



VILLANOVA THEATRE PRESENTS

# THE IMPORTANCE OF BEING *Ernest*

**APRIL 2-14, 2019**

**By Oscar Wilde**  
**DIRECTED BY Valerie Joyce**



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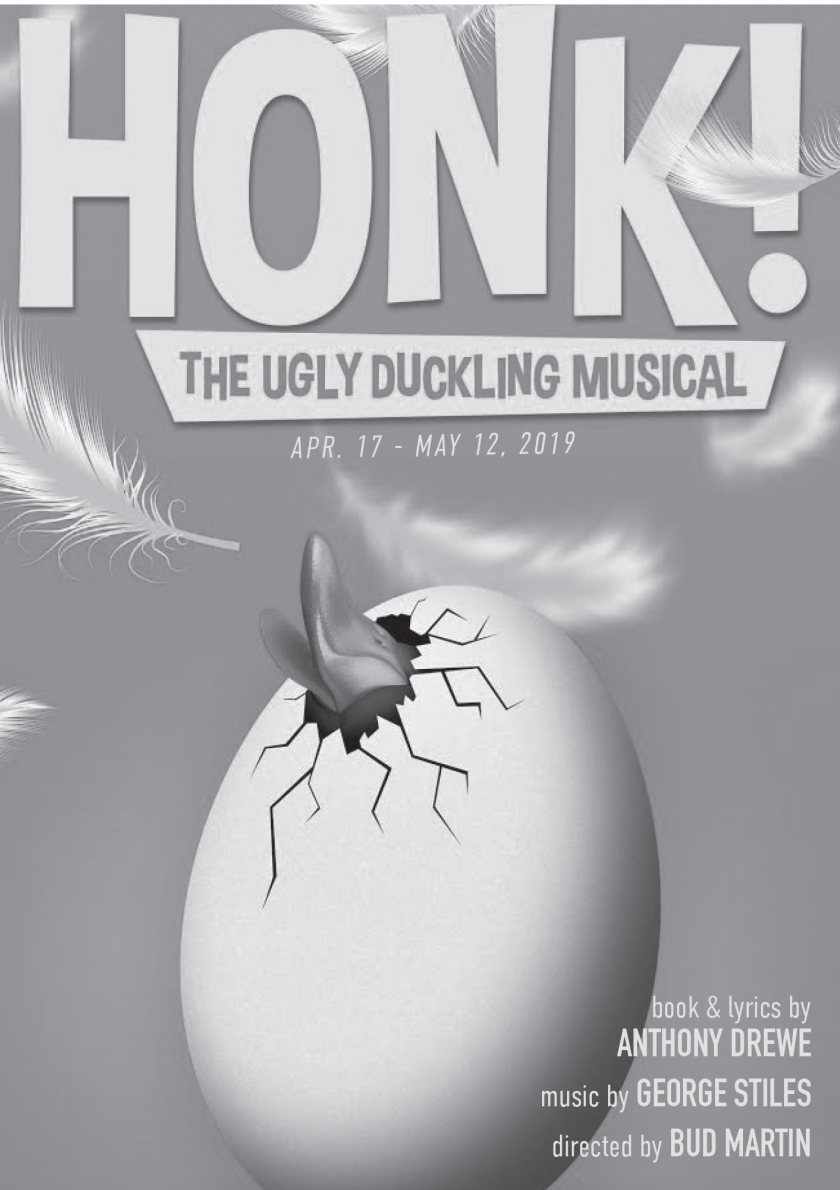
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music by **GEORGE STILES**

directed by **BUD MARTIN**

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Villanova Theatre Presents

# *The Importance of Being Earnest*

by Oscar Wilde

Scenic Designer  
NICK EMBREE

Costume Designer  
JANUS STEFANOWICZ

Lighting Designer  
JEROLD R. FORSYTH

Sound Designer  
JOHN STOVICEK

Dialect Coach  
NEILL HARTLEY

Movement Coach  
STEPHEN PATRICK SMITH

Dramaturg  
KRISTIN CURLEY

Directed by  
VALERIE JOYCE

April 2-14, 2019  
Vasey Hall, Villanova Theatre

The video and/or audio recording of this performance by any means whatsoever  
is strictly prohibited.

*THE IMPORTANCE OF BEING EARNEST* runs approximately 2 hours and 30 minutes with  
two brief intermissions.

