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Welcome to the Pavilion Theatre and today’s performance of *Everybody*, by Brandon Jacobs-Jenkins. You are about to have a very unique and exciting theatre experience. The performance you are about to see is not yet planned—the lottery you are about to see will determine which roles the actors will play tonight. It is entirely possible, even likely, that many of the actors will not have previously played the roles they will perform tonight before a live audience. This is only one of the many unique attributes of this brilliant contemporary play, which is based upon the 15th Century morality play *Everyman*—one of the first recorded plays in the English language. The adaptation you are about to see, however, is very different and speaks brilliantly both to our time and to timeless questions about life and death.

As you may imagine, a play like this required an unusual approach to rehearsal so the actors involved had the opportunity to explore and learn all their possible roles. The unique approach utilized by the creative team involved multiple directors working in multiple rooms, each having responsibility over some part of the play. For our stage managers, it meant they and the multiple assistant directors had to support rehearsals in new and innovative ways. Congratulations to everyone on the creative and management teams who found the way to solve this Rubik’s cube of a production!

Next up for Centre Stage will be Stephen Sondheim and James Lapine’s masterpiece, *Into the Woods*. Tickets are already selling fast so please make your way to our website (theatre.psu.edu) to secure your tickets for this event.

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

Thanks for joining us today, and enjoy the show!

Rick Lombardo
Producing Artistic Director
Director, School of Theatre
There is an old parlor game in which players collaborate to draw a figure (usually a person) on a sheet of paper. In this game, each participant does not know what the previous participants have drawn. The first player draws only the head of a figure, then folds the paper to hide the drawing except for some lines on the very edge. The next player draws a torso which connects to the few still-visible lines left by the first player. The paper is folded again and passed to a third player — again leaving only the newly-drawn edge visible. This final player draws the lower body (often legs and feet), thus completing the drawing. The resulting figure is called an “exquisite corpse,” which is also the name of the parlor game.

“Exquisite Corpse” is one of the main inspirations behind our directing method for this Spring 2023 Penn State Centre Stage production of Branden Jacobs-Jenkins’s play Everybody. The show you are about to witness consists of fourteen scenes that have been crafted by seven different directors all working independently — and simultaneously — in separate rehearsal rooms. This is an unusual way for a theatrical production to be rehearsed, yet it makes sense in the case of Everybody, which is quite an unusual play.

As the character “The Usher” explains during the opening scene: “you may or may not already know this from marketing materials but, in this play, it is specified that the actors’ roles be decided by lottery every night.” That lottery happens on stage as part of the show. “This is done,” continues the Usher, in an attempt to, “destabilize your preconceived notions about identity.” The author, Jacobs-Jenkins requests that the producers of his show assemble the most diverse ensemble of performers possible. The diversity is intended to underscore the point that Everybody is meant to include everybody, and that the journey of the allegorical title character of the story is universal and can legitimately be portrayed by anybody.

Performance-wise, that is an awesome and exciting idea. Yet in practicality it means that several performers have to memorize the entire script of the play, rather than just one role . . . and that they must also be prepared to act whatever role they happen to be assigned randomly on any given night. Again: an awesome and exciting idea . . . but how can it be rehearsed? There are 120 possible casting combinations, and, in all likelihood, no two performances will be cast alike.

Which brings us back to the Exquisite Corpse: our answer to the rehearsal question. With each director simultaneously working on one small piece of the script, we have been able to “rotate” the actors in the show — in various combinations — through all of our scenes. We can never rehearse every possible combination of actors, but we can at least guarantee that every actor gets a significant opportunity to develop every possible role they might be called on to play. We collectively felt that, for our production, this unconventional idea is also the “right” idea, thematically. For a play where Everybody might be played by anybody, it seems appropriate that it should also be directed by “everybody.”

— Michele Dunleavy, Jeanmarie Higgins, Erik Raymond Johnson, David Kersnar, Jenny Lamb, Steven Snyder, and Sebastian Trainor
By Branden Jacobs-Jenkins

World Premiere produced by Signature Theatre, New York City
(Paige Evans, Artistic Director; Erika Mallin, Executive Director; James Houghton, Founder)

DIRECTORS
Sebastian Trainor
Michele Dunleavy
Jeanmarie Higgins
Erik Raymond Johnson
David Kersnar
Jenny Lamb
Steve Snyder

SCENIC DESIGNER
Jack Briggs

SOUND DESIGNER/COMPOSER
Curtis Craig

COSTUME DESIGNER
Beatrix Stickney

PRODUCTION STAGE MANAGER
Georgia Wood

LIGHTING DESIGNER
Mason LoPiccolo

TECHNICAL DIRECTOR
Daniel Dembek

February 14–25, 2023
Pavilion Theatre
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 (suw-skuw-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 Haudenos-aunee peoples of the past, present, and future.

