

VILLANOVA THEATRE PRESENTS



Sunday in the Park
With George

April 12th - April 23rd, 2023

VILLANOVA THEATRE

Our Community Agreements

We welcome and celebrate audiences of all ages, abilities, body types, gender identities, economic backgrounds, ethnicities, immigration statuses, races, religious beliefs, sexualities and overall ways of being human.

Without exception.

We Agree:

To treat everyone - including performers, audience members, crew, staff and volunteers - with respect, whether in the audience, on stage, behind the stage, at the concession stand or at the front door.

To laugh when we find something humorous, cry when we are moved to tears and affirm feeling vulnerable.

To create and maintain a space that is open, honest and real.

To celebrate one another and to provide encouragement.

To endeavor to provide appropriate content advisories for our audiences.

To reject and speak out against any discrimination, demeaning behavior or harassment against any of our community members. This includes, but is not limited to, ageist, ableist, classist, homophobic, nativist, racist, religist, sexist or transphobic language.

For more information, please visit

villanovatheatre.org/community-agreements.



VILLANOVA UNIVERSITY

About Villanova University

Since 1842, Villanova University's Augustinian Catholic intellectual tradition has been the cornerstone of an academic community in which students learn to think critically, act compassionately and succeed while serving others. There are more than 10,000 undergraduate, graduate and law students in the University's six colleges – the College of Liberal Arts and Sciences, the Villanova School of Business, the College of Engineering, the M. Louise Fitzpatrick College of Nursing, the College of Professional Studies and the Villanova University School of Law. As students grow intellectually, Villanova prepares them to become ethical leaders who create positive change everywhere life takes them.

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VILLANOVA THEATRE

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Villanova Theatre Presents

Sunday in the Park *With George*

Music and Lyrics by Stephen Sondheim
Book by James Lapine

Scenic Designer
COLIN MCILVAINE

Costume Designer
JANUS STEFANOWICZ

Lighting Designer
JEROLD R. FORSYTH

Projection Designer
MICHAEL LONG

Sound Designer
DAMIEN FIGUERAS

Music Director
PETER A. HILLIARD

Production Dramaturg
SLOAN ELLE GARNER

Stage Manager
ANTHONY HILLANBRAND

Directed by
VALERIE M. JOYCE

April 12th - April 23rd, 2023
In the Topper Theatre

Originally Directed on Broadway by James Lapine
Orchestrations by Michael Starobin
Originally Produced on Broadway by The Shubert Organization and Emanuel Azenberg
By arrangement with Playwrights Horizon, Inc. New York City
which produced the original production of *Sunday in The Park With George* in 1983.
Sunday in the Park with George
is presented through special arrangement with Music Theatre International (MTI).

SUNDAY IN THE PARK WITH GEORGE CAST

George.....	Ryan Skerchak
Dot/Marie.....	Taylor Molt
Old Lady.....	Deborah Schrager
Jules/Redmond.....	Nate Irwin-Diehl
Yvonne/Waiter.....	Theresa Gardner
Louise.....	Kennedy Moyer
Franz/Dennis.....	Tomas Alfonso Torres
Frieda/Harriet.....	Alison Hyde Pascale
Boatman/Greenberg.....	Sheldon Shaw
Louis/Billy.....	Joshua Peters
Soldier/Alex.....	Frankie Frabizzio
Mr./Blair Daniels.....	Brandon Hunter Smith
Mrs./Nurse/Elaine.....	Sara Buscaglia
Celeste 1/Betty.....	Dory Scott
Celeste 2/Naomi.....	Abigail Little
Girl with Pole/Leigh.....	Zainab Warda Jeffrey

SUNDAY IN THE PARK WITH GEORGE **PRODUCTION STAFF**

Production Manager.....	Amanda Coffin
Technical Director.....	Jacob Rothermel
Costume Shop Manager.....	Janus Stefanowicz
Cutter/Draper.....	Rosemarie McKelvey
Business Manager.....	Elisa Hibbs
Director of Marketing and PR.....	Kimberly Reilly
Audio Engineer/Mixer.....	Steve Purpuri
Head Lighting Technician.....	Michael Hamlet
Lead Scenic Artist.....	Claire Leitner
Wig Designer.....	Bridget Brennan
Stage Management Consultants.....	Allie Emmerich, John Flak
Educational Dramaturgy Consultant and Community Cares Liaison	Cristy Chory
Costume Artists.....	Asaki Kuruma, Megan Rose
Set and Properties Construction.....	Elizabeth Meisenzahl, Hope Lash
Assistant to the Scenic Designer.....	Janos Boon
Assistants to the Costume Designer.....	Brendan T. Cochran, Teya Juarez
Assistant Stage Managers.....	Emma Drennen, Noelle Diane Johnson, Reagan Venturi
Fly Rail Operator.....	Eve Windbiel
Sound Board Operator.....	Abigail Johnson
Light Board Operator	Sara Hecht
Spotlight Operators.....	Taahira Davis, Justin Badoyen
Wardrobe Managers.....	Lily Nguyen, Anya Speaker, Sarina Sandwell, Olivia Speaker, Julia Amendola, Vix McCoy, Carolyn Connolly
Costume Construction.....	Eileen Cha, Isabella Lussi, Allyson Szabo, Sungwon An
Scenic Construction.....	Luis Hernandez, Michael Staiger, Justin Badoyen, Ethan Rundell, Celia Wusteney, Max Cabral
Properties & Scenic Artists.....	Cameron Cain, Rachel Carrara, Thomas DeStefanis, Abigail Johnson, Amanda Tomaso, Madison Sullivan, Natalie Zickel

