READY, SET, PLAY

O Beautiful, Spring Awakening, The Motherf**ker with the Hat, Avenue Q, Dogfight, Julius Caesar

PLUS

OPENING NIGHT DINNERS
SPRING AWAKENING
NOV. 7

AVENUE Q
FEB. 20
Dear Friends and Centre Stage Patrons,

The School of Theatre continues to evolve, just as our art form and, indeed, higher education do. While we will always look back and honor our roots in order to learn what we can from our cultural history, we are more focused than ever on preparing our students for the world they will make their own during the next half century or so of their working lives. The most public facet of that shift is, of course, our selection of shows for production.

While every season is distinct in and of itself, this particular season can best be defined as “Contemporary,” as it features some of the best shows today’s crop of writers has to offer. These are exciting works that will provide incredible opportunities for our students as well as wonderful evenings in the theatre for the more adventurous among our audience. There is a distinct au courant flavor to these shows—a hipness, if you will.

We hope they engage you in the joy and wonder live theatre offers at its best. Enjoy!

Dan Carter
Director, School of Theatre
Producing Artistic Director, Penn State Centre Stage

O Beautiful
By Theresa Rebeck
Directed by Dan Carter

One of the purposes of religion (and, I believe) theatre is to comfort the afflicted and to afflict the comfortable. This play is an example of the latter, as it aspires to jolt audiences into thinking about things in a new way—if not their own beliefs, at least how they respond to the beliefs of others. When George W. Bush said: “They hate us for our freedoms,” I believe these are the freedoms he was talking about, though many believe lack of civility threatens those very freedoms.

In a nutshell, O Beautiful is set within a community, and we meet characters from four different families struggling with basically all the “trigger issues” present in America today: teen pregnancy and abortion rights, gun control and gun violence, physical and cyber bullying, etc. Add to that controversy about who controls the high school curriculum and basic communication breakdown between the generations. On television, we’re presented with a Glenn Beck type who (through the miracle of theatre) interviews some of the Founding Fathers, including Benjamin Franklin, Thomas Jefferson, and John Adams, trying to delve into their original intent, thereby forwarding his own agenda. Through it all, Jesus is available as a personal savior to all who invite him in, though it mostly seems that what they want is approval rather than counsel. Everything culminates in a town hall meeting that turns ugly with lots of rancor and very little listening. A prime example of what Civil Discourse is not.

As director, I think the play extends things to their logical conclusion—even though we often prefer not to think about such things. For example, when asked by a pregnant teenager if she can have an abortion, Jesus responds: “I don’t really have an issue with it.” While that will feel like an emotional assault to some, it is ultimately the position (though rarely if ever stated) of those who attest to being Christians and believing in freedom of choice.

The play is alternately funny and sad and ultimately hopeful. ~ Dan Carter

Now–October 18, 2014 • Playhouse Theatre
814-863-0255 • www.theatre.psu.edu
Evenings: $18 • Preview/Matinee: $16 • Penn State Student (with valid PSU ID): $12
MEET OUR NEW

FACULTY

DONNA DUNMIRE (Dance) has worked professionally in the fields of dance, theatre, and film as a performer, teacher, and choreographer for over twenty-five years. Classically trained as a ballet dancer at the Ruth Page Foundation under the direction of Larry Long in Chicago, she danced professionally with Karole Armitage Ballet, Bejart Ballet, Pennsylvania Ballet, Stuttgart Ballet, and the Los Angeles Opera. Transitioning her career to Broadway, she was in the original casts of Ragtime, Marie Christine (Lincoln Center), A Christmas Carol at Madison Square Garden (Director Mike Ockrent, Choreographer Susan Stroman), and the original workshop and first national tour of Contact, covering the roles of The Wife and The Girl on the Swing. How to Succeed, Billy Elliot (u/s Prince Tony), The Little Mermaid (u/s Prince Eric), and Curtains. He appeared Off-Broadway in Anyone Can Whistle (Encores!) and Apartment 3A, and served as choreographer on the long-running Off-Broadway productions of My Big Gay Italian Wedding and Boys Just Wanna Have Fun. He performed in the national tours of White Christmas and Evita (directed by Hal Prince and Larry Fuller). Austin has performed and choreographed for the Macy’s Thanksgiving Day Parade, the Edinburgh Fringe Festival, the ‘96 Olympic Opening and Closing Ceremonies, Disney World, and Universal Studios.