UNDERSTUDIES
Understudies never substitute for players unless a specific announcement for the appearance is made at the time of the performance.

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Any video and/or audio recording of this production is strictly prohibited.
**Danse Macabre**

Branden Jacobs-Jenkins’s intervention on the anonymously authored morality play *Everyman* adapts the circa 1495 tale, updating it for a contemporary audience. The playwright maintains the medieval play’s central idea — that we all die eventually, and that it is important to take account of one’s life as it is lived (whether you are called on to make a presentation to God or not) — while simultaneously transforming the medieval European “every man” into a more universally relatable and twenty-first-century “every body.”

In our production, the story’s most spectacular scene (scene XIII: la danse macabre) is authorized by its single stage direction: “Skeletons dance macabre in a landscape of pure light and sound.” Usually, the French term *danse macabre* conjures the image of the 1493 woodcut, “Imago Mortis,” which depicts Death in a graveyard playing a flute as he leads a group of skeletons to their grave. But as historians Sophie Oosterwijk and Stefanie Knoll point out, danse macabre takes many non-dance forms, including “image, a superstition, a rite or enactment.” In the idea’s five-century history, its most notable iterations include “death and the maiden” Renaissance paintings and eighteenth-century composer Franz Schubert’s eponymous string quartet. But despite its many forms, Oosterwijk and Knoll suggest that its meaning is always the same, that “Death comes to us all, irrespective of age or rank.”

The directing team for this Centre Stage production has come to understand the entirety of Jacobs-Jenkins’s play, *Everybody* — and not just its thirteenth scene — as a *danse macabre*, made stronger for the many forms it takes: the writer’s dialogue, our designers’ creation of the cosmos on our floor and ceiling, our dancing skeletons, and the carefully scheduled, sometimes frenetic turntable of a rehearsal process our stage management team orchestrated. As in so much theatre that tends to matter, what we mean to say is in how we have said it. We are happy to welcome you to this rehearsal for the journey we all will eventually take.

Sources


**Playwright Bio and Production History**

Branden Jacobs-Jenkins (b. 1984) is one of the most exciting American playwrights writing today. Commissioned by Signature Theatre (NY), *Everybody* premiered on February 21, 2017, and was directed by Lila Neugebauer. Jacobs-Jenkins is a professor of theater practice at Yale University. A 2016 MacArthur Fellow, Jacobs-Jenkins has won numerous playwriting awards and other honors: he won a 2014 Obie Award for Best New American Play for his plays *Appropriate* and *An Octoroon*; *Gloria* and *Everybody* were Pulitzer Prize Award finalists in 2016 and 2018, respectively.
WILL ADAMS (U/S Friendship/Strength, Assistant Director Scene 5) (He/Him) is a second-year B.A. Theatre Studies student from New Jersey, and is very excited to be a part of this show. After working on a wide variety of productions, including serving as the dramaturg for Centre Stage’s The Curious Incident of the Dog in the Night-Time and Cabaret, he is ecstatic to be making his Centre Stage assistant directorial debut. He can not wait for you all to see this very unique and cool show in action. @w.lladams

JILL AEBLI (Somebody, Fight/Movement Captain) (She/Her) is a fourth-year major in the B.F.A. Acting program from Scranton, Pa. She is thrilled to be a part of this incredible show, and hopes you enjoy! Keep up with her @jillianaebli on Instagram.

PHILLIPE DESAMOURS (Time, Voice A) (He/Him) is a fourth-year B.F.A. Acting major. Recent Penn State credits include A Midsummer Night’s Dream, Harlem Queen Radio, and Take A Walk In My Shoes. He is very excited to be in his last show at Penn State and for everyone coming to see the wonderful work done. ig: @phil.desa

ANNA FARRIS (Voice D) (She/Her) is a first-year B.F.A. Acting major and second year Vocal Performance major from State College, PA. She is thrilled to be in Everybody for her first Centre Stage production! Anna also participates in Penn State Opera Theatre, and can be seen in Dialogues of The Carmelites later this Spring. She would like to give a big thank you to all the directors, and a special thanks to Steve Snyder.