Special Thanks:

Pasadena Playhouse, Flannel & Hammer
Marianne M. and Charles P. Connolly Jr. '70

SUNDAY IN THE PARK WITH GEORGE

SETTING

La Grande Jatte, Paris France

A Series of Sundays between 1884 and 1886

The Art Institute of Chicago | La Grande Jatte
Summer, 1984

MUSICAL NUMBERS

ACT I

Sunday in the Park with George.....	Dot
No Life.....	Jules and Yvonne
Color and Light.....	Dot and George
Gossip.....	Celeste 1, Celeste 2, Nurse, Old Lady, Boatman
The Day Off.....	George, Nurse, Franz, Frieda, Celeste 1, Celeste 2, Soldier, Ensemble
Everybody Loves Louis.....	Dot
Finishing the Hat.....	George
We Do Not Belong Together.....	Dot and George
Beautiful.....	Old Lady and George
Sunday	Ensemble

ACT II

It's Hot Up Here.....	Ensemble
Putting It Together.....	George, Ensemble
Children and Art.....	Marie
Lesson #8.....	George
Move On.....	Dot and George
Act II Finale.....	Ensemble

PIT ORCHESTRA

Conductor and Pianist.....	Peter A. Hilliard
Bass.....	Dan McCain
Cello.....	Marcela Reina
Reed.....	John Frazier
Reed.....	Stirling Bowlick
Reed.....	Tom Whitney
Horn.....	Ben Mulholland
Harp.....	Gina Giachero
Percussion.....	JT Beaver
Synth.....	Sal Scinto
Violin.....	Set Rodriguez
Violin.....	Lorenzo Raval
Viola.....	Shannon Merlino



The Mullen Center would love to hear about your experience at this event!
Please scan the QR Code to complete a brief survey. Thank you!



A Note From Production Dramaturg Sloan Elle Garner

Objective Fact, Subjective Truth

GEORGE: *You cannot read.*

DOT: *(Defensively) I can read...a little.*

Sondheim and Lapine's *Sunday in the Park with George* is a little bit history, a little bit imagination. In the musical, the artists George (Seurat) and George (the former's great-grandson, last name unknown) are interested in objective facts—hard science, provable theorems, validated paper trails. Dot and Marie, the mistress and grandmother who respectively counter the two Georges, are interested in subjective truth—deep-seated feelings, individual perspectives, invisible connections. This is exemplified early on in an exchange from Act I, Scene 1 regarding Dot's ability to read. Dot's conflation of the ability to read "a little" with the ability to read wholly is in defense of subjective truth against George's cold, hard, objective facts that the part is not the whole. This foundational opposition in the value of subjective truth and objective fact is a point of conflict between the focal pairs (George/Dot and George/Marie) throughout *Sunday*, and it is exactly here that dramaturgical curiosity is put to work. Being that the musical is a little bit of both history and imagination, those bits sometimes come into conflict with one another when putting it together. How does recorded history—the objective facts—come into conflict with or shed new light onto the imagined aspects of the musical?

Although never explicitly named as Seurat anywhere (even in stage directions or the list of characters) until Act II, the "George" of Act I is Georges Pierre Seurat, the French neo-Impressionist painter



GEORGES SEURAT

who invented Divisionism in the 1880s. Divisionism (also known as Chromoluminarism) is a technique whereby two colors are placed close enough together that the eye optically mixes them to create maximum luminescence. A fair amount is known about Seurat's life (even down to fine details like his various addresses throughout his short life), and very little in the musical deviates from it—except regarding his relationships. Seurat's father was in his life through adulthood to Seurat's death but does not appear in the musical, and his relationship with his mother seems to have been a fond one. However, the places the musical exercises the most liberty of imagination is in the character of Dot. Seurat did have a long-term mistress who lived with him in the Lower Montmartre-Pigalle district in Paris. Her name was Madeleine Knobloch, and her likeness is notably found in Seurat's painting *Young Woman Powdering Herself* (*Jeune femme se poudrant*, 1889-1890).

Dot's and Madeleine's shared status as mistress to Seurat and depictions of themselves powdering are the beginning and end to their similarities. From the artist friend Jules and his wife Yvonne to Seurat's mother, Old Lady, to the two shopgirls both named Celeste, everyone on *Île de La Grande Jatte*—the island which is the primary setting of the musical and the inspiration for Seurat's most famous masterpiece—seems to know George and Dot are together. It is a very public relationship, as opposed to Seurat and Knobloch's relationship, which was kept a secret from both his bourgeois family and his bohemian friends. Seurat even denied Knobloch was the person depicted in *Young Woman Powdering Herself* and, while in the musical George does claim he repainted it with a different model, he does not deny that it was originally a portrait of Dot. In the musical, George also paints Dot into *A Sunday Afternoon on the Island of La Grande Jatte* (*Un dimanche après-midi à l'Île de la Grande Jatte*, 1884-1886), whereas historically Seurat and Knobloch had not even met when he painted this particular work. Finally, both Madeleine and Dot did become pregnant by their respective Seurats, but Madeleine had two children while Dot has only one. According to history, Seurat did get to meet his first son. Tragically, the undetermined, fevered illness from which Seurat died was passed onto the child, who died two weeks later. Their second child, with whom Knobloch was

