

# ONSTAGE

CENTER FOR THE PERFORMING ARTS AT PENN STATE



*Enchantment Theatre Company*

presents

## The Adventures of HAROLD and the PURPLE CRAYON



underwritten by  
McQuaide Blasko Attorneys at Law

Based on the beloved book series  
by Crockett Johnson

## COMING TO OUR STAGES

### **AVENUE Q**

7:30 p.m. Tuesday and Wednesday,  
October 6 and 7

### **Julian Lage Group**

7:30 p.m. Tuesday, October 13 (SA)

### **Emerson String Quartet**

7:30 p.m. Thursday, October 15 (SA)

### **Orquestra de São Paulo** **Kazem Abdullah, conductor** **Dame Evelyn Glennie,** **percussionist**

7:30 p.m. Friday, October 23

Each performance is in Eisenhower Auditorium, unless indicated as being in Schwab Auditorium (SA).

### **Dizzy Gillespie™ All-Star Big Band** **Directed by Slide Hampton**

**Featuring James Moody,**  
**Jimmy Heath, Roy Hargrove,**  
**Cyrus Chestnut, Steve Davis,**  
**Roberta Gambarini, Antonio Hart,**  
**John Lee, and Terell Stafford**

7:30 p.m. Wednesday, October 28

### **Martha Graham Dance Company** ***Clytemnestra***

7:30 p.m. Thursday, November 5

### **Kronos Quartet • *Awakening***

7:30 p.m. Tuesday, November 10

### **Virsky Ukrainian National** **Dance Company**

7:30 p.m. Tuesday, November 17

## COMMUNITY ADVISORY COUNCIL

The Community Advisory Council is dedicated to strengthening the relationship between the Center for the Performing Arts and the community. Council members participate in a range of activities in support of this objective.

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**CENTER FOR THE PERFORMING ARTS  
AT PENN STATE**

presents

**Enchantment Theatre Company**

in

***THE ADVENTURES OF  
HAROLD AND THE PURPLE CRAYON***

Directed by **Leslie Reidel**

Music by **Charlie Gilbert**

Adapted by

**Leslie Reidel, Jennifer Blatchley Smith, and Landis Smith**

**Based on the book series by Crockett Johnson**

**2 p.m. Sunday, October 4, 2009  
Eisenhower Auditorium**

media sponsor

**FROGGY 98**

*The 2009–2010 season of the Center for the Performing Arts is supported, in part, by grants from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania, and the National Endowment for the Arts, a federal agency.*

# ABOUT THE SHOW

“One evening, after thinking it over for some time, Harold decided to go for a walk in the moonlight.”

So begins *Harold and the Purple Crayon* (1955), the first of seven delightful picture books by Crockett Johnson following the zany adventures of an inventive young boy. As it turns out, there wasn't a moon that night nor was there a path to walk on, so Harold simply drew them. And thus his journey begins. Resourceful and brave, Harold creates the world he wants to explore, using nothing more than a big purple crayon and his sky's-the-limit imagination. Enchantment Theatre Company's production takes you on a wild ride as Harold jets to Mars (shooting stars, spaceships!), joins a circus (he walks a tightrope!), and meets a king in an enchanted garden (of course, there's a dragon).

The Harold books have captivated families for more than fifty years, celebrating the imagination of children and the unique way they see the world. That's why Enchantment, one of America's most innovative producers of original theatre works for children and families, has adapted these wonderful stories for the stage as its 2009–2011 national touring production. Using all the elements of its signature style—a combination of life-sized puppets, masks, magic, and music—Enchantment has created a production sure to delight and amaze audience members who are Harold's age all the way through grandparents—everyone, in fact, whose heart is young and adventurous.

