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Metamorphoses

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TAYLOR UNIVERSITY’S
Mitchell Theatre
PRESENTS

METAMORPHOSES
Based on the Myths of Ovid

February 22-23, 2019
8:00 pm
February 24, 2019
2:00 pm
March 1-2, 2019
8:00 pm
March 3, 2019
2:00 pm
$7-$15
For Mature Audiences

Written and originally directed by
Mary Zimmerman

METAMORPHOSES was originally produced by
Artistic Director: Carla Introcaso
Managing Director: Carol Rubenstein
Executive Director: Alexander Trasser

OVIDENT’S METAMORPHOSES translated by David Marriott, John Hopkins University Press, 1994
Rilke’s METAMORPHOSES translated by Stephen Mitchell, 1994
Welcome to Taylor University and our winter production, *Metamorphoses*. What a joy it has been to work alongside these incredibly talented and committed artists to achieve what you are about to experience. This is the kind of play that Liberal Arts Institutions should rally behind, the kind that celebrates the best of all the disciplines coming together to explore thought, belief, and expression. A special thank you to Dr. Lorne Mook from our English Department for his contribution to our work. You can read a note from Dr. Mook in this program. I’ve also added to the program an excerpt from C.S. Lewis’s challenging work, *Screwtape Letters*. I have returned and returned to the pages of this book throughout this process and I share just a piece of that source work with you.

There’s no doubt that this production has unique challenges that anyone looking can clearly see. However, I hope that you look beyond what you can see and recognize the challenges of the soul and spirit that the play brings into your vision. The character of Pandora, added to the production by our creative staff, bookends our experience with these Greek myths for one primary reason, hope.

According to legend, Pandora was the first mortal woman, whose blazing curiosity set a chain of earth-shattering events in motion. Pandora was breathed into being by Hephaestus, god of fire, who enlisted the help of his divine companions to make her extraordinary. From Aphrodite she received the capacity for deep emotion; from Hermes she gained mastery over language. Athena gave the gift of fine craftsmanship and attention to detail, and Hermes gave her a name. Finally, Zeus bestowed two gifts on Pandora. The first was the trait of curiosity, which settled in her spirit and sent her eagerly out into the world. The second was a heavy box, ornately curved, heavy to hold – and screwed tightly shut. But the contents, Zeus told her, were not for mortal eyes. She was not to open the box under any circumstance. Pandora brimmed with excitement at life on earth. She was also easily distracted and could be impatient, given her thirst for knowledge and desire to question her surroundings.

Often, her mind wandered to the contents of the sealed box. What treasure was so great it could never be seen by human eyes, and why was it in her care? Her fingers itched to pry it open. Sometimes she was convinced she heard voices whispering and the contents rattling around inside, as if straining to be free. Its enigma became maddening. Over time, Pandora became more and more obsessed with the box. It seemed there was a force beyond her control that drew her to the contents, which echoed her name louder and louder. One day she could bear it no longer. She’d take one glance inside, then be able to rid her mind of it forever... But at the first crack of the lid, the box burst open. Monstrous creatures and horrendous sounds rushed out in a cloud of smoke and swirled around her, screeching and cackling. Filled with terror, Pandora slammed the box...
shut. The creatures surged out in a gruesome cloud. She felt a wave of foreboding as they billowed away...out into the world.

What Pandora didn’t know was that there was one more thing in the box that she had trapped there in her desperation. Hope. She didn’t know there was a solution to the evil she’d unleashed that would ease her pain.

Thankfully, we do not live in the realities of Greek myth, but these myths illuminate truths about our humanity that are worth our consideration and if we allow them to, stories can lead us to God.

As Pandora did, we live in the reality of evil. The box has been opened and we too can feel the waves of foreboding. We too might want to slam the box shut, hide our face in our hands as evil billows overhead. But in the midst of that chaos, the prophet Isaiah speaks comfort to God’s people and it speaks to us today.