HANNAH FLADE (U/S Voices A/B/C/D, Assistant Director for Scenes 3, 6, 9) (She/Her) is a second-year B.A. Theatre Studies and Advertising student from Bucks County, PA. She is making her Centre Stage debut as an assistant director, after being involved with several other productions and projects within the School of Theatre. She is extremely grateful to be a part of bringing this story to life and would like to thank the cast and crew for all of their dedication and hard work they have shown for this show. @hannahflade

Hazel Giacomucci (Skeleton, U/S Usher/God/Understanding) (They/Them) is a third-year B.S. Marketing student at Penn State. They are also pursuing a minor in Music Technology in the School of Theatre. Hazel’s passion comes from blending their interests in music, art, and entrepreneurship. They recently played CJ in Miriam Colvin’s new work, Mock. Hazel also starred as Eleanor in the short film, Eleanor of Course, written and directed by Katie Doyle. Last year, they read for Ali in Corey Grecek’s original play UnMovie Moments. Instagram: @hazeigiacomucci

JAYLA HAMLIN (U/S Voices A/B/C/D, Assistant Director Scene 5) (She/Her) is a fourth-year Theatre B.A. major from Pittsburgh. Previous credits include performances in Penn State School of Theatre original works: Take a Walk In My Shoes, Songs of Protest, and The Meal, as well as dramaturgy work for Centre Stage productions: Blood at the Root and Seawall. She also performed as the pianist and company member in the Results Will Vary musical. She sends love to the authentic and creative individuals of the Earth. IG: @Random_Sauce

COREY HILL (Love) (He/Him) is a fourth-year English B.A. with a minor in Theatre, from Philadelphia. His recent credits include Mock (Tim), an original play written by Miriam Colvin. He would like to thank his cast and crew, his support system, and the talented Elizabeth Bonjean for helping him on this journey.

Megan Irwin (Somebody) (She/Her) is a fourth-year B.F.A. Acting major. Recent credits: You On The Moors Now (Cathy), The Meal (writer/director/music director), Results Will Vary (Swing), Lonely Together (Sophie), The Curious Incident of the Dog in the Night-Time (Station Policeman). Megan is honored to be part of this challenging piece, and would like to thank Sebastian Trainor, Steve Snyder, Jean-Marie Higgins, Jenny Lamb, David Kersnar, and her parents for their great direction and support. She would also like to thank her cast and crewmates for making this process so joyful and for all their work bringing this piece to life.

JAYDEN JEFFERSON (Voice C) (She/Her) is a fourth-year major in B.F.A. Acting. She has been acting since she was eight, doing a mixture of camera and stage work. This is her last semester in the program and she’s worked on many amazing shows. She is forever grateful to her professors and the university for the opportunities and accomplishments. Everybody is one of her favorite shows and she hopes you enjoy it as much as she does.

Kade Leous (Somebody) (He/Him) is thrilled to be making his Centre Stage debut as one of the five Somebodies. When he’s not memorizing the entire show, Kade likes to run tabletop roleplaying games for his friends, as well as write science fiction media. His recent credits include the student festival short film The Treachery of Scripts Written by A.I. (A.I.), Photos of War (Andrew), as well as directing the student festival short film, Dysphoric. He’d like to thank his family, friends, as well as his fellow somebodies for accompanying him on this incredible journey. Instagram: @spaceloser
NICOLE LORRAYNE (Little Girl, U/S Cousin/Mind/Time, Assistant Director for Scene 8) (She/Her) is excited to be working on her first Centre Stage production! Last year she performed in the New Works Festival. She enjoys writing plays, prose, and music. As appropriate for her continued childish typecast, she also likes My Little Pony, dolls, and the color pink. Special thanks to her fellow ADs! @nic_lorrayne

CHARLES MRLACK III (Skeleton) (He/Him) is a second-year B.F.A. Acting major. You may have seen him in last semester’s Metamorphoses. Chas is honored to return to the Pavilion Theatre for this production of Everybody. Additional past credits include 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 and 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. He would like to take this opportunity to thank the entire cast, crew, and amazing production team. Instagram: @cm3iii