NATALIE GRIFFITH ROBICHAUX (Acting) received her B.F.A. in theatre performance from the University of Evansville and her M.F.A. in acting from the University of California, San Diego. She was also a company member of the Carolina Ballet for four years. She has performed in theatres in New York, and California, and regional theatres across the country. Some of her favorite credits include, Dinner at Eight at Lincoln Center, Amadeus and The Importance of Being Earnest at Indiana Repertory, Kean at Shakespeare Santa Cruz, and the premiere of Dogeaters at the LaJolla Playhouse. Natalie has worked with many of the top directors in the country, including Michael Grief, Michael Donald Edwards, Gerald Gutierrez, Les Waters, Anne Kauffman, and Steve Cosson.

J. AUSTIN EYER (Dance) received a B.F.A. in Theatre from New York University, where he graduated with honors. He made his Broadway debut at the age of 10 as Colin in The Secret Garden. Since then he has been seen on Broadway in Evita, How to Succeed, Billy Elliot (u/s Tony), The Little Mermaid (u/s Prince Tony), and Curtains. He appeared Off-Broadway in Anyone Can Whistle (Encores!) and Apartment 3A, and served as choreographer on the long-running Off-Broadway productions of My Big Gay Italian Wedding and Boys Just Wanna Have Fun. He performed in the national tours of White Christmas and Evita (directed by Hal Prince and Larry Fuller). Austin has performed and choreographed for the Macy’s Thanksgiving Day Parade, the Edinburgh Fringe Festival, the ‘96 Olympic Opening and Closing Ceremonies, Disney World, and Universal Studios.

RICHARD ROBICHAUX (Acting) is an actor, director, and teacher. He can currently be seen in Richard Linklater’s highly anticipated film, Boyhood. His theatre credits include the Shakespeare Theatre in Washington, D.C., Yale Repertory Theatre, Mark Taper Forum, Syracuse Stage, and great theatres in New York, California, and everywhere in between. Richard has been seen in several national commercials, as well as leading, guest starring, and recurring roles on ABC, NBC, CBS, Showtime, Comedy Central, and the Lifetime Channel, as well as the Sundance Film Festival, Berlin Film Festival, Tribeca Film Festival, and South by Southwest. Richard holds a B.F.A. from Stephen F. Austin University and his M.F.A. is from Rutgers University, where he studied under acclaimed acting teachers William Esper and Maggie Flanigan.

STEVE SNYDER (Acting) comes to Penn State from Bradley University, where he was lead professor of performance for the Department of Theatre Arts for nine years. Steve has worked professionally in the theatre as an actor, director, writer, and teacher for nearly 20 years. Work includes productions with American Players Theatre, Drury Lane Theatre, Chicago Shakespeare Theater, Writers’ Theatre, Strawdog Theatre, and Noble Fool Theatre, among others. Steve earned his M.F.A. at Florida State University/Asolo Conservatory—where he trained under Jim Wise and Charmian Hoare, with Mark Wheatley of Theatre de Complicite, Brant Pope, Scott Hayes, Ruby Allen, and Manuel Duque.

