

## UMBC Department of Theatre

*Full Time Faculty* – Terry Cobb, Shelley Joyce, Alan Kreizenbeck-Acting Chair, Susan McCully, Eve Muson, Wendy Salkind, Colette Searls, Gregory Schraven, Lynn Watson, Elena Zlotescu

*Adjunct Faculty* – Casey Kaleba, M. Celestine G. Ranney-Howes, Peggy Yates

*Business Services Specialist* - Patty Wilson

*Administrative Assistant* - Marie Sproul

All proceeds from UMBC Department of Theatre performances benefit the Theatre Department Scholarship Fund.

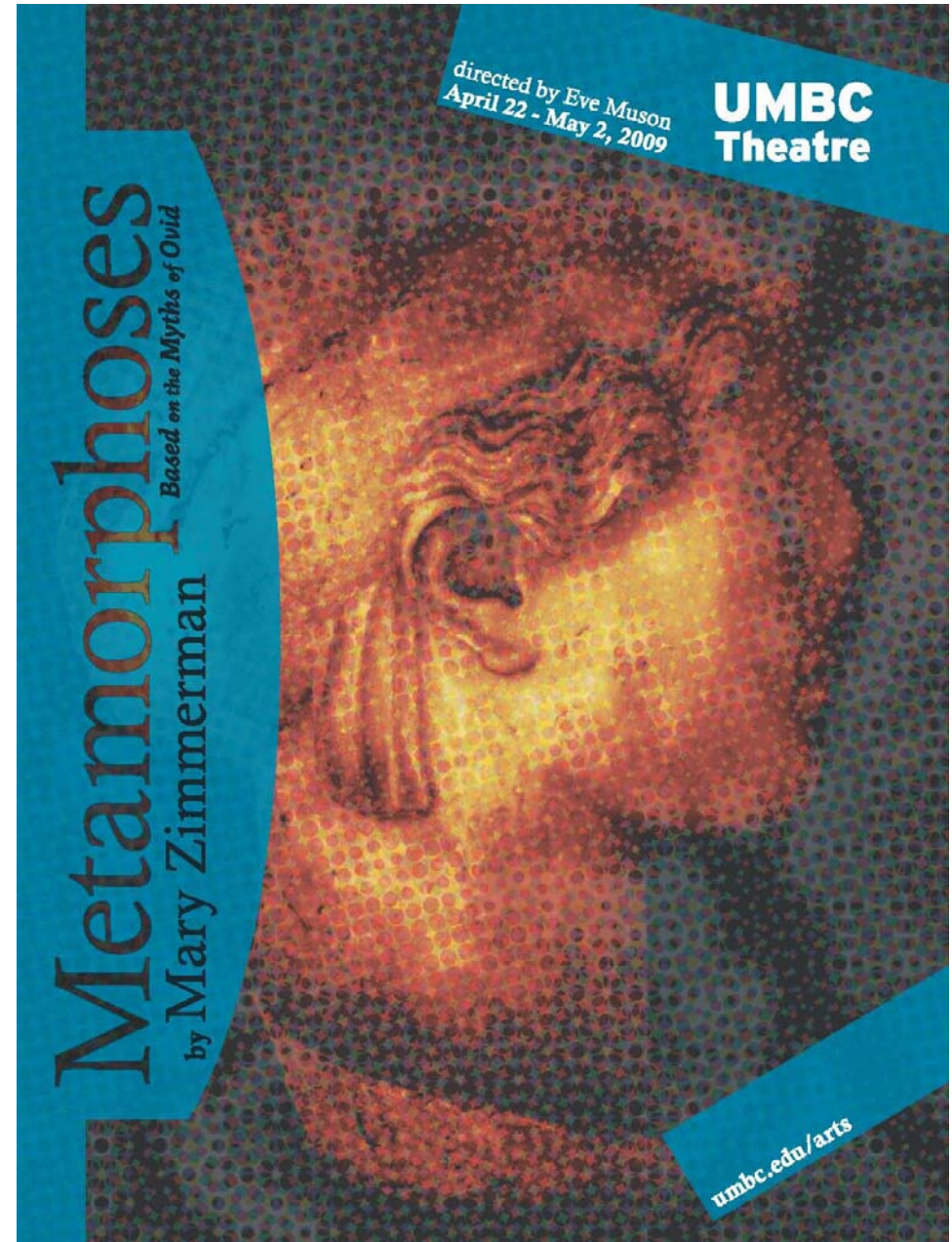


Theatre at UMBC stimulates, challenges, and inspires. Students develop theatre skills under the tutelage of an internationally acclaimed faculty, whose work with students in the classroom and on the stage has resulted in six appearances at the American College Theatre Festival at Washington D.C.'s Kennedy Center. The curriculum focuses on production and a unique exploration of evocative plays, both comedic and dramatic, classic and contemporary. Small class sizes and a dedicated faculty create a

community focused on each student's individual development as a person and as an artist.