pregnant when Seurat passed, also lived only a few weeks. Finally, while Knobloch was still in a relationship and living in Paris with Seurat when he died, Dot and George's relationship had imploded, with Dot an ocean away in America, only learning of George's death second-hand. The musical continues the storyline past where Knobloch and Seurat's story ends, jumping 100 years into the future. There, Dot gets a somewhat happier ending in that the one child she has with George lives a whole 98 years and goes on to continue the family line.

The musical is filled with this oppositional interest in objective fact and subjective truth. For the sake of the art, Sondheim and Lapine lean into subjective truth when it comes to history. *Sunday in the Park with George* is a musical, not a docudrama, after all. The creators ask the audience to invest in the magic of an intangible connection between painter and painted, an invisible relationship brought out in so much color and light.

I See Towers Where There Were Trees

Seurat's early post-education paintings have a clear focus—the natural world and the people who interact with it. Since *Sunday in the Park with George* is largely set on the lush Île de La Grande Jatte, book writer and original director James Lapine includes many moments of focusing on scenery and landscape in the script to illuminate that same natural world Seurat depicted. However, since theatre takes place over time and is not static like a painting, the play's various scenery and landscape changes reveal a pattern of environmental manipulation. Trees fly in and out of view, and the plot of land across the Seine is being cleared for the Eiffel Tower. Many characters (all the way down to Spot the dog) make explicit mention of the natural world around them but the song "Beautiful," sung by Old Lady and George, holds the most heartbreaking evidence of the rapid destruction in the name of progress. She claims that the perfect park must be painted—preserved for all time—quickly. Her urgency is well-founded because, during George's visit to the park in 1984 with a cityscape backdrop, the park is not what it used to be. The grass, water



Deborah Schragar as Old Lady, Ryan Skerchak as George

and sky are all different. There are quite literally towers where there once were trees.

Our planet is changing and not for the better. In the 1980s when the musical was conceived, the climate crisis was already evident, but its effects have exponentially increased. Our sweltering heat waves across the planet last summer and lack of snow in Pennsylvania this winter were signal enough. *Sunday in the Park with George* forces us to confront the changes around us and speaks to the present moment that has been long-coming. We are offered the opportunity to self-reflect and ask what part we play in it. What are we doing as a theatre to mitigate the effects our production will inevitably have on the environment? How are we going to help preserve the green world Old Lady, George, and all the characters of *Île de La Grande Jatte* see?

Our production chose to answer this call by implementing several of the practices from the [United Kingdom's The Theatre Green Book](#). With the help of students, staff, director and designers, we committed to two primary goals: 50% of all materials used would have had a previous life, and 65% of all materials used would have a future life. Designers were tasked with the extra creative challenge of being thoughtful about sourcing choices in October, and a student lead from each shop (costume, prop and set) recorded progress made. Our final notes and growth are on display on the screen in the lobby. This was a new process for Villanova Theatre, and we are proud to have been able to start the journey towards a sustainable theatre which respects the planet upon which it works and puts intentional focus on providing enough, for all, forever.

I Spy with George's Eye

There is so much to see in *Sunday in the Park with George*. Perhaps you've seen the musical before and are looking for more to see, or perhaps it's your first time and you like a challenge. Maybe a good game of **I Spy** will focus your eye, allowing you to see the whole instead of only the parts. Throughout the musical many characters (such as the Boatman, Jules, Yvonne, Dot, Billy Webster, Harriet Pawling, and Alex) struggle to see as the two Georges see. Many of Georges Seurat's paintings and drawings make it into the show, including some of the approximately 30 oil studies for *A Sunday Afternoon on the Island of La Grande Jatte*. **Can you spot these five famous works captured in three dimensions throughout the run?**

1. This is the first painting Seurat would make in the style for which he would become famous—Divisionism (also called Chromoluminarism, in which two colors are placed close enough together that upon creating distance, the eye optically mixes them to create maximum luminescence). Seurat created several studies for this painting, including a drawing named *The Echo*, which depicts one of the bathers calling out across the water. **Bonus points** if you can hear that happen!



Bathers at Asnières (1884), oil paints

2. Lovingly and comically out of proportion, this painting infamously depicts Seurat's mistress, Madeleine Knobloch. (See the "Objective Fact, Subjective Truth" portion of the program note for more on this relationship.) This painting holds secrets of its own: where there is now a vase of flowers in a window in the upper left, there once was Seurat's only self-portrait.



Young Woman Powdering Herself
(1889-1890), oil paints

3. While now known for chromoluminarism, Seurat's favored medium was likely conté crayon (an especially

hard drawing pencil made up of graphite or charcoal and clay and named after the French scientist who invented it) due to the vast number of drawings he created with it. You'll see George sketching throughout Act I in this way. It is never specified exactly who the art-



Artist at Work (1884), conté crayon

ist in the drawing at left is, though it could easily have been one of Seurat's friends, because he captured two of his friends, Edmond Aman-Jean and Paul Signac, in this way. The famed Paris Salon only ever showed one of Seurat's pieces—his conté drawing of Aman-Jean. **Hint:** You'll see this one from a different angle than depicted here.