Please silence all cell phones and electronic devices.

## SETTING

London, 1895

## CAST

John "Jack" Worthing.....Harold Dietrich  
Algernon Moncrieff.....Ethan Mitchell  
Gwendolen Fairfax.....Mina Kawahara  
Cecily Cardew.....Mary Lyon  
Lady Bracknell .....Amy Abrigo\*  
Miss Prism.....Tina Lynch  
Rev. Canon Chasuble.....Jerald Bennett  
Lane/Merriman.....Kale Thompson

## PRODUCTION CREW

Stage Manager.....CJ Miller  
Assistant Stage Managers.....Rachel Cherubini,  
Gabriel Henninger,  
Megan Jones, Angela Longo  
Stage Management Consultant.....Lexa Grace  
Sound Board Operator.....Shawneen Rowe  
Scenic Construction.....Amanda Coffin, Andrea Rumble-Moore  
Light Board Operator.....Lee Stover  
Master Electrician.....Michael Hamlet  
Wig Designer.....Kristie Kelly

*\*denotes member, Actors' Equity Association, the Union of Professional Actors and  
Stage Managers in the United States.*

## SPECIAL THANKS

Michael Lambui, Assistant Set Designer  
Noah Brock, Digital Fabrication Studio Manager at  
the University of the Arts  
University of the Arts





# 3/4 WILDE

BY DRAMATURG KRISTIN CURLEY

*The Importance of Being Earnest* premiered at St. James Theatre, London in February, 1895. Audiences at the premiere, however, did not get to see the entirety of the play.

Oscar Wilde's original draft, entitled *Lady Lancing*, contained four acts and two characters who never made it to the stage, and were never seen again. Upon the request of George Alexander, manager of the theatre and originator of the role of Jack Worthing, Wilde condensed Acts II and III into what we now recognize as Act II, and Act IV became the show's triumphant finale. Alexander had

---

"I never remembered  
a greater  
triumph"

---

commissioned the piece after the smash success of Wilde's *Lady Windermere's Fan* (1892), but found this new play too long. Moreover, he felt that the two additional characters' brief appearance in Act II was not necessary to the plot.

The two characters were Gribbsby, a debt collector who showed up at Jack's manor house on the hunt for the fictitious Ernest, and a gardener named Moulton, whose name survives in a passing comment made by Miss Prism at the top of Act II.

Wilde's removal of these two men in favor of a more linear narrative where Jack is not arrested for dodging his creditors is one that has caused debate among contemporary scholars. Dr. Sarah A. Dickerson, editor of the recently uncovered four-act edition, maintains that in publishing the original she is "fulfilling what would have been the wishes of the audience." On the other hand, E.H. Mikhail theorizes that the four-act edition is "not a preferable or even an alternate version at all, but merely a draft."<sup>1</sup>

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<sup>1</sup> Mikhail, E.H. "The Four-Act Version of The Importance of Being Earnest." *Modern Drama*, vol. 11, no. 3, 3 Nov. 1968, pp. 263–266.



There is no way to know which version Wilde considered “final,” as his life took an unexpected turn mere weeks later. The opening was tremendously successful: Allan Aynesworth, who played Algernon Moncrieff, later remarked, “I never remembered a greater triumph, the audience rose from their seats and cheered and cheered again.”<sup>2</sup>

The playwright, however, did not take the stage for a final bow. He was trying to avoid the Marquess of Queensbury. Wilde was in the midst of legal action against Queensbury, suing him for libel in the face of what would become a charge for “gross indecency.” The Marquess’ son, Lord Alfred Douglas (affectionately nicknamed Bosie) was in a romantic relationship with Oscar Wilde — unbeknownst to Wilde’s wife back in Ireland.