Do you not know? Have you not heard? The Everlasting God, the Lord, the Creator of the ends of the earth does not become weary or tired. His understanding is inscrutable, He gives strength to the weary, and to him who lacks might He increases power. Though the youths grow weary and tired, and the vigorous young men stumble badly, yet those who wait for the Lord will gain new strength; They will mount up with wings like eagles; they will run and not get tired, they will walk and not become weary. Isaiah 40:28 - 31

In these verses we are reminded that although life ebbs and flows, that nations and leaders rise and fall, that we have in God a consistency that we can find nowhere else or in no one else. He comforts us with Hope, the Hope of our salvation, the Hope of the resurrection, the Hope of His return.

Therefore, brethren, since we have confidence to enter the holy place by the blood of Jesus, by a new and living way which He inaugurated for us through the veil, that is, His flesh, and since we have a great priest over the house of God, let us draw near with a sincere heart in full assurance of faith, having our hearts sprinkled clean from an evil conscience and our bodies washed with pure water. Let us hold fast the confession of our hope without wavering, for He who promised is faithful; and let us consider how to stimulate one another to love and good deeds, not forsaking our own assembling together, as is the habit of some, but encouraging one another; and all the more as you see the day drawing near. Hebrews 10:19 – 23

What happened to little Pandora? She went back to the box, hearing a small whispering, tinkling sound coming from inside and once again she opened the box and out came Hope...shining and tinkling out into the world. She knew that opening the box was irreversible – but alongside the strife, she’d set hope forth to temper its effects. May we do likewise.

-Tracy Manning
**SCENIC DESIGNER**

*Cory Rodeheaver ’99*

Cory has been working as a freelance scenic designer for the past 20 years and is no stranger to Taylor Theatre having been involved for the past 24 years. Outside of Taylor Theatre, Cory has designed for many other companies, some of which include, the Champaign-Urbana Ballet Company, Summer Studio Theatre Company at the University of Illinois, Feltre Library Theatre in Chicago, Parkland College, and the University of Illinois Theatre department. Some other productions to his credit are: *The Hobbit, La Traviata, The Nutcracker, Aloha Say the Pretty Girls, Tennessee Williams’ Spring Storm, Peter Pan, The Importance of Being Earnest, Tally’s Folley, The Adventures of Tom Sawyer, A Midsummer Night’s Dream, Urinetown the Musical, Into the Woods, Romeo & Juliet,* and *Proof.* Beyond the world of theatre, Cory has worked as the senior exhibit designer and art director at Taylor Studios Inc. designing award winning museum exhibits and themed environments across the country for 9 years. Currently, Cory is employed as a designer with the Spectrum Design Group based in Champaign, IL where he lives with his wife Jennifer and three children, Ethan, Emmy, and Ella. Cory holds an MFA in Scenic Design from the University of Illinois Urbana-Champaign.

**LIGHTING DESIGNER**

Kevin Gawley

Kevin is returning to design his 34th production at Taylor. As a freelance lighting/scenic designer, Kevin’s work has appeared on many Chicago stages, including Lifeline Theatre where he won the Jeff Citation for his design of *Jane Eyre,* the After Dark Award for his design of *Strong Poison,* and has been an ensemble member and resident designer since 2001. His work also appeared in numerous productions at the Bailiwick, Organic, Porchlight, OperaModa, Blindfaith, Theatre on the Lake, Metropolis, StoreFront, Loyola University Chicago, Revels Chicago, Midwest Jewish, and at the North Carolina Shakespeare Festival theatres. Kevin is currently Professor and Resident Scenic and Lighting Designer at the University of Louisville and has previously taught courses at Loyola University Chicago, the University of Illinois at Urbana-Champaign and the University of Wisconsin–Eau Claire. He is also a resident designer at St. Scholastica Academy. Kevin holds an MFA and BFA in Lighting Design from the University of Illinois at Urbana-Champaign and an MBA in Finance from DePaul University. Kevin’s lighting/projection designs were featured summer 2009 in Lifeline Theatre’s productions of *Crossing California* and *Gaudy Night.*
Kory Browder, a native of the Chicagoland area, is a graduate of Ball State University with a BS in Dance Performance and is currently a part of the Musical Theatre Faculty at Taylor University. Professionally, Kory’s career includes performances with Carnival Cruise Lines, Cedar Point Entertainment, Ball State Dance Theatre, Ballet Legere; including roles in *The Nutcracker, Sleeping Beauty, Cinderella, Nosferatu: A Vampire Ballet, Damn Yankees* and excerpts from *Swan Lake* and *Raymonda*. She trained and studied with many notable instructors including Trinette Singleton, Bill Evans, Ginger Farley, and Lou Ann Young, to name a few. She has been welcomed as a Master Instructor at Ball State University, Adjunct Faculty with Indiana Wesleyan University, Master Instructor for Regional Dance America, Assistant Director and Faculty with Anderson Young Ballet Theatre, and ballet instructor with Community School of the Arts in Marion, IN. Kory currently resides in Marion, with her supportive husband, Bobby Browder, and proud mother of children Evan and Ella.

