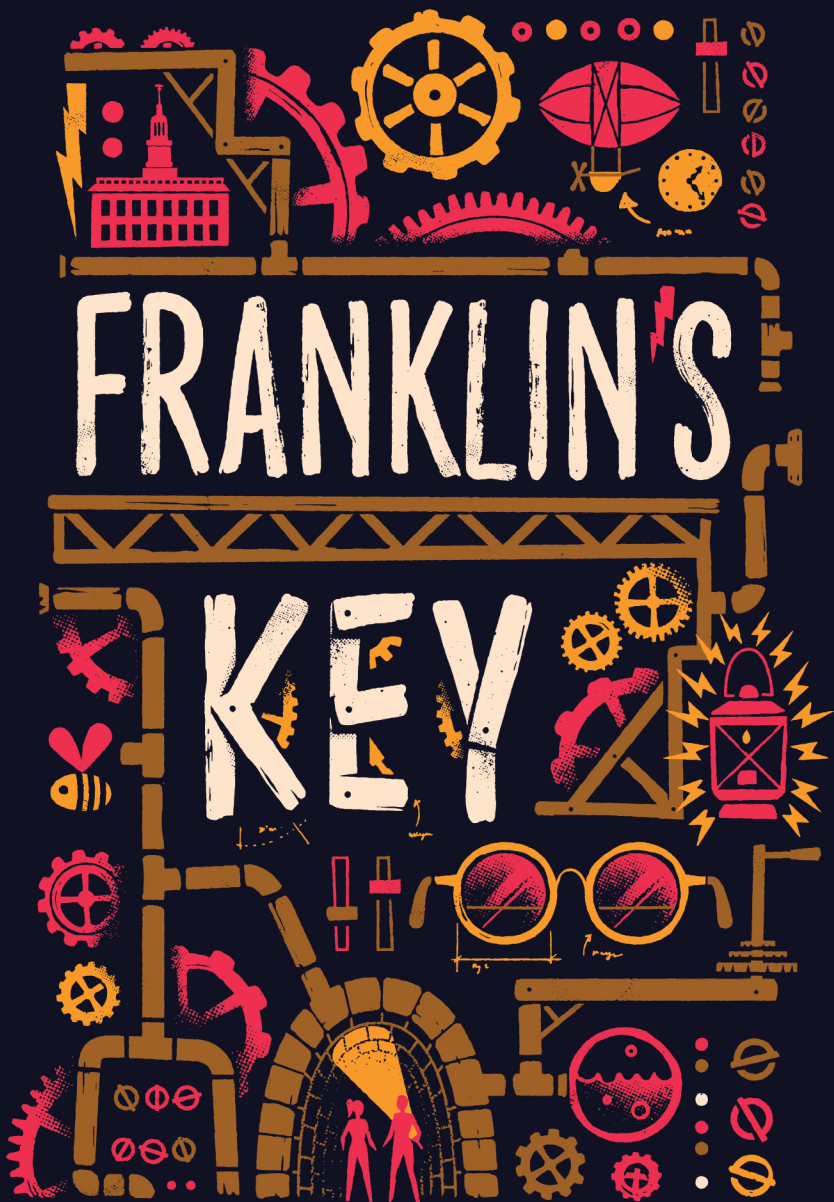


Pig Iron Theatre Company
presents



JUNE 5-29, 2025
Plays and Players Theatre

Pig Iron Theatre Company *presents*

FRANKLIN'S KEY

By

DAN ROTHENBERG & ROBERT QUILLEN CAMP

Original Score by

ROSIE LANGABEER

with Josh Machiz and Gregg Mervine

Set Designer

ANNA KIRALY

Lighting Designers

**AMITH CHANDRASHAKER
STOLI STOLNACK**

Sound Designer

CHRIS SANNINO

Costume Designer

MAIKO MATSUSHIMA

Magic & Visual Effects

SKYLAR FOX

Video Designers

**DAVE TENNENT
JOSHUA HIGGASON**

Dramaturg

MIKE BARSANTI

New York Casting by

TBD CASTING CO.