4. During his short life,

Seurat switched the focus of his art from the Seine and other nature scenes to the circus. His fascination with entertainment and night life would continue until his untimely death. The image at right is definitely the hardest one to spot in the show because it is more an illusion through motion, lighting, and costuming of one character than an exact depiction. Watch closely! **Hint:** It can be found during the scene containing the previous two pieces.



The Can-Can (1889-1890), oil paints

5. Now considered Seurat's masterpiece, this final painting is set on the opposite side of the Seine as *Bathers at Asnières* and shows upper-, middle-, and lower-class residents of Paris looking out across the river. Counting 3D and 2D renditions separately, **you'll spot this one six times.**



A Sunday Afternoon on the Island of La Grande Jatte (1884-1886), oil paints

CAST AND CREW

SARA BUSCAGLIA (Nurse/Mrs./Elaine) (she/her) is a first-year MA in Theatre student and the Joseph C. Franzetti, Jr. '78 and Patricia M. Franzetti '78 Scholar. This is her second Villanova Theatre credit after playing Hall in *Men on Boats*. Sara is a 2022 graduate of Saint Joseph's University where she earned her BA in Musical Theatre and English with a minor in Communications Studies. She both performed and choreographed for the SJU Theatre Company, most notably as Susan in *Company* and choreographer of *The 25th Annual Putnam County Spelling Bee*. Sara has spent her last four summers performing on Upper Darby Summer Stage's Mainstage; credits there include *The SpongeBob Musical*, *Tuck Everlasting*, *Big Fish*, and *42nd Street*.

FRANKIE FRABIZZIO (Soldier/Alex) (he/him) is a junior English major at Villanova with minors in Theatre, Japanese, and Gender & Women's Studies. He was last seen in Villanova Theatre's digital production of *Songs for a New World*. Some of his favorite past roles include Father in *Ragtime*, Agustín Magaldi in *Evita*, and Captain Walker in *The Who's Tommy*. He would like to thank his voice teacher Mary Ellen Schaubert.

THERESA GARDNER (Yvonne/Waiter) (she/her) is a first-year MA student in the Villanova University School of Theology and Religious Studies making her Villanova Theatre debut. Past shows include *Anything Goes* (Reno Sweeney), *Cinderella* (step-sister), *The Three-Penny Opera* (violinist and chorus), and *Peter and the Starcatcher* (understudy). As a double major in music and theology at The Catholic University of America, she performed as the lead jazz singer, performing at the Chinese and Vatican Embassies in Washington D.C. Theresa has previously performed as a violinist in the Philadelphia Symphonia Orchestra for seven years, the Catholic University's Symphony Orchestra for three years and numerous opera theater productions in the D.C. and South Jersey areas. She has taught voice and violin at Capital Hill Music Studios and currently teaches at Haddonfield Sound Music Studio.

NATE IRWIN-DIEHL (Jules/Charles Redmond) (he/him) is a part-time, second-year MA in Theatre student who previously appeared on the Villanova Theatre stage as Oscar in *CURTAINS*. Favorite credits include *Oklahoma!* (Curly), *Little Shop of Horrors* (Seymour), and *The Pirates of Penzance* (Major General). Director: *Annie, Jr.*; *Guys and Dolls, Jr.*; *Into The Woods, Jr.*; *Rodgers & Hammerstein's The King and I: Youth Edition*; *Rodgers & Hammerstein's Cinderella: Youth Edition* and others. Director/Music/Lyrics: *Giants: A Huge New Musical*, *Rehearsing for Life*, *HerStory*. BA in Elementary Education, Eastern University. MA in Educational Leadership, St. Joseph's University.

ZAINAB WARDA JEFFREY (Girl with Fishing Pole/Leigh Randolph) is thrilled to be on stage for her first Villanova Theatre production. She is a Sri Lankan first-year MA in Theatre student, set assistant, and a Brian G. Morgan '67 '70 and Mary Anne Carlson '70 Endowed Scholar. She was previously seen in the 2022 Sue Winge Award for Playwriting staged reading: *SPACE, or the Mercury 13 Play*, and 2023 Villanova Theatre Department Student Studio Show. She was also an assistant stage manager for Villanova Theatre's *Men on Boats*. Her favorite past roles include Buttercup in *HMS Pinafore* and Stepmother in *Cinderella*. She holds a BFA in Interior Design from Virginia Commonwealth University, School of the Arts in Qatar.

ABIGAIL LITTLE (Celeste 2/Naomi) is a first-year MA in Theatre student, Tuition Scholar, and Susan Trimble Schaeffer Scholar who previously appeared on the Villanova Theatre stage as Seneca Howland in *Men on Boats*. She earned a BS in Theatre

from Bryan College. During her time as an undergraduate she performed in *Steel Magnolias* (M'Lynn Eatenton), *The Matchmaker* (Ermengarde), and *These Shining Lives* (Pearl Payne). Abby has also worked as a director and has served as an assistant director for Arlene Hutton's *Last Train to Nibroc* and Eric Overmyer's *On the Verge; or, The Geography of Yearning*. She directed a full-length production of Arlene Hutton's *See Rock City* in February, 2022.