Erin graduated from Taylor University in 2017 with a BA in Theatre Arts. Aerial silks became a hobby of hers after being a part of Taylor University’s production of *A Midsummer Night’s Dream*. After that she continued her training in Aerial schools in Bloomington and Chicago. She has been very thankful to be able to share her enjoyment with the current students. Erin recently moved back to the Chicago area after working as a scenic designer and technical director for Cardinal Stage in Bloomington Indiana. She designed their productions of *Rounding Third, The Lion the Witch and the Wardrobe*, and *Robin Hood*. In Chicago she has designed both set and props for multiple companies such as The Plagiarists, First Floor Theatre, Redtwist Theatre, and others. Additionally she has worked here with her Alma Mater, designing multiple shows including *The Amish Project* and *Cyrano De Bergerac*. 
COSTUME DESIGNER

Sarah E. Bussard

Sarah is a Costume and Makeup Designer who also trained as a wigmaker at the University of Cincinnati-College Conservatory of Music where she received her M.F.A. in Design. Her work also includes opera (Sarasota Opera, Cincinnati Opera, Chautauqua Opera), film and video (The American Experience for PBS, Silk Trees [Evermore Pictures], Evaluating Kaitly and 177, [Runaway Pen Productions]).

She previously served as design and production faculty for East Texas Baptist University. Currently she serves as the Makeup and Wig Designer for the Notre Dame Shakespeare Festival. Recent designs include Raisin in the Sun (Indiana Repertory Theatre), Fiddler on the Roof (Bethel College), The Importance of Being Earnest (Notre Dame), Metamorphoses, Urinetown, The 39 Steps (ETBU Theatre), and The Magic Flute (Northwestern University). She's excited to collaborate with the production team and company of Taylor Theatre for a second time!

TECHNICAL DIRECTOR

*Terrance Volden

Terrance has been the Technical Director for Taylor Theatre since 2012. After graduating from Sterling College in 2008 with a Bachelor of Arts in Communication and Theatre, he spent 3 years working outside of Chiclayo, Peru as a missionary with Latin American Children’s Fund. He worked as a teacher, pastor, and translator and continues his work with LACF in various ways including a growing partnership between LACF and Taylor Theatre. In 2012, Terrance obtained education licenses in both Theatre and Vocal Music. His theatre credits outside of TU include set design, acting, and teaching commedia del’arte workshops across Oklahoma and Kansas. While at Taylor, Terrance has done scenic design for The Matchmaker, Oklahoma!, Waiting for Godot, Freud’s Last Session, The Cherry Orchard, Wit, and Arab Israeli Cookbook and has directed Cyrano de Bergerac and The Servant of Two Masters. In 2017, Terrance was awarded a national commendation from the Kennedy Center College Theatre Festival for Distinguished Achievement in Technical Direction for his work on Taylor Theatre’s production of Rabbit Hole. Terrance has trained with several Fight Masters with the Society of American Fight Directors and teaches stage combat here at Taylor.
Lauren Vock - Assistant to the Director
Lauren is a senior Worship Arts major and Theatre Arts minor from North Prairie, WI. Her Taylor Theatre credits include Into the Woods, Mary Poppins, Oklahoma!, and The Marriage of Figaro, as well as She Loves Me, Pirates of Penzance, Gianni Schicchi, and Working with Taylor Lyric Theatre. She would like to thank Tracy for encouraging her artistry and her cognitive self-confidence.

ASSISTANT TO THE DIRECTOR STATEMENT
The choice of Taylor University to produce a play that features polytheism, as well as the unnamable brokenness of the human soul, may bring hesitancy to some. Ovid’s poem on which the play is based paints a picture of humanity as far from perfect, and it depicts gods as beings just as jealous, selfish, and irrational as we are. The reason for their incarnation on this stage is that within these stories we find the heartbeat that makes them worth telling: hope.