Associate Set Designers

**CAROLYN MRAZ
QINGAN ZHANG**

Associate Magic & Visual Effects

MICHAEL KRAS

Associate Director

JACINTA YELLAND

Production Stage Manager

SAMANTHA FLINT*

Directed by

DAN ROTHENBERG

Producer's Circle

Sandy Cadwalader Ricki & Andrew Eisenstein
Charlie & Rebecca Ledley Laurie Rothenberg

Michael Wax & Christine Frost Red Marc Machiz Sandi Foxx Jones

David Sacker & Darcy Hayes Robert Saligman Charitable Trust

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CAST

Benjamin Bass*	Armantrout/Jimmy
Alton Alburo	Arturo
Jacob Orr*	Richard
Izzy Sazak	Poledouris/Jenkins
Chris Thorn*	Fordhook
Alice Yorke	Prentiss
Jameka Monet Wilson	Temple
Ben Grinberg	Goggler
Makoto Hirano	Goggler
Devon Sinclair	Goggler

UNDERSTUDIES

Michael Amendola (Armantrout), Graham Cook (Jimmy), Grace Lazarz (Prentiss),
Nico Montalvo (Arturo), Jacinta Yelland (Poledouris)

PRODUCTION TEAM

Kate Sparacio	Production Manager
Jonah Godfrey, Camden Westfall	Assistant Directors
Emmie Parker	Assistant Stage Manager
Celia Hutton Johns	Assistant Stage Manager/A2
Salvador "Cinco" Placencia	Assistant Production Manager
Nick Schwasmann	Associate Production Manager
Yasmine Lee	Movement Consultant & Additional Movement
Payton Smith	Props Head
Myles Martin	Head Electrician
Dalton Whiting	Head of Video
Lucy Horton	Wardrobe Supervisor
Nick Schwasman & Mykey Carpenter	Fly Crew
Francesca Montanile	Community Engagement Coordinator
Francesca Montanile	Mecha Silhouette Design
Jesse Glockner	Automaton Fabrication
Erin Addie	Pyre Fabrication
Margo Cramer, Nico Montalvo, Josh Schwartz, Tina Zhong	Fabrication Interns
Lisi Levy	Company Manager

Set built by Philadelphia Scenic Works

Publicity by En Route

Run time is 2 hours with a 15-minute intermission.



The
Pew Center
for Arts
& Heritage

Major support for *Franklin's Key* has been provided by The Pew Center for Arts & Heritage. Additional support provided by the Charlotte Cushman Foundation.



The Choreographer is a Member of the
**STAGE DIRECTORS AND CHOREOGRAPHERS
SOCIETY**, a national theatrical labor union.



**ACTORS'
EQUITY**
ASSOCIATION 1913

*Appearing through an Agreement between this theatre,
Pig Iron Theatre Company, and Actors' Equity Association,
the Union of Professional Actors and Stage Managers
in the United States.



**UNITED
SCENIC
ARTISTS**

FRANKLIN'S KEY – A CHRONOLOGY

- 850 Publication of the Book of Ingenious Devices by the Banū Mūsā brothers in Baghdad, containing descriptions of over one hundred kinds of automatons
- 1495 Leonardo da Vinci creates first prototype of his humanoid automaton (“Leonardo’s Mechanical Knight”)
- 1600 William Gilbert coins the word “electricity,” from elektron, the Greek word for amber
- 1706 Benjamin Franklin is born in Boston. At seventeen, he moves to Philadelphia, which becomes his home for the rest of his life
- 1717 Benjamin Franklin invents swim fins
- 1745 Pieter van Musschenbroek invents the Leyden jar, one of the first electric capacitors
- 1752 Franklin publishes a description of the famous kite and key experiment that established that electricity and lightning were the result of the same phenomenon. Immediately afterwards he creates [REDACTED]
- 1767 Franklin discovers [REDACTED] and shares his discovery with [REDACTED]
- 1772 Franklin [REDACTED]
- 1776 Franklin edits the Declaration of Independence, famously contributing the phrase “self-evident” to the opening words, “We hold these truths to be self-evident...” Later that year, he moves to France, where he advocates for the new United States until 1785.

