................................................................................. Nick Brogan
BOY, HANS ..................................................................................................... Ronald Spoto
ROSIE, CHANTEUSE .................................................................................... Aria Evans
LULU .................................................................................................................. Amirah Joy Lomax
FRENCHIE, GORILLA .................................................................................... Carmella Manapat
TEXAS ................................................................................................................ Teagan Jenay Reynolds
HELGA ............................................................................................................... Tyler Hepler
GRETA ............................................................................................................... Regine Torres
MARIA .................................................................................................................. Drake Arielle
BOBBY ............................................................................................................... Dante D'Antonio
VICTOR ............................................................................................................. Ethan Peterson

UNDERSTUDIES: For Emcee - Dante D'Antonio and Ronald Spoto; For Sally Bowles - Aria Evans; For Cliff Bradshaw - Nick Brogan; For Fräulein Schneider - Teagan Jenay Reynolds; For Herr Schultz - Jackson Pavlik; For Ernst Ludwig - Nick Brogan; For Fräulein Kost - Carmella Manapat; For Chanteuse - Regine Torres; For Rosie, Lulu, Frenchie, Fritzie, Texas, Helga, Gorilla - Regine Torres and Drake Arielle; For Two Ladies - Dante D'Antonio, Ronald Spoto, Teagan Jenay Reynolds; For Boy - Ethan Peterson

SWINGS: Regine Torres, Drake Arielle
DANCE CAPTAINS: Amirah Joy Lomax, Dante D'Antonio

ACKNOWLEDGMENTS

Special thanks to the Community Advisory Team:
Rabbi Rob Gleisser—Peter J. Rubinstein Reform Senior Jewish Educator, Penn State Hillel
Susan Schulman—Professor, School of Theatre
Boaz Dvir—Director, Holocaust, Genocide, and Human Rights Education Initiative
Kobi Kabalek—Professor of Germanic and Slavic Languages and Literatures and Jewish Studies
Sam Osheroff—Professor, School of Theatre
Austin Gaffin—Ph.D. Candidate, Comparative Literature and Women's, Gender, & Sexuality Studies
John Simpkins—Head of Musical Theatre
Liz Schoppelrei—Ph.D. Candidate, Comparative Literature and Women's, Gender, & Sexuality Studies

Cabaret is presented with Concord Theatricals on behalf of TAMS-WITMARK LLC.
www.concordtheatricals.com
Any video and/or audio recording of this production is strictly prohibited.
NICK BROGAN (Max, Herman, U/S Ernst, Cliff) is a third-year B.F.A. Musical theatre major and is thrilled to be in his third Penn State Centre Stage production! Some previous Penn State credits include Brigadoon (Tommy) and The Curious Incident of the Dog in the Night-Time (Roger). Nick spent his summer with PCLO in a new musical workshop, These Girls Have Demons, and was also at Totempole Playhouse in Footloose. Nick would like to thank Chaz, Emily and the rest of his cast and crew. He would love to thank Owen too. @nick.brogan

THEA CELEY (Sally Bowles) is currently a senior and is thrilled to be apart of this killer cast. Other productions include: Brigadoon (Maggie), Cats (Bombalurina), The Wild Party (Dance Captain), and Annie! at the Muny. She could have not gotten through these last four years without her mom, grandma and cat. Huge thank you to two badass woman Emily Orr and Mia Montero, and a special shout-out to Chaz for trusting her to play a woman with so much depth and for being a huge role model in her life. @theaceley

DANTE D’ANTONIO (Bobby, U/S Emcee, Dance Captain) is a second-year B.F.A. Musical Theatre student from Boston, Massachusetts, and is thrilled to be in Centre Stage’s production of Cabaret. Dante is a graduate of Walnuthill School for the Arts. Slay Walnuts! This past summer Dante played Munkustrap in Interlakes Theater’s production of Cats. Some of his previous credits include Brigadoon (MacGregor/Sword Dancer), The World Goes Round (Featured Soloist), and A Midsummer Night’s Dream (Demetrius). Thank you to the cast, crew, and creative team for all their work on this show. Big love for Jenn and Chris. @dante_dantonio

