VILLANOVA THEATRE PRESENTS

FEBRUARY 15th - FEBRUARY 26th, 2023

Directed by Edward Sobel

Chrysalis

Written by Kathryn Petersen

FEBRUARY 15th - FEBRUARY 26th, 2023
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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.
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Villanova Theatre Presents

Chrysalis

by Kathryn Petersen

Directed by
EDWARD SOBEL

February 15th - February 26th, 2023
in the Court Theatre

Scenic Designer
STEFANIE HANSEN

Costume Designer
ROSEMARIE MCKELVEY

Lighting Designer
LIZ ATKINSON

Sound Designer
MINJOO KIM

Production Dramaturg
RYAN HENRY

Stage Manager
JANOS BOON

Special Thanks
Lindsay Bair, Villanova University Department of Biology
Villanova Russian Area Studies
Edward Webb and Ava Franz
James and Francine Christy
and the

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VILLANOVA UNIVERSITY
CHRYSALIS CAST

Dorothea Graff Merian................................................................. Sydney Curran
Maria Sibylia Merian............................................................... Margo Weishar
Johanna Merian Herolt............................................................... Reagan Venturi
Mrs. Koukebraken/Kkaterpillar................................................... Taylor Molt
Ptyor Zolov/Anopheles the Mosquito.......................................... Joshua Peters
Mr. Brandt/Worm....................................................................... Sheldon Shaw
Matthias Brandt/Summervogel.................................................. Paul Goraczko
Dr. Frederik Ruysch/Lantern Fly................................................ Brendan T. Cochran

CHRYSALIS STAFF

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Intimacy Choreographer........................................................... Bess Rowen
Fight Choreographer................................................................ Terri McIntyre
Wig Design.................................................................................. Bridget Brennan
Education Dramaturgy Consultant ............................................. Cristy Chory

Production Manager.................................................................. Amanda Coffin
Technical Director..................................................................... Jacob Rothermel
Properties Shop Manager & Scenic Charge............................... Sharri Jerue
Costume Shop Manager.............................................................. Janus Stefanowicz
Cutter/Draper............................................................................. Rosemarie McKelvey
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Assistants to the Costume Designer........................................ Teya Juarez, Brendan T. Cochran
Lead Carpenter ........................................................................ Janos Boon
Light Board Operator ................................................................. Anthony Hillanbrand
Sound Board Operator ................................................................ Tim Storey
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A “chrysalis” is an isolated, compressed state where transformation is forced to occur.

After emerging from its egg, a caterpillar eats its eggshell to begin its life, a gluttonous beginning. When the caterpillar becomes too large for its skin, it molts. After two weeks, the caterpillar is ready to transform into its adult form. It attaches to a branch and sheds its skin again, this time to form the chrysalis. Slowly, the caterpillar body breaks itself down into undifferentiated “imaginal cells.” The body digests itself as new organs develop and wings form, finally hatching, and flying to new life.

The transformative power of a chrysalis can be correlated to the transformations that occur within our lives. We enter the world as an infant after a period of development within our mother’s womb, and our youth is filled with nourishment from the surrounding environment. As we grow, we may need moments of retreat to support transformation, a chrysalis of our own. And, after such a time, we may be ready for a new path, a new direction, or new food to nurture us.

What occurs inside the chrysalis may be invisible to the human eye, but its transformative power has long been recognized as miraculous. In some Christian traditions and paintings, in fact, the promise of resurrection is symbolized by the butterfly.

The mysteries of the chrysalis, in which questions of faith and of science intertwine, drew 17th-century German naturalist Maria Sibylla Merian to her life-long entomological study. From Germany, to Amsterdam, to Suriname and back, she and her daughters broke the various boundaries laid before them.

Villanova Theatre has been honored to witness Maria’s story through Kathryn Petersen’s remarkable play Chrysalis and to support its growth over the last four years. I have spent years witnessing and studying the growth of Chrysalis and have accounted for its characteristics inside my own study book.
1. The Hatching of the Egg: Villanova Theatre Play Reading
April 28, 2019

I am a freshman sitting alone in Vasey Theatre when I hear *Chrysalis* for the very first time. I rush to the theatre after a softball game hoping to get a good seat for the play reading my favorite professor is directing. I am listening to the story of an ambitious woman and her equally curious daughters. I see myself in Dorothea’s struggles with faith and the desire she had to become her own person. I see myself in Johanna’s desire to please others. I see myself in Maria’s vaulting ambition. It is one of the first moments that I see myself onstage and connect to a piece of art. This moment is where the egg of my artistry is laid.