CLASSIFIED

FRANKLIN'S KEY – A CHRONOLOGY

- 1778 Franklin scientifically debunks Franz Mesmer's "animal magnetism" therapy, which was premised on the idea that patients were afflicted by abnormal flows of an imperceptible magnetic fluid that pervaded the universe. Franklin was concerned that ██████████ to animal magnetism might lead ██████████
- 1790 Franklin dies in Philadelphia. His last words were "a dying man can do nothing easy." Amongst his papers was found ██████████
██████████
This was immediately ██████████
██████████
- 1791 Mozart composes chamber music for the glass armonica, a musical instrument invented by Franklin in 1761
- 1812 The New Prometheans begin developing their monitoring system.
- 1840s The Liberty Bell develops a large mysterious crack
- 1904 The Wanamaker Organ, the largest pipe organ in the world, is built in time for the World's Fair before being permanently installed and redesigned in Philadelphia's Wanamaker Building
- 1921 Strange sightings at Franklin's Square lead to an internal investigation at the New Prometheans
- 1947 Reports of activity in "tunnels below the tunnels" in Philadelphia are widely discredited
- 1968 SEPTA takes over the Philadelphia Transportation Company
- 1987 One Liberty Place is built, taller than the statue of William Penn atop City Hall.
- 2025 A series of blackouts plague the city of Philadelphia

Cast Bios



ALTON ALBURO (Arturo) *he/him* is a New York-based theatre & performance artist thrilled to be making his Philadelphia debut with Pig Iron. Recent work include “Blue Bloods” (CBS), *to the yellow house* (La Jolla Playhouse), *Pinching Pennies with Penny Marshall* (New York Theatre Workshop), and *Ghostwriter* with Kate Mara & Adam Scott (C13Features). Alton was a finalist for Soho Rep’s Writer Director Lab 2022/2023, and his play *i cant help myself* was featured on Hulu’s “The Come Up.” Rep: DGRW

BENJAMIN BASS (Armantrout/Jimmy) *they/them* is a queer multi-disciplinary artist living in Philadelphia and the founder of Broken Mirror Studio. Notable credits include *We Own This City*, *Audrey's Children*, the Obie Award-winning hit *The Woodsman*, Trey Lyford's *The Accountant*, and the Chinese national tour of *One Starry Night*. Benjamin was the former 1st year acting professor at UArts (RIP). They have taught master classes at NYU, SUNY Purchase, University of the Arts, UPenn, and Drexel University. Benjamin is a proud member of Actor's Equity Association and the Screen Actor's Guild. This production marks Benjamin's Pig Iron debut, and they are thrilled to be playing! www.benjaminbass.com @BrokenMirrorStudio



JACOB ORR (Richard) *he/him* is an actor and theatre artist based in New York, making his Pig Iron debut. Originally from Portland, Oregon, Jacob's background is rooted in the creation and development of new work, which he continues to be deeply committed to. Recent acting credits include *Montag* (SoHo Rep.), “Evil” (Paramount+) and *Birthday Candles* (People's Light), as well as assistant directing *The Moors* at his alma mater, NYU Tisch's Graduate Acting Program.

IZZY SAZAK (Poledouris/Jenkins) *they/them* is a queer, genderful Turkish-Colombian-American trans-disciplinary artist, theater-maker, clown, educator and facilitator. They live, work, play and grow, on Lenni Lenape Land (Philadelphia). They are an associate artist of Delaware Shakespeare, and a company member of Applied Mechanics. Recent Credits: *Home for the Holidays* (Delaware Theater Company); *Poor Judge* (Pig Iron Theatre Company); *Philly Baby Jam* (Ninth Planet); *Pinocchio* (The Arden); *Other Orbits* (Applied Mechanics); *Head Over Heels* (Theater Horizon), *12th Night*, *O Lo Qué Quieras* (Delaware Shakespeare), Geoff Sobelle's *HOME* (U.S. and East Asian Tour 2019). Pig Iron/UArts MFA Class of 2018, University of Virginia BA in Drama (2011). izzysazak.com @dizzychalex