DRAKE ARIELLE (Maria, Onstage Swing) is a second-year B.F.A. Acting major from St.Maarten, Caribbean, and is thrilled to be in this Centre Stage’s production of Cabaret! Drake’s recent credits include Brigadoon (Jean U/S, Swing), Graff (News Reporter), Frozen (Anna), and many more! Drake is also on two dance teams at Penn State and acts as event planner for Nittany Dance Project. She also participates in THON with Kappa Alpha Theta. @drakearielle

ARIA EVANS (Rosie/Chanteuse, U/S Sally) is a third-year B.F.A. Musical Theatre major and is excited to be a part of Cabaret! Recent credits include Legally Blonde (Brooke Wydam), We Will Rock You (Killer Queen), Nunsense (Sr Mary Hubert) at Timberlake Playhouse this summer, and A Chorus Line (Sheila), Brigadoon (Ensemble/Meg US), and Fun Home (Helen), at Penn State! She would love to thank her family, her cast and crew, and Chaz and Emily! Much Love, <3 @ariacevans

CHLOE EVANS (Fräulein Schneider) is a second-year B.F.A. Musical Theatre major from Dallas, Texas, and is so grateful to be a part of this beautiful show. They were seen last year in Nostalgia Night and are thrilled to be performing on the Playhouse stage for the first time. They would like to thank their family for supporting them, and Chaz and the whole creative team for trusting them with this role. @chloe_g_evans

MATHEW FEDOREK (Emcee) is a Pittsburgh native, is verklempt to play a dream role in his senior year at Penn State. Regional: Pittsburgh CLO, WVPT, Lincoln Park Performing Arts Center. Favorites include Bert (Mary Poppins), Don Lockwood (Singing in the Rain), Angel (Kinky Boots), and Jackie (Lippa’s The Wild Party). Thank you to Chaz, Emily, Mia, Gwen, and Aliza. For Mom and Dad who have made my educational endeavors possible and seemingly limitless—I love you! Jippi! @matthew.fedorek

TYLER HEPLER (Helga) is so excited to play Helga in this production of Cabaret! He is a senior Musical Theatre student this year and is grateful for all of the opportunities he has been given at Penn State. He played Mel in Nostalgia Night, Mark in A Chorus Line, and was in the Ensemble of The Wild Party. He wants to thank all of his friends, family, and faculty for all of the support he has been given here. Thank you for coming to see the Cabaret! @heplertyler

AMIRAH JOY LOMAX (Lulu, Dance Captain) is thrilled to be in Cabaret. Recently, she was a Swing in the new musical Nostalgia Night and in the ensemble of Andrew Lippa’s The Wild Party. In addition to being a current third-year student in the B.F.A. Musical Theatre program, Amirah Joy is a co-coordinator for Camp Kessel Central PA’s Development position, and a member of the School of Theatre’s Student Diversity Committee. Many thanks to the cast and crew! @amirahjoylomax

DYLAN LUGOSI (Fräulein Kost, Fritzie) Dyl is a third-year B.F.A. Musical Theatre major from Palm Beach Gardens, Florida. Previous Penn State credits include The Wild Party and Brigadoon. She spent this summer at the New London Barn Playhouse in A Chorus Line (Val) and She Loves Me (Ilona). Other regional credits include West Side Story and Hairspray at the Maltz Jupiter Theatre. Lots of love for my family, friends and teachers. @dylan.lugosi

CARMELLA MANAPAT (Frenchie, Gorilla, U/S Kost) is a fourth-year B.F.A. Musical Theatre student at Penn State. Some of her past credits include Connie Wong in A Chorus Line, Hayley in These Girls Have Demons (Workshop), and Ensemble in The Wild Party. She would like to thank her family and friends for all their support and love. She wouldn’t have been able to do this without you. Willkommen!
JACKSON PAVLIK (Ernst Ludwig, U/S Shultz, Principal Actor Deputy) is thrilled to be part of this production of Kander and Ebb’s Cabaret, the most important show written in the American Musical Theatre cannon. He has previously been seen in Penn State Centre Stage’s Brigadoon (Jeff Douglas), in which he also served as the Principal Actor Deputy, and Fun Home (Roy, et al). Jackson would like to thank Chaz Wolcott, for keeping it tight.