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## CAST

Terry Brennan .....	Puppeteer, Martian, Lion, Witch, Clown, Spider Creature, Juggler, Sword Swallower, Ringmaster
Zachary Joseph Chiero .....	Puppeteer, Dragon, Dancing Horse, Clown, Spider Creature
Shannon Fitzsimons .....	Puppeteer, Little Girl, Porcupine, Ballerina, Bearded Lady
Heather Fox .....	Harold
Robert James Grimm III .....	Puppeteer, Strong Man, Plate Spinner, Clown, Dancing Horse, Spider Creature

## TOUR PRODUCTION CREW

Tour Company Manager .....	Terry Brennan
Technical Director/Master Electrician .....	Stephen Dombkoski
Rehearsal Stage Manger .....	Jamie Lynne Simons
Choreographer of Dance Sequences .....	Heather Fox



## WHO'S WHO

**TERRY BRENNAN (ENSEMBLE)** This is Terry's third tour with Enchantment Theatre Company. He recently portrayed the Skin Horse in two consecutive tours of *The Velveteen Rabbit*. Terry is a Philadelphia-based actor and newly budding director. He runs a small theatre company called Tribe of Fools in Philadelphia ([www.tribeoffools.org](http://www.tribeoffools.org)), for which he recently directed *Armageddon at the Mushroom Village*, a musical satire about war, Smurfs, and the end of the world. Terry has also worked for EgoPo productions, Simpatico Theatre Project, Greenlight Productions, Squid Productions, Philadelphia Children's Theatre, Mum Puppet Theatre, and The Nebraska Shakespeare Festival. Love to Colleen.

**ZACHARY JOSEPH CHIERO (ENSEMBLE)** is thrilled to be making his professional theatre debut with Enchantment Theatre Company. He is a recent graduate of Muhlenberg College with a bachelor of arts

in theatre. This past spring, Zachary was nominated to compete in the American College Theatre Festival for his performance in the new dance/theatre piece *CAW*. Zachary's other theatre credits include *Forever Plaid*, *Twelfth Night*, *A Year with Frog and Toad*, *Big Love*, *Fiddler on the Roof*, *Carousel*, and *Kiss Me, Kate*. He thanks Landis, Jennifer, Leslie, the amazing cast, and his family and friends for their love and support.

**SHANNON FITZSIMONS (ENSEMBLE)** is thrilled to be making her professional debut with Enchantment Theatre Company. Shannon is a recent graduate of Muhlenberg College, where she earned undergraduate degrees in theatre and music with concentrations in acting, directing, and vocal performance. She has also studied movement, voice, and commedia dell'arte at the Accademia dell'Arte in Arezzo, Italy. Recently, Shannon had the privilege of co-directing *The Possibilities* by Howard Barker for the Muhlenberg 2008–2009 mainstage season. The production received several certificates of merit and was invited to be

# WHO'S WHO

performed at this fall's American College Theatre Festival. Shannon has also worked as a teaching artist for Muhlenberg's Camp Imagine and the Center for Performing Arts in Rhinebeck, New York.

**HEATHER FOX (ENSEMBLE, CHOREOGRAPHER OF DANCE SEQUENCES)** is excited to be on her first tour with Enchantment Theatre Company. She is a dance teacher, choreographer, performer, and certified fitness instructor in Philadelphia. Heather recently formed a dance company, Impressions Dance Collective, which debuted in May 2009. Originally from New York, she has been seen in several productions at the Westchester Broadway Dinner Theatre. Heather received bachelor of arts degrees in media and communications and dance from Muhlenberg College. There, she was given the opportunity to both perform and show choreography at the American College Dance Festival. Heather plans to attend Drexel University to pursue a master's degree in arts administration. She thanks her family for their constant love and support of her life in the arts.

**ROBERT JAMES GRIMM III (ENSEMBLE)** is excited to be making his professional acting debut with Enchantment Theatre Company. Robert recently graduated from Muhlenberg College with a bachelor of arts in theatre with a concentration in performance. He received additional training in mask work and clowning from an intensive, three-month study abroad program at the Accademia dell'Arte in Arezzo, Italy. Previous productions include *The Possibilities* (Bookseller, Weaver, First Terrorist; Irene Ryan Nominee), *Twelfth Night* (Malvolio), Jeff Weiss' original cabaret piece *Spring Offensive* (the Props Man), and multiple performances with the Muhlenberg dance improvisation troupe Six Meters. Other shows include *Venus, A Bird of Prey*, and the performance art piece *The Weight of Feathers*. Robert's technical credits

include interning with the Olney Theatre Center and working on run crews for Audrey Herman Spotlighters Theatre and Toby's Dinner Theatre. Robert thanks his family and friends for their continual love and support!