In the Spring of 2019, Villanova Theatre invited Philadelphia playwright Kathryn Petersen to develop a project through the department’s annual New Play Reading (now part of the Sue Winge New Works Program). She joined us and brought with her a play she had been working with for close to fifteen years, ever since a chance purchase at a bookstore on the tip of Cape Cod first introduced her to Maria Sybilla Merian.

Born on April 2, 1647 in Frankfurt (in present-day Germany), Maria began her career as an artistic apprentice to her stepfather, Jacob Marrel. Marrel encouraged her to paint and collect insects as models to help inspire her own work. At thirteen, Maria started to raise silkworms. As she was raised in a highly religious environment, Maria developed a strong connection with King Solomon because they both craved the wisdoms and mysteries of God. On May 16th, 1665, at the age of eighteen, Maria married twenty-nine-year-old Johann Andreas Graff. In 1670, Maria, Graff and their two-year-old daughter Johanna Helena moved to Graff’s hometown of Nuremberg, Germany, where she continued her work.

Petersen, who was immediately drawn to a woman whose scientific, artistic, and religious life combined so strongly in her work, began experimenting with Maria’s story in many forms over the ensuing years. In 2019, Petersen’s Villanova residency concluded with a staged reading of *Chrysalis* for the annual New Play Reading directed by Professor Edward Sobel, one of Petersen’s former professors at Temple University’s MFA Playwriting program. It was at this point that Petersen’s many experiments coalesced into a completed script.
Now, the two collaborators have reunited once more. Nearly four years after the play’s first emergence on the Vasey Stage, Chrysalis has returned to Villanova Theatre to spread its wings across the street at its new home in the John and Joan Mullen Center for the Performing Arts.

2. Shaking Hands and The Shaking Chrysalis: The First Meeting

June 11th, 2022

On a rainy afternoon shortly after my undergraduate graduation, I make the journey to a coffee shop in Bala Cynwyd, Pennsylvania to meet Kathryn. We share stories of our pasts: the research we have done, including on the different painting styles of the Merian women, and stories about the people we love. Kathryn, in a formative moment of trust, tells me about the foundation of the play, which she describes as a braid weaving together religion, science, and art into the strong spine of the narrative.

After the publications of her first books, Blumenbuch (“Book of Flowers”) and Der Raupen wunderbare Verwandlung, und sonderbare Blumen-nahrung (“Caterpillars, Their Wondrous Transformation and Peculiar Nourishment from Flowers”), Maria felt a calling. Throughout her life, she gave great weight to her religious practices and God’s pre-destined plan for her but trusted her own impulses to reveal that plan.

In 1686, Maria left her husband and took her widowed mother and two daughters, Johanna (19) and Dorothea (9), to Wieuward in Friesland (now in the Netherlands) to live in a radical Pietist sect. Heavily influenced by Lutheranism, the Labadist religion focused on denying one’s own will and seeking to passively conform to God’s Will, and on rebirth through an intimate, emotional relationship with God. This was a time of reflection for Maria and a time of nourishment and education for her daughters Johanna and Dorothea.

Following her mother’s death in 1691, Maria and her daughters moved to Amsterdam. This culture was far more permissive for women than the one Maria left behind. Growth awaited her. Johanna (24) and Dorothea (14), worked for their mother in her studio in the same fashion Maria had done for her stepfather. In Amsterdam, which had become a major hub of international trading and exchange, Maria visited famed cabinets of curiosities, including those of Dr. Frederik Rusych. Soon she began to paint for wealthy horticulturalists such as Agnes Block, and to take commissions from the upper class, who desired to own pieces of Dutch Realism, much like Mrs.K in the play.

Her art commissions enabled Maria to pursue her passion for understanding the growth
and transformation of caterpillars. The wonders gathered by collectors like Rusych brought glimpses of the world beyond Amsterdam. But there was much she could not know by remaining at home.