CHRIS THORN (Fordhook) was previously with Pig Iron: *Twelfth Night* (2014). Broadway: *Death of a Salesman* (Hudson Theater), *Bernhardt/Hamlet* (Roundabout) Off-Broadway: *I Ought to Be in Pictures* (TBTB), Greater Clements (Lincoln Center), *Pride and Prejudice* (Primary Stages), *Miss Lily Gets Boned* (Studio 42) Regional: A.R.T., Syracuse Stage, Chautauqua Theater Company, Opera House Arts, Merrimack Rep, The Guthrie, Hudson Valley Shakespeare Festival, CATF, Barrington Stage, Theaterworks Hartford, Boston Playwright's. Film/TV: “Madam Secretary,” “Evil,” “The Good Fight,” “Girls on the Bus.” Education: Boston University BFA. University of Idaho MFA. @ckthorn



ALICE YORKE (Prentiss) is a Philadelphia-based actor, creator, director, and producer. She is a Founding Co-Artistic Director of Lightning Rod Special and the lead artist of *The Appointment* (Best of 2023 Theater – *The New Yorker*). With LRS: performer: *Nosejob*, performer/creator: *SPEECH, Hackles, Let the Dog See the Rabbit* and *Sans Everything*; creative producer: *Underground Railroad Game* (2015). Performance credits include *Much Ado* (Lantern Theater), *Once Upon a Bridge* and *How to Be Brave* (Inis Nua), *The Gap* (Azuka Theatre, Barrymore nomination, outstanding supporting performance), *Down Past Passyunk* (InterAct Theatre). Director: *We Are Trying to Reach You* (LRS's Sound Break series), *Cerebral* (UArts), and Lee Minora's *White Feminist* (Ars Nova Ant Fest, Sick of the Fringe - London). "Best Theatre Talent in Philadelphia" – Philadelphia Magazine.
aliceyorke.com @alywoowho



JAMEKA MONET WILSON (Temple) *they/she* is a lover of all that surrounds craft and French fries. They are especially enlivened by New Work and are honored to be a part of a show as exciting as *Franklin's Key!* Recent credits include: *The Drag* (Clair/Egopo), *Last Summer at Bluefish Cove* (Rae/Strides Collective), *The Winters Tale* (Perdita/ Delshakes). She would like to thank her village for their endless support: Thank you for the ethereal magic you've put into a mundane world.

BEN GRINBERG (Goggler) is a proud graduate of the inaugural class of the Pig Iron School, and has been on faculty since 2016. He co-founded Almanac in 2013 with fellow alum Nick Gillette. Almanac has created 16 full length works; toured to Egypt, Mexico, Croatia, Canada and the UK; and won Barrymore, Rocky and other awards. He co-founded, directed, and now serves as Head of Partnerships for Cannonball Festival, and received the 2025 APAP/CIPA Award for Outstanding Achievement in Creative Producing. At Circadium, he developed and taught a three year curriculum merging Lecoq pedagogy with circus skills. He has performed in various Pig Iron shows, and his work has been presented on stages including Jacob's Pillow, FringeArts, New York Live Arts, Queer Zagreb, and Breaking Walls Festival.



MAKOTO HIRANO (Goggler) is a Philadelphia-based choreographer and performer. Over the past two decades, his award-winning performance projects have been presented and commissioned by festivals and venues from Cairo to Off-Broadway. As a collaborating performer, Hirano has originated over 35 roles including projects with Bill Irwin, Pig Iron Theatre Co., and Nichole Canuso Dance Co. Hirano is a founding member of the arts collective PAPA (Philly Asian Performing Artists); co-founder of installation art duo Gatto+Hirano; co-founder of Team Sunshine Performance where he is a creator, producer, performer, and choreographer (2018 Barrymore nomination for Outstanding Choreography). Next up is *The Great American Gunshow* (summer 2025). From 2007-2014 Hirano was a Facilitator with Artists U, and he is currently on faculty at the Pig Iron School. A former U.S. Marine, Hirano earned his BFA in dance at Temple University. Gratitude forever and always to the best wife!