TAYLOR MOLT (Dot/Marie) is a second-year MA in Theatre student, props assistant, and the 2021-2022 Brian G. Morgan '67 '70 and Mary Anne Carlson '70 Endowed Scholar. Her previous Villanova Theatre credits include Mrs. Kkoukebran/Kkaterpillar in *Chrysalis*, Celia in *House of Desires*, Bradley in *Men on Boats*, Bambi in *Curtains*, and Eva in the 2022 Villanova Theatre Department Student Studio Show *Do You Feel Anger?* Her play, *It's Miss Britney Bitch*, was performed as part of the 2023 Villanova Theatre Department Student Studio Show. She earned her BA in Musical Theatre with a minor in Music from Washburn University in Topeka, KS, where she appeared as Cathy Hiatt in *The Last Five Years*, Helena Rubenstein in *War Paint* and Georgia Hendricks in *Curtains*. Some of her other credits include working with Emporia Summer Theatre as Flora in *No Way to Treat a Lady*, interning with KC Friends of Alvin Ailey and participating as a finalist in the 2021 Region Five Kennedy Center American College Theatre Festival Musical Theatre Masterclass.

KENNEDY MOYER (Louise) is a sixth-grade distinguished honors student at Garnet Valley Middle School. She has trained in dance since age three and sings in her school's select chorus, the Jag Singers. Previous roles include Wally in *Bedtime Stories* and Flounder in *The Little Mermaid*. When she's not on stage, she's serving as the sixth grade officer for her school's student council.

ALISON HYDE PASCALE (Frieda/Harriet) (she/her) is a second-year MA in Theatre student and the Marketing and PR Assistant for Villanova Theatre. She previously appeared on the Villanova Theatre stage in *Men on Boats* (Captain John Wesley Powell), *Curtains: A Musical Whodunnit* (Chorus/Dance Captain) and *Beckett Bites (Footfalls: Amy)*. Favorite past roles include Prudence in *Beyond Therapy*, Romeo in *Romeo and Juliet* and Peggy in *Godspell* with the Queenes Company in West Hartford, CT, and Belle in *Dark and Stormy Night* with the Pheonix Stage Company. She holds an MFA in Dramatic Writing from Fairfield University and a BA in Art History from the University of Saint Joseph. This fall, she will be heading to New York City to as a fellow in the Theatre and Performance doctoral program at the CUNY Graduate Center.

JOSHUA PETERS (Louis/Billy) is an actor, director, playwright and stage manager from Nigeria. He was last seen on the Villanova Theatre stage as Pytor/ Anopheles in *Chrysalis* and Don Carlos in *House of Desires*. At Villanova, he is a second-year MA in Theatre student and set assistant. He runs a devised and movement-based theatre outfit focused on contemporizing past indigenous works and has been featured in groundbreaking works including *Death and the King's Horseman*, *Fences*, *A Raisin in the Sun*, *The Island* and *The Gods are not to Blame*. He received the 2019 DASA Award for Best Direction for *Langbodo* and won the IfeDrama Awards for Best Actor in a Tragedy for *Death and the King's Horseman*. Joshua received his Bachelor's Degree from Obafemi Awolowo University, Nigeria, where he was awarded the Best Graduating Student from the College of Arts.

DEBORAH SCHRAGER (Old Lady) (she/her) is a part-time, first-year MA in Theatre student. She received her BA and MD from the University of Pennsylvania. Favorite

roles include Mrs. Lovett in *Sweeney Todd* (Everybody's Theater Company) and "Big" Edie Beale in *Grey Gardens* (Players Club of Swarthmore). Deb recently directed *Ruddigore* and *The Yeomen of the Guard* for The Savoy Company of Philadelphia. She has also directed for Methacton Community Theater (*Cabaret*, *She Loves Me*, *The Hunchback of Notre Dame*, *Into The Woods*), Jenkintown Music Theatre (*Chicago*, *Mamma Mia!*), Willow Manor Players (*Something Rotten!*), Narberth Community Theatre (*The Music Man*) and Cheltenham High School (*The Theory of Relativity*). She looks forward to directing *A Gentleman's Guide to Love and Murder* for Methacton Community Theater in November 2023.

DORY SCOTT (Celeste 1/ Betty) (she/her) is a first-year MA in Theatre student and Graduate Assistant in the Costume Shop. She earned her BA in English and Theatre at Bethel University where her favorite roles included Andrina in *The Little Mermaid*, Mae in *The Pajama Game* and Bird in *Sweeney Todd* with Bethel University Renaissance Theatre as well as Frances in *These Shining Lives*, Babe in *Crimes of the Heart* and Miss Willie in *The Curious Savage* with Bethel University Academic Theatre. She has also performed with the Jackson Theatre Guild as Ruth Bailey in *It's a Wonderful Life* and the Motorist in *Clue*.