HOLLY THUMA (Voice and Speech) comes to Penn State from Carnegie Mellon School of Drama. She holds a B.F.A. in acting from New York University, and an M.F.A. in Performance Pedagogy from the University of Pittsburgh, where she was the 2001 recipient of the M.F.A. Teaching Award. Holly is a certified associate teacher of Fitzmaurice Voicework, and has served on the faculty at Syracuse University, and as director of the M.F.A. pedagogy program at the University of Pittsburgh. As an actor, director, and vocal coach, Holly’s credits include productions at the Dallas Theater Center, Pittsburgh Public Theater, City Theatre, Three Rivers Shakespeare Festival, Perry-Mansfield New Works Festival, Quantum Theatre, Pittsburgh Irish & Classical Theatre, The Playhouse Rep, Syracuse University, and the University of Pittsburgh.
MAINSTAGE: FALL
Evenings 7:30 p.m. Matinees 2:00 p.m.

O BEAUTIFUL
O Beautiful, for spacious skies, for amber waves . . .

In our age of cyber-bullying and aggressive patriotism, remember those lyrics—or else! Theresa Rebeck, Broadway playwright and creator of the TV series Smash, pens a theatrically inventive mash-up of contemporary American life and the history that got us to this politically polarized age. This show includes political, social, and religious content that some will find challenging, or maybe even offensive. Don’t miss it!

October 7–18
Playhouse Theatre

SPRING AWAKENING
Winner of eight Tony Awards, including Best Musical

Spring Awakening explores the journey from adolescence to adulthood with poignancy and passion you will never forget. This electrifying fusion of morality, sexuality, and rock and roll music is exhilarating audiences like no other musical in years. Partial nudity and mature subject matter.

November 4–18
Pavilion Theatre

THE MOTHERF**KER WITH THE HAT
Struggles with addiction, friendship, love, and the challenges of adulthood.

Focusing on the challenges of recovery from addiction and what he sees as a fundamental disconnect between men and women, playwright Stephen Adly Guirgis spins a comic tragedy out of a situation that would almost certainly be described by one of his characters as totally f**ked. A tough-minded, unromantically romantic comedy that keeps you laughing, then sends you home thinking.

November 17–December 6
Penn State Downtown Theatre Center

Tickets: 814-863-0255 • 800-ARTS-TIX • www.theatre.psu.edu
WHAT OUR STARS ARE DOING
FROM PENN STATE TO SUCCESSFUL CAREERS! TAKE A LOOK AT WHAT OUR GRADS ARE UP TO . . .

CARLY HUGHES

Remember our first production of Beehive, in 2001. One of the stars was Carly Hughes, 2004 B.F.A. Musical Theatre. She just joined the Tony Award-winning production of Pippin in the role of Leading Player. Before Pippin, Carly appeared on Broadway in Beautiful: The Carole King Musical, The Book of Mormon, Ghost the Musical, Ragtime, The 25th Annual Putnam County Spelling Bee, and Dr. Seuss’ How the Grinch Stole Christmas. Her regional credits include the title role in Dessa Rose, Footloose, Aida, Smokey Joe’s Café, Constant Star, and Sophisticated Ladies. She is a recipient of the prestigious national Princess Grace Award for Acting and Excellence in the Arts from the Princess Grace Foundation-USA. She is also featured in the upcoming film, Lucky Stiff. Follow her on Twitter @CarlyHughes101.

CRAIG WALLACE

Craig Wallace, ’90 M.F.A., stars as Hoke Coleburn in the Ford’s Theatre Society production of Driving Miss Daisy, playing now–October 26, in Washington D.C. Craig spent several seasons at the Shakespeare Theatre, where he appeared in such productions as Henry V with Harry Hamlin and Othello featuring Patrick Stewart. Craig’s credits include Belize in Angels in America at Signature Theatre (Helen Hayes Award nomination) and numerous productions at Arena Stage, including Taylor in K2.

MATT HYDZIK

Matthew Hydzik, 2009 B.F.A. Musical Theatre, will star as Buddy Foster in Side Show on Broadway. Before Side Show, Matt was on the national tour of Flashdance, the Musical. Matt married fellow theatre student Megan Arnoldy. “We met at Penn State while studying musical theatre. We were just friends in college, but we did have the opportunity to sing the song ‘Almost Like Being in Love.’