DEVON SINCLAIR (Goggler) As a creative and artist, Devon seizes opportunities to create exuberant and engaging productions that remind us of the limitless possibilities of storytelling. The Penn State alum is grateful and overjoyed to be making his Pig Iron debut! Devon works across the Greater Philadelphia region as an actor, director/choreographer, and a professor at Temple University and West Chester University. Recent projects include *Stompin' at the Savoy* (Delaware Theatre Company), *Jesus Christ Superstar* (Fulton Theatre), *Kinky Boots* (New Light Theatre), *Beautiful...Carole King* (Walnut Street Theatre). Devon is also the 2024 & 2023 Barrymore Award Winner for Outstanding Choreography in a Musical. Vibrant thanks to his community of loved ones!
www.FiveSixDevonEight.com | @CHOREATOR



Creative Team Bios

Dan Rothenberg (Director/Co-Writer) is a co-founder of Pig Iron Theatre Company. He has directed almost all of Pig Iron's original works, including the OBIE Award-winning *Chekhov Lizardbrain* and *Hell Meets Henry Halfway*. Pig Iron's work has toured to 15 countries on 4 continents, with stops at the Humana Festival, Edinburgh Fringe, Under the Radar, TR Warszawa, and Tokyo Performing Arts Market. Dan has also directed three critically acclaimed premieres by Toshiki Okada for the Play Company in NYC, a national tour for the Acting Company, and collaborations with the alt-comedy group Berserker Residents, new music outfit Bowerbird, the Penn Program in Environmental Humanities, and Sweden's Teater Slava. Dan teaches physical theater at the Pig Iron MFA Program. Pew Fellow; USA Artists Knight Fellow.

Robert Quillen Camp (Co-Writer) is a playwright, director, and scholar. His plays include *All Hands*, *Our Ruined House*, and the OBIE-Award winning *Chekhov Lizardbrain*, a collaboration with Pig Iron Theatre Company (NYTimes Top 10 of the Year). His writing has been published in *Theater*, *PAJ*, *Comparative Drama*, *Conjunctions*, *Chain*, *Play A Journal of Plays* and been anthologized by 53rd State Press. Recent plays include *White on White* and *How to Learn*, a surreal deep-dive into the crises of the modern university. He is the Director of the Fitzpatrick Center for Creativity, Design and the Arts and chair of the theater program at Sweet Briar College in Sweet Briar, VA.

Rosie Langabeer (Composer) is a multi-instrumentalist and composer based in Auckland, New Zealand. She first visited Philadelphia in 2010 to compose original music and perform live for *Cankerblossom*, a puppet play in collaboration with Eli Nixon. She stayed for a decade living and working as a composer/musician. Achievements include BalletX's *Sunset 0639 Hours*, Pig Iron's *Twelfth Night*, an award-nominated string quartet *Occulmente* and *Idiosyncrophilia: a suite for chamber ensemble and invented instruments* by Guggenheim fellow Neil Feather. rosielangabeer.com

Anna Kiraly (Set Designer) is a visual artist, set and projection designer. Her most recent collaborations include set and projections for *Existentialism* with Anne Bogart/Talking Band and *The Greatest Hits Down Route 66* with the New Light Theater Company. Past productions include set design for *Chekhov Lizardbrain*, *Isabella*, and *Pay Up* with Pig Iron; set design for *Time's Journey Through a Room* (Dan Rothenberg, dir.), set and video for *Burnished By Grief*, *Marcellus Shale* and *Flip Side* with the Talking Band, set design for Taylor Mac's *Walk Across America*, and costumes for *Kafka Fragments* with Peter Sellars. She is a recipient of the Arts Link Grant, the NEA/TCG Program for Designers, and the TCG New Generations. Anna has collaborated with universities and colleges such as Barnard/Columbia, Fordham, and The New School, Smith, and designed for opera productions (AOP, Hungarian Opera, Zankell Hall) and concerts (New York Philharmonic/YPC). She teaches Stage Design and Media to directors in New York and Budapest. annakiraly.com

Amith Chandrashaker (*Lighting Designer*) is a lighting designer for theater, dance, opera, television, concerts and events. His work has been seen at Signature Theater, Glimmerglass Opera, Soho Rep, NYTW, City Center, Steppenwolf, Playwrights Horizons, and recently at the Broadway revival of “Merrily We Roll Along.” He has designed lights for directors Sarah Benson, Kenny Leon, Whitney White, David Cromer, Lear DeBessonet, and Eric Ting; and for choreographers Rennie Harris and Sidra Bell. Amith’s artistic practice focuses on building new plays through an immersive collaborative process. He received a Helen Hayes Award and a Drama Desk Award for his work with Yael Farber. Chandrashaker received his first TONY nomination in 2024.