SHELDON SHAW (Boatman/Robert Greenberg) is a second-year MA in Theatre student and Belle Masque endowed scholar. This is his fifth role with Villanova Theatre, having appeared in *Chrysalis*, *House of Desires*, *Curtains* and *WHITE*. Previous roles include *The Last Saint On Sugar Hill* by Keith Josef Atkins with The Rooted Theater Company, NYC. Sheldon is also a playwright. Sheldon's play *CNTL+ALT(RIGHT)DEL* was performed during JAGfest in Vermont at the Briggs Opera House. During Covid, Sheldon's play *Billy.Shelly.Ally* workshoped with the Eden Theater company in NYC. Sheldon's play *Clair* was a finalist in The Isle of Shoals 2020 playwrighting competition. This past June, his play *Jailbird* was part of the Urban Downtown Theater Festival at the Henry Settlement theater, NYC. Sheldon was named one of 2020's Black, LGBTQ+ 2020 Playwrights You Need To Know by *Time Out* magazine. Sheldon has a BA from Temple University, Philadelphia, PA. He studied acting at The William Esper Studio and playwrighting at the Kennedy Center in Washington, DC under Gary Garrison, Jacqueline Goldfinger, Calleen Jennings, and Mark Bly.

RYAN SKERCHAK (George) is a first-year MA in Theatre student, Tuition Scholar, and the recipient of the Marianne M. And Charles P. Connolly, Jr. '70 Theatre Endowed Scholarship. Regional Credits: Curly McClain, *Oklahoma!* (Derby Dinner Playhouse), Don Lockwood, *Singin' in the Rain* (Pines Dinner Theatre) Cornelius Hackl, *Hello Dolly!* (Muhlenberg Summer Music Theatre), & Benjamin Pontipee/Adam U.S., *Seven Brides for Seven Brothers* (Riverside Dinner Theatre). Proud 2016 Muhlenberg College Alum, BA in Theatre Arts with a concentration in Acting. Academia Dell'Arte Alum (Arezzo, Italy) Fall 2014.

BRANDON HUNTER SMITH (Mr./Blair Daniels) (he/him) is a part-time, second-year MA in Theatre student and Brian G. Morgan '67 '70 and Mary Anne Carlson '70 Morgan Endowed Scholar who has appeared on the Villanova Theatre stage in *House of Desires* and *Curtains*. Brandon is a Front of House Managing Apprentice at People's Light, located in Malvern, PA. As an undergraduate at West Chester University, Brandon took on numerous acting roles including the 2020 production of *The Visit* by Friedrich Dürrenmatt and also served as a dramaturg for the 2021 production of *House Arrest* by Anna Deavere Smith, where he received a Certificate of Merit for his contributions on the production by the Region 2 Kennedy Center American College

Theatre Festival. Brandon's undergraduate experience included involvement in the Alpha Epsilon chapter of the Phi Sigma Pi (Honors Fraternity), as well as the Rho Mu chapter of Alpha Psi Omega (Theatre Honors Fraternity).

TOMAS ALFONSO TORRES (Franz/Dennis) (he/him) is a second-year MA in Theatre student and Graduate Props Assistant, and the 2021-2022 Marianne M. And Charles P. Connolly, Jr. '70 Theatre Endowed Scholar at Villanova University. He has been seen on the Villanova stage as Harv (*Curtains*) and Don Juan (*House of Desires*). Tomas earned a dual BA at Susquehanna University (in Theatre Studies and Creative Writing) where he starred as the added character of "The Dramaturg" in their virtual production of *Three Sisters*. At Susquehanna, he served as the Secretary for his fraternity Phi Mu Alpha, the Inter Fraternity Council, the on campus a capella troupe Harmonic Combustion, and is an honorary member of Sigma Tau Delta, an international honor society for students of English.

STEPHEN SONDHEIM (Composer and Lyricist) was an American composer and lyricist. One of the most important figures in 20th-century musical theater, Sondheim is credited for having reinvented the American musical with shows that tackle unexpected themes that range far beyond the genre's traditional subjects that feature music and lyrics of unprecedented complexity and sophistication. His shows address darker, more harrowing elements of the human experience with songs often tinged with ambivalence about various aspects of life. He is the composer of nineteen musicals including *A Funny Thing Happened on the Way to the Forum* (1962), *Company* (1970), *Follies* (1971), *A Little Night Music* (1973), *Sweeney Todd: The Demon Barber of Fleet Street* (1979), *Merrily We Roll Along* (1981), *Sunday in the Park with George* (1984), and *Into the Woods* (1987).

JAMES LAPINE (Book Writer) is an American playwright, director, and musical book writer. He is best known for writing the books for Stephen Sondheim's *Sunday in the Park with George*, *Into the Woods*, and *Passion*. With William Finn he has collaborated on *March of the Falsettos* and *Falsettoland*, later presented on Broadway as *Falsettos*, as well as *A New Brain*, *Muscle*, and *Little Miss Sunshine* at Second Stage Theatre. On Broadway, he has also directed David Henry Hwang's *Golden Child*, *The Diary of Anne Frank*, Michel Legrand's *Amour*, and *The 25th Annual Putnam County Spelling Bee* and the 2012 Broadway revival of *Annie*. He is the recipient of three Tony Awards, five Drama Desk Awards and the Pulitzer Prize. In 2011, he was inducted into the Theater Hall of Fame. Lapine is a member of the Dramatists Guild Council and for the last twelve years has been a mentor for TDF's Open Doors Program. He is also on the board of Ars Nova Theatre.