MEGAN ARNOLDY

Megan earned a B.F.A. in musical theatre in 2009. After college, she spent two summer seasons with Pittsburgh Civic Light Opera. She then joined the Las Vegas production of Jersey Boys in June 2011. Other credits include the national tour of The Drowsy Chaperone; the world premiere of Minsky’s, in Los Angeles; and an international tour in South Korea of Fame ("We definitely felt like rock stars there").

FRANK GERRISH

You may recognize the guy behind the counter in this nationally-televised Geico ad as our own Frank Gerrish, ’88 M.F.A.. Frank has appeared in over 80 feature films, documentaries, television series and made-for-TV movies; in over 350 commercials, voice-overs, industrials and print; and in over 90 stage productions.
MAINSTAGE: SPRING
Evenings 7:30 p.m. Matinees 2:00 p.m.

**AVENUE Q**
*The trials and tribulations of the people (and puppets) in the neighborhood.*

Winner of the Tony Triple Crown for Best Musical, Best Score, and Best Book, *Avenue Q* is a laugh-out-loud musical that tells the timeless story of a recent college grad who moves into a shabby New York apartment all the way out on Avenue Q. Warning: This show may not be appropriate for young children because it addresses issues like sex, drinking, and surfing the web for porn.

*February 18–28*
Playhouse Theatre

**DOGFIGHT**
*“They’re the dogs; no, they’re the slimes who hurt nice girls for real nice times.”*

*Dogfight*, a musical based on a 1991 film of the same name, tells a tender and brutal tale of young people meeting in a situation certain to end in heartbreak. Following three young Marines on the eve of their deployment to Vietnam in 1963, the show focuses on Corporal Eddie Birdlace and Rose, an ungainly but hopeful waitress he recruits in a callous competition with his buddies. But Rose changes the way the game is played in an unexpected story of innocence, compassion, and new love.

*April 1–11*
Penn State Downtown Theatre Center

**JULIUS CAESAR**
*The politics of assassination...*

Shakespeare’s *Julius Caesar* tells the story of a powerful dictator pulled down by “honorable men” only to have the nation plunged into a bloody civil war. Staged on the steps of Old Main, this production will be set in a modern African nation in order to draw parallels between the political turmoil familiar to contemporary Africa and the turmoil of the Roman Republic of 44 BC under the dictatorship of Julius Caesar.

*April 15–17*
Old Main Lawn

Tickets: 814-863-0255 • 800-ARTS-TIX • www.theatre.psu.edu
Kasey RT Graham

Kasey graduated in 2014 with an M.F.A. in directing for musical theatre. He is currently the associate/resident director of the U.S. national tour of Dirty Dancing, and this month he’s heading to Sydney to set the Australian tour. He will be the associate director for that company as well. He is also assisting Tony-winner Warren Carlyle on the workshop/pre-Broadway production of a new untitled musical.

Roberto Sinha

Roberto graduated in 2014 with an M.F.A. in musical direction. He has been busy playing in the pits of several Broadway musicals, including Big Fish and Violet. He was the music assistant on Bullets Over Broadway and the assistant musical director on the off-Broadway musical Red Eye of Love. In November and December he will be touring as the music director on the national tour of Elf.

Patty Grabb

Patty received her B.F.A. in stage management in 2005. She is currently the assistant stage manager on the first national tour of Newsies. Before Newsies, she stage managed We Will Rock You and The Cripple of Inishmaan on Broadway, and the national tour of Mary Poppins.

Jodi Stevens

I had an acting teacher, a couple actually, give. They said, “If you want to work on your art, work on your life.” The other, “To have a full career, you must have a balanced life.” I like to think I’ve lived that way. Or I continue to strive for that; it’s ongoing.

Lately, I’m thrilled to be on the newly formed School of Theatre Affiliate Program Group for alumni (Jodi graduated in 1990 with a B.F.A. in Theatre.) We are bridging the gap between the newly graduated and the Penn State working professional. The idea being, if you’re a fellow Penn Stater, why shouldn’t your name get moved to the top of the list? And, if you’re considering our ever growing, fantastic theatre program, prospective new students can see how their lives at Penn State won’t stop after the diploma.