JIMIN MOON (Cliff) is a senior in the B.F.A. Musical Theatre program. Doing Cabaret alongside his roommate Alex Wind is the biggest joy! Thank you to Chaz, Emily, Mia, and Alyssa Stanford :) Follow along on IG: @jiminmoon

ETHAN PETERSON (Victor, Rudy, U/S Boy) is a second-year B.F.A. Musical Theatre major from Cleveland, Ohio, and is stoked to be in Cabaret. Ethan’s recent credits include Brigadoon (Ensemble), Merrily We Roll Along (Frank), and Newsies (Jack Kelly). Last summer Ethan was an actor and creative in Penn State’s New Student Orientation’s production of Results Will Vary! Enjoy the show. @ethanrpeterson

TEAGAN JENAY REYNOLDS (Texas, U/S Schneider, Ensemble Actor Deputy) Teagan is ecstatic to join the cast of Cabaret as a fourth year musical theatre major at Penn State. Previous Penn State credits include Alison (Fun Home) and Ariel (Nostalgia Night). Along with performing, Teagan is passionate about creating musicals, some of which have premiered on the west coast over the past year, including: The Emily Dickinson Musical, A Night To Dismember, and Jinx! The Musical (upcoming). Check out her Instagram @teaganjenay to stay tuned. She would like to thank Chaz, Emily, and the entire fierce production team for making all the magic happen.

RONALD SPOTO (Hans, Boy, U/S Emcee) is a second-year Musical Theatre major from Lake- land, Florida. Recently, Ronald was seen as Coricopat in Cats! at Interlakes Summer Theatre, which was also directed by Chaz. Penn State: Ensemble, Charlie U/S (Brigadoon). Other credits include Jack Kelly (Newsies) and George Seurat (Sunday in the Park with George). Besides performing, Ronald’s other passions include composing/arranging for orchestras and choirs, lighting design, musical directing, and continuing his love for consuming Cheez-Its. Many thanks to his family, Chaz, the production team, and his amazing friends in PSU MT ’25! @ronaldspoto

REGINE TORRES (Greta, Onstage Swing, U/S Chanteuse) is a second-year, B.F.A. Musical Theatre student from the Philippines. She is thrilled to be taking the stage once again at The Playhouse Theatre. Her previous theatre credits include Penn State’s Spring 2022 production of Brigadoon (Jean MacLaren), After Ever After (Marie Perrault), My Suite Princess (Princess Tatiana), and Mulan (Mulan). She is sincerely grateful to her family for their continuous love and support, and to the entire cast and production crew for making this experience truly unforgettable. She can’t wait to be part of more Penn State productions in the future. @regine.e.torres

ALEX WIND (Herr Schultz) is in his fourth year at Penn State and is honored to be part of the team that gets to bring this incredible story to life. Other Penn State credits include: Brigadoon (Andrew MacLaren), The Wild Party (Sam), Harlem Queen (Dutch Schultz), and The Lucky Boy (King’s Henchman). He wants to thank his entire family for their constant support, as well as Chaz, Emily, Mia, and the rest of the Cabaret team. Instagram: @alexanderblakewind

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ARTISTIC TEAM

CHAZ WOLCOTT (Director/Choreographer) makes his Penn State Centre Stage debut in his second year on faculty. He’s excited to tell this timely story with this team of talented artists. Chaz has been privileged to make some really fulfilling theatre with people all over the country, and learns something from every show. He hopes you do too. Love and gratitude to Anthony, Mom, Mia, the cast, creative team, design team and all who have supported this show! For more - visit chazwolcott.com

EMILY ORR (Music Director) is a music director and performer from Wichita, KS and joins the Penn State faculty this year as a Lecturer in Musical Theatre. She has worked extensively with Music Theatre Wichita, most recently as the associate musical director on Jersey Boys and Anytime Annie in 42nd Street. Emily has performed worldwide for six years on cruise ships as a singer and pianist, and will graduate with her M.F.A. from Penn State in Summer 2023. She is so grateful to be a part of this creative team in sharing this important piece of theatre with the community.