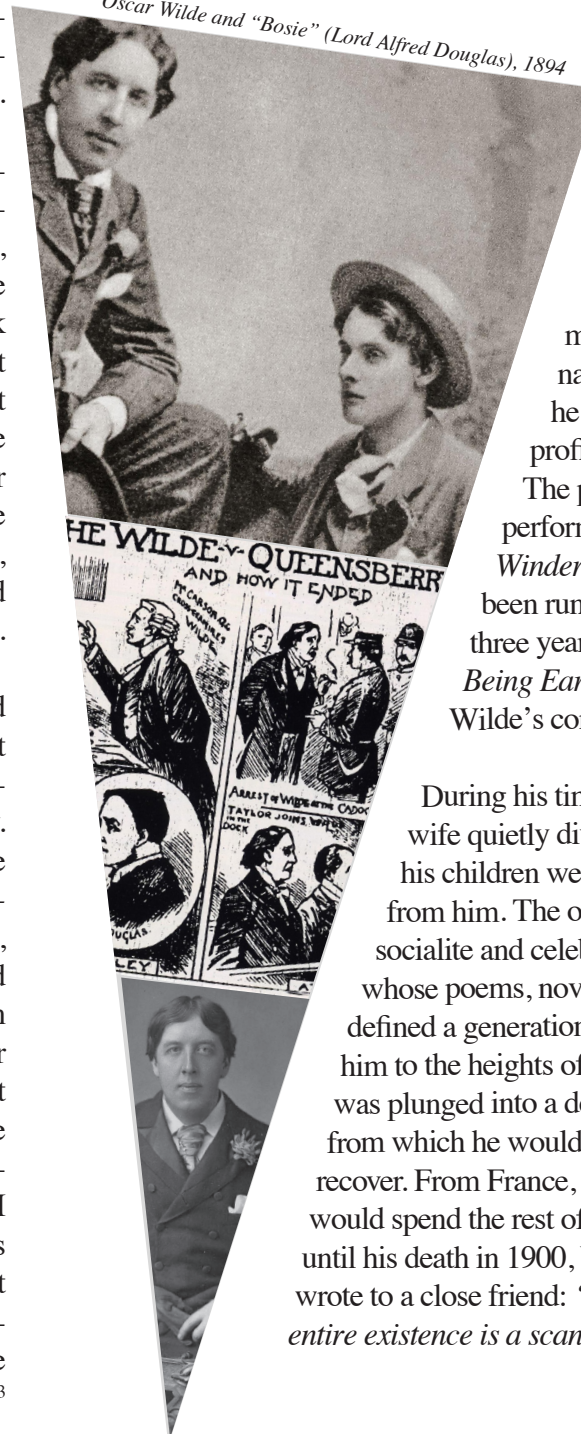
Queensbury intended to retaliate against his son’s rumored homosexuality by having the playwright thrown in jail. Rather than flee London, Wilde, who had previously vacillated

between denying his sexual orientation and advocating for the public’s acceptance, chose to stand trial.

In 1895 Britain, homosexuality was still considered a serious offense, and the evidence of “the love that dare not speak its name” mounted against Wilde. In the hopes that Queensbury would cease his suit, Wilde’s lawyer dropped the libel charge against Queensbury, knowing Wilde stood no chance of winning.

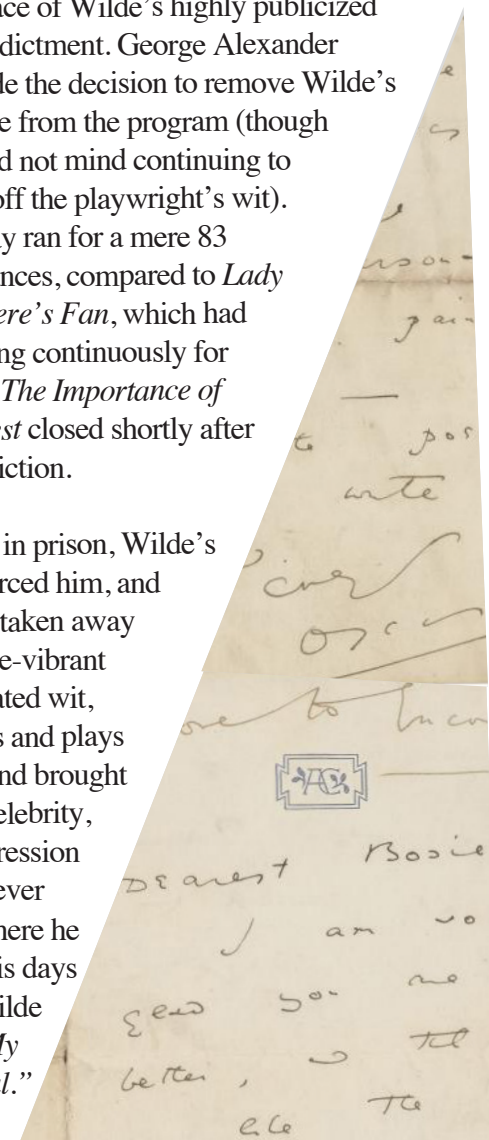
Wilde’s own chambermaid spoke out against him, but other potential witnesses refused to testify out of loyalty. On May 25, 1895, a mere three months after *Earnest*’s triumphant opening, Oscar Wilde was convicted and sent to Reading Gaol in London to serve a two-year sentence of imprisonment with hard labor. The judge remarked at his sentencing, “It is the worst case I have ever tried. I shall pass the severest sentence that the law allows. In my judgment it is totally inadequate for such a case as this.”<sup>3</sup>

