

METAMORPHOSES

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2022-2023



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FROM THE ARTISTIC DIRECTOR'S DESK



Welcome to today's performance of *Metamorphoses*!

It's so exciting to open our 22-23 Centre Stage season and welcome you all back to the theatre, and especially so with this beautiful, innovative (and very wet) production of Mary Zimmerman's adaptation of Ovid's first-century poem *Metamorphoses*. The unique staging you will see tonight has taken countless hours of engineering and design to create the beautiful aquatic environment for the retelling of some of the classic myths Ovid chose to dramatize. Mary Zimmerman first created this adaptation for the Lookingglass Theatre in 1998, and it subsequently went on to perform on Broadway and on stages around the world.

It was wonderful to see so many of you at our May Centre Stage benefit One Night on Broadway, and then many of you again for our Sneak Preview event last month. We rely so much on the support of our community, both on campus and off. I especially want to thank the members and volunteers of the Centre Stage Advisory Council who help us in so many ways.

Please plan to join us for the rest of our fall season! Next up will be two giants of contemporary musical theatre. *Cabaret* will be on the Playhouse stage 10/25 – 11/5, and *Rent* will rock here in the Pavilion Theatre from 11/15 – 12/3.

If you enjoy the show tonight – please share the good news on the following social media channels: Facebook: pennstatecentrestage & pennstatesot; Twitter: psutheatre; Instagram: psutheatre.

Thanks for joining us today, and enjoy the show!

A stylized, handwritten signature in black ink.

Rick Lombardo
Producing Artistic Director
Director, School of Theatre
Producing Artistic Director, Penn State Centre Stage

DRAMATURGY PROGRAM NOTE

Change, Time, and Water

Mary Zimmerman's *Metamorphoses* premiered at the Lookingglass Theatre Company's Ivanhoe Theatre in Chicago, opening on October 25, 1998. The play was produced by Second Stage Theatre, opening in New York City on October 9, 2001. This production opened at Broadway's Circle in the Square, in New York on March 4, 2002, and won Zimmerman the Tony Award for Best Direction of a Play in 2002. (The production was also nominated for 2002 Tony Awards for Best Play and Best Scenic Design.) Ben Brantley of The New York Times praised the New York production for using water to depict "humans' truest natural environment: the place in which dreams and reality, the primal and the particular melt and merge, devastate and console."

Zimmerman's play is based on David R. Slavitt's translation of *The Metamorphoses of Ovid* (8CE), and it is ancient Greek philosopher Heraclitus who is attributed with the seemingly paradoxical aphorism, "the only constant is change." For what is translation and adaptation, but forms of change? Implicit in the titular concept of "metamorphoses" is the fact that time has passed; for something to transform, there must be an initial state and a latter state, with time elapsing in between.

Zimmerman literalizes the play's title in its setting, a pool of water, the symbol of flux for the gods' mercurial wills. It was Heraclitus, too, who said, "You cannot step in the same river twice." And yet, in some ways, we stand, ankles-deep in the cool rush of a scene we've seen before. One year ago, the director of this production, Sam Osheroff, directed another play about change, transformation, and metatheatricality (*A Midsummer Night's Dream*), another canonical story in the same theatre with some of the same cast.

Cycles of water trace our own past, the recent and the ancient. What was this drop, but a morning's dew? A tear flowing on a face? A plain's flood? The sweat on a weary brow. A gulp of refreshment. A bath for laundry. . . Reflected in this watery surface is our past, rooting us in the now and then.

– Arushi Grover
Theatre Studies, 2024

WORKS CITED

Brantley, Ben. "THEATER REVIEW: Dreams of 'Metamorphoses' Echo in a Larger Space". *The New York Times*, March 5, 2002, p. E1.
Heraclitus. *Fragments*. New York, New York, Penguin Group, 2001.
Zimmerman, Mary. *Metamorphoses*. Evanston, Illinois, Northwestern UP, 2002.

DIRECTOR'S NOTE



“Myths are public dreams, dreams are private myths...in the dream the forms are quirked by the peculiar troubles of the dreamer, whereas in myth the problem and solutions shown are directly valid for all mankind. “

— Joseph Campbell, *The Hero with a Thousand Faces*

African proverbs say that “God invented man because he liked a good story.” As much as God likes hearing stories, we humans like telling them.