This hope is evident because we find each myth mirroring our own lives. We see the sinfulness of humanity portrayed in both the human and god-like characters. Midas filled with greed, Ceyx with hubris, Aphrodite with envy, among many other vices that we all struggle with. All these characters find themselves with a predicament that they can’t escape from on their own. Even in their pride, however, as Lucina says, “the gods are not altogether unkind. Some prayers are answered.” In each of these myths, the characters come to a god with requests to save them from the hurt they find themselves in, and, in one form or another, their prayers are answered. This parallels the faithfulness of our God. It may not be in the way we expect, but He always answers our prayers, and in that, we find hope.

The end of the play, if you pay close enough attention to the characters played by each actor, brings a redemption and resurrection to the brokenness of these characters. These stories aren’t the Bible, but isn’t this the gift of the God we believe in? These myths written in A.D. 8 have not disappeared from our cultural library because of the truth that lies within them. We were created to be beautiful, then we chose our own way and trapped ourselves in sin. We have a choice, however, to trust in a God who metamorphoses us again and again through His perfect love, and that is what we put our hope in.
CAST

Myrrha and others                                      Madeline Logan
Vertumnus and others                                  Ty Kinter
Pandora and others                                    Evangeline Bouw
Aphrodite and others                                  Susannah Quinn
Midas and others                                      Josiah Greiner
Phaeton and others                                    Brandt Maina
Erysichthon and others                                Paul Felemi
Alcyone and others                                    Brielle Fowlkes
Orpheus and others                                    Andrew Baker
Eurydice and others                                   Anna Kaye Schulte

Metamorphoses

is produced by special arrangement with Bruce Ostler, BRET ADAMS, LTD., 448 West
44th Street, New York, NY 10036 www.bretadamsltd.net
The videotaping or other video or audio recording of
this production is strictly prohibited.

Original music by Willy Schwarz
Additional music by Zoë Keating

ACKNOWLEDGEMENTS

Sara Bailey                                           Lorne Mook
Sarah Bussard                                        Patricia Robertson
Jerry Stair                                          Eva Kwan
Kevey Hurst                                          Ethan Garrett
Tyler Witzig                                         Blaine Pasma
The Men of Foundation                                Vance and Tammi Maloney
Conor Angell                                         Sandra Jensen

PLEASE NOTE
Haze, fog, and strobes will be used during this production.

*Denotes Alpha Psi Omega Membership, National Theatre Honor Society
In the year 8, in the time of Caesar Augustus, when Jesus was just about old enough to be a Taylor student, a Roman called Ovid published an epic poem called Metamorphoses. It was a new kind of epic. Unlike The Aeneid for instance, by Ovid’s older contemporary Virgil, it did not celebrate a newfound Roman peace and stability by telling one mythological story about the founding of a whole culture. Rather, it strung together dozens of stories about not peace and stability but change. Transformation. Metamorphosis.

These stories have themselves been metamorphosed by writers ever since. For example, in 1904, while living in Rome, Rainer Maria Rilke adapted one of Ovid’s stories in his poem “Orpheus. Eurydice. Hermes.” Lines from this poem appear in Mary Zimmerman’s play Metamorphoses, which dramatizes mostly stories from Ovid’s poem of the same name.

Why? Why have so many writers from Dante to Shakespeare, from Rilke to Zimmerman, found Ovid’s stories so compelling? And why is it that students and I read these stories in my World Literature class each fall and spring? And why did it feel so important as well as pleasurable to talk for an hour in January with members of the cast and crew of this production about the stories dramatized in the play? I think it’s because the stories are a kind of incarnation—not God made flesh in the person of Jesus, but spiritual qualities in us (particularly the desires of our spirit) made flesh in characters in a poem and now on a stage so that we can see them, study them, understand them.

As you experience the play, consider how it shows you some of the desires of your spirit—to have more of what you already have, to be loved by someone who does not yet love you, to regain a love you’ve lost, to never lose a love you treasure. Maybe then the play will be one of those works of art that metamorphose you.