**STEPHEN DOMBKOSKI (TECHNICAL DIRECTOR/MASTER ELECTRICIAN)** is extremely excited and overjoyed to be working on *The Adventures of Harold and the Purple Crayon*. Stephen recently graduated from Drexel University with a degree in information technology and has worked in Philadelphia as a technical director and electrician, among other roles, for three years. Previous credits include master electrician for *Prom* (New Paradise Laboratories) and *Bluebird* (EgoPo), and technical coordinator for tours of *Taming of the Shrew* and *A Mid-Summer Night's Dream* (Commonwealth Classic Theatre Company). Love to Mom and Dad for always believing in me.

**DIRK DUROSETTE (SET DESIGNER)** has been designing in Philadelphia for ten years. He has designed scenery for Temple Opera, Villanova University, University of the Arts, Drexel University, Act II Playhouse, Azuka Theater, Gas and Electric Arts, Amaryllis Theater Company, Luna Theater, New City Stage Company, Interact Theater Company, Lantern Theater Company, and Philadelphia Young Playwrights, to name a few.

**EGWRK: JOHN BENSON, BILL GASTROCK, AND CHRIS GARVIN (SYSTEM DESIGN, SHOW CONTROLS, ANIMATION PRODUCTION MANAGEMENT)** *Harold* is egwrk's first collaboration with Enchantment Theatre Company, and the company members were excited for the opportunity to design a custom system for coordinating video projection with the set design, score, and actors. A partnership of John Benson, Chris Garvin, and Bill Gastrock, egwrk has created award-winning work, including Web sites, embedded interfaces, content

# WHO'S WHO

management systems, video projections, and motion graphics for a variety of clients. They have created works for the Annenberg Center, Philadelphia Museum of Art, World Cafe Live, University of the Arts, Wilma Theater, Philadelphia Chamber Orchestra, Syracuse University, New Paradise Laboratories, Pennsylvania Ballet, Infiniti, and W Hotels. [www.egwrk.com](http://www.egwrk.com).

**CHARLES GILBERT (COMPOSER)** is director of the Ira Brind School of Theater Arts at the University of the Arts. He created musical arrangements and additional music for Enchantment Theatre Company's production of *The Velveteen Rabbit* in 2007. *Gemini the Musical*, for which he wrote music and lyrics, premiered at the Prince Music Theater in 2003 and received a Barrymore nomination for Outstanding Original Music; it was subsequently produced in the 2007 New York Musical Theater Festival. Other works for the musical stage include *Assassins* (source of the idea for the Tony Award-winning Stephen Sondheim musical of the same name), *A Tiny Miracle*, *Watch the Birdie* (Philly Music Theater Works 2008), and *Realities*. Charlie was musical theatre coordinator for Kevin Smith's film *Jersey Girl* and has directed and/or music directed productions at the Prince, Arden, People's Light, PART, Opera Delaware, and National Music Theater Network. [www.chasgilbert.com](http://www.chasgilbert.com)

**ROBBIE MOLINARI (ANIMATION DIRECTOR)** is a recent graduate of the Media Arts Program at the University of the Arts in Philadelphia. Born on a small, exotic island off the coast of luxurious Atlantic City, he started to traverse the world but ended up lost in Philadelphia. After half a decade in the catacombs of the University of the Arts, he decided to become a professional animator but settled as a moderate one with a great set of muttonchops. This upstanding citizen now takes odd jobs making

pictures that move and helping old ladies across crowded intersections. He can now be found under troll-riddled bridges with a jetpack, a flannel bundle, and a cardboard sign that reads, "Will animate something funny for small and/or large change."

**DAVID O'CONNOR (LIGHTING DESIGNER)** is a lighting designer, director, and teacher based in Philadelphia. He is a two-time Barrymore nominee, a Connecticut Critics Circle nominee, and a semifinalist for the F. Otto Haas Emerging Artist award. He is husband to theatre manager Karyn Lyman and father to baby Zachary. Thanks to Landis, Jennifer, and Leslie for an opportunity to help bring these great stories to life. You can reach David at [dmoc1@mac.com](mailto:dmoc1@mac.com).