VALERIE M. JOYCE (Director) has been honored to direct, design, or perform on stage at Villanova Theatre for more than 30 years. Villanova directing credits include: *The Revolutionists*, *SLAPHAPPY: A Covid-Era Commedia* (film), *Merrily We Roll Along*, *The Importance of Being Earnest*, *Intimate Apparel*, *Little Women*, *Translations*, *The Threepenny Opera*, *The Light in the Piazza*, *Carousel*, *Batboy: The Musical*, *Annie Get Your Gun*, *Cabaret* and *Talley's Folly*. Other credits include: *The Meat Opera* and *Up Your Ante* for the New York and Philadelphia International Fringe Festivals, and *Thank You for Sharing* with Amaryllis Theatre Company. She also wrote and directed *I Will Speak for Myself*, a one-woman show dramatizing the lost stories of African American women pre-emancipation that has toured in Edinburgh, NYC, and San Francisco. Valerie has also worked as a costume designer for local and regional productions including *Persistent Memory* and *Six Story Building* (Off Broadway), *The Real Thing* (Arden Theatre Company), *True West* and *Waiting for Godot* (Lantern Theatre Company),

Billy and Zelda (Opera Delaware), and *The Comedy of Errors* (Princeton Repertory), as well as many university productions.

DAMIEN FIGUERAS (Sound Designer) (he/him) is a two-time Barrymore-nominated Sound Designer. Recent credits include: *Party Face* (Off-Broadway, New York City Center), *Into the Woods* (Resident Theatre Company), *Athena* (Theatre Horizon), *The OK Trenton Project* (Passage Theatre), *The Cake* (Lake Dillon Theatre Company), *Warplay* (Azuka Theatre), *Meteor Shower* (Walnut Street Theatre), *Antithero* (Tribe of Fools), *Fun Home* (Millbrook Playhouse), *Twelfth Night* (Shakespeare in Clark Park). In addition to his design work, Damien is the Production Manager for Wolf Performing Arts Center. He is a proud member of USA829. Dfigueras.com

JEROLD R. FORSYTH (Lighting Designer) is a theatre lighting designer and consultant. In regards to theatre lighting, Mr. Forsyth has designed over 350 productions to date. Philadelphia-area credits include designs for: The Wilma Theater, Villanova Theatre, Walnut Street Theatre, Arden Theatre Company, Philadelphia Shakespeare Theatre, Interact Theatre Company, Simpatico Theatre, Orbiter 3, Fringe Arts, Amaryllis Theatre Company, The American Music Theatre Festival, People's Light, Philadelphia Festival Theatre for New Plays, Venture Theatre, and The Philadelphia Drama Guild. Additional east coast credits include: The Kennedy Center, New York Shakespeare Festival, Lincoln Center Theatre, The York Theatre Company, The Village Theatre Company, The Vineyard Playhouse, Opera Ebony--New York and Palm Beach Dramaworks. Design awards include thirteen nominations and two Barrymore Awards for Outstanding Lighting Design. Mr. Forsyth has also twice received "Most Notable Lighting Design" citations from *The Philadelphia Inquirer*. Mr. Forsyth has consulted on theatrical lighting systems for: The Wilma Theater, The Mainstage and The Playground at the Adrienne, The Mullen Center for the Performing Arts, Delaware County Community College, and the Pennsylvania Institute of Technology. In addition, Mr. Forsyth designed a unique art gallery lighting system for the Bethlehem House Contemporary Art Gallery.

PETER A. HILLIARD (Music Director) (he/him) holds degrees in Composition from the San Francisco Conservatory and in Musical Theatre Writing from NYU. His musicals *Don Imbroglio* and *Going Down Swingin'* appeared in the New York Musical Theatre Festival, and his opera *The Filthy Habit* was a finalist in the National Opera Association Chamber Opera Competition. It was the first opera ever presented in the Chicago Fringe Festival and has had 10 productions. His bluegrass opera, *The Last American Hammer* has been produced at Urban Arias, Pittsburgh Opera, the University of Illinois, and Opera Grand Rapids. His opera *Blue Viola* has had productions at Urban Arias, Lyric Opera of The North and Opera Memphis. Peter has accompanied many singers, including Krissy Fraelich, Jeff Coon, Christiane Noll, and Marla Schaffel. Peter is an active orchestral and choral composer, and has music directed on both coasts and Off-Broadway. He has conducted *The Pirates of Penzance* and *Iolanthe* at the International Gilbert and Sullivan festival in Harrogate, England. He is the winner of the 2020 Hoefer Prize from the San Francisco Conservatory of Music. His performing edition of Victor Herbert's 1911 *Opera Natoma*, crafted using the original parts at the Library of Congress, was heard in a full reading in New York in 2014 for the first time in over 80 years. He is the music director of the Savoy Company and the Abington Choral Club. He is currently writing a new musical in collaboration with Matt Boresi and Julie and Nathan Gunn and his newest opera *Inbox Zero* will be performed in Washington DC next month at Urban Arias.