I also am a master teacher of a world renowned music program, Music Together: music for children, and the families who love them. I’ve been involved with this program and other child advocacy work for the past six years.

I have found that along with all my singing training, the very foundations of all vocal work have stemmed from what I found at Penn State with master teacher, Barry Kur. I like to think that in a small way, I’m helping to keep the world humming.

I’m a proud, gushy mom to 7-year-old, third grader Jackson Bryce. And wife, to actor/writer/director/producer/best dad, Scott Bryce.

Oh, and I still act sometimes! This summer I had a blast playing the villain, Velma Von Tussle, to sold-out houses in Hairspray at the Summer Theatre of New Canaan. Critic Susan Granger wrote that I was “Marvelously Malevolent.” Such fun!

Joseph Barone

Joe graduated in 2010 with an M.F.A. in acting. He recently played a hipster in a movie released by Green Step Productions and Gravitas Ventures, Friended to Death, a dark comedy starring Ryan Hansen and James Immekus. As an actor and producer, Joe is known for the Matt and Kory Show (2010), The Ring of Rimachi (2013), and Shine Your Light on Me (2012).
**FALL**

**O BEAUTIFUL**

By Theresa Rebeck  
Directed by Dan Carter

In our age of cyber-bullying and aggressive patriotism, remember those... 

**THE MOTHERF****KER WITH THE HAT**

By Stephen Adly Guirgis  
Directed by Steve Broadnax

Taking place in modern day New York City, The Motherf**ker with the Hat is a dark and turbulent comedy about addiction, relationships, and ultimately love.

**O BEAUTIFUL**

- Evenings: 7:30 p.m.
- Matinees: 2:00 p.m.

**SPRING**

**SPRING AWAKENING**

Music by Duncan Sheik  
Book and lyrics by Steven Sater

Directed by Cary Libkin

Winner of eight Tony Awards, including Best Musical

Spring Awakening explores the journey from adolescence to adulthood, with poignancy and passion you will never forget. This electrifying fusion of morality, sexuality, and rock and roll music is exhilarating, and ultimately love.

**AVENUE Q**

Music and Lyrics by Robert Lopez and Jeff Marx  
Book by Jeff Whitty

Directed by Courtney Young

Winner of the Tony Triple Crown for Best Musical, Best Score, and Best Book, Avenue Q is a laugh-out-loud musical that tells the timeless story of a recent college grad who moves into a shabby New York apartment all the way out on Avenue Q. Warning: This show may not be appropriate for young children because it addresses issues like sex, drinking, and surfing the web for porn.

**NOVEMBER 4–18**

**PAVILION THEATRE**

**SPRING AWAKENING**

Music by Duncan Sheik  
Book and lyrics by Steven Sater

Directed by Cary Libkin

Winner of eight Tony Awards, including Best Musical

Spring Awakening explores the journey from adolescence to adulthood, with poignancy and passion you will never forget. This electrifying fusion of morality, sexuality, and rock and roll music is exhilarating, and ultimately love.

**NOVEMBER 17–DECEMBER 6**

**PENN STATE DOWNTOWN THEATRE CENTER**

**THE MOTHERF****KER WITH THE HAT**

By Stephen Adly Guirgis  
Directed by Steve Broadnax

Taking place in modern day New York City, The Motherf**ker with the Hat is a dark and turbulent comedy about addiction, relationships, and ultimately love.

**JULIUS CAESAR**

By William Shakespeare

Directed by William Kelly

Shakespeare’s Julius Caesar tells the story of a powerful dictator pulled down by “honorable men” only to have the nation plunged into a bloody civil war. Staged on the steps of Old Main, this production will be set in a modern African nation in order to draw parallels between the political turmoil familiar to contemporary Africa, with that of the Roman Republic of 44 BC, under the dictatorship of Julius Caesar.