Dr. Lorne Mook, Associate Professor of English, Taylor University
**Josiah Greiner**
Josiah is a junior Strategic Communication major from Midland, MI. His past Taylor Theatre credits include *Why We Must Die So Young* and High School credits include *To Kill a Mockingbird, Next to Normal*, and *Yellow Boat*. He would like to give a special thanks to his family and home church.

**Madeline Logan**
Madeline is a sophomore BFA Musical Theatre major from Wichita, KS. Her past Taylor Theatre credits include *Cyrano de Bergerac, Mary Poppins*, and *Into the Woods* and Taylor Lyric Theatre’s *The Pirates of Penzance*. She would like to give a special thanks to “my parents and my Lord and Savior Jesus Christ.”

**Ty Kinter**
Ty is a senior BFA Musical Theatre major from Pittsburgh, PA. His recent Taylor theatre credits include *Cyrano de Bergerac, Night Watch, Fools, Oklahoma!, Antigone, 12 Angry Jurors, The Boys Next Door, A Midsummer Night’s Dream, Clybourne Park, Moments*, and Taylor Lyric Theatre’s *Gianni Schicchi* and *Working*.

**Evangeline Bouw**
Evangeline Bouw is a junior Theatre Arts major from Nampa, ID. Her past Taylor Theatre credits include *Why We Must Die So Young, Cyrano de Bergerac, The Matchmaker, A Dream Play, When the Rain Stops Falling*, and *Antigone*. She would like to give a special thanks to her fellow cast members.

**Susannah Quinn**
Susannah is a senior Theatre Arts major from Fort Lauderdale, FL. Her past Taylor Theatre Credits include *Cyrano de Bergerac, Oklahoma!, Night Watch, A Midsummer Night’s Dream, When the Rain Stops Falling, Rabbit Hole, Mary Poppins, Why We Must Die So Young*, and *The Marriage of Figaro*. She gives a special thanks to, “my family, Tracy, and Terrance for generosity in their love, grace, and wisdom, and for the many beautiful and talented people I have shared the stage with these past 4 years.”

***Ty Kinter***
**Brandt Maina**
Brandt Maina is a junior Musical Theatre from Nairobi, Kenya. His past Taylor Theatre credits include *Antigone, Cyrano de Bergerac, Clybourne Park, When the Rain Stops Falling, Why We Must Die So Young, Into the Woods* and *Mary Poppins* and Taylor Lyric Theatre’s *The Pirates of Penzance* and *Gianni Schicchi*. He would like to thank the directors, anyone who helped him work out, and the men of 3rd Center Wengatz.

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Paul Felemi
Paul is a sophomore Health Science and Public Health major from Simi Valley, CA. This is his first Taylor Theatre production.

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**Brielle Fowlkes**
Brielle is a junior Theatre major from Muncie, IN. Her past Taylor Theatre credits include *Clybourne Park, Mary Poppins, and Into the Woods* and Taylor Lyric Theatre’s *The Pirates of Penzance*. She would like to give a special thanks to Tracy and Kory.

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**Andrew Baker**
Andrew is a junior Musical Theatre major pursuing a BFA from Northbridge, MA. His past Taylor Theatre credits include *Cyrano de Bergerac, The Matchmaker* (Irene Ryan Nominee), *Oklahoma!, Into the Woods*, and *Why We Must Die So Young*, and Taylor Lyric Theatre’s *The Pirates of Penzance*. He would like to thank Tracy and his family.

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**Anna Kaye Schulte**
Anna Kaye is a senior History major from Brentwood, TN. She has loved being a part of the Taylor Theatre for the past four years. Her past Taylor Theatre credits include *Into the Woods, Mary Poppins, Oklahoma!, Brilliant Traces, A Woman in Mind, Chekov’s The Bear and The Proposal* and Taylor Lyric Theatre’s *Working* and *The Pirate’s of Penzance*. “I am grateful for my family and to the Lord for His unbelievable faithfulness and love.”
My Dear Wormwood,