3. A Group of Gluttonous Caterpillars: The Workshop  
   January 4th, 5th, and 8th, 2023

The campus is empty, with only a few graduate students roaming the halls. The Ryan Rehearsal Room, located on the third floor of the Mullen Center, is moments away from experiencing the next phase of the transformation of Chrysalis. Just as the sun is setting, the cast members read the story aloud together for the first time.

The story, and our relationship as collaborators, begin their transformation. The actors ask questions about their wants; Kathryn listens with a heightened ear and closed eyes. The Merian women begin as a group of individuals, but day by day their bonds strengthen. I see the three actors laughing during the breaks and working together to amplify their characters’ journeys. Everyone in the cast and crew brings their own experiences to the room, allowing their identities as mothers, daughters, children, and adventurers to challenge the script, allowing it to grow.

4. The Push of Potential: The Designer Presentations  
   January 10th, 2023

After many late nights typing away at my dramaturgical website, the day of the designer and dramaturg presentations finally arrives. I am petrified.

Maria, after many sleepless nights, has the epiphany that life cannot be observed sitting on her own ground. It is a necessity for her art and understanding to experience the creatures she admires within their natural habitats.

Set designer Stefanie Hansen envisioned giant bookcases leading into beautiful interiors like a cabinet of curiosities; in act two, this academic atmosphere will transform into the surrealism of Suriname with large jungle bins and crocheted plants. It is here that Dorothea and Maria experience transformation.

Costume designer Rosemarie McKelvey brings her physical drawings and lays them out to display – much like the sketches the Merians created—reflecting the shift from the domestic Dutch golden age to the wilderness of Suriname. The insects of Maria’s fever dream are not rendered literally but, rather, become abstract versions of other characters.

Music resonates throughout the play as another form of artistic presence. It brings the faded and dreamlike memories of childhood in the Labadist Sect in Wieuward back to Dorothea, prompting questions about her
father. I work alongside sound designer Liz Atkinson; the melody Dorothea uses was inspired by old Pietistic hymns and Petersen’s personal recordings.

The artistic expression of religious beliefs keeps popping up throughout the workshop. I struggle to accept that it is a focal part of the play. My own relationship with religion has been weakened over the last five years. After a near-death experience in the fall of my freshman year of college, I question why my faith failed me and drifted away from the childhood values. Two days before my dramaturgical presentation, my mentor Dr. Chelsea Phillips triggers a shift in my perspective on the play, placing religion as a central value. Everything seems to line up in that moment.

Maria’s desire to create art and travel to see the jungles of Suriname is motivated by her belief in God’s will. It is her Labadist faith that drives her desire to understand the mystery of metamorphosis. Dorothea struggles with her faith as she questions the values of her mother and sister. Her curiosity about sexual exploration and femininity challenges the values in which she has been raised. Religion is, in fact, the force that moves the play forward.

5. The Emergence of a New Creature:
The Rehearsals and the Moments in Between
January 22, 2023

As time progresses, my notes become more observational. I notice the habits that have formed. Kathryn is on my left with a cappuccino and Janos, the Stage Manager, on my right with an iced coffee with cream and light ice. On the days I would come to rehearsal straight from practice and still dressed in my uniform, I notice more frequent sports references through Ed’s direction. It makes me smile. It makes me feel at home.

Vulnerability is crucial for this story. Dorothea desires to be seen. This desire is paradoxically answered in her most isolated moment in the rainforest as she shares a hiss with her reptile companion. She transforms into the powerful creature she truly is. Maria, who has been presented as cold and isolated, is confronted by the creatures she studies in the abstract world of her malaria fever dream. In this vulnerable state, she confronts how she treats her equally strong-willed daughter. She returns to the once two-dimensional world of Amsterdam with a transformed perspective on her relationships, her mortality and her art.

Kathryn and I sit in the conference room to dissect the final scene in the Merian Studio. As Kathryn writes and talks through her thoughts, I am observing her mastery. She turns to me, and we scrutinize the final form of these characters and question who they have become when they are physically together as the Merian women for the last time. I am filled with nothing but joy.

A still life of transformation that resonates in the world of the play.