MIA GOMEZ MONTERO (Assistant Director) is a third-year B.A. Theatre Studies student and is thrilled to be working on her fourth show with Penn State Centre Stage! Previous credits include The Last Five Years (assistant director/choreographer), The Curious Incident of the Dog In the Night-time (assistant choreographer), and Brigadoon (assistant director/choreographer). So much love to this phenomenal team of artists and their brilliant minds for putting together such a beautiful show. And (most importantly) special thanks to Mom, Dad, Benjamin, and Chaz for this unforgettable opportunity! <3 @miagomezmontero

ANNE VAN STEENWINKEL (Associate Music Director) is a 29-year-old musician and composer from Belgium. In August, she moved to State College to study as a graduate student in Music Directing. In 2016, she obtained her master’s degree in Music Production. As a composer, she wrote music for The Belgian Session Orchestra and The Brussels Operette Theatre. She is the founder of the production house “Poolster Producties”, for which she wrote two musicals. Six years ago, she played her first musical as a pianist. Since then, she has played and conducted eighteen productions, including Sweeney Todd, Mamma Mia, and The Sound of Music.

ALLEGRA RITCHIE (Voice/Dialect Coach) (she/her) is an assistant teaching professor of Voice and Speech in the School of Theatre. In her previous appointment at The California State University, Long Beach, Allegra worked as a voice, text, and accent coach for the California Repertory Theatre. She has also served as a workshop/programming administrative assistant for the Knight-Thompson Speechwork teacher training program. She holds a B.A. in Sociology and Anthropology from the University of Puget Sound, an M.F.A. in Acting and Theatre Arts from CSU Long Beach, and she is a teacher of Knight-Thompson Speechwork.

WILL ADAMS (Dramaturg) is a second-year B.A. Theatre Studies student from New Jersey. In the 2021-22 season, he worked on the dramaturgy team for Centre Stage’s The Curious Incident of the Dog In The Night-Time. He is very interested in directing and he previously worked as the assistant director for Mountain Language. This coming spring, he will be working as one of the assistant directors on Centre Stage’s Everybody. He is very grateful to have worked on this production and he is very excited for you all to see it on stage!

MIRIAM COLVIN (Dramaturg) is a third-year B.A. Theatre Studies student from Jupiter, Florida. Her previous dramaturgy credits include assistant dramaturg for Centre Stage’s The Wild Party. She spends most of her time playwriting: last year she showcased her play The Production Meeting at Penn State’s “New Works Festival” and this fall, her play Mock will be performed at the Penn State Downtown Theatre. She also performed in Mountain Language last spring (Guard and Woman in Line). She’s excited to see everyone’s hard work come to life on stage.

ANDRÉ BRANDÃO DE CASTRO (Scenic Designer) is a Brazilian architect and second-year M.F.A. candidate in Design for Theatre at Penn State. André received his BArch from FUMEC University in Belo Horizonte, Brazil (2014). He is an experienced architect, having worked for several companies in Brazil and internationally, and has a promising career as residential architect. He is also an experienced set designer with more than 20 sets designed for dance and theatre plays. www.brandaandre.com.br

ZANDRA SIPE (Costume Designer) is a third-year M.F.A. candidate in Costume Design from Vermontville, Michigan. Zandra received her B.F.A. in Theatre: Design and Technology, with an emphasis in Costume Design from the Western Michigan University in April 2020. She is an experienced costume artisan, having worked for several companies, including The Glimmerglass Festival, Farmers Alley Theatre, Timber Lake Playhouse, Twinbolt Media and continues to work as a costume designer and maker at Penn State. Her previous credits include the costume designer for A Midsummer Night’s Dream (2021, SOT), assistant costume designer for Brigadoon (SOT), costume design advisor for Dryland (2021, SOT), and the assistant costume designer of the Moving Forward: Dance Concert (2021, PSCS).