**Tickets:** 814-863-0255 • 800-ARTS-TIX • www.theatre.psu.edu
ORDERING INFORMATION

Season Subscriptions
Subscribe to 4 or more shows and save 10 percent!
Tickets must be purchased at one time. No other discounts apply.
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- Lost ticket insurance! We’ll replace lost or misplaced tickets at no additional charge right up to performance time.

Perfect for Groups
Save big when you see a preview or matinee priced 20–40 percent lower than the regular ticket price—call 814-863-0255 today!
Or buy ten regular tickets at the same time (all to the same show or mix and match) and receive a discount of 10 percent off ticket price. Tickets must be purchased as one transaction (does not apply to previous sales or opening nights). For more information and ordering assistance, call 814-865-5340 or 800-278-7849.

Ticket Locations
Arts Ticket Center at Eisenhower Auditorium: M-F 8 a.m. – 5 p.m.
Penn State Tickets Downtown: M-F 9 a.m. – 4 p.m., Sat. 10 a.m. – 2 p.m.
Bryce Jordan Center Ticket Window: M-F 10 a.m. – 5 p.m. (Summer); M-F 10 a.m. – 6 p.m. (Fall/Spring)
HUB Outlet (while Penn State classes are in session, fall and spring semesters): M-F 11 a.m. – 2 p.m.

Venues & Parking

Parking for Penn State evening and weekend events is easy. Simply go to www.theatre.psu.edu and click on the link for Parking. The link will open a Parking form that you can print and send with payment to the University Parking Office.

The Parking Office will send you a permit that is valid in all regular faculty and staff parking areas anytime after 4:00 p.m. Monday through Friday, and all day Saturday and Sunday. The permit will not be valid in any of the resident student parking areas, or spaces specifically reserved by signage. The evening/weekend permit is also not valid for events held at the Bryce Jordan Center.

It’s that simple! Purchase your permit now for hassle-free parking when you attend an arts performance, lecture, or special event. www.theatre.psu.edu.
Opening Night Dinners

Please join us and meet the design team of *Spring Awakening*

Pre-show Dinner at the Nittany Lion Inn, Friday, November 7: $45
(Show ticket sold separately.)
Cash bar at 5:00 p.m.; Dinner at 5:30 p.m.
Faculty Staff Club, Nittany Lion Inn
Shuttle to and from show at the Playhouse
Purchase your dinner and show tickets today!
814-863-0255 or www.theatre.psu.edu

Please join us and meet the design team of *Avenue Q*

Pre-show Dinner at the Nittany Lion Inn, Friday, February 20: $45
(Show ticket sold separately.)
Cash bar at 5:00 p.m.; Dinner at 5:30 p.m.
Faculty Staff Club, Nittany Lion Inn
Shuttle to and from show at the Playhouse
Purchase your dinner and show tickets today!
814-863-0255 or www.theatre.psu.edu

Dance Concert

University Dance Company is a pre-professional dance company that provides an opportunity for students to work with faculty and guest choreographers, as well as collaborate on group projects. The company provides students with the experiences needed to pursue a career in performance, choreography, or graduate studies in dance. UDC performs annually on campus and at the American College Dance Festival. The company has also performed at venues in Pittsburgh, Philadelphia, and New York City.
www.dance.psu.edu

MARCH 3–5
PAVILION THEATRE

Cultural Conversations

Cultural Conversations, the only new works festival of its kind in the country, is devoted to fostering and promoting new dance, visual arts, and theatre pieces based on issues of local and global diversity. The festival offers a forum for professional and student artists where social issues can “play out” on a stage.
www.culturalconversations.psu.edu

JANUARY 25–FEBRUARY 1
DOWNTOWN THEATRE

Times vary
$3 at the door
Become a Patron
Penn State is home to one of the finest theatre training programs in the country. Our mission is to offer you a richer theatre experience by inviting you to become a patron of Penn State Centre Stage. With your season contribution you can experience the best of Broadway and beyond, gain free access to intimate student performances, and take a look behind the scenes.