Oscar Wilde and “Bosie” (Lord Alfred Douglas), 1894



Meanwhile, at the St. James Theatre, *The Importance of Being Earnest* had been losing support in the face of Wilde’s highly publicized indictment. George Alexander made the decision to remove Wilde’s name from the program (though he did not mind continuing to profit off the playwright’s wit). The play ran for a mere 83 performances, compared to *Lady Windermere’s Fan*, which had been running continuously for three years. *The Importance of Being Earnest* closed shortly after Wilde’s conviction.

During his time in prison, Wilde’s wife quietly divorced him, and his children were taken away from him. The once-vibrant socialite and celebrated wit, whose poems, novels and plays defined a generation and brought him to the heights of celebrity, was plunged into a depression from which he would never recover. From France, where he would spend the rest of his days until his death in 1900, Wilde wrote to a close friend: “My entire existence is a scandal.”



“Dearest Bosie” Letter from Wilde to Douglas, 1892

<sup>2</sup> Museum, Albert. “The First Stage Production of *The Importance of Being Earnest*,” 1895.” Introduction to 20th-Century Fashion, 31 Jan. 2013.  
<sup>3</sup> History.com Editors. “Oscar Wilde Is Sent to Prison for Indecency.” History.com, A&E Television Networks, 13 Nov. 2009.





## A Gentleman's (& Lady's) Guide to 19<sup>TH</sup> CENTURY Etiquette

Published in 1871 and written by an unknown author, *The Habits of Good Society: A Handbook for Ladies and Gentlemen. With Thoughts, Hints, and Anecdotes Concerning Social Observances* is a book of Victorian-Era etiquette that practically reads like a companion novel to *The Importance of Being Earnest*.

Over the course of three acts, Oscar Wilde manages to skewer almost every facet of what Brits in the late 19th century would consider “common decency”—from dinner party flirting etiquette, to the subtext of extreme politeness and every little flick of a lady’s fan that lay in-between.

Those living under this “shallow mask of manners,” as Cecily refers to it, walked through a world rife with metaphorical landmines in the social sphere. *The Habits of Good*

*Society: A Handbook for Ladies and Gentlemen* extolls the virtues of “the cut.” A modern equivalent of Facebook’s “unfriend” button, “the cut” is the art of removing someone from your social circle if the lady or gentleman offends you. There are rules regarding when to remove one’s hat, and which hand one should remove it with; rules against scratching your head; and rules about the radius in which to swing your arms while walking.

On top of this, one had to remember what order in which to eat the food on their plate, while keeping their elbows at a safe distance from the table. Oscar Wilde takes these rules and regulations and alchemizes them into comedy gold. Jack and Gwendolen’s stolen moment alone in Act I, for example, breaks the rules of the etiquette of visiting.

Audiences in 1895 would have known instinctively:

**a lady never calls on a gentleman, unless professionally or officially. It is not only ill-bred, but positively improper to do so.**

Lady Bracknell is content to hear that Jack smokes and refers to it as an “occupation.” This is at once a commentary on Jack’s “career” as a gentleman and also seems to be Wilde lampooning the fact that:

**smoking has conduced to make the society of men when alone less riotous, less quarrelsome, and even less vicious than it was.**

When Algernon turns up at Jack’s country manor with a dog-cart full of bags, the audience would have been in stitches at the brashness of Algernon’s arrival:

**Since an Englishman’s house is his castle, no one, not even a near relation, has a right to invite himself to stay in it. It is not only taking a liberty to do so, but may prove to be very inconvenient.**

Manners were a fact of everyday life for those living in the late 1800s, but something about *The Importance of Being Earnest* still tickles our fancies today. Though it is less likely that households in 2019 have a bookshelf full of etiquette manuals that they consult before stopping by a friend’s house for a quick visit, we spend a considerable amount of childhood being told to “mind our manners.” Men are expected to pay for a woman’s

meal on a date, and advice columns like Judith Perlman’s “Miss Manners” have been answering questions about social etiquette since 1978. While cutting one’s own food is no longer frowned upon and men may offer their hand to a woman to shake rather than the other way around, Wilde’s ability to poke fun at the rules we make for ourselves seems to remain a matter of earnest importance.