For more information on upcoming performances or program offerings visit [www.umbc.edu/theatre](http://www.umbc.edu/theatre).

"Natural Herb Cough Drops - Courtesy of Ricola USA, Inc."



# Metamorphoses

Based on the Myths of Ovid  
Written and originally directed  
by  
Mary Zimmerman

DIRECTOR ..... EVE MUSON  
SET AND COSTUME DESIGN ..... ELENA ZLOTESCU  
LIGHT AND SOUND DESIGN ..... TERRY COBB  
VOCAL DIRECTION..... LYNN WATSON  
FIGHT CHOREOGRAPHY ..... PAUL GALLAGHER  
STAGE MANAGER ..... JULIE DEBAKEY

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Premiered in New York City by  
The Second Stage Theatre, New York, September, 2001

Artistic Director: Carole Rothman  
Managing Director: Carol Fishman  
Executive Director: Alexander Fraser

METAMORPHOSES was originally produced by  
Lookingglass Theatre Company, Chicago

OVID'S METAMORPHOSES translated by David Slavitt,  
Johns Hopkins University Press, 1994

Rainer Maria Rilke's Poem ORPHEUS, EURYDICE, HERMES.  
Translated by Stephen Mitchell 1995 Modern Library.

Metamorphoses is produced by special arrangement with Bruce Ostler, Bret Adams,  
LTD., 448 West 44<sup>th</sup> Street, New York, NY 10036. [www.bretadamsltd.net](http://www.bretadamsltd.net)

## Sound Credits

"Rock n Roll Suicide"	"Un'aura Amorosa"
"Starman"	from "Cosi Fan Tutte"
"Suffragette City"	Wolfgang Amadeus Mozart
"Rebel Rebel"	Decca
"Ziggy Stardust"	Artists: Luciano Pavarotti, Sir
"Changes"	John Pritchard and the Wiener
Seu Jorge	Philharmoniker
The Life Aquatic Studio	
Session	"Mercy Street"
Hollywood Records	Peter Gabriel
Producer Wes Anderson and	Virgin, Geffen
Randall Poster	Producers Peter Gabriel, Chris
	Hughes and Daniel Lanois
"Moss Garden"	"Open Spaces"
"Sense of Doubt"	"HW/Hope of New Fields"
"Neukoln"	"Stranded the Line"
"Beauty and the Beast"	Jonny Greenwood
"Heroes"	There Will Be Blood soundtrack
David Bowie	Nonesuch
Heroes	
RCA Records	"Bridges and Balloons"
Producers David Bowie, Tony	Joanna Newsom
Visconti	Drag City
	Producer Noah Georgeson
"Hide & Seek"	"Mariner's Revenge"
Imogen Heap	The Decemberists
Megaphonic	Kill Rock Stars
Producer Imogen Heap	Producers The Decemberists,
	Chris Walla

artists for 2000 years, including Mary Zimmerman, a contemporary playwright and director whose adaptation of ten stories from the *Metamorphoses* you'll see in our performance tonight.

The poem's many episodes share a common theme--the idea of metamorphosis or transformation. The subject matter of these transformations in almost every case involves violence, sex, and suffering, topics which, then as now, are of great interest. Zimmerman, I think, chose her stories to highlight the transformative power of love. Many of the characters begin their stories in an idyllic situation, but then the gods offer them a choice: will the protagonists surrender to their baser instincts (greed, lust, despair, mistrust) or will they evolve and transcend to a higher state of consciousness and communion through love?

Zimmerman suggests that authentic change can occur only when we love and act with "radical trust." The gods, who are incapable of change, are often surprised, dismayed, or delighted by the fact that human beings, so frail, weak and mortal, are willing to risk everything to fulfill the requisites of radical trust. Sometimes the test has tragic consequences, in which the pressure of the suffering is beyond the hero's human capabilities, and he or she can only transcend the pain by becoming a bird or pool of tears. In other stories, the hero finds the inner resources to heal his wounds and come into a sometimes physical and always spiritual reunion with his beloved. Either way, the suffering itself, utterly human and chaotic in nature, results in a harmonious and almost divine transcendence.

