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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!

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

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
“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
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

OVID’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*

**Choreographer**
A. Kikora Franklin*

**Scenic Designer**
Mia Irwin*

**Costume Designer**
Maddie Simpson*

**Lighting Designer**
David Heguy*

**Sound Designer**
Kyle Jensen*

**Voice/Dialect Coach**
Kris Danford*

**Production Stage Manager**
Claire Dommert Phillips*

**Technical Director**
Chris Russo*

October 4–15, 2022
Pavilion Theatre
CAST

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

Metamorphoses is presented through special arrangement with Bruce Ostler, BRET ADAMS, LTD., 448 West 44th Street, New York, NY 10036.
www.bretadamsltd.net

Any video and/or audio recording of this production is strictly prohibited.
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 *A Midsummer Night’s Dream* (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 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

MALCOM 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.
CHARLES MRALICK 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

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

**Production Crew**

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<tr>
<th>Name</th>
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<td>Jeremy Eiben</td>
<td>Audrey Lewis</td>
<td>Maggie Schlichter</td>
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<td>Breanna Fais</td>
<td>Mason LoPiccolo</td>
<td>Zachary Schwartz</td>
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<td>Anna Farris</td>
<td>Kayla Louison</td>
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<td>Jonathan Fenton</td>
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**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](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-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.
## 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♦  

**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.*  
Jeannmarie 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*  
Laurencia 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 Tojos – Supervisor  
Amanda Ferg – Draper  

**Paint Shop**  
Stephanie Nimick – Supervisor  

**Costume Shop**  
Diane Tojos – 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 Guild  
- Local 802 American Federation of Musicians  
- ETCP Electrician  
- Member of The Society of Professional Props Artisan Managers  

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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
Carrieanne Love – Academic Records
Mark Powell – Staff Assistant
Shannon Ritter – Admissions and Recruitment

Penn State Centre Stage Administration

Producing Artistic Director
Rick Lombardo

Production Manager
Ronda Craig

Technical Director
Chris Russo

Marketing Director
Cheri Sinclair

Business Manager
Janet Bergamaschi

Arts Ticket Center
Tracy Noll – Sales Director
Christine Igoe – Ticket Manager
Shannon Arney – Assistant Ticket Manager
Len Codispot-Anderson – Group Sales and Development Relations Manager

House Management
Jojo Sugg
Barrell Davis Jr.

Professional Member Organizations

Member of URTA, the country’s oldest and largest consortium of professional theatre training graduate programs and associated professional theatre companies, and utilizes that association to facilitate and manage contracts with members of the various theatrical unions. These include Actors’ Equity Association, the Society of Stage Directors and Choreographers, and United Scenic Artists.

The Director and Choreographer are members of the Stage Directors and Choreographers Society, a national theatrical labor union.
"I would 100% not be where I am in my career today without my training from Penn State."

Talia Suskauer (’18 Musical Theatre) as Elphaba in Wicked on Broadway

We are able to do what we do because you believe in us.

Our students, faculty, and visiting professionals bring tremendous talent to the stage—and you give them a stage to stand on. Our choreographers, costume and scenic designers, lighting technicians, and entire artistic team envision new worlds—and you give them the resources to realize those worlds. While Penn State provides a foundation for our theatrical productions, we rely on the generosity of our community to provide the additional resources needed to perform at the highest level. Your gifts provide financial assistance with show rights, costumes, technical equipment, set materials, music, marketing, and supporting visiting artists and educators who come to share their craft.

Your patronage will also provide assistance for students with financial need to take advantage of extra-curricular opportunities such as master classes, regional theatre productions, and conference participation. We’re thankful for your partnership and philanthropy, and we applaud every person who joins us in our mission to make our theatre training program one of the top ranked in the country. We can’t wait to show you what’s next.

You can make a tax-deductible donation to Penn State Centre Stage by phoning 888-800-9163, or by visiting raise.psu.edu/PSCentreStage. Specify “Centre Stage–XAFPS” when you make a credit card gift by phone or online. You can also mail a check to: PSCS/Penn State, 116 Theatre Building, University Park, PA 16802-1506.

A Marvelous Order

An opera about the battle between Robert Moses, the master builder, and Jane Jacobs, the self-taught oracle of urban insight, over the fate of New York City.

7:30 p.m. October 20
Eisenhower Auditorium

sponsors Pieter W. and Lida Ouwehand
support provided by John L. Brown Jr. and Marlynn Steele Sidehamer Endowment, Eisenhower Auditorium Endowment, Sidney and Helen S. Friedman Endowment, and Glenn and Nancy Gamble Endowment

This presentation is part of The Reflection Project, funded by the Mellon Foundation

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