Stoli Stolnack (*Lighting Designer*) he/they is an NYC-based lighting designer and associate. Design: *Moliere in the Park* 2018-2025, *War Dreamer* (Loading Dock). Associate: *Purpose* (Broadway), *Prayer for the French Republic* and *How I Learned to Drive* (MTC-Friedman), *Discoshow* (Spiegelworld), *Dear World* (Encores), *Jagged Little Pill* National Tour, *The Harder They Come* and *Fire in Dreamland* (The Public), *Dance Nation* and *Wives* (Playwrights Horizons).

Chris Sannino (*Sound Designer*) is a sound designer, composer, and engineer. Based in Philadelphia, he is a core member of the immersive performance collective Die-Cast. Recent highlights include *Poor Judge* (Pig Iron) and *Suddenly Last Summer* (Die-Cast). His design work and music have been featured in part with Wilma Theater, Theater Exile, BalletX, Lantern Theater, Hedgerow Theatre, New Georges, 1812 Productions, Inis Nua, BRAT Productions, and Theatre Horizon amongst many others. Proud member of TSDCA and IATSE USA829. Check out SoundCloud.com/ChrisSannino for more! @SanninoSound

Maiko Matsushima (*Costume Designer*) is a visual and installation artist, and a scenic and costume designer for theatre, dance, opera and film. Matsushima is based in Philadelphia, where she often designs for the Wilma Theatre, Pig Iron, the Arden, Headlong, and BalletX. Matsushima recently designed Matthew Ozawa’s acclaimed reimagining of *Madama Butterfly* for the Cincinnati and Detroit Operas. Matsushima spent a decade based in NYC, designing costumes for regional theaters and NY theaters and associate designing Broadway productions such as *Wicked*, *Pacific Overtures*, and *Spring Awakening*. Her work has been seen at Classic Stage Company, the Prototype Festival, La Jolla Playhouse, Children’s Theatre Company, and Soho Rep. She is a professor of design at Bryn Mawr College.

Skylar Fox (*Magic & Visual Effects*) is an Obie Award-winning director, writer, and designer, and the co-artistic director of Nightdrive, where he has directed, designed, and co-written *The Grown-Ups*, *Alien Nation*, *Providence, RI*, *Thank You Sorry*, and *Apathy Boy*. Other directing includes Trisha Paytas’s Big Broadway Dream. He also creates magic for theatre. Broadway: *BOOP!*, *Once Upon A Mattress*, *Fat Ham*; associate designer for *Harry Potter & the Cursed Child*, *Back to the Future*, and *A Beautiful Noise*. Off-Broadway/International: *Cats: The Jellie Ball* (PAC), *The Preacher’s Wife* (Alliance Theater), *The Comeuppance* (Signature Theatre, Almeida), *You Will Get Sick* (Roundabout Theatre Company), *Wicked*, *Matilda* (São Paulo) and *Damn Yankees* (Shaw Festival). skylarfox.com & nightdrive.org

Dave Tennent (*Video Designer*) is a designer and creative technologist who has designed and programmed interactive systems for a wide variety of brands, academic institutions, and productions. Recently he was a creative technologist for *The Blue Paradox*, a large-scale immersive experience exploring the impact of the plastic crisis at the Museum of Chicago for Radical Media and Oglivy. He also collaborated with Peter Burr, BOOM TOWN for a slowly sold out edition of blockchain powered digital works that aged over the course of ten years. As an artist he has had numerous solo gallery shows, most recently “Love Machine” at Bric Aux, where he exhibited generative works inspired by and generated from his theatrical practice. Other theater credits include *A Case For the Existence of God* at the Signature theater, and designing and programming a Sentient Halal Cart for Pig Iron’s *A Period of Animate Existence*. davetennent.com

Joshua Higgason (*Video Designer*) is a designer of performances, creating unique live experiences for events, concerts, opera, and theater. He designs video and projections, interactive media, sets, and lighting. He started working in experimental theater and art with some groundbreaking companies, and has continued developing into a unique voice in the world of immersive media driven experiences. He currently teaches Performance Media, Interactive Design for Live Performance, and Lighting Design at MIT.