RILEY ALLSOP (Lighting Designer) is a fourth-year B.F.A Design and Technology major, with a dual-emphasis in Lighting Design and Technical Direction. His previous credits at Penn State include his work as assistant lighting designer on Brigadoon, associate lighting designer on A Midsummer Night’s Dream, assistant technical director on The Wild Party, and work on many other productions. He would like to thank everyone who helped him with this process, including his team, the faculty, and his parents.

CARLO CASTORO (Sound Designer) is a third-year B.F.A Sound Design student at Penn State, looking to graduate early this fall. He earned his degree in Technical Theatre (A.S.) from Suffolk County Community College. His previous work includes Learning to Stay (sound designer), The Wild Party (assistant sound designer), and Nostalgia Night (production audio).

GWENDOLYN WALKER (Intimacy Director) (she/her) is an assistant professor of Voice and Alexander Technique in Penn State’s B.F.A. Musical Theatre program, and she is thrilled to be an intimacy coach in partnership with
Erik Johnson on this production. Gwen a graduate of the Contemporary Alexander School and is a certified Alexander Technique teacher. Her unique approach to training young artists from a somatic perspective as well as from a contemporary commercial vocal perspective has made her a sought-after guest artist and private teacher around the world. Gwen’s areas of research all relate back to reducing mental and physical anxiety for today’s artists. A passionate antiracist and activist, her most recent articles and presentations have been about tools for educators to address the current mental health crisis on college campuses, training transgender and gender non-binary humans, and how to promote diversity, equity, and inclusion in the voice studio and in the greater theatre industry. Gwen is an Equity Actor who has performed in National Tours, major regional houses, and off-Broadway. She maintains an active Voice and Alexander Technique Studio in New York City and her students can be seen in most shows on Broadway today.

ERIK RAYMOND JOHNSON (Fight Director) is an instructor in the School of Theatre and a graduate of the M.F.A. in Acting program at Penn State. He has worked as an actor on-camera, and regionally and internationally on stage. Favorite past roles include Jack in Race, Chris in All My Sons, and Adam in Complete Works of Shakespeare Abridged. As a fight choreographer and movement coach for theatre, Erik has choreographed multiple shows for professional, academic, and community theatres. Erik is certified SAFD, a certified martial arts instructor, a lifelong practitioner of multiple forms, and a proud member of Actors’ Equity, SAFD, and ATME.

RACHEL A. ZWERVER (Production Stage Manager) is excited to start her final year at Penn State as the production stage manager of Cabaret. Previous Penn State credits include Blood at the Root (ASM), Fun Home (PSM), Lonely Together (PSM), and more. She would like to thank everyone who contributed and collaborated to bring together such an important show. She would like to give a special thanks to her friends and family for all of their support, particularly her parents, her brother, and her best friends for always believing in her. And a very special thank you to Chaz for this wonderful opportunity! razberrymanagement.com

CHRIS RUSSO (Technical Director) is the associate teaching professor and technical director at Penn State School of Theatre. He holds his B.F.A. in Theatre Production from Penn State’s School of Theatre, and his M.F.A. in Theatre from the Yale School of Drama, emphasizing in Technical Design and Production. Previous experience includes associate professor of practice and technical director at Virginia Tech; many years of summer stock wearing many hats; head carpenter on Alegria, while on world tour with Cirque du Soleil; and head projections technician at the Yale Repertory Theatre. All in all, Chris has worked on more than 100 productions in various capacities over the course of twenty-plus years. Additionally, Chris has been on USITT’s Conference Committee for the past five years as production manager and technical director for the Stage Expo Floor stages. Specific creative work over the years includes scenic automation, structural and mechanical design, projection engineering including Watchout programming and mapping, and advanced theatrical rigging.
Production Staff