Mary Zimmerman suggests that myths are the earliest form of science, the first attempts at answering those questions that have dogged us from the very start: Who are we? Where did we come from? How should we behave? What happens after death? What is the world and how did it come to be?

We tech-minded moderns might dismiss mythology as a primitive and failed attempt to explain the world. Now that we have science, why do we need myths? We should know better and should toss myths out as a relic of a superstitious bygone era.

But to ignore myths this way is to miss their deeper cultural and functional place in the human psyche. Carl Jung (and later, Joseph Campbell) suggested that myths are a kind of public dream, a way for individuals and societies to connect to the “collective unconscious” of which we all are part. Myths are our mutual attempt to commune with a vast and unseen world. And so, in spite of science, myths endure. And it is lucky for us that they do! Can you imagine a world without myths? We’d have no Adonises or Helens of Troy, no Narcissistic personalities, Sisyphean tasks, or Oedipal and Electra complexes. We’d never drive a Honda Odyssey, a Ford Taurus, or a Buick Apollo, never chew on Trident gum while lacing up our Nikes to compete in the Olympics. See? These stories are IN us, a part of how we function in the universe.

The myths in this play are about those two staggering and confounding pillars of human experience: love and grief. Without love, there can be no grief. Indeed, some say that grief is the price of love. But how do we, mere mortals that we are, begin to comprehend such titanic and inexplicable experiences? Sure, science might explain the origins of the universe, but sometimes it takes a story, a myth, to unravel a heartache.

— Sam Osheroff, Director

Penn State School of Theatre
PENN STATE CENTRE STAGE
presents

METAMORPHOSES

Based on the *Myths of Ovid*
Written and originally Directed by Mary Zimmerman

METAMORPHOSES was originally produced by
Lookingglass Theatre Company, Chicago, October 1998

Premiered in New York City by The Second Stage Theatre, New York, September, 2001

Artistic Director: Carole Rothman
Managing Director: Carol Fishman
Executive Director: Alexander Fraser

OID'S METAMORPHOSES translated by David Slavitt,
Johns Hopkins University Press, 1994

Rainer Maria Rilke's Poem ORPHEUS, EURYDICE, HERMES.
Translated by Stephen Mitchell, 1995 Modern Library.

DIRECTOR
Sam Osheroff^f

CHOREOGRAPHER
A. Kikora Franklin^f

SCENIC DESIGNER
Mia Irwin^s

COSTUME DESIGNER
Maddie Simpson^s

LIGHTING DESIGNER
David Heguy^s

SOUND DESIGNER
Kyle Jensen^f

VOICE/DIALECT COACH
Kris Danford^f

PRODUCTION STAGE MANAGER
Claire Dommert Phillips^s

TECHNICAL DIRECTOR
Chris Russo^f

October 4–15, 2022
Pavilion Theatre

^gGuest Artist
^fFaculty/Staff
^sStudent



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CAST

WOMAN 1Jasmine Ward
 WOMAN 2 Rafaela Torchia
 WOMAN 3Maddy King
 WOMAN 4 Ceci García
 WOMAN 5 Nina Gold
 MAN 1Shane Troxell
 MAN 2Malcolm McKenzie
 MAN 3.....John Michael Rosenblum
 MAN 4.....Charles Mrlack III
 MAN 5 .. Justin Matthew Roldán Figueroa

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ACTING COMPANY

JASMINE WARD (Woman 1) is a second-year



B.F.A. Actor from Atlanta, Georgia. You may recognize her from last year's student production of *GRAFF* as Lucas/Ainsley. She is very excited to be experiencing her Penn State Centre Stage debut with *Metamorphoses*. Outside of acting, they have stage manager and directing credits. Jasmine would like to thank her friends and family for constant love and support. Feel free to follow Jasmine's journey with poetry and various creative outlets on social media! @jvszyve

RAFAELA TORCHIA (Woman 2) is a second-year B.F.A. Acting major from



São Paulo, Brazil. She is delighted and grateful to be making her Centre Stage debut as part of the *Metamorphoses* cast. Her Penn State credits include *Dry Land* and *(t)RUST*, written

by the alumni Marshall Joun. Rafaela would like to thank the amazing cast and crew of the show and also her family and professors for all of their love and support. Instagram: @rafatorchia

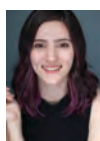
MADDY KING (Woman 3) is a fourth-year B.F.A.