Now it is February 2023. Petersen’s story, Villanova Theatre and I have all experienced a metamorphosis together. Within the workshop sessions, rehearsal room and deeply personal discussions, Chrysalis has transformed all of us into new and breathtaking forms.
CAST AND CREW

BRENDAN T. COCHRAN (Dr. Ruysch/Lantern Fly) is a second-year MA in Theatre student and costume assistant. He has appeared on the Villanova Theatre stage as Grady in Curtains and M in Play as part of Beckett Bites. He has worked previously as an actor and director in western Colorado. Favorite roles include Nicky Giblan in The Seafarer and Gus in The Dumb Waiter with the Sopris Theatre Company and Adam in Yankee Tavern with Thunder River Theatre Company. He holds a BA in anthropology with a minor in history from the University of Colorado.

SYDNEY E. CURRAN (Dorothea) is a first-year graduate assistant in set/lighting construction. She is overjoyed to have her Villanova Theatre debut be in the role of Dorothea. Sydney earned her BA in Theatre Production and Design, along with a BA in Creative Writing from Susquehanna University. While enrolled, Sydney was an active member in Susquehanna’s Alpha Psi Omega chapter and a sister of the Iota Nu chapter of Zeta Tau Alpha. She was also the master electrician for the Susquehanna Theatre Department, with light design credits from two main-stage productions, Almost, Maine in 2017 and Mineola Twins in 2018. After graduating in 2018, Sydney worked as a year-long production fellow at SPARC - Richmond, a Youth Performing Arts organization in Richmond, Virginia and as an Electrics assistant at Syracuse Stage in Syracuse, New York for two years.

PAUL GORACZKO (Matthias/Summervogel) is in his final year as a part-time MA in Theatre student. He is also a full-time teacher at Wissahickon High School, where he teaches 11th grade English and Actor’s Workshop. Paul is thrilled to be returning to the Villanova Theatre stage having previously appeared as Castaño in House of Desires and Gus in James Ijames’s WHITE. While enrolled in the program, Paul has performed in the student-directed productions Hookman (Sean, Adam, Hookman) and Heart’s Desire (Louis), as well as readings including To See A Storm (Curtis), The Galty (Ensemble), The Bakkhai (Pentheus) and Sometimes the Rain, Sometimes the Sea (Dolan). While pursuing his undergraduate degree in English Education at Millersville University, his play That Good Night received a staged reading at Region 2 of the Kennedy Center American College Theatre Festival 46. Paul also holds an MA in Education from Wilkes University.

TAYLOR MOLT (Mrs. Koukebran/Kkaterpillar) is a second-year MA in Theatre student, props assistant, and the 2021-2022 Morgan Scholar. Her previous Villanova Theatre credits include Celia in House of Desires, Bradley in Men on Boats, Bambi in Curtains, and Eva in the 2022 Studio Show Do You Feel Anger? 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.

JOSHUA PETERS (Pytor/Anopheles) is an actor, director, playwright and stage manager from Nigeria. He was last seen on the Villanova Theatre stage as 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 like *Death and the King's Horseman*, *Fences*, *A Raisin in the Sun*, *The Island* and *The Gods are not to Blame*, to mention a few. 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.

SHELDON SHAW (Mr. Brandt/Worm) is a second-year MA in Theatre student and Belle Masque endowed scholar. This is his fourth role with Villanova Theatre, having appeared in *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* workshopped with the Eden Theater company in NYC. Sheldon’s play *Clair* was a finalist in The Isle of Shoals 2020 playwriting 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 playwriting at the Kennedy Center in Washington, DC under Gary Garrison, Jacqueline Goldfinger, Caleen Jennings, and Mark Bly.

REAGAN VENTURI (Johanna) is a first-year MA in Theatre student who serves as the graduate assistant for the Gender and Women’s Studies Program. She is thrilled to be back on stage at Villanova Theatre following her appearance as John Colton Sumner in *Men on Boats*. Reagan earned her BA in Theatre Arts and English Literature from Bloomsburg University of Pennsylvania, where she appeared as Gwendolyn Fairfax in *The Importance of Being Earnest*, Chloe in *Good Kids*, Jenna Rolan in *Be More Chill*, Love in *Everybody* and Bailey Gallagher in *John Proctor is the Villain*.