TINA NAKATA (Somebody) (She/Her) is a first-year B.F.A. Acting major at Penn State, born and raised in Tokyo, Japan. She is very thrilled to make her Centre Stage debut with Everybody, as one of the Somebodies. Her recent credits are A Midsummer Night’s Dream (Puck), The Curious Incident of the Dog in the Night-Time (Voice 1/ Mrs. Shears/ Mrs. Gascoyne), and Come From Away (Janice Mother). She cannot express her enough gratitude towards her mom and dad who always support her in any possible way from Japan, and her faculty and fellow friends who give her inspiration and love every day. @_tina.nakata_

FLYNN NOLEN (U/S Kinship/Beauty, Assistant Director Scene 8) (He/Him) is a second-year B.A. Theatre Studies student from Media. He was previously seen in Centre Stage’s The Curious Incident of the Dog in the Night-Time and the BA’s Mock. He has played other roles such as Judge Turpin in Sweeney Todd: The Demon Barber of Fleet Street, Billy Flynn in Chicago, and Archibald Craven in The Secret Garden. He was a member of the Keystone State Boy Choir for eight years; now he is a member and the Choreography Chair for the all-male a capella group, The Statesmen. He is grateful for this amazing opportunity! Instagram: @flynn_nolen

JACKSON PAVLIK (God/Usher/Understanding) (He/Him) is a third-year Musical Theatre major from McAlveley’s Fort, and is jazzed to be a part of Everybody. Previously he was seen in Penn State’s productions of Brigadoon (Jeff Douglas), Cabaret (Ernst Ludwig), Results Will Vary (Swing), and Fun Home (Roy). He fritters away his free time with such activities as reading and writing silly little songs. He would like to give his greatest thanks and deepest condolences to those of you brave enough to purchase a ticket.

CHRIS RAINS (Evil, U/S Skeleton/Death) (He/Him) is a first-year student in the B.F.A. Acting program at Penn State. This is his first Centre Stage production and he is stoked to be able to perform this with many talented people. He would like to give his thanks to everyone who supported him through this journey. He wishes you a pleasant viewing experience!

JUSTIN MATTHEW ROLDÁN FIGUEROA (Somebody) (He/Him) is a second-year B.F.A. Acting transfer student from Puerto Rico. His previous credits include The Lion King (Simba), Descendants (Jay), Hairspray (Seaweed), In the Heights (Benny), and Frozen (Kristoff). His previous Penn State credits include Metamorphoses (Fifth
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JOHN MICHAEL ROSENBLUM (Skeleton, Voice B) (He/Him) is a second-year in the B.F.A. Acting program and is thrilled to be a part of this production of Everybody. Previous credits include Man 3 in Centre Stage’s Metamorphoses and Stuart Dalrymple in Brigadoon. He would like to thank the wonderful cast, crew, and production team, Michele Dunleavy, and his fellow dancing skeletons, his parents, and his best friend and brother Ted.

JULIA SALVATO (Death) (She/They) is ecstatic to share the stage with this amazing team of artists! You may have seen her recent performances in Mock (Anya), or Quit While I’m Ahead (Maya). Her short film, Wasted Potential, debuts April 20. This is her final semester at Penn State and all of her credit is due to the extraordinary work of her teachers and cohort.

LUCY SNYDER (Skeleton) (She/Her) is a first-year student in the B.F.A. Acting program. She is so excited to perform in her first Penn State production. She would like to thank her family, directors, fellow skeletons, and a special thanks to Michele Dunleavy!

SYLVIE VANSTORY (U/S Everybody/Evil, Lead Assistant Director) (She/Her) is an artist, writer, and performer originally from North Carolina. She is currently a sophomore double-majoring in B.A. Theatre and Public Relations, and minor- ing in Arts Entrepreneurship. After working as the dramaturg for Rent last fall, she’s thrilled to be assistant directing her first show with Centre Stage. Once upon a time, seeing a production of Everybody changed her life. A few years later, it feels as if she’s come full circle. She’d like to thank her family and friends for their everlasting support and the entire Everybody team.