Acting student from East Greenwich, Rhode Island. Her previous Penn State credits include *Dry Land* (Reba), *The Curious Incident of the Dog in the Night-time* (Judy/Siobhan Swing and Ensemble), and *Lonely Together* (Layla).

Outside of Penn State, Maddy performed in New York City as a Youngarts Winner in Theatre (2019 Showcase, directed by Jeanine Tesori), as well as her own cabaret set at Don't Tell Mama NYC. She would like to thank her family, friends, and dog, Loki, for being the best there ever was. Instagram: @MaddyDKing

CECI GARCÍA (Woman 4) is a third-year B.F.A.



Acting major from St. Petersburg, Florida. Penn State credits include *A Midsummer Night's Dream* (Cobweb), *Romeo and Juliet* (Paris' Page), and *Moving Forward* (Dancer). She also narrates audiobooks in her free time,

which can be found on Audible. Ceci would like to thank the Penn State community and her family for their continued support. Instagram: @cc.garci

NINA GOLD (Woman 5), a fourth-year B.F.A.



Acting major, is delighted to return to Penn State Centre Stage in this production of *Metamorphoses*! Previous credits at Penn State include *A Midsummer Night's Dream* (Helena), *Romeo and Juliet* (Balthasar), and

The Osaze Project (The Professor). Other credits include *The Merry Widow* (Jou-Jou) and *Les Misérables* (Featured Ensemble), as well as participating in Chautauqua Theatre Conservatory's Educational Academy. She would like to thank her professors and her family for their continued support, and she hopes you enjoy the show! IG: @ninasgold

SHANE TROXELL (Man 1) is a third-year Acting



major. You may have seen him in last season's *A Midsummer Night's Dream* as Lysander, or in the last two years of the New Student Orientation Musical, *Results Will Vary**.

Shane loves swinging swords around and dancing in long fabrics and skeleton costumes, while making whooshing noises. He like to thank the production team of *Metamorphoses* for their incredible work without which, literally none of this would be possible! @shane.troxell

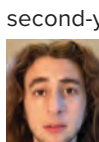
MALCOLM MACKENZIE (Man 2) is a third-year B.F.A. Acting student and is thrilled to return



to the Pavilion Theatre after playing Oberon/Theseus in *A Midsummer Night's Dream* last fall. Their other Penn State credits include New Student Orientation Musical, *Results Will Vary** (cast), and *Bone Play* (playwright, director).

Mal is a certified actor combatant with the Society of American Fight Directors. Their past fight work has been seen in Dark Mind Production's upcoming film *The Door* and in Centre Stage's *A Midsummer Night's Dream*. Instagram: @malcolm.m.mackenzie

JOHN MICHAEL ROSENBLUM (Man 3), a



second-year B.F.A. Acting major, is honored to be a part of this production of *Metamorphoses*. His past credits include Stuart Dalrymple in *Brigadoon* (Centre Stage), The Baker in *Into the Woods*, The Jester in *Once Upon a Mattress*, and Trinculo in

The Tempest. He would like to thank the cast, crew, and wonderful production team. He would also like to thank Rich and Heidi, Jill Brighton, his teachers past and present, Grammy and Grandpa John, his parents, and his brother and best friend, Ted.

ACTING COMPANY

CHARLES MRLACK III (Man 4) is a second-year B.F.A. Acting major. Chas is making his theatrical debut at Centre Stage in *Metamorphoses*. Prior to this he performed in countless musicals with The Monessen GPA, The Geyer Performing Arts Studio, Stage Right, and Pittsburgh Musical Theater. Some of his most memorable roles include Gomez in *Addams Family*, Billy Crocker in *Anything Goes*, Kenickie in *Grease*, and Bernardo in *West Side Story*. Chas received intensive training in voice, dance, and acting at The Richard E. Rauh Conservatory, Griffith Coaching Acting Studio, and Stage Right! Center for Performing Arts. When Chas is not acting he loves to stay active by playing sports, golfing, and playing poker.