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## The Company

Kelly Cavanaugh  
Roderick Howard II  
Travis Hudson  
Kevin James  
KeiLyn Durrel Jones  
Patrick Cervantes Letterii  
Siarra T. Mong  
Samantha Nelson  
Lonnie Simmons  
Louise Schlegel  
Elana Williams

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## The Scenes

The Creation of the World  
Midas  
Alcyone and Ceyx  
Erysichthon  
Orpheus and Eurydice  
Pomona and Vertumnus  
(with Narcissus Interlude)  
Myrrha  
Phaeton  
Eros and Psyche  
Baucis and Philemon

**The play will be performed without an intermission.**

## PRODUCTION STAFF

TECHNICAL DIRECTOR	GREGGORY SCHRAVEN
COSTUME SHOP SUPERVISOR	SHELLEY STEFFENS JOYCE
COSTUME SHOP CO-SUPERVISOR	M. CELESTINE G. RANNEY-HOWES
PROPERTIES ARTIST	ZARAH ROBERTS
ASSISTANT TO THE PROPERTIES ARTIST	AMANDA BISBY
ASSISTANT STAGE MANAGER	STEPHANIE FILLMORE
ASSISTANT TO THE COSTUME DESIGNER	MONIQUE CUCCHI
ASSISTANT SOUND DESIGNER	GAVIN O'LEARY
ASSISTANT TECHNICAL DIRECTORS	LAURA BUSSOLINI, BRIAN MANDEL
ASSISTANT COSTUME SHOP SUPERVISOR	BAILEY ALEXANDER
MASTER ELECTRICIAN	PAT KLEESPIES
MASTER CARPENTERS	KATIE CHACHICH, JOSEPH GABIN, PAT KLEESPIES, MATT KLEIN, OWEN MCKAIN, AVA OMIÐVAR, MATTHEW WOOD
LIGHT BOARD OPERATOR	KATIE CHACHICH
SOUND BOARD OPERATOR	LENA SALINS
STAGE CREW	DAVID BRASINGTON, KATIE HILEMAN, CATHERINE SPARLING, SAM VAN SANT
COSTUME CONSTRUCTION	BAILEY ALEXANDER, MONIQUE CUCCHI, LIAN FRENCH, JAMES HANNAH, CATHERINE ICHNIOWSKI, JOELLA KREHBIEL, PATRICK LETTERII, ULRICH LINDQVIST, ELLEN LINE, CHRISTIANE MARKUS, CHRISTINA MARTIN, SEAN MCCOMAS, SHAUN VAIN, MATT WOLF
WARDROBE CREW	JAMES HANNA, CHRISTINA MARTIN, SEAN MCCOMAS, SHAUN VAIN
WING FABRICATION	OMAR SAID, MATT WOLFE
SET CONSTRUCTION	AMANDA BISBY, DAVID BRASINGTON, KATIE HILEMAN, LISA MOURAT, GAVIN O'LEARY, LENA SALINS, LONNIE SIMMONS, CAITLIN SMALLCOMB, CATHERINE SPARLING, SAM VAN SANT, AND THE STUDENTS OF THTR 100
SCENIC ARTISTS	LIAN FRENCH, KIIRSTN PAGAN
SCENIC ARTIST CONSULTANT	MARNI BLACHOWICZ
MAKEUP CREW	MONIQUE CUCCHI, OMAR SAID
LOBBY DESIGN	AMANDA BISBY
PHOTOGRAPHY	RICH RIGGINS PHOTOGRAPHY
HOUSE MANAGERS	LAURA BUSSOLINI, TANIKA COOK, BRANDON MORTON, KIIRSTN PAGAN
BOX OFFICE MANAGERS	PATTY WILSON, MARIE SPROUL, RAVAE DUHANEY, ONAJITE SHEMAI, JAYASHREE KATTA, TANIKA COOK
GRAPHIC DESIGN	JOSEPH COATES
IMAGE PRINTING	COMMONVISION

## Director's Notes

In seeking to account for the remarkable and enduring popularity of Ovid's *Metamorphoses*, we might as well start by acknowledging that no work from classical antiquity, neither Greek nor Roman, has exerted such a continuing and decisive influence on European literature. No other book (except possibly the Old Testament, in Western literature) contains such a wealth and diversity of fascinating stories. The *Metamorphoses* is, first and foremost, an extraordinarily fecund resource for narratives, especially stories of human personalities in conflict.

Most of these stories do not originate in Ovid. He has culled them from all sorts of sources--from Hesiod, Homer, and elsewhere. But here they all exist together, rather like an encyclopedia of mythology, giving direct access to a magical world of fiction which provides all those interested in art a resource without equal.

In some cases, Ovid's account is the only source for a particular story. One of the first of Ovid's "original" tales to capture the imaginations of Medieval and Renaissance writers was that of "Pyramus and Thisbe." Ovid's narrative of the star-crossed lovers served as inspiration for works by Chaucer, Gower, Boccaccio and Tasso. Shakespeare has his "rude mechanicals" enact a comic version of "Pyramus and Thisbe" at the end of *A Midsummer Night's Dream*, and he re-adapts the story for tragic effect in *Romeo and Juliet*. This is just a very brief example of how Ovid's work has been picked up, embellished and re-embellished throughout western literature in just a few centuries. The poem has continued to inspire writers, composers, and visual