

VILLANOVA THEATRE PRESENTS



SHE LOVES ME

NOV 6-18, 2018

BOOK BY Joe Masteroff | MUSIC BY Jerry Bock
LYRICS BY Sheldon Harnick | DIRECTED BY Matthew Decker

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NOV. 28 - DEC. 23, 2018

A Sign of the Times

story created by
RICHARD J. ROBIN

book by
BRUCE VILANCH

choreographed by
JOANN M. HUNTER

music supervision
and orchestrations by
JOSEPH CHURCH

directed by
GABRIEL BARRE

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Arts



Villanova Theatre Presents

She Loves Me

book by JOE MASTEROFF

music by JERRY BOCK

lyrics by SHELDON HARNICK

based on a play by MIKLOS LASZLO

Scenic Designer
COLIN MCILVAIN

Costume Designer
ALISON ROBERTS

Lighting Designer
JEROLD R. FORSYTH

Sound Designer
JOHN STOVICEK

Coreographer
RACHEL CAMP

Music Director
PETER A. HILLIARD

Dramaturg
MAGDALENA SCHUTZLER

Directed by
MATTHEW DECKER

November 6-18, 2018
Vasey Hall, Villanova Theatre

SHE LOVES ME runs approximately 2.5 hours with one intermission. Please silence all cell phones and electronic devices.

SHE LOVES ME is presented through special arrangement with MTI. All authorized performance materials are also supplied by MTI. Originally Directed & Produced on Broadway by Harold Prince in association with Lawrence N. Kasha and Philip C. McKenna. Original Orchestrations by Don Walker. Adapted by Frank Matosich, Jr.

CAST

Amalia Balash.....	Mina Kawahara
Georg Nowack.....	Ethan Mitchell
Steven Kodaly.....	Jerald Bennett
Ilona Ritter.....	Tina Lynch
Mr. Maraczek.....	Paul Weagraff
Ladislav Sipos.....	Gabe Henninger
Arpad Laszlo.....	Alex Werthauer
Mr. Keller.....	Kale Thompson
Waiter.....	Barry Brait*
Featured Ensemble.....	Harold Dietrich
	Angela Longo
	Alexandra Mitchell
	Amy Acchione Myers
	Kale Thompson
Ensemble.....	Amy Abrigo*
	Megan Conway
	Kristin Curley
	Nickolette Jones
	Jay V.

PRODUCTION CREW

Stage Manager.....	Travis Milliman
Assistant Stage Managers.....	Ilia Campbell
	Annalise Settefrati, Melissa Sturges
Stage Management Consultant.....	Amanda Coffin
Scenic Construction and Lighting.....	Amanda Coffin
Sound Board Operator.....	
Follow Spot Operators.....	
Light Board Operator.....	
Master Electrician.....	Michael Hamlet
Scenic Artist.....	Shayna Parker
Wig Designer.....	Kristie Kelly

** denotes member, Actors' Equity Association*

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Arden Theatre Company
People's Light and Theatre Company
The Kitschy Spaniel
Damon Gelb and the Theatre & Dance Dept at Muhlenberg College
Eric Covell, Mina Kawahara

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

SETTING

A city in Europe. The 1930s.

ACT I

Overture.....	Orchestra
Good Morning, Good Day.....	Sipos, Arpad, Ilona, Kodaly
Sounds While Selling.....	Customers, Sepos, Kodaly, Georg
Days Gone By.....	Maraczek
No More Candy.....	Amalia
Three Letters.....	Amalia, Georg
Tonight At Eight.....	Georg
I Don't Know His Name.....	Amalia, Ilona
Perspective.....	Sipos
Goodbye George.....	Customers, Clerks
Will He Like Me?.....	Amalia
Ilona.....	Kodaly
I Resolve.....	Ilona
A Romantic Atmosphere.....	Waiter
Tango Tragique.....	Georg
Mr. Novack, Will You Please?.....	Amalia, Waiter
Dear Friend.....	Amalia

ACT II

Try Me	Arpad
Days Gone By (Reprise).....	Maraczek
Where's My Shoe?.....	Amalia, Georg
Vanilla Ice Cream.....	Amalia
She Loves Me.....	Georg
A Trip to the Library.....	Ilona
Grand Knowing You.....	Kodaly
Twelve Days to Christmas.....	Carolers, Customers, Clerks
Vanilla Ice Cream (Repirse).....	Amalia
Finale.....	Georg, Amalia

ORCHESTRA

Reed 1.....	Bob Apgar
Reed 2.....	Stirling Bowlick
Violin.....	Madeline Bell
Cello.....	Nicholas Hilliard
Keyboard.....	Peter A. Hilliard
Bass.....	Ken Smith
Drums.....	Kevin Stahl
Keyboard 2.....	Ellen C. Walter
Trumpet.....	Bob Wagner

“Will He Like Me?”

By Dramaturg Magdalena Schutzler

Online Dating VS. *On Paper Romancing*

She Loves Me presents a unique perspective into 1930s romance culture, particularly one which would have been considered out of the ordinary, even at the time: the Lonely Hearts advertisement. These were advertisements that individuals seeking romance put into the newspapers in hopes of finding love. In the 1930s, it was expected that men would take the initiative in courtship by approaching women in social situations. In *She Loves Me*, Amalia is, in fact, the one who placed an advertisement in the newspaper in hopes of attracting a gentleman to sweep her off her feet. So, in one

sense, she takes the initiative and puts herself out there and all Georg has to do is answer her call.

Though it may seem surprising at first, the concept of the 1930s Lonely Hearts advertisement is not unlike 2018's online dating applications, such as Tinder, Bumble, or Match.com. In both instances, individuals are putting themselves on a platform which showcases who they are, as well as what they are looking for in a romantic (or casual) partner, often putting the best version of themselves forward. While yesterday's advertisements were

"we can
present our-
selves the
way
we want the
world to see
us

An advertisement for a Lonely Hearts
Club in a 1930s newspaper.



more focused on finding a spouse, and today's apps seem more geared towards casual relationships, the overall goal for both the 1930s advertisements and the 2018 apps is essentially the same: to find love.

Once two individuals connected via a Lonely Hearts advertisement, a correspondence would often begin. In the early 20th Century, many individuals considered Lonely Hearts advertisements to be "a bit of 'fun and nonsense.'"¹

This was particularly true after the First World War, as women started to become much more "independent, very often wild and undisciplined...eager for any fun and nonsense."² While in the early days of dating and marriage advertisements (the early 1700s), advertisements were expressly for the pursuit of marriage, the 1930s saw the nature of these advertisements evolve. The advertisements in this time saw "a

far broader range of human desire than in centuries past. You just had to know where to look."³

In today's society, just as Amalia put herself out there in hopes of finding romance and true love, many of us put ourselves out there online via dating sites and apps. These fulfill the same purpose as the Lonely Hearts advertisements of the 1930s, but on a more personally controllable level. These apps are setup in such a way that users craft a profile, often based on their Facebook profile, with pictures and a short bio that describes them and/or their perfect match. Tinder is an app that has a reputation for fast and casual dating; Bumble empowers women to make the first move, (and the match disappears after 24 hours if she does not do so); and Match.Com seeks to help users find their soulmate through its matchmaking algorithm. According to

¹Beauman, Fran. Shapely Ankle Preferred: A History of the Lonely Hearts Ad. London: Vintage, 2012. 173.

²Beauman, Fran. 173.

³Beauman, Fran. 180.

a recent study, people utilize these sites in order to find romantic partners because of four major reasons: "Relative anonymity, reduced importance of