1.

One should always introduce new friends in order of:

A. Lowest rank to highest rank.

(Knight to Duke)

B. Highest rank to lowest rank.

(Duke to Knight)

2.

Your guest would like some tea. You:

A. Call the footman—you'd never serve tea yourself!

B. Take care of it yourself—its only polite that you know your guest's tea preferences.

3.

A lady holding her fan to her face using her right hand is telling the gentlemen in the room:

A. Come over here.

B. Leave me.

# Mind Your Manners

Are you a Sloppy Susan or an Etiquette Ellie?

Take this quiz to find out...

(Hint: peruse the lobby for some clues to the Era of Victorian Etiquette!)

4.

You are a gentleman walking down the street when you see a young lady with her chaperone. You'd like to greet her:

A. If she looks at you first and gives a nod, doff your cap and nod hello!

B. Walk up to her and bow politely. It's up to you to make the first move.

5.

You woke up this morning feeling like you'd like to pay your friend a visit. You should go:

A. Around 3pm. Hopefully they'll be finished with their day's activities by then...

B. Before breakfast—you wouldn't want to cut into their evening plans!

(Answers: B, B, A, A, A, A)

## CAST AND CREW

**AMY ABRIGO (Lady Bracknell)** is a proud member of Actors' Equity Association. Amy is a first-year Presidential Scholar attending Villanova University for an MA in Theatre with a Certification in Nonprofit Management. She was seen on Villanova's stage as Ana in *The Book Club Play* and in the ensemble of *She Loves Me*. She earned her BA in Theatre from Concordia University, St. Paul, where she appeared as Tranio in *Taming of the Shrew*, Camila in *Stone Hearts*, Elizabeth Proctor in *The Crucible*, and Ensemble in *Germinal*. [www.amyabrigo.weebly.com](http://www.amyabrigo.weebly.com).

**JERALD BENNETT (Rev. Canon Chasuble)** is a first-year graduate acting scholar returning to the stage after appearing in Villanova Theatre's *The Book Club Play* (Alex), *She Loves Me* (Kodaly) and *Youth* (Dave). He earned his BA in Theatre and Communications from Temple University, where he appeared as Clay Evans in *Dutchman*, Canewell in *Seven Guitars* and Purlie in *Purlie Victorious*. Jerald has performed at Steel River Playhouse, The Ritz Theatre, The Prince Music Theater, Freedom Theatre and The Media Theatre. Favorite roles include Phil in *White Christmas*, James Thunder Early in *Dreamgirls* and Hysterium in *A Funny Thing Happened on the Way to the Forum*. Currently, he serves as Performing Arts Teacher at the AIM Academy in Conshohocken, Pa. During the summer, he teaches Music Production for ESF Summer Camps, for which he has been awarded the Master Teacher Award in 2009, 2010 and 2013.

**HARRY DIETRICH (Jack Worthing)** is a first-year graduate theatre student. He was last seen on the Villanova Theatre stage this semester as Reggie in James James' *Youth*, and was previously seen as a member of the Ensemble in *She Loves Me*. He earned his BA in Theatre and English from Albright College, with some of his favorite appearances being Vaclav in *Maelstrom*, The Stage Manager in *It's A Wonderful Life: A Live Radio Play* (in association with Brickhouse Theatre Company), and Andrew in the original short play *Geist*. He has held many roles behind the scenes for various productions: he was an Assistant Stage Manager for *Doubt: A Parable*, an Assistant Director for *Intimate Apparel* and Directed a production of *Quad* by Samuel Beckett. Harry is a member of the Domino Players Theatre Company.