MICHAEL LONG (Projection Designer) (he/him) is a filmmaker and projection designer working in the Philadelphia area. He graduated from Drexel University with a BS in

Film and Video production. During the pandemic, he worked on virtual productions such as Inis Nua's *How to Be Brave* and *The Scar Test* for Villanova Theatre. A short film he directed, *Adam and Eve: A Mockumentary*, screened at the Sidewalk Film Festival in 2019. Projection design credits include: The 2019 Barrymore Awards, *Tommy and Me* (Theatre Exile), *Cabaret* (Bristol Riverside Theatre), *Bengal Tiger at the Baghdad Zoo* (Temple University), *Eureka Day* (InterAct Theatre), and *The Rape of Lucretia* (Curtis Institute). For more information, visit MichaelLongfilms.com

COLIN MCILVAINE (Scenic Designer) is a Philadelphia-based, Barrymore nominated scenic designer named as one of *American Theatre Magazine's* 20 People to Watch. Recent credits include: *Outside Mullingar* (Delaware Theatre Company), *Salt Pepper Ketchup* (Interact Theatre), *Babel* (Theatre Exile). Colin's recent associate design credits include: *Daddy* (The New Group), *Thunderbodies* (Soho Rep), *Pipeline* (Lincoln Center). In addition to his freelance career, Colin lectures for Villanova, UPenn, UArts, and Temple University. B.A. University of Maryland; MFA Scenic Design Temple University. www.colinmcilvaine.com

JANUS STEFANOWICZ (Costume Designer) is Villanova Theatre's resident costume designer and costume shop manager. She has designed costumes for Act II Playhouse, the Arden Theatre Company, Delaware Theatre Company, People's Light & Theatre Company, Philadelphia Theatre Company, The Wilma Theater, Pennsylvania Shakespeare Festival, the 2013 Philadelphia International Theatre Festival, The Lantern Theatre Company, Theatre Horizon and Hedgerow Theatre Company. Janus has received 17 Barrymore Award nominations for Outstanding Costume Design, including for Villanova Theatre's *The Tempest*, *Parade*, *Chicago*, *Children of Eden*, *Into the Woods*, *Candide*, and *Evita*; Cheltenham Center for the Arts' *The Illusion*; Philadelphia Theatre Company's *Intimate Apparel* (2006 Barrymore Award winner); The Wilma Theater's *The Invention of Love*, *Magic Fire*, *Big Love* (2003 Barrymore Award winner), *Galileo* and *Age of Arousal*; Theatre Horizon's *The Revolutionists*. Most recently she designed Villanova Theatre's *Men on Boats*.

SLOAN ELLE GARNER (Dramaturg) (she/her) is a second-year MA in Theatre student and the Thomas and Tracey Gravina endowed scholar. She is a dramaturg and director with experience in devised theatre, music theatre, acting, lighting design, sound design, costume design and construction and adaptation. Sloan's dramaturgical practice relies on offering tangible and relational experiences to casts, crews, and audiences to deepen relationships to text and narrative. She holds a BA in Theatre with a minor in Applied Music - Bassoon from The University of Southern Mississippi and will begin pursuing her PhD in Theatre and Performance Studies at The University of Georgia this fall. Sloan's research specialties are survivors' art and the intersection of ethnomusicology and dramaturgy, with projects ranging from Holocaust operas to pinpeat orchestras after the Khmer Rouge genocides to a Lockerbie, Scotland plane crash. She is a member of Alpha Psi Omega and Literary Managers and Dramaturgs of the Americas

ANTHONY ROGER HILLANBRAND (Stage Manager) is the co-founder and Executive Director for ASH Theater Company in Manayunk and started his acting career with Arlene Forest at the Towne Playhouse in Roxborough. He graduated from Temple University in 2017 with a Bachelor's Degree in Risk Management and is a second-year Master of Arts in Theatre student and Tuition Scholar at Villanova University. Directing Credits Include: *Hedwig & the Angry Inch*, *The Laramie Project*, *Little Shop of Horrors*, *Seussical*, *The Last Five Years*, *Next to Normal*, *You're A Good Man, Charlie Brown* & *The Wizard of Oz*. Villanova credits include *Beckett Bites* (Light Board Operator), *The Revolutionists* (Assistant Stage Manager) *Chrysalis* (Light Board Operator). anthonyroger.com | IG: @_anthonyroger_

Speaker's Series Talkback

With Art Institute of Chicago Conservator Kelly Keegan
Sunday, April 16th
Following 2pm Matinee



Kelly Keegan is currently Associate Paintings Conservator at the Art Institute of Chicago, and is a Fellow of the American Institute for Conservation. She received a B.A. in Art History from Rutgers University, and an M.A. in Art History and an Advanced Certificate in Art Conservation from the Institute of Fine Arts at New York University. Her professional focus includes research and treatment of 19th through 21st century paintings, and contemporary technical imaging and image processing techniques. Kelly examines the methods and materials of artists, teasing out the paintings' forensic evidence for exhibition and publication. She enjoys the thrill of discovery, uncovering the mysteries beneath painted surfaces and weaving those findings with scholarly and archival research. Recent investigations include the use of optical devices by French Impressionist Gustave Caillebotte in his seminal *Paris Street; Rainy Day*, and the meticulous techniques of American artist Ivan Albright, best known for his gruesome *Picture of Dorian Gray*.

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