**LESLIE REIDEL (CO-ARTISTIC DIRECTOR, DIRECTOR, CHOREOGRAPHER)** has dedicated twenty-five years of his professional life to both the preservation of classical theatre and the development of young audiences. He holds a bachelor's degree from Muhlenberg College and a master of fine arts from Temple University. He served as a member of the MFA faculty at Temple and was a founding member of the professional theatre training programs at the University of Wisconsin-Milwaukee and the University of Delaware. His directorial credits include the Walnut Street Theatre; Milwaukee Repertory Theatre; Madison Civic Rep; the Pennsylvania, Utah, Colorado, and Fort Worth Shakespeare festivals; and twelve years as the resident director of the Great American Children's Theatre. His recent creations with Enchantment Theatre Company were *The Firebird*, which premiered with The Philadelphia Orchestra, and *The Velveteen Rabbit*, which toured nationally from 2007 to 2009. Leslie directed Enchantment's *Scheherazade*, which premiered with The Cleveland Orchestra in October 2008. He continues to direct at Delaware's Professional Training Program, where

## WHO'S WHO

his recent projects have included Shakespeare's *As You Like It* and Ibsen's *A Doll House*. He is working on a new production of Shaw's *You Never Can Tell* for November 2009. He and noted Shakespearean scholar Jay Halio received their fourth grant from the National Endowment for the Humanities, which allowed them to take a group of teachers from across America to Stratford, England, to study Shakespeare in performance during summer 2009.

**LANDIS SMITH (CO-ARTISTIC DIRECTOR, PRODUCING DIRECTOR)** studied theatre with Jewel Walker at Carnegie Mellon University and with Jacobina Caro at Webster University Conservatory in St. Louis. He began performing magic at the age of 6 and studied violin and voice beginning at the age of 9. His love of theatre, music, and the art of illusion led to the founding of Enchantment Theatre Company in 1979. As a founder and performer with Enchantment, Landis has created, produced, and performed in productions in America, and the Far East. In 1985, Landis and Enchantment collaborated with the Detroit Symphony Orchestra to premiere *The Symphony and the Sorcerer*, the first of a series of programs introducing young people to the magic of symphonic music. Since then, Landis has appeared with major orchestras nationwide, including the recent premiere of Enchantment's theatrical adaptation of Rimsky-Korsakov's *Scheherazade* with The Cleveland Orchestra. Landis appeared with the Boston Pops on its annual PBS holiday special, which aired for five years nationally. He has performed in Enchantment symphonic productions of *The Firebird*, *Cinderella*, and *The Sorcerer's Apprentice* with the Philadelphia, Baltimore, Atlanta, and Seattle symphonies. Landis has collaborated in the creation of Enchantment's most recent national touring productions of *The Velveteen Rabbit* and *The Adventures*

of *Harold and the Purple Crayon*. He has toured the Far East six times with Enchantment, performing in Taiwan, Hong Kong, Malaysia, Indonesia, and Singapore.

**JENNIFER BLATCHLEY SMITH (CO-ARTISTIC DIRECTOR, DRAMATURGE)** studied writing and theatre at Bennington College. For thirty years, Jennifer has co-created and performed in eighteen original productions that have been presented around the United States and abroad. As a founding member of Enchantment Theatre Company, Jennifer has created roles as diverse as the Broom in *The Sorcerer's Apprentice* to Beauty in *Beauty and the Beast*. She has performed in Enchantment productions at Lincoln Center and the Brooklyn Academy of Music in New York City; the Kennedy Center in Washington, D.C.; and the Annenberg Center, Kimmel Center, and Academy of Music in Philadelphia. She has traveled to Asia six times with Enchantment productions. Her most recent roles have been as an ensemble player in Enchantment's *The Firebird* and *Scheherazade*, which premiered with The Cleveland Orchestra in October 2008. Her recent co-creations with Enchantment's artistic team have been *The Velveteen Rabbit*, which toured nationally from 2007 to 2009, and *The Adventures of Harold and the Purple Crayon*, which began touring nationally this month.