MARGO WEISHAR (Maria) is a Certificate in Practical Theatre student who has performed and directed at many Philadelphia-area theatres. She has previously appeared on the Villanova Theatre Stage as Doña Rodrigo in *House of Desires*. Favorite roles include Amalia in *She Loves Me*, Rosalind in *As You Like It* and Ivy in *August Osage County*. Recent directing credits include the 2022 Villanova Theatre Student Studio Show *Do You Feel Anger?* and *Silent Sky* at Playcrafters Theater. Her one-woman cabaret show *To Life -The Music of Sheldon Harnick* was performed at the Red Room in Philadelphia. She is a graduate of Yale University and the University of Pennsylvania School of Medicine.

KATHRYN PETERSEN (Playwright) is a playwright, actress and educator residing near Philadelphia. A graduate of Temple University’s MFA in playwriting, she has had twelve plays produced and three published. *Little Red Robin Hood*, commissioned by People’s Light, was produced in 2019. *Treasure Island* was published by Playscripts Inc in 2013. *Cinderella*, originally produced in 2008, garnered thirteen Philadelphia Barrymore Award nominations, including a nomination for Outstanding New Play of 2008. *Arthur’s Stone*, *Merlin’s Fire*, published by the Dramatic Publishing Company, has been produced
by schools and theaters nationally and internationally. A long-time company member of People’s Light, Kathryn had the privilege of being part of their New Play Frontiers (2013-2015) which gave birth to her play, Invasive Species. A member of the Actor’s Equity Association, she has appeared in over seventy productions regionally. She is also an Associate Professor of Theater and Co-Director of the Theater Program at Arcadia University where she currently serves as a Steinbrucker Fellow. Kathryn would like to thank all the friends, family, and colleagues who have inspired and supported her Maria Sibylla Merian obsession over the years; specifically Kim Todd and Ed Sobel. This play was developed through the aid of Faculty Development Grants from Arcadia University; the People’s Light/Longwood Gardens (Independence Foundation New Works Initiative); and the Sue Winge Playwriting Residency at Villanova University (2019).

EDWARD SOBEL (Director) –is an Associate Professor at Villanova, formerly Associate Artistic Director at the Arden, and Director of New Play Development at Steppenwolf. Directing credits at Villanova: Youth, A Midsummer Night's Dream, and Beckett Bites. Other directing credits: world premieres of James Ijames' Moon Man Walk (Orbiter 3) and The Most Spectacularly Lamentable Trial of Miz Martha Washington (Flashpoint) and Nimisha Ladva's Uninvited (First Person Arts and tour); productions of Endgame, Clybourne Park, Superior Donuts, Women in Jep and At the Old Place (all at Arden); The Chosen, Huck Finn, and A Lesson Before Dying (all at Steppenwolf). Credits as dramaturg include Broadway productions of The Minutes (Pulitzer Finalist and Tony nomination) Linda Vista, Superior Donuts, and August: Osage County (Pulitzer Prize and Tony Award). Writers whose work he has developed and directed include Rachel Bonds, Lydia Diamond, Kristoffer Diaz, Laura Eason, Hannah Khalil, Wendy MacLeod, Rogelio Martinez, Bruce Norris and Bess Wohl. Ed is a recipient of the Elliot Hayes Award from the Literary Managers and Dramaturgs of the Americas for outstanding contribution to the field.

LIZ ATKINSON (Sound Designer) is delighted to be working with the Villanova theatre department for the first time. Liz is currently based in Philadelphia, after many years in Pittsburgh where she was Resident Sound Designer at the City Theatre Company. Her freelance career includes regional theatre credits at Arden Theatre Company, Applied Mechanics, 1812 Productions, Inis Nua Theatre, The Wilma, InterAct Theatre Company, Walnut Street Theatre, Yale Repertory Theatre, and Hartford Stage. She is a faculty member at Swarthmore College, and previously at Point Park University and Carnegie Mellon University. Liz has also had the honor of exhibiting at the 2007, 2011 and 2015 Prague Quadrennials.