**MINA KAWAHARA (Gwendolen Fairfax)** is a second-year graduate acting scholar most recently seen at Villanova Theatre as Jennifer in *Youth*, Amalia in *She Loves Me*, Balthasar in *Much Ado About Nothing*, Quincy/Bart in *Mr. Burns, a post-electric play* and Jesus in *Godspell*. She earned her BFA in Musical Theatre from the University of the Arts in Philadelphia. Recent credits include *You For Me For You* at Interact Theatre Company (Junhee), *The Matchmaker* at People's Light & Theatre Company (Ermengarde), and *A New Brain* at Theatre Horizon (Waitress/Nancy D). She has workshopped and done staged/concert readings of numerous new works, such as *The Elementary Spacetime Show* by César Alvarez, *SUM* by Andrew Schneider and Heather Christian at Ars Nova in New York City, and *Philadelphia Nocturne* and *Cheer up, Dostoevsky* by Alex Bechtel. She is one third of the band Monday Night Airwaves and a proud recipient of the Brian G. Morgan Award. [www.minakawahara.com](http://www.minakawahara.com)

**TINA LYNCH (Miss Prism)** is a part-time graduate theatre student in Villanova's Master's program. She is thrilled to be performing on the Villanova Theatre stage again, where she was most recently seen in *She Loves Me* (Ilona Ritter) and *Mr. Burns: A Post-Electric Play* (Edna). She earned her BA in Theatre with a concentration in Acting and Directing from DeSales University and is a working actress based in Philadelphia. She has also performed in New Jersey theatre and Off-Broadway. She was a member of theatre company 'Without a Cue' Productions for twelve years and currently works as a teacher and choreographer





at MacGuffin Theatre and Film Company and Sandy Run Middle School. Favorite roles include: Deirdre in *I Hate Hamlet*, First Witch in *Macbeth*, Graziella in *West Side Story*, Columbia in *The Rocky Horror Picture Show*, and Marvel Ann in *Psycho Beach Party*.

**MARY LYON (Cecily Cardew)** is a second-year set assistant. Originally from Massachusetts, Mary has had the opportunity to work with the American Conservatory Theatre in San Francisco and the Lir Academy in Dublin. Some of Mary's favorite roles include Eliante in *School For Lies*, Lucienne in *A Flea in Her Ear*, Hero in Villanova's production of *Much Ado About Nothing*, and Jennifer in *The Book Club Play*. She was most recently seen as Leila in *Youth*. Mary has a BA in Theatre and a minor in Education Studies from Allegheny College where she was awarded for her outstanding achievement in the field of dramatics.

**ETHAN MITCHELL (Algernon Moncrieff)** is a first-year set-shop assistant. He earned his BA in English/Theatre at Grove City College, where he played Themardier in *Les Miserables*, Michael in *Dancing at Lughnasa*, Nathan Detroit in *Guys and Dolls*, and Ariel in *The Tempest*. He appeared in previous Villanova Theatre productions as Rob in *The Book Club Play* and Georg in *She Loves Me*.

**KALE A THOMPSON (Lane/Merriman)** is a first-year acting scholar. Kale earned his BM in Music Education at Westminster Choir College, performing under the baton of Joe Miller, Sir Simon Rattle, and Yannick Nézet-Séguin. He taught vocal music at Terrill Middle School for six years. He has been seen on stage at Villanova Theatre in *The Book Club Play* (Will) and *She Loves Me* (Keller/Ensemble). Other favorite credits include *Mamma Mia!* (Sky) and *The Hunchback of Notre Dame* (Featured Dancer).

**OSCAR WILDE (Playwright)** Born on October 16, 1854 in Dublin, author, playwright and poet Oscar Wilde was a popular literary figure in late Victorian England, known for his brilliant wit, flamboyant style and infamous imprisonment for homosexuality. After graduating from Oxford University, he lectured as a poet, art critic and a leading proponent of the principles of aestheticism. In 1891, he published *The Picture of Dorian Gray*, his only novel, which was panned as immoral by Victorian critics, but is now considered one of his most notable works. As a dramatist, many of Wilde's plays were well received including his satirical comedies *Lady Windermere's Fan* (1892), *A Woman of No Importance* (1893), *An Ideal Husband* (1895) and *The Importance of Being Earnest* (1895), his most famous play. He was later imprisoned for two years on charges of "gross indecency" and died in poverty three years after his release at the age of 46.

**VALERIE JOYCE (Director)**, Theatre Department Chair, has been directing, designing, or performing on stage at Villanova Theatre for more than 20 years. Villanova credits include: *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. Valerie has also worked as a professional costume designer for local and regional productions, including *Persistent Memory* and *Six Story Building* (Off Broadway); *The Real Thing* (Arden Theatre Company); *Moon for the Misbegotten* (Venture Theatre); *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. She has also written a one-woman show dramatizing the lost stories of African-American women pre-emancipation entitled *I Will Speak for Myself*.