**BRADLEY K. WRENN (ASSOCIATE DIRECTOR)** is a Philadelphia-based theatre maker who trained at Drew University and the British American Drama Academy. He has performed with many companies in Philadelphia, including Mum Puppet Theatre, Mauckingbird Theatre Company, and the Walnut Street Theatre. Brad has been working with Enchantment for more than four years. He has performed and helped to develop half a dozen symphony and fully staged shows with Enchantment.

# ENCHANTMENT THEATRE COMPANY

Enchantment Theatre Company has produced original theatre for school groups and families since 1979. The Philadelphia-based company presents inspiring classic tales, using its signature blend of magic, mask, pantomime, puppetry, and original music.

Enchantment Theatre Company has toured its original productions all over the world. It has performed at Lincoln Center in New York City and the Kennedy Center in Washington, D.C. In Philadelphia, the company has performed at the Academy of Music, the Annenberg Center, and the Kimmel Center with The Philadelphia Orchestra. Enchantment has toured East Asia six times, performing in Taiwan, Hong Kong, Malaysia, Indonesia, and Singapore. The company has also appeared with major orchestras nationwide, including those of Atlanta, Baltimore, Delaware, Houston, Minnesota, Cleveland, and Seattle.

In 2000, Enchantment was re-established as a non-profit, resident theatre company in Philadelphia. In 2001, the company performed its first long-run engagement—*Cinderella*—in the City of Brotherly Love. The following year, the company presented *Beauty and the Beast* during the holiday season.

An original and spectacular production of *The Snow Queen* highlighted the 2003–2004 season. The company also premiered its own theatrical adaptation of Igor Stravinsky's *The Firebird* in collaboration with The Philadelphia Orchestra at the Kimmel Center. In 2004–2005, the Atlanta and Seattle orchestras also performed *The Firebird*. The holiday season spotlight that year was an original and touching version of *Pinocchio*, while in the spring, Enchantment presented *The Great Alexi: A Magical Journey to America*.

The 2005–2006 season headlined a reprise of Enchantment's *Cinderella*, followed in the spring by *The Sorcerer's Apprentice and Other Magical Tales*. In 2006–2007, the holi-



day offering was an original and evocative *Beauty and the Beast* followed by symphony appearances throughout the spring.

In 2007–2008, Enchantment staged *The Velveteen Rabbit*, a beloved classic tale told in Enchantment's signature style with songs and music by Tony Award-winning composer Don Sebesky. *The Velveteen Rabbit* enjoyed an eight-month national tour, which included a holiday run in Philadelphia.

Enchantment premiered its newest symphony production, *Scheherazade*, with The Cleveland Orchestra in 2008. This unique telling of the *Tales of the Arabian Nights* features a host of fantastic characters brought to life with life-sized puppets, ornate masks, and live symphonic accompaniment. *The Velveteen Rabbit* went on tour in the 2008–2009 season, and Enchantment presented a revival of *The Snow Queen* for the holidays.

During the 2009–2010 season, the company presents *The Adventures of Harold and the Purple Crayon*, a spectacular adaptation of the popular children's books by Crockett Johnson. The national tour began in early fall, with a stop scheduled for Philadelphia in December.

The company's arts education program, *The Magic of Masks*, continues to grow. It offers class field trips at reduced ticket prices, in-school artist-in-residency programs for Philadelphia schools, and a summer camp program.

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## Julian Lage's guitar music melds jazz, blues, classical, and folk

### October 13

By John Mark Rafacz

**G**uitarist, composer, and arranger Julian Lage, who makes his Penn State debut October 13 at Schwab Auditorium, is often described as a former child prodigy. But Lage didn't come out of the womb yearning to play guitar. It was Lage's father—inspired by a 1992 Eric Clapton recording—who piqued the youngster's interest in the stringed instrument.