Assistant Musical Director
Anne Van Steenwinkel

Deck Stage Manager
Emily Smith

Assistant Stage Managers
Mackenzie Borine
Gailyn Lee

Dramaturgs
Will Adams
Miriam Rose Colvin

Assistant Technical Directors
Daniel Dembek
Head Carpenter
John Geisz

Staff Scenic Carpenter
Chris Shuey

Lead Carpenter
Raymond Reehill

Scenic Carpenters
Nicolas Baror
Jack Briggs
Daniel Dembek
Victor Hernandez
Lauren Petrocelli
Hailey Sánchez
Emily Simpson

Scenic Charge Artist
Stephanie Lynn Nimick

Scenic Artists
Alivia Cross
Victor Hernandez
Mia Irwin
Valentine Regla Pesola
Assistant Charge Artist
Anna Lustig

Costume Technical Supervisor
Laura Kay Robinson

Work Room Supervisor
Amanda Ferg

Costume Shop Manager
Diane Tojos

Assistant Costume Designer
Audrey Lewis

Drapers
Amanda Ferg
Taylor Greene

First Hand
Lauren Greenfield

Crafts Head
Zandra Siple

Crafts
Jeremy Eiben

Stitchers
Lauren Bretl

Madelyn Harnish

Audrey Lewis
Owain Miliken
Mackenzie Ozhekim
Skylar Sandner
Beatriz Stickney
Stacey Wiener

Wardrobe Supervisor
Lauren Bretel

Wardrobe
Gavin Ditz
Michael Reed
Mackenzie Ozhekim
Samantha Wilson

Wig Supervisor
Maddie Harnish

Assistant Lighting Designer
Mason LoPiccolo

Production Electrician
Quinn McDonald

Assistant Production Electrician
Anna Wagner

Light Board Operator
Tristan Bonniol

Spots
Zachary Doran
Zayna Darres

Assistant Sound Designer
Maggie Schlachter

Production Audio
Lauren Petrocelli

Sound Board Operator A1
Kayla Sliger

A2
Michael Guastamachio
Madison Palmer

Deck Crew
Rachel Olson
Katherine Abt
Samuel Raham
Jonathan Fenton

Properties Shop Supervisor
Properties Manager
Jay Lasnik

Properties Artisans
Jack Briggs
André Brandão de Castro
Samantha Forrest
Maria Papadopoulos
LP Paterson
Lorena Sandoval Pinto
Emily Simpson

Social Media Coordinator
Curtis Trowbridge


Production Crew

The following students will support the costume, scenic, and electric crews this semester.

Emily Simpson
Yue Shui
Evan Shieh
Kyle Shearer
Evan Shieh
Yue Shui
Emily Simpson

Riley Alsop
Makenzie Arone
Brandon Badrick
Katherine Bagley
Nicolas Baror
Tristan Bonniol
Mackenzie Borine
André Brandão de Castro
Jack Brenner
Laura Bretl
Taylor Greene
Amanda Ferg