**NICK EMBREE (Set Designer)** teaches design at the University of the Arts, where he is also the Associate Dean of the College of Performing Arts. He has designed sets for about 200 productions for a range of Equity, regional and university theaters. He is happy to be designing at Villanova again. Previous Villanova set designs include *Arcadia*, *Machinal* and *Prayers of Sherkin*. Nick lives in Germantown with his wife Janet.

**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 Theatre, Villanova University 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 & Theatre Company, Philadelphia Festival Theatre for New Plays, Venture Theatre, and The Philadelphia Drama Guild. Additional east coast credits include: The Kennedy Center, The 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 Theatre, Delaware County Community College, The Playground at the Adrienne, and Pennsylvania Institute of Technology. In addition, Mr. Forsyth designed a unique art gallery lighting system for the Bethlehem House Contemporary Art Gallery.

**NEILL HARTLEY (Voice and Dialect Coach)** is an assistant professor of voice and speech at the University of the Arts and has acted as a speech/dialect coach for several professional theater productions, including many for Villanova Theater. As an actor, Neill has appeared in many regional companies including the Arden Theatre, InterAct Theatre, Philadelphia Theater Company and the Philadelphia Shakespeare Theater. He shared a Philadelphia Barrymore award as best ensemble for *Batboy*, *The Musical* with 1812 Productions. He has eight one-man shows that he regularly presents and his work can be seen and heard in many voice-overs, commercials and films. Neill is the Artistic Director for Acting Without Boundaries, a theater company for physically disabled teens and young adults. He has also directed for Philadelphia Young Playwright's, the University of the Arts, Ursinus College, Arcadia University, LaSalle University, New City Stage Company and Luna Theater. Most recently he has directed *Mary Poppins* for AWB and *Marvin's Room* for Isis Productions.

**STEPHEN PATRICK SMITH (Movement Coach)** received his MA in Theatre from Villanova University in 1999 and went on to receive an MFA in Acting from The University of Delaware's Professional Theatre Training Program in 2003. He has worked as a professional actor and director in Philadelphia and around the country and runs the Drama Department at Delaware County Community College in Media, PA.

**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 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*; and most recently Theatre Horizon's *The Revolutionists*.

**JOHN STOVICEK (Sound Designer)** has designed shows for Villanova Theatre and other area theatre companies since 2005. Recent work includes *She Kills Monsters* for Drexel University's Co-op Theatre and *Last Seen: Voices From Slavery's Lost Families*, a collaboration between Villanova's Theatre and History departments, directed by Dr. Valerie Joyce.

**KRISTIN CURLEY (Dramaturg)** is a second-year graduate assistant in PR & Marketing, who most recently appeared on Villanova's stage in *She Loves Me* (Ensemble). She earned her BA of Theatre & English at Lafayette College in 2016, where she served as Vice President of the Marquis Players and founded the Williams Center Fellowship, a program that provides the opportunity for students to immerse themselves in the daily operations of a performing arts venue. Kristin was an eight-year member of the Burlington County Footlighters Intern Co. Recent credits include *Inis Nua's Fibres* (Dramaturg), *Cabaret* (Rosie), *Xanadu* (Polyhymnia), *The Pajama Game* (Gladys), *Curtains* (Bambi), *The Merchant of Venice* (Jessica) and *The Penelopiad* (Helen of Troy).

**CJ MILLER (Stage Manager)**, a second-year graduate student and costume shop assistant, is honored for the privilege of being part of such a delightful production with such an extravagant group of people. *The Importance of Being Earnest* provides CJ with a classic departure from a wonderful program. Cheers to all.