Michael Barsanti (*Dramaturg*) loves Ben Franklin and Pig Iron Theatre in almost equal measure. He is both the former Executive Director of the Library Company of Philadelphia (founded by Franklin in 1731 and the first lending library anywhere) and a former board member of PITC. He now does fundraising and strategic planning consulting for nonprofits, while living in the far hills of Mt Airy with his wife, three kids, and two dogs.

tbd casting co. (Margaret Dunn, Tanis Parenteau, Nia Smith, Stephanie Yankwitt) (*New York Casting*) Resident casting office for Soho Rep., where past productions include *Give Me Carmelita Tropicana*, *Public Obscenities*, and *The Great Privation*. Select upcoming film projects include the feature film "Still Life" and "The Year of the Monarchs" (Alex Dineleris, Wr./Dir., Lexicon)). Recent/upcoming theater includes *Bus Stop* (CSC/NAATCO), *Indian Princesses* (La Jolla Playhouse), and *Here There are Blueberries* (Tectonic Theater Project /National tour). tbd casting co. cast the award winning film "In The Summers", which won the 2024 Grand Jury Prize at Sundance Film Festival, and was an official selection of Tribeca, Cartagena, and LA Liff Film Festival. @tbdcastingco

Jacinta Yelland (*Associate Director*) is an Australian theatre creator and performer of Chinese and Torres Strait Islander descent, based in Philadelphia. She has collaborated with Opera Philadelphia, Pig Iron Theatre Company, McCarter Theatre, David Gordon, Quintessence, People's Light, The Berserker Residents, and Philadelphia Asian Performing Artists. Jacinta holds an MFA in Devised Performance from UArts/Pig Iron and studied at École Philippe Gaulier, Paris. Her solo show *KOAL*, co-created with Trey Lyford, received the 2023 Philadelphia Fringe Festival 5 Star Award. *KOAL* has been presented at Ars Nova, 2024 Australian Theatre Festival NYC, Theatre Exile and PhysFestNYC. jacintayelland.com @jacintayelland

Francesca Montanile Lyons (*Outreach Coordinator*) is a director, performer, and educator with over ten years of experience applying project-based pedagogy with students of all ages to the arts, sciences, & humanities. Her teaching artistry has ranged from dramatic story times for infants and caregivers to adjunct teaching at Temple University, with plenty in between: visiting elementary school classrooms for the Arden Theater, bilingual arts and literacy classes with the Barnes & Puentes de Salud, and emotional skill-building workshops with Girls Leadership. Her work has been supported by The Bartol Foundation, the Painted Bride, the Picasso Project, and the City of Philadelphia. In 2025, Francesca Montanile coordinated engagement with SLA Beeber's junior engineering class, culminating in a free science fair with live music at Christ Church Neighborhood House.



PIG IRON THEATRE COMPANY

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Dan Rothenberg

Artistic Director Emeritus

Dito van Reigersberg

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Eva Steinmetz

Artistic Producer

Caity Cook

General Manager

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Development & Executive Coordinator

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Production & Facilities Manager

Salvador "Cinco" Placensia

Assistant Production Manager

Francesca Montanile

Artistic Associate

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Quinn Bauriedel, Emmanuelle Delpech, Cassandra Friend, Suli Holum, Nate Read, Jay Rhoderick, Dan Rothenberg, Sarah Sanford, Geoff Sobelle, James Sugg, Dito van Reigersberg, Telory Williamson

SPECIAL THANKS

Dan Gannon, Plays & Players Theatre, Ryan Rebel, Christ Church, Max Lawrence and SLA Beeber, Jebney Lewis, Sarah Freeman, Jess K Smith, Bill Kimble, University of Puget Sound Department of Theater, Marj Rosenblum, 1812 Productions, Paul Green Rock Academy, Simon Hauger, Corinna Burns, Chris Ash, Sam Hopkins and Eileen O'Brien, Josh Higgason, Jay Wahl, Michael Norris, Scott Reynolds, Ross Mitchell, Glen Foerd, and Kate Porter.

Franklin's Key was developed, in part, at a technical residency at the University of Puget Sound. *Franklin's Key* was originally commissioned by the Kimmel Center.