Nugent
Elizabeth Grace

Tsugumi Nakata
Welconish
Evelyn Murphy
Mary Mouzavires

Mackenzie Ozhekim

Oshika Mishra

Milliken
Owain Miliken

Noi Maeshige

Anna Lustig

Kade Leous

Audrey Lewis

Mason LoPiccolo

Kayla Louison

Anna Lustig

Noi Maestig

Quinn McDonald

Gianluca Micciari

Mackenzie Miller

Owain Matthew

Mackenzie Ozhekim

Samantha Wilson

Wendy Redhead

Michael Reed

Raymond Reehill

Hailey Sánchez

Skyler Sandner

Lorena Pinto

Maggie Schlachter

Zachary Schwartz

Kyle Shearer

Evath Shieh

Yue Shui

Emily Simpson

Madeline Simpson
Zandra Siple
Kayla Sliger
Aria Smith
Emily Whitman Smith
Lucy Ann Snyder
Katherine Sorensen
Erin Stanek
Beatriz Stickney
Thomas Strong
Erich Stumm
Matthew Andrew
Tom Thompson
Felix Urrutia III
Charles Usner
Anna Kimberley
Wagner
Alina Wood
Connor Westhoff
Stacey Wiener
Natalie Wiley
Samantha Wilson
Zoriana Witmer
Charme Rose Wood
Austen Yim
Rachel Zweren
School of Theatre Faculty and Staff

Costume Design
Jeremy Eiben
Zandra Siple
Michael Ciaramitaro
Hilary Hayes

Musical Theatre Directing
Christopher Campbell
Zachary Steele

Music Directing
Harrison Collins

Scenic Design
André Brandão de Castro
Mia Irwin
Lorena Sandoval
Alvia Cross

Technical Direction
Raymond Reehill

Dance/Choreography
Michele Dunlevy
A. Kikora Franklin
Elisha Halpin
Linda Hildebrand
Rebecca Maciejczyk
Chaz Wolcott

Dramaturgy/History/Literature
Elizabeth Bonjean, Ph.D.
William Doan, Ph.D.
Jeanmarie Higgins, Ph.D.
Susan Russell, Ph.D.
Robert W. Schneider
Sebastian Trainor
Malcolm Wolmack, Ph.D.

Voice/Speech
Kris Danford
Allegra Ritchie

Movement
Steve Broadnax III
Elisha Clark Halpin
Erik Raymond Johnson
Jenny Lamb

Projections
Curtis Craig
Andrew Haag

Stage Management
Jenny Lang

Technical Direction
Chris Russo

Properties Shop
Jay Lasnik — Supervisor

Paint Shop
Stephanie Nimick — Supervisor

Costume Shop
Diane Teyos — Supervisor
Amanda Ferg — Draper

• Member of Society of Stage Directors and Choreographers
• Member of Actors’ Equity Association
• Member of United Scenic Artists, Local USA-829
• Member of International Alliance of Theatrical Stage Employees
• Member of The Dramatists Guild
• Member of National Writers Union
• Local 802 American Federation of Musicians
• ETCP Electrician
• Member of The Society of Professional Props Artisan Managers

School of Theatre Graduate Students

Graduate students fill a number of key positions in the School of Theatre. Common roles include assistant director, paint supervisor, charge artist, property master, first hand, draper, and musical director, to name a few.

Costume Design
Jeremy Eiben
Zandra Siple
Michael Ciaramitaro
Hilary Hayes

Costume Production
Taylor Greene
Erin Stanek
Erin Stumm

Musical Theatre Acting
Steve Broadnax III
kos Franklin
Erik Raymond Johnson
David Kersnar
Rick Lombardo
Sam Osheoff
Malena Ramirez
Steve Snyder

Musical Theatre Singing
Steve Broadnax III
A. Kikora Franklin
Erika Sagel
Sarah Santiago

Music Direction
Emily Orr
David Wolfson

Dramaturgy/History/Literature
Elizabeth Bonjean, Ph.D.
William Doan, Ph.D.
Jeanmarie Higgins, Ph.D.
Susan Russell, Ph.D.
Robert W. Schneider
Sebastian Trainor
Malcolm Wolmack, Ph.D.

Voice/Speech
Kris Danford
Allegra Ritchie

Movement
Steve Broadnax III
Elisha Clark Halpin
Erik Raymond Johnson
Jenny Lamb

Projections
Curtis Craig
Andrew Haag

Stage Management
Jenny Lang

Technical Direction
Chris Russo

Properties Shop
Jay Lasnik — Supervisor

Paint Shop
Stephanie Nimick — Supervisor

Costume Shop
Diane Teyos — Supervisor
Amanda Ferg — Draper

• Member of Society of Stage Directors and Choreographers
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