MARY ROSE VALENTINE (U/S Stuff/Senses, Assistant Director Scene 11) (She/Her) is a fourth-year student in Theatre Studies and Comparative Literature, graduating this spring. Past School of Theatre credits include She Kills Monsters (co-dramaturg), #HereToo Project (cast), Spamalot (co-dramaturg), Songs of Protest (cast), Romeo and Juliet Radio Play (dramaturg), A Mid-Summer Night’s Dream (assistant director), Mountain Language (Woman, co-dramaturg). Mary Rose is currently the vice president and co-artistic director of Statespeare, Penn State’s Shakespeare student organization, and the secretary of Nouveau Theatre, a new student organization for producing new works. She hopes you enjoy this show biz inside joke.

ARTISTIC TEAM

SEBASTIAN TRAINOR (Director Scene 1 “Usher,” Scene 14 “The Journey”) is a theatre director, theorist, and historian. He is a member of the Mellon School for Theatre and Performance Research, the Lincoln Center Theatre Directors Lab, a former associate artist at the Medicine Show Theatre Ensemble in New York City, and has been the recipient of a multi-year E.J. Noble Arts Administration Fellowship as well as multiple directing fellowships. His scholarship has appeared in the journals Theatre Symposium, Text & Presentation, and The Journal of American Drama and Theatre; in the collection Women in the Arts in the Belle Époque: Essays on Influential Artists, Writers and Performers; and in the Fandex Field Guide to Shakespeare.

MICHELE DUNLEAVY (Director/Choreographer Scene 13 “Danse Macabre”) is an educator, rhythm maker, and dance creator. She is a professor of Dance in the School of Theatre and the artistic director of Dunleavy Dance Projects. Thanks to Sebastian Trainor for inviting her to be a part of this incredible team of artists. Shout out to the Skeletones for all their incredible work and for making my job easy and fun!

JEANMARIE HIGGINS (Director Scene 5 “Friendship”) is an associate professor in the School of Theatre. A new works dramaturg, Jeanmarie publishes widely on the intersections of theatre theory and practice.

ERIK RAYMOND JOHNSON (Director Scene 2 “God,” Scene 12 “Love”) is an educator, actor, director, choreographer, and martial artist. He is an assistant teaching professor in the School of Theatre. As a fight, intimacy choreographer, and movement coach, he has choreographed more than 70 shows. Certified stage combat SAFD, certified martial arts instructor, certified mental health first aid through the NCMW, and a member of Actor’s Equity Association, Society of American Fight Directors, Association of Theatre Movement Educators.

DAVID KERSNAR (Acting Coach, Director Scene 8 “Family”) is a professor of practice in the Penn State School of Theatre, a graduate of Northwestern University and a founding ensemble member of the Tony Award-winning Lookingglass Theatre, where he recently co-wrote and directed Twenty Thousand Leagues under the Seas. Kersnar has worked with the Goodman, Steppenwolf, Alley, and Natya Dance Theatres; The Brooklyn Academy of Music, Actor’s Gymnasium, Chicago Sym-

ACTING COMPANY

MAN), and an original play called GRAFF (Elliott). Justin is also a proud member of Penn State’s premiere, and only, show choir The Singing Lions. Justin would like to thank the Everybody cast and crew, the Penn State community, his friends and family for their unconditional support. You can find him on Instagram @jmoldan13.
BEATRIX STICKNEY (Costume Designer) is honored to be the costume designer for Everybody; this is her first time designing a Penn State Centre Stage show. In previous semesters, she served as a stitcher, draper for Brigadoon, first hand for A Midsummer Night’s Dream and The Wild Party, and as assistant costume designer for Nostalgia Night. She worked as a stitcher over the summer at Porthouse Theatre. Beatrix would like to thank God for everything, especially for leading her here, and her family and friends for their constant love and support. She also thanks the costume shop team for their hard work and mentorship!

MASON LOPICCOLO (Lighting Designer) is a a third-year student pursuing a B.F.A. in the Design and Technology program with a focus in Lighting Design. Mason designed many productions at Penn State including Mountain Language, the Lady Lions basketball introduction, the Penn State football team entrance tunnel, and the United Arab Emirates banquet. He also has a role in designing the THON event and is working hard with the staff at the Bryce Jordan Center. Mason wants to thank the whole team for working hard on this show, and he can’t wait for you to see their visions come to life. Enjoy Everybody!