JUSTIN MATTHEW ROLDÁN FIGUEROA (Man 5) is a second-year B.F.A. Acting transfer student from Puerto Rico, and he is excited to be making his Penn State Centre Stage debut. His past credits include Simba in *The Lion King*, Seaweed in *Hairspray*, Jay in *Descendants*, Benny in *In the Heights*, Kristoff in *Frozen*, and Elliot in *GRAFF*. He would like to thank the cast and crew of *Metamorphoses*, as well as the Penn State community. He would also like to thank his family and friends for all of their unconditional support. You can find him on Instagram @jmroldan13



ARTISTIC TEAM

SAM OSHEROFF (Director) is an assistant teaching professor of Theatre performance faculty at Penn State. He is an actor, writer, director, and educator who holds an M.F.A. in Acting from the FSU/Asolo Conservatory for Actor Training. Sam has performed and directed in New York City, as well as regional venues throughout North America and in Argentina and Brazil. He has held artistic directorships at the Pensacola Shakespeare Company and at Riverside Theater in Iowa City, Iowa. Sam has taught Acting and Directing technique at The University of West Florida, Southern Oregon University, The University of Michigan, and, most recently, New World School of the Arts in Miami, Florida.

A. KIKORA FRANKLIN (Choreographer/Movement) is a professor of theatre/dance and teaches West African, hip hop, and Mojah dance. She has performed, choreographed, and taught in cities across the globe, including Linz, Austria; Grahamstown, South Africa; Dakar, Senegal; Minas Gerais, Brazil; and throughout China, Europe, and the United States. Franklin has also performed and choreographed for the Atlanta Hawks dance team. At Penn State, her creative work and research focuses on developing the Mojah dance technique, an original style that fuses modern (Horton and Dunham), jazz, West African, and hip hop movement into one form. Franklin's interests also include studying the cultural and artistic expressions of the African Diaspora, the development and evolution of contemporary African and African-American concert

and social dance, and using arts education as civic engagement. Franklin shares her passion for dance and culture with young students as the artistic director of Roots of Life, a performing arts ensemble based out of the State College Area School District.

KRIS DANFORD (Voice/Dialect Coach) is an associate professor of voice and speech in the School of Theatre. She has previously held appointments at the University of Michigan, Southern Oregon University, University of Iowa, and the University of West Florida. Kris' professional work as a voice, text, and dialect coach includes coaching at theatres such as the Oregon Shakespeare Festival, American Stage, and Urbanite Theatre. As a professional actor, she has appeared at regional theatres around the country, including Asolo Repertory Theatre, Riverside Theatre, and Ashland New Plays Festival. In the realm of research, she is currently leading a multidisciplinary research study that utilizes theatre-based voice training as a potential tool for women in childbirth. Kris holds a B.F.A. in Musical Theatre from SUNY Fredonia, an M.F.A. in Acting from the FSU Asolo Conservatory for Actor Training, and is a certified Associate Teacher of Fitzmaurice Voicework.®

MIA IRWIN (Scenic Designer) is a third-year M.F.A. candidate in Scenic Design from Durango, Colorado. Mia received her B.A. in Theatre Arts and a minor in Art and Design from the University of Northern Colorado in May 2020. She is an experienced scenic artist, having worked for several companies, including The Rev Theatre

ARTISTIC TEAM

Company, The Little Theatre of the Rockies, Acomb, Ostendorf and Associates, LLC, Candlelight Dinner Playhouse, and continues to work as a scenic artist at Penn State. Her previous credits include the scenic designs for *Nostalgia Night* (2022, Centre Stage), *The Wild Party* (2021, Centre Stage), *Dry Land* (2021, School of Theatre), and *Eurydice* (2019, UNC). Upcoming projects include the scenic design for *Into the Woods* (2023, Centre Stage). www.miairwindesign.com

MADDIE SIMPSON (Costume Designer) is a fourth-year student pursuing a B.F.A. in Costume Design and Technology. She would like to thank director, Sam Osheroﬀ, the rest of the design team, and the costume shop for helping guide her through this process and for making the ideas in her head a reality. She would also like to thank the actors, for trusting her and helping build these characters, and her parents and sister for their endless love and support. Select Penn State credits include, *The Lucky Boy* (assoc. wardrobe supervisor), *A Midsummer Night's Dream* (asst. costume designer), *Blood at the Root* (costume designer). Regional Credits include *Sleeping Beauty* (Fulton Theatre), *Jersey Boys* (Fulton Theatre).