In the first place I have always found that the Trough periods of the human undulation provide excellent opportunity for all sensual temptations, particularly those of sex. This may surprise you, because, of course, there is more physical energy, and therefore more potential appetite, at the Peak periods; but you must also remember that the powers of resistance are then also at their highest. The health and spirits which you want to use in producing lust can also, alas, be very easily used for work or play or thought or innocuous merriment. The attack has a much better chance of success when the man’s whole inner world is drab and cold and empty. And it is also to be noted that the Trough sexuality is subtly different in quality from that of the Peak—much less likely to lead to the milk-and-water phenomenon which the humans call “being in love,” much more easily drawn into perversions, much less contaminated by those generous and imaginative and even spiritual concomitants which often render human sexuality so disappointing. It is the same with other desires of the flesh. You are much more likely to make your man a sound drunkard by pressing drink on him as an anodyne when he is dull and weary than by encouraging him to use it as a means of merriment among his friends when he is happy and expansive. Never forget that when we are dealing with any pleasure in its healthy and normal and satisfying form, we are, in a sense, on the Enemy’s ground. I know we have won many a soul through pleasure. All the same, it is His invention, not ours. He made the pleasures: all our research so far has not enabled us to produce one. All we can do is encourage the humans to take the pleasures which our Enemy has produced, at times, or in ways, or in degrees, which He has forbidden. Hence we always try to work away from the natural condition of any pleasure to that in which it is least natural, least redolent of its Maker, and least pleasurable. An ever increasing craving for an ever diminishing pleasure is the formula. It is more certain; and it’s better style. To get the man’s soul and give him nothing in return—that is what really gladdens Our Father’s heart.

Your affectionate uncle,

Screwtape
Artistic Director.................................*Tracy Manning

Scenic Designer.................................*Cory Rodeheaver

Lighting Designer...............................Kevin Gawley

Costume Designer..............................Sarah Bussard

Choreographer.................................Kory Browder

Aerial Silks Choreographer...............*Erin Gautille

Technical Director............................*Terrance Volden

Stage Combat.................................*Terrance Volden

Assistant to the Director/Dramaturge......Lauren Vock

Assistant Choreographer....................*Brandt Maina

Aerial Silks Captain.........................*Andrew Baker

Assistant Lighting Designer...............*Darah Shepherd

Stage Manager.................................*Bradley Jensen

Assistant Stage Managers ....................Amanda Hotte
                                          Joy Lemont

Master Carpenter.............................Hailey Hamilton
                                          *Andrew Baker
                                          Ethan Rice

Charge Scenic Artist.........................Madeline Logan
                                          Lynreshay Johnson
                                          Emma Seeman

*Denotes Alpha Psi Omega Membership, National Theatre Honor Society
PRODUCTION STAFF

Properties Master ................................................................. Lindsay Rice
Faith Seltzer
Amanda Hinken

Master Electrician ................................................................. Ryan Costello
Jackson Bonnett
Jerrod Anderson
Kennedy Conger
Rose White

Costume Shop Supervisor .................................................... Hannah Embree

Costume Shop Crew ............................................................. Emma Dahlquist
Dressers - *John Broda
Kipp Miller
Katie Johnson
Kylie Delong
*Anna Kaye Schulte

Sound Designer ................................................................. Ethan Rice
Corina Saptesate
Hannah Fortin

Hair and Makeup ............................................................... Liz Carrier
*Emma Wagoner
Emma Dahlquist

Videographer ................................................................. Emily Wallace

Poster Design ................................................................. Annelise Edwards

Photographer ................................................................. Abigail Roberts

Box Office ................................................................. Hannah Frase

House Manager and Marketing .................................................. *Brandt Maina

Head Usher ................................................................. Tucker White
Tiffany Rogers
Emma Horne
Lindsey Estep
Abigail Pyle
Michaela Stenerson
Kaitlyn Herald
RaeAnne Hankla

Luke Brom
Emma Poznan
Emily Knight
Benjamin Paige
Maddie Hartz
Megan Herrema
Cordell King
Kerrington Ward

Laura Jeggle
Emily Klingstein
Harli Broge
Sophia Guo
Rachel Knight
Julia Noonan

Odessa Wieland
Daniel McNenney
Baylee Coburn
Amanda Dibley
Kelly Sisson
Jed Barber

Kelsey Moody
Jessica Dundas
Jeanna Evans
Grace Bennett
Alisha Withers
Kristen Marshall

Kerrington Ward
Reyna Williams
Heidi Mitchener
Sarah Gorski

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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,500 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.