CURTIS CRAIG (Sound Designer/Composer) is associate professor of Sound Design in the Penn State School of Theatre. New York City: winner of the 2022 Audelco Viv Award for sound design for Confederates at Signature Theatre; The Classical Theatre of Harlem, Apollo Theater, New York International Fringe Festival. Regional: Geffen Playhouse, Guthrie Theater, People’s Light, Lantern Theater Company, Cleveland Play House, Philadelphia Theater Company, Syracuse Stage, Denver Center Theater Company, Baltimore Center Stage, Actors Theatre of Louisville, Seattle Rep, Detroit Public Theatre, Clarence Brown Theatre, Chautauqua Theater Company, Dallas Theater Center. World Premieres: Suzan Lori-Parks’ Sally & Tom (Guthrie Theater); Dominique Morisseau’s Confederates (Signature Theater, NY) and Mud Row (People’s Light); and Lauren Yee’s The Great Leap (Denver Center for the Performing Arts). In 2022 his composition and sound design for the American premiere of Frankenstein won the Gold Medal at the World Stage Design exhibition in Calgary. www.soniclandscape.net

GEORGIA WOOD (Production Stage Manager) (She/Her) is a fourth-year Stage Management student from Sydney, Australia. She would like to thank her wonderful friends and partner for their endless love and support, and the entire company for their incredible work. She hopes that the audience loves this show as much as she does. Select Penn State credits include: The Curious Incident of the Dog in the Night-Time (ASM) and The Last Five Years (ASM). Regional credits include: Matilda (Lyric Theatre), Carousel (Lyric Theatre), and Kinky Boots (Lyric Theatre). Find her on Instagram @georgiawood7
**Production Staff**

Assistant Directors
Will Adams
Hannah Flade
Jayla Hamlin
Nicole McFadden-Derer
Flynn Nolen
Mary-Rose Valentine
Sylvie Varstony
Fight/Movement Captain
Jill Aebli
Assistant Stage Manager
Gailyn Lee
Dramaturg
Jeanmarie Higgins
Dramaturgy Team
Braxton DeLauro
Arushi Grover
Yunke Jiang
Nicole McFadden-Derer
Flynn Nolen
Zoriana Witmer
Production Assistant
Michael Gustamachio
Technical Direction Mentor
Chris Russo
Head Carpenter
John Geisz

Staff Scenic Carpenter
Chris Shuey
Scenic Carpenters
Nicolas Baror
Daniel Dembek
Victor Hernandez
Chris Howell
Rolando Simon Gomez
Lauren Petrocelli
Hailey Sanchez
Emily Simpson
Paint Shop Supervisor
Stephanie Lynn Nimick
Scenic Artists
Alivia Cross
Victor Hernandez
Mia Irwin
Anna Lustig
Assistant Charge Artist
Anna Lustig
Costume Technical Supervisor
Laura Kay Robinson
Work Room Supervisor
Amanda Ferg
Costume Shop Manager
Diane Toynos

Drapers
Amanda Ferg
Laura Robinson
Skyler Sandner
First Hand
Claire Phillips
Stitchers
Lauren Greenfield
Audrey Lewis
Morrigan Miliken
Mackenzie Ozhekim
Maddie Simpson
Wardrobe Supervisor
Maddie Simpson
Assistant Lighting Designer
Connor Westhoff
Production Electrician
Vinny Plone
Assistant Production Electrician
Zack Rebarchak
Light Board Operator
Logan Glaze
Assistant Sound Designer
Mac Miller
Adrian Castro
Productions Operator
Katelyn Diuguid

Keyboard Programming
Joseph Ivan
Production Audio Engineer
Adrian Castro
AT/Sound Board Operator
Carter Celgin
Deck Crew
Jacob Malizio
Zoriana Whitmer
Properties Shop Supervisor
Jay Lasnik
Properties Artisans
Sara Ahmadzadeh
Sam Birkenthal
Jack Briggs
André Brandão de Castro
Sam Forest
LP Paterson
Lorenza Sandoval Pinto
Sam Rahm
Social Media Coordinator
Curtis Trowbridge

**Production Crew**

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

Katherine Abt
Sara Ahmadzadeh
Riley Alspop
Raghid Altemani
Nicolas Baror
Sam Birkenthal
Tristan Bonnond
Mackenzie Borine
André Brandão de Castro
Lauren Breli
Jack Briggs
Anthony Cacchione
John Carpino
Mitchell Case
Adrian Castro
Carter Celgin
Boyao Chen
Michael Ciamaritario
Paul Cosentino
Celia Craig
Alivia Cross
Zayna Darreus
Braxton DeLauro
Daniel Dembek
Paul Deng
Eryn Dennis
Gavin Ditzi
Zachary Doran
Jeremy Eiben
Allison Evans
Breanna Fais