DAVID HEGUY (Lighting Designer) is a fourth-year Lighting Design student. At Penn State he has designed *The Alexa Project*, an interactive experience and *The Wild Party*, both of which won him the Oliver Smith Award for Best Lighting Design. For the past seven years, David has freelanced for various theater companies all over the New Jersey and New York area. Some credits include *Bring It On*, *Rent*, *Pippin*, *Spamalot*, *Big Fish*, *Into the Woods*, *Little Women*, *Spelling Bee*, *Urinetown*, *9 to 5*, *Something Rotten!*, *Addams Family*, *Legally Blonde*, and *Hair*. Selected new works include *The Ice Queen*, *Color These Walls*, *Stage Fright*, and *Glamping*. David would like to thank Sam and his team for all their work and collaboration to make this show come alive. www.dhlighting.org

KYLE JENSEN (Sound Designer) is an award-winning sound designer and audio engineer based out of Pennsylvania. He is currently the sound supervisor for the School of Theatre. Design credits: *Somewhere Over the Border* (assistant; Teatro Vista, Chicago, Illinois); world premieres of *Something Grim(m)* and *Cake Ladies* (Dallas Theater Center - Dallas, Texas); regional premieres of *Tuck Everlasting* and *Bright Star* (Southeastern Summer Theatre Institute - Hilton Head, South Carolina); and *How to Succeed in Business...* (American University - Washington,

DC). Engineer credits: *The Magician's Daughter and Revival: The Resurrection of Son House* (world premieres); *Once* and *The Royale* (GEVA Theatre Center - Rochester, New York). He is a professional member of the Theatrical Sound Designers and Composers Association (TSDCA), a member of the United States Institute for Theatre Technology (USITT), and an associate member of the Association of Sound Designers (ASD). kylejensenmedia.com, Instagram: @kylejensensound

CLAIRE DOMMERT PHILLIPS (Production Stage Manager) is a fourth-year B.F.A. Stage Management student and could not possibly ask for a better show to close her Penn State experience on. She would like to thank her wonderful ASMs, Sam and John, for being so amazing to work with; the creative team for making this process such a pleasure to work on; her family for their endless support; and the entire cast and crew for all their incredible work. Previous Penn State credits include *Nostalgia Night* (PSM), *The Wild Party* (ASM), and *Romeo and Juliet* (ASM). Find her on Instagram @claire.dommert

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.

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Assistant Director
Alex LaMassa

Combat/Intimacy Advisor
Erik Raymond Johnson

Movement Coaching
Jenny Lamb

Assistant Voice/Speech Coach
Jillian Aebli

Assistant Stage Managers
John Carpino
Samantha Forrest

Dramaturgy
Arushi Grover

Associate Technical Director
Chris Russo

Assistant Technical Directors
Jack Briggs
Ray Reehill

Head Carpenter
John Geisz

Staff Scenic Carpenter
Chris Shuey

Lead Carpenters
Jack Briggs
Raymond Reehill

Scenic Carpenters
Riley Allsop
Nicolas Baror
Daniel Dembek
Lauren Petrocelli
Hailey Sanchez
Emily Simpson

Deck Carpenter
Haley Sanchez

Scenic Charge Artist
Stephanie Lynn Nimick

Scenic Artists
Alivia Cross
Victor Hernandez
Mia Irwin
Anna Lustig

Assistant Charge Artist
Valentine Pesola

Costume Technical Supervisor
Laura Kay Robinson

Work Room Supervisor
Amanda Ferg

Costume Shop Manager
Diane Toyos

Drapers
Erin Stanek
Erin Stumm

First Hands
Michael Ciaramitaro
Hilary Hayes

Crafts Head
Jeremy Eiben
Zandra Siple

Crafts
Kit Griffith

Stitchers
Lauren Bretl
Madelyn Harnish
Audrey Lewis
Owain Miliken
Mackenzie Ozhekim
Skyler Sandner
Beatrix Stickney
Stacey Wiener