Script development ensemble, 2024: Justin Jain, Alex Tatarsky, Dito van Reigersberg, Folami Williams, Jacinta Yelland

Technical residency ensemble, 2024: Brad Wrenn, Jacinta Yelland

Music development ensemble, 2025: Gregg Mervine and Josh Machiz

An image of Benjamin West's painting, "Benjamin Franklin Drawing Electricity from the Sky," is used in *Franklin's Key*. Oil on slate, c. 1816. Philadelphia Museum of Art: Gift of Mr. and Mrs. Wharton Sinkler, 1958-132-1

WE'D LIKE TO THANK THE FOLLOWING INDIVIDUALS FOR THEIR SUPPORT

Donations between April 1, 2024—March 31, 2025

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Francesca Bregoli
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Lena Buford Wetherbee
Keo Chea
in honor of Michelle Hong
& Alex Goranin
**Michelle &
Frank Chiachiere**

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in honor of Michelle Hong
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Nicole Citron & Adam Koplan
Susan Coleman
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Zaina Dana
Inge Daniels
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Ester Eichler
Dina Emerson
Lee Etzold
Jean Feinschreiber
Jess Ferla
Jason, Patricia, & Isaac Finn
Kathleen Foster
Roger Frantz
Andrew Fussner
Nicholas Gillette
**Leigh Goldenberg &
Aaron Bauman**
Richard Graham
Marisa Guerin
**Robert Handler &
Judith Golden**
Elizabeth Hawley
Stephanie Haynes
Ross Hoffman
Dorothy Holland
Amy Hooper
Robert Hopkins
Elena Howard
Patrick Johnson
Leslie Kase
Johanna Kasimow
Biko Koenig
Tom Kraines
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Min-Young Kim**
Viktoria Lange
Paul Langland
Gail Lerner &
Colin Campbell
Della Lien
Mimi Lien &
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Emily Maguire
Jack Marmorstein
Caitlin Marrazzo
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Nancy Antram
Rader Matthew
John McCauley
Grace McLean

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Eliana Berson
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David Bruin
Monika Burke
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Zach Morris

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Katie Naka

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Philippa Wehle

Tracey Welson

Jan Wiewiora &

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MFA & CERTIFICATE PROGRAMS IN DEVISED PERFORMANCE



Rowan University
PIG IRON SCHOOL

Pig Iron Theatre Company and Rowan University's College of Performing Arts have partnered to offer an MFA/Certificate in Devised Performance designed to train forward-thinking theatre-makers with a desire to forge new boundaries for live performance.

The Pig Iron/Rowan program invites theatrical explorers to follow their curiosity about the many ways performance can be of value in our world. Through a study of the movements of life and the precise way our bodies can express the full range of human experience, we look at the building blocks of theatre in the first year - **character, story, rhythm, space, observations of nature, objects, the ensemble** - and then at dramatic territories in the second year - **adaptations of novels and films, melodrama, comic masks, bouffon and grotesque, tragedy, clown, absurd, cabaret.**

Prospective students can use the QR code to learn more about the Pig Iron/Rowan program, sign up for an upcoming info session or audition, and begin submitting application materials.



LEARN MORE HERE

Pig Iron Theatre Company's mission is to expand what is possible in performance. For 29 years, this work has been powered by a committed group of supporters and audience members who believe in our vision and join us on our wild journeys.

These past few years have challenged us in ways we could have never imagined—from needing to rebuild audiences and programming after the pandemic shutdown, to abruptly losing our academic partner for the Pig Iron School when UArts closed, to enduring government funding cuts from an administration that does not understand the vital role the arts play in our society. Through it all, we have been buoyed by your generosity and confidence in us as we collectively navigated new ways of gathering, of creating original work, and training the next generation of daring theater artists.

We are proud to be an artist-driven company. We love inviting in new voices and giving artists the agency they need to take risks and dig deeper into their passions. We are more resolute than ever that creativity, imagination, and human connection are critical tools to not only surviving challenges, but to transcending them.

Please consider supporting Pig Iron in this time of upheaval, uncertainty, and more reasons than ever to bring people together.

You can scan the code to make a tax-deductible donation:



Any support is greatly appreciated.

You, our wonderful community, are the reason Pig Iron keeps making unusual work and supporting a thriving, diverse arts ecosystem, no matter what.

Thank you.