Anna Farris
Jonathan Fenton
Samatha Forrest
Finnegan Gaveli
James Gbney Jr.
Logan Gla ze
Taylor Greene
Lauren Greenfield
Kathleen Griffith
Michael Guastamachio
Kathy Haseneczez
Hilary Hayes
David Heguy
Natalie Helm
Hannah Henry
Victor Hernandez
Alex Iozzo
Mia Irwin
Aziza Kamanzi
Ricky Kessler
Subin Kim
Nolan Kocszi
Ririka Kuroki
André Lajevardi
Laura Ledebetter
Gailyn Lee
Kade Leous
Audrey Lewis
Mason LoPiccolo
Kayla Lousion
Anna Lustig
Umang Mahanta
Jacob Malizio
Quinn McDonald
Owain Miliken
Evelyn Murphy Welcinois
Tina Nakata
Flynn Nolen
Elizabeth Nugent
Rachel Olson
Mackenzie Ozhekim
Madison Palmer
Marsha Palmer
LP Patterson
Valentine Regla Pesola
Lauren Petrocelli
Jace Petrovich
Vinny Plone
Ryder Quiggle
Sam Rahm
Christopher Ra ins
Emily Raneri
Zachary Rebarchak
Michael Reed
Raymond Reehill
Em Rose Presley
Isah Saez
Hailey Sanchez
Skyler Sandner
Lorena Sandoval Pinto
Ben Schachter
Maggie Schlichter
Evan Shieh
Yue Shui
Madeline Simpson
Emily Simpson
Zandra Siple
Kayla Sliger
Lucy Snyder
Erin Stanek
Bea trix Stickey
Thomas Strong
Erin Stumm
Matthew Thompson
Felix Urrutia III
Abigail VandenBrul
Ananya Varahabhatla
Anna Wagner
Julia Wasilewski
Connor Westhoff
Natalie Wayne
Zoriana Whitmer
Georgia Wood
Austen Yim
Maggie Zong