Wardrobe Supervisor
Michael Ciaramitaro

Dressers
Kade Leous
Christopher Rains
Skyler Sandner
Katherine Sorensen

Assistant Lighting Designer
James Gibney

Production Electrician
Nicolas Baror

Assistant Production Electrician
Vinny Pilone

Light Board Operator
Jace Petrovich

Assistant Sound Designer
Mac Miller

Production Audio
Carter Celgin

A1
Em Presley

Deck Crew
Sabine Desamours
Chloe Evans
Trinity Jackson
Noi Maeshige
Lucy Martin
Charles Mrlack
Kyra Muramoto

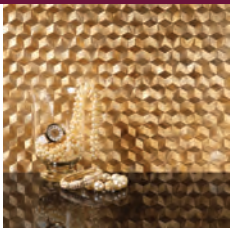
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PRODUCTION CREW

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

Riley Allsop	Samantha Forrest	Noi Maeshige	Evan Shieh
Makenzie Arone	Finnegan Gavelli	Quinn McDonald	Yue Shui
Brandon Badrick	James Gibney Jr.	Gianluca Micciari	Emily Simpson
Katherine Bagley	Logan Glaze	Mackenzie Miller	Madeline Simpson
Nicolas Baror	Nora Goudie	Owain Matthew Milliken	Zandra Siple
Tristan Bonniol	Taylor Greene	Oshika Mishra	Kayla Sliger
Mackenzie Borine	Lauren Greenfield	Mary Mouzavires	Aria Smith
Andre Brandao de Castro	Kathleen Griffith	Evelyn Murphy Welconish	Emily Whitman Smith
Jack Brenner	Sarah Hanks	Tsugumi Nakata	Lucy Ann Snyder
Lauren Bretl	Madelyn Harnish	Elizabeth Grace Nugent	Katherine Sorensen
Jack Briggs	Kathryn Hasenecz	Kaydee Oliver	Erin Stanek
Cassidy Brown	Hilary Hayes	Rachel Olson	Beatrice Stickney
Elena Caputo	David Heguy	Mackenzie Ozhekim	Thomas Strong
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Lauren N Chi	Mia Irwin	Jace Petrovich	Anna Kimberley
Michael Ciaramitaro	Yunke Jiang	Claire Phillips	Wagner
Will Cogswell	Erika Kessler	Vinny Pilone	Alina Watson
Jarem Cortez	Nadia Khorshid	Emily Rose Presley	Connor Westhoff
Alivia Cross	Subin Kim	Samuel Rahm	Stacey Wiener
Drake Daboul	Nolan Kocsi	Christopher Rains	Natalie Wiley
Zayna Darres	Ririka Kuroki	Zachary Rebarchak	Samantha Wilson
Braxton DeLauro	Andre Lajevardi	Demanie Redhead	Zoriana Witmer
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Gavin Ditz	Gailyn Lee	Raymond Reehill	Austen Yim
Katelynn Diuguid	Lindsey Leonard	Hailey Sanchez	Rachel Zwerver
Zachary Doran	Kade Leous	Skyler Sandner	
Jeremy Eiben	Audrey Lewis	Lorena Pinto	
Breanna Fais	Mason LoPiccolo	Maggie Schlachter	
Anna Farris	Kayla Louison	Zachary Schwartz	
Jonathan Fenton	Anna Lustig	Kyle Shearer	

COVID ACKNOWLEDGMENT

Penn State has issued rules and precautions that follow, or may in some cases exceed, guidance from the Centers for Disease Control (CDC) issued in response to the COVID-19 pandemic. Please visit <https://bit.ly/PSU-event-policies> prior to attending a University event to ensure you are familiar with the rules and expectations.

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-sk-wuh-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.