STEFANIE HANSEN (Scenic Designer) is a freelance scenic designer and teaches at the University of Delaware, where she also serves as Resident Designer and Properties Supervisor for the Resident Ensemble Players. Recent designs for the REP include: Fences, Dial M for Murder, Wait Until Dark, Clybourne Park, Red, and The Cripple of Inishmaan, for which she received a Barry Award nomination. Stefanie has worked extensively as scenic designer and associate/assistant scenic designer in regional theatre, Broadway, Off-Broadway, and national tours. Training: BFA from Webster University Conservatory of Theatre Arts, MFA from San Diego State University. Many thanks to Villanova Theatre for the sustained collaborations. stefanielhansendesign.com
MINJOO KIM (Lighting Designer) is a lighting designer who’s worked internationally in Korea, China, and the United States. Her lighting design is dynamic and has diverse visual perspectives. Her collective lighting design credits include *English* (Studio Theatre), *The Great Leap* (Round House Theatre), *Twelfth Night* (Synetic Theater), *Henry V* (Chesapeake Shakespeare Company), *The Royale* (KC Rep), *The Chief* (Pittsburgh Public Theater), *A Few Good Men* (Bristol Riverside Theatre), *Sh-Boom! Life Could Be A Dream* (Sierra Rep), *Life Sucks* (Cygnet Theatre), *One in Two* (Diversionary Theatre), *Bette Davis Ain’t for Sissies* (Mile Square Theatre), *The Two* (Space Owul), *Quiet No More* (San Diego Women’s Chorus), *Quillli* (The Blindspot), *IDEAS-Cetacea* (Calit2 Theater, Atkinson Hall). International: South Korea - *The Two* (Space Owul), *Crimson Girl* (Dongsoong Art Center), *Die or Not* (Seoul Art Space Mullae), China - *Mask on/off* (Shanghai Dramatic Arts Centre). Her work *The Royale* was selected in the National Exhibit at Prague Quadrennial in 2023. Website: minjoo-design.com

ROSEMARIE McKELVEY (Costume Designer) is a Philadelphia based costume designer, technician and teacher. Locally, Rosemarie has designed for Arden Theatre Co., People’s Light, Delaware Theatre Co., Wilma Theater Company, National Constitution Center, Pennsylvania Shakespeare Festival, New Paradise Labs, Theatre Exile, 1812 Productions, Curtis Institute of Music, Drexel University, Villanova University, Azuka and Pig Iron. Regionally, Rosemarie has designed for The Minneapolis Children’s Theatre, Actors Theatre of Louisville, New York Theatre Workshop, The Connelly Theatre and 59E59 in NYC. Rosemarie is a twelve-time Barrymore Award Nominee, awarded in 2007 for *Caroline or Change* and 2009 for *Something Intangible*, both produced by The Arden Theatre Company.

JANOS BOON (Stage Manager) is a second-year Scene Shop Graduate Assistant pursuing their MA in Theatre. Credits at Villanova University include: *Chrysalis* (Stage Manager/Lead Carpenter), *Men on Boats* (Lead Carpenter), *House of Desires* (ASM), and Beckett Bites (Woman 2). They are looking forward to their next Villanova Theatre credit, serving as the Assistant Designer to Colin McIlvaine for this season’s final production, *Sunday in the Park with George*. They have ongoing summer contracts with Utah Shakespeare Festival as a Lead Carpenter and Gamut Theatre Group as a Design Principles instructor. They hold a BA in Theatre and Performance from SUNY Purchase with a concentration in Directing.

RYAN HENRY (Dramaturg) is a graduate student at Villanova Theatre completing the MA in Theatre program at an accelerated rate while competing at the division one level with Villanova Softball. Ryan graduated Villanova University this past May with a BA in Communication specializing in Performance Studies. Over the past five years, Ryan has been involved in various productions across campus including her one woman show, *Turn Me On, Parakeet* (The Bride), *Slaphappy* (Julia Wrong), *SPACE, or the Mercury 13 Play* (JFK/Lovelace), and *The Invisible Ones* (Angelica). Throughout her career she has also worked with The New Ohio Theatre, Fringe Arts, New York Classical Theatre, and Gotham Comedy Club. Ryan is honored to be the production dramaturg for *Chrysalis* and wants to thank everyone at Villanova Theatre for believing in her throughout her time in the program.
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