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

Costume Design
Jeremy Eiben
Zandra Siple
Michael Ciamaritario
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
Sara Ahmadzadeh
André Brandão de Castro
Mia Irwin
Lorena Sandoval
Alivia Cross
Technical Direction
Raymond Reehill
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Broadway Debut, 2023
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- Kirk & Sandra Larter
- Allison Lee
- Benson & Christine Lichtig
- David & Sharon Lieb
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- Rick Lombardo & Rachel Harker
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<thead>
<tr>
<th>Role</th>
<th>Name</th>
<th>Designations</th>
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<tbody>
<tr>
<td><strong>Directing</strong></td>
<td></td>
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<tr>
<td>Steve Broadnax III*</td>
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<td>Rick Lombardo</td>
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<td>Christine O’Grady Roberts</td>
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<td>John Simpkins*</td>
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<td><strong>Acting</strong></td>
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<tr>
<td>Steve Broadnax III*</td>
<td>A. Kikora Franklin</td>
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<td>Erik Raymond Johnson*</td>
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<td>David Kersnar</td>
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<td>Rick Lombardo</td>
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<td>Sam Osheiro</td>
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<td>Malena Ramirez</td>
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<td><strong>Musical Theatre Acting</strong></td>
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<td>John Simpkins**</td>
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<tr>
<td>Nagle Family Endowed</td>
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<td>Chair in Musical Theatre</td>
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<td>Raymond Sage</td>
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<td>Gwen Walker</td>
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<td><strong>Music Direction</strong></td>
<td>Emily Orr</td>
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<tr>
<td>David Wolfsen*</td>
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<tr>
<td><strong>Dance/Choreography</strong></td>
<td>Michele Dunleavy*</td>
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<td>A. Kikora Franklin</td>
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<tr>
<td>Elisha Haplin</td>
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<td>Linda Hildebrand</td>
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<td>Rebecca Maciejczyk</td>
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<td>Chaz Walcott</td>
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<tr>
<td><strong>Dramaturgy/History/Literature</strong></td>
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<tr>
<td>Elizabeth Bonjean, Ph.D.</td>
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<tr>
<td>William Doan, Ph.D.*</td>
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<td>Jeanmarie Higgins, Ph.D.</td>
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<td>Susan Russell, Ph.D.*</td>
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<td>Robert W. Schneider</td>
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<tr>
<td>Sebastian Trainor</td>
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<tr>
<td>Malcolm Wolmack, Ph.D.</td>
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<tr>
<td><strong>Voice/Speech</strong></td>
<td>Kris Danford</td>
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<tr>
<td>Allegra Ritchie</td>
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<tr>
<td><strong>Movement</strong></td>
<td>Steve Broadnax III*</td>
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<td>Erik Raymond Johnson*</td>
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<tr>
<td>Jenny Lamb</td>
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<td><strong>Projections</strong></td>
<td>Curtis Craig</td>
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<td>Andrew Haag</td>
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<tr>
<td><strong>Scenic Design</strong></td>
<td>Milagros Ponce de Leon*</td>
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<td>Dan Robinson</td>
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<td>Laurencio Ruiz</td>
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<td><strong>Costume Design</strong></td>
<td>Charlene Gross*</td>
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<tr>
<td>Richard St.Clair</td>
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<td><strong>Costume Production</strong></td>
<td>Laura Robinson</td>
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<td><strong>Lighting Design</strong></td>
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<td>William Keryon</td>
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<td>Andrew Haag</td>
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<td>Kyle Jensen</td>
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<td><strong>Stage Management</strong></td>
<td>Jenny Lang</td>
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<td><strong>Technical Direction</strong></td>
<td>Chris Russo</td>
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<tr>
<td><strong>Scene Shop</strong></td>
<td>John E. Geisz*</td>
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<tr>
<td>Chris Shuey</td>
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<tr>
<td><strong>Properties Shop</strong></td>
<td>Jay Lasnik – Supervisor</td>
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<tr>
<td><strong>Paint Shop</strong></td>
<td>Stephanie Nimick – Supervisor</td>
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<td><strong>Costume Shop</strong></td>
<td>Diane Toyos – Supervisor</td>
<td>Amanda Ferg – Draper</td>
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<td><strong>Arts Ticket Center</strong></td>
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<tr>
<td>Tracy Noll – Sales Director</td>
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<tr>
<td>Christine Igoe – Ticket Manager</td>
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<tr>
<td>Shannon Arney – Assistant Ticket Manager</td>
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<tr>
<td>Len Codispot-Anderson – Group Sales and Development Relations Manager</td>
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<tr>
<td>House Management</td>
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<tr>
<td>Jojo Sugg</td>
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<tr>
<td>Barrell Davis Jr.</td>
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**SCHOOL OF THEATRE ADMINISTRATION**

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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</thead>
<tbody>
<tr>
<td>Director of the School of Theatre</td>
<td>Rick Lombardo</td>
</tr>
<tr>
<td>Associate Director for Instruction</td>
<td>Dan Robinson</td>
</tr>
<tr>
<td>Associate Director for Equity, Diversity, and Inclusion</td>
<td>A. Kikora Franklin</td>
</tr>
<tr>
<td>Graduate Officer</td>
<td>Dan Robinson</td>
</tr>
<tr>
<td>Judy King – Administrative Coordinator</td>
<td>Carrianne Love – Academic Records</td>
</tr>
<tr>
<td>Mark Powell – Staff Assistant</td>
<td>Shannon Ritter</td>
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</tbody>
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**CENTRE STAGE ADMINISTRATION**

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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<tbody>
<tr>
<td>Producing Artistic Director</td>
<td>Rick Lombardo</td>
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<tr>
<td>Production Manager</td>
<td>Ronda Craig</td>
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<tr>
<td>Technical Director</td>
<td>Chris Russo</td>
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<tr>
<td>Marketing Director</td>
<td>Cheri Sinclair</td>
</tr>
<tr>
<td>Business Manager</td>
<td>Janet Bergamaschi</td>
</tr>
</tbody>
</table>

**PROFESSIONAL MEMBER ORGANIZATIONS**

- NAST (National Association of Schools of Theatre)
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- SDC (Stage Directors and Choreographers)
- USITT (United Scenic Artists)
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Book by James Lapine
Directed by Rick Lombardo
Music Directed by Harry Collins
Choreographed by Chris Campbell

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