SCHOOL OF THEATRE FACULTY AND STAFF

Directing

Steve Broadnax III*
Rick Lombardo*
Christine O'Grady Roberts*
John Simpkins**

Acting

Steve Broadnax III*
A. Kikora Franklin
Erik Raymond Johnson*
David Kersnar
Rick Lombardo*
Sam Osheoff*
Malena Ramirez
Steve Snyder*

Musical Theatre Acting

John Simpkins**
Nagle Family Endowed
Chair in Musical Theatre

Musical Theatre Singing

Raymond Sage*
Gabriella Sam
Gwen Walker

Music Direction

Emily Orr
David Wolfson^o

Dance/Choreography

Michele Dunleavy*
A. Kikora Franklin
Elisha Haplin
Linda Hildebrand
Rebecca Maciejczyk
Chaz Wolcott*

Dramaturgy/History/Literature

Elizabeth Bonjean, Ph.D.
William Doan, Ph.D.▲^o
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

Scenic Design

Milagros Ponce de León*
Dan Robinson*
Laurencio Ruiz*

Costume Design

Charlene Gross*
Richard St.Clair*

Costume Production

Laura Robinson

Lighting Design

Ken Friedhoff*
William Kenyon*

Sound Design

Curtis Craig*
Andrew Haag
Kyle Jensen

Stage Management

Jenny Lang*

Technical Direction

Chris Russo

Scene Shop

John E. Geisz*
Chris Shuey

Properties Shop

Jay Lasnik ▼♦ – Supervisor

Paint Shop

Stephanie Nimick – Supervisor

Costume Shop

Diane Toyos – Supervisor
Amanda Ferg – Draper

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* Member of Actors' Equity Association

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≈ Member of National Writers Union

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+ ETCP Electrician

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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 Directing

Christopher Campbell
Zachary Steele

Music Directing

Harrison Collins
Emily Orr
Joseph Ivan
Anne Van Steenwinkel

Scenic Design

André Brandao
Mia Irwin
Lorena Sandoval
Alivia Cross

Technical Direction

Raymond Reehill

SCHOOL OF THEATRE ADMINISTRATION

Director of the School of Theatre

Rick Lombardo

Associate Director for Instruction

Dan Robinson

Associate Director for Equity, Diversity, and Inclusion

A. Kikora Franklin

Graduate Officer

Dan Robinson

School of Theatre

Judy King – Administrative Coordinator

Carrienne Love – Academic Records

Mark Powell – Staff Assistant

Shannon Ritter – Admissions and Recruitment

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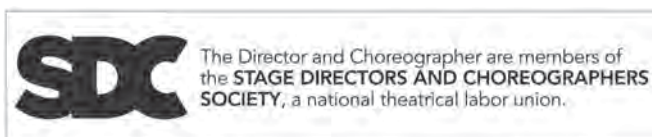
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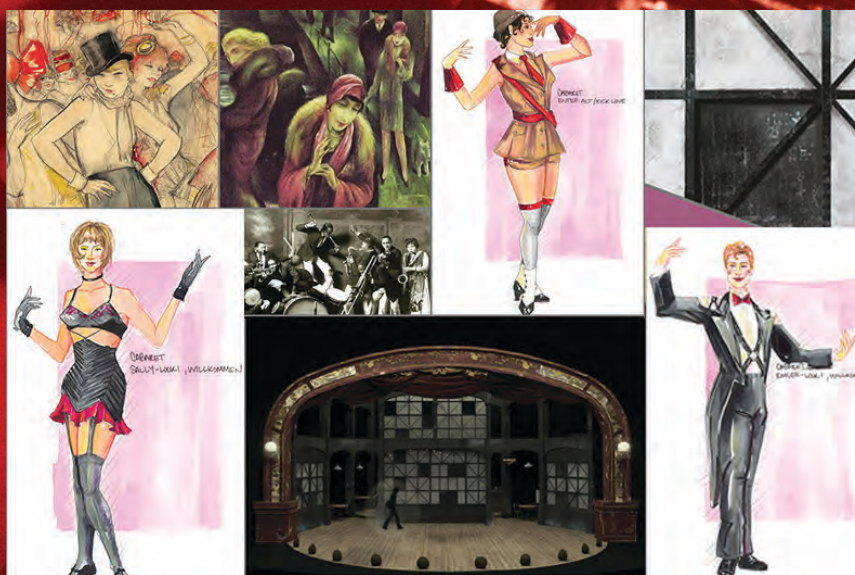
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