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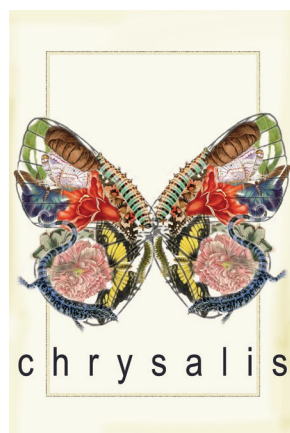
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Michael Hollinger, MA.....	Artistic Director; Solo Performance; Playwriting; Songwriting
James Ijames, MFA.....	Acting; Collaborative Theatre; Creativity; Voice & Movement
Chelsea Phillips, MFA, PhD.....	Resident Dramaturg; Dramaturgy; Acting; New Play Development; Shakespeare On Stage
Bess Rowen, PhD.....	Dramatic Vision and Form; Acting; Gender, Politics & Performance
Edward Sobel, MFA.....	Directing; Dramaturgy; Acting; Playwriting
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Eileen Ciccarone.....	Audience Services Manager
Kevin Esmond, MA.....	Program Coordinator
Elisa Loprete Hibbs, MA.....	Business Manager
Sharri Jerue, BA.....	Properties Master & Scenic Charge
Rosemarie McKelvey, BS.....	Cutter/Draper
Kimberly Reilly, MA.....	Director of Marketing & Public Relations
Jacob Rothermel, MFA.....	Technical Director
Janus Stefanowicz, MFA.....	Costume Shop Manager
Megan Schumacher, MA.....	Educational Dramaturgy Consultant

## GRADUATE ASSISTANTS AND SCHOLARS

**Costume Construction:** CJ Miller, Adrena Williams, Alex Mitchell, Asaki Kuruma

**Properties Construction & Scenic Artists:** Ilia Campbell, Magdalena Schutlzler

**Set Construction:** Mary Lyon, Gabe Henninger, Jay V., Ethan Mitchell

**Marketing & Public Relations:** Kristin Curley

**Acting Scholars:** Mina Kawahara, Shawneen Rowe, Kale A. Thompson, Jerald Bennett

**Theatre Department Research Scholar:** Effie Kammer

**Belle Masque Scholar:** Angela Longo

**Connolly Scholar:** Travis Milliman

**Maskinas Scholar:** Megan Jones

**Schaeffer Scholar:** Harold Dietrich

**Franzetti Scholars:** Nickolette Jones, Rachel Cherubini

**Morgan Scholars:** Mina Kawahara, Magdalena Schutlzler

**Presidential Scholar:** Amy Abrigo

## PRODUCTION ASSISTANTS

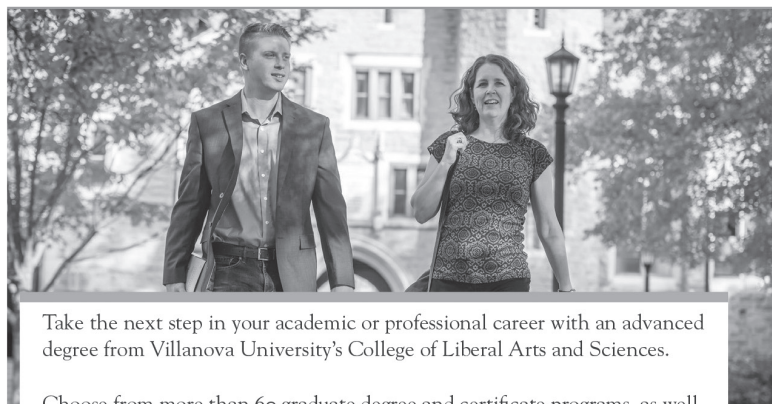
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Media & Events Coordinator.....	Angela Longo
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Assistant Box Office Manager.....	Nickolette Jones
Box Office Assistants.....	Will Franey, Meghan Galvin, Maya Jeffers, Marisa Nwoke, Thomas Murray, Rachel Cherubini, Hannah Deprey-Severance
House Managers.....	Nickolette Jones, Meghan Galvin, Rachel Cherubini, Hannah Deprey-Severance
Assistants to Costume Designer.....	CJ Miller, Adrena Williams
Wardrobe Managers.....	Leena Orropez, Aileen Bancroft, Rosie Norman, Erin Rodriguez
Costume Technicians.....	Deborah Alvarenga, Sydney Blasi, Mary Kate Shea, Christie Lee, Amy Abrigo
Carpenters.....	Chris Bowers, Jack Deppman, Megan Jones, Nathaniel Swezey, Jack Evans, Harold Dietrich
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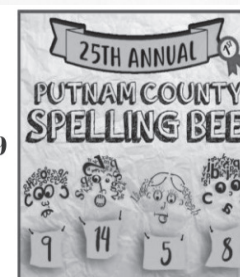


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