"I never thought of myself as a prodigy at all," says Lage, speaking by phone from his native Sonoma County north of San Francisco. "The thing is that my father picked up the guitar when I was like 4. ... It was around the time that Eric Clapton's *Unplugged* had come out. I think a lot of people of my father's generation—born in the '50s—were really kind of rejuvenated [by that CD] as far as their interest in acoustic guitar. ... It inspired my dad to get a guitar, which inspired me to get a guitar. I just wanted to do what he did, I guess. He showed me what he would learn at his guitar lessons until I was maybe advanced enough to go learn it myself."

Lage's childhood affinity for the guitar was the subject of the 1996 Oscar-nominated documentary *Jules at Eight*.

The blues bit Lage hard. "Yeah, I was a pretty diehard blues player," he recalls.

"In a lot of ways it's like a stepping stone. It's like, 'You want to play guitar? Oh, well blues is a guitar-friendly kind of music,'" he says.

"It just kind of happened, so I sought out classical and jazz as a way to kind of break open some of the theoretical aspects of music that I had wondered about. That was kind of my progression. It goes full circle. I go back to the blues a lot, and [I'm] always in classical mode."

Today, Lage's music resides at the intersection of jazz, blues, classical, and folk. Only in his early 20s, the guitarist has performed with a who's who of musicians, including Béla Fleck, Herbie Hancock, Gary Burton, Christian McBride, and Chris Thile.

*Sounding Point*, Lage's first album as a leader, was released earlier this year to glowing notices. "Here's a jazz newcomer more interested in elegance than in flash, more interested in instrumental storytelling than in virtuosity," observes a *Washington Post* reviewer.

The CD features Lage in four settings. He performs with his band or selected members of it. He also plays solo guitar, as a duo with his longtime collaborator pianist Taylor Eigsti, and as a trio with mandolinist Thile, best known for his work with Nickel Creek, and banjoist Fleck, who returns to Penn State for a concert on March 3.

The guitarist, who lives in Boston, leads the Julian Lage Group in concert at the Center for the Performing Arts. The band, which formed in early 2008, includes saxophonist Ben Roseth, cellist Aristides Rivas, bassist Jorge Roeder, and percussionist Tupac Mantilla. "I've known most of the guys, more or less, for the last five years," he points out.

"I was looking for a band that had many bands within it," he says, "and allowed the guitar to kind of be a chameleon and float around a little bit—not have to be so defined as the soloist, the melody player, or whatever."

Lage has always had eclectic taste in music. "I listened to a lot of music, and I never

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was extremely committed to any one style. Even though I went through a strong blues phase, a strong jazz phase, and I'm always immersed in classical ... I always felt like I could jump around quite a bit," he says. "I think I've just been in pursuit of qualities more than a musical style. ... Obviously jazz has this incredible improvisational energy, this kind of communication that's just so amazing when it's happening between great jazz musicians that you see. So that's a quality. And then I said, 'I love that quality, so where else is that?' Well, it's also in classical music in some of these string quartets. Let's say Beethoven string quartets. Even though they're not improvised, they still talk about something similar. Or maybe I like the percussive nature of bluegrass music, you know that kind of perpetual motion feeling. ... So in the pursuit of all these characteristics, I've stumbled into a lot of really cool styles of music."

The music of Bernard Hermann (1911–1975), the film composer who wrote the scores for nine Hitchcock films, *Citizen Kane*, *Taxi Driver*, and other movies, has also had a tremendous influence on Lage. On songs such as "All Purpose Beginning," featured on *Sounding Point*, Lage draws inspiration from Hermann's compositional style.

"I still don't think of myself as being really a composer. I've always been a student of it. I probably started that pursuit when I was 6 or 7, right from the beginning, because I just would try to write songs," he remembers. "When I was maybe 12 or 13, I began writing tunes for bands and stuff. And then with *Sounding Point* and my new band, I wrote a lot of music for the band that was kind of in a more folkloric tradition. None of the music on the record was written out. It was all kind of conceptualized, played on the guitar, and then taught to each musician. But yeah, my interest in composition really kind of became more serious when I was maybe 12 or 13—so nine or ten years ago."



**HEAR OUR INTERVIEW  
WITH JULIAN LAGE.**

[www.cpa.psu.edu/events/lage.html](http://www.cpa.psu.edu/events/lage.html)

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*John Mark Rafacz is the editorial manager of the Center for the Performing Arts.*