About Penn State Centre Stage
• As the professional arm of the Penn State School of Theatre, Penn State Centre Stage serves as the mentoring program for young theatre professionals embarking in the theatre business.
• Each production is produced from conception to completion at Penn State, utilizing skills mastered and taught by theatre faculty and other industry professionals. As a result, Penn State’s School of Theatre is one of the very best programs in the United States.
• The costs associated with producing professional theatre far exceed the price of admission. Major funding is provided by corporate donations and the generosity of individual patrons.
• Your contributions make it possible to hire the actors, designers, choreographers, directors, and technicians who augment the resident company and make Penn State Centre Stage a truly “Professional Theatre.”

PATRON LEVELS
Friend $100 to $249
Playbill recognition
Benefactor $250 to $499
Above benefits, plus:
Name recognition in lobby
Supporter $500 to $999
Above benefits, plus:
4 regular show tickets
Performer $1,000 to $2,499
Playbill recognition
Name recognition in lobby
4 regular show tickets
2 opening night tickets
Director $2,500 to $4,999
Playbill recognition
Name recognition in lobby
6 regular show tickets
4 opening night tickets
Producer $5,000+
Playbill recognition
Name recognition in lobby
6 regular show tickets
6 opening night tickets
In-kind contributions receive the same patron benefits!

ENDOWMENT
Minimize your taxes and maximize your estate through charitable gift planning. Call 888-800-9170 or visit www.giftplanning.psu.edu.

Gift planning offers you the chance to give to Penn State now or after your lifetime, helping you align your charitable giving with your overall financial and estate plans. Many giving options even offer you financial benefits, allowing you to make the greatest impact on our students while maintaining the future security of you and your loved ones. Thank you for considering a gift to Penn State!

Support the 2014–15 Penn State Centre Stage Season

Name ____________________________
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Method of Payment:
☐ Check enclosed (payable to Penn State)
☐ I will arrange for my company to match this gift (for more information, visit www.matching.psu.edu). Your tax-deductible donation will be reduced by the value of the benefits received at each level. If you do not wish to accept the benefits, so that your membership will be eligible for a full tax consideration, please check here ☐
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Please deduct $_______ ($10 minimum) each month from my account. I have attached a voided check. The authorization to transfer the amount indicated will remain in effect until I notify the bank or Penn State. A record of the deduction will be made on the regular bank statement. A receipt for the total amount will be sent at the end of each calendar year. In the event of an error, I have the right to reverse the gift with a written notice.
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PLEASE NOTE:
You may elect to take all, part, or none of the donor benefits. Please indicate on the contribution card if you choose not to accept show tickets (contributor of $500 and above). Your gift receipt will reflect that the tax deductibility of your contribution is reduced by the monetary value of the benefits you accept. (For 2014–15 the average value of a show ticket is $25 and opening night/reception $60.) If you have any questions, please contact the College of Arts and Architecture Development Office at 814-863-2142.

Thank you for your support of Penn State Centre Stage.
“The training and opportunities I received at Penn State were second to none. The curriculum for the B.F.A. in Musical Theatre is designed in such a way that, even very early in my studies, I clearly understood what would be expected of me in the ‘real world.’ The program is very rigorous, in the best possible sense. As a member of the program, you study, audition, and perform seemingly non-stop, which prepares you to successfully meet the demands of a career in the extremely competitive world of musical theatre. The faculty at Penn State is incredible – all of them are amazingly talented and renowned in their respective areas of expertise. And, the performance opportunities I was given at Penn State were extraordinary – where else would I have had the chance to perform Mrs. Lovett in *Sweeney Todd*, Kate in *Kiss Me, Kate!* and the Baker’s Wife in *Into the Woods* as an undergraduate? Those opportunities, combined with the excellent training and support I received, completely prepared me for my current engagement as Reno Sweeney in the national tour of *Anything Goes*. Thank you Penn State!”

Tickets: 814-863-0255 • 800-ARTS-TIX • www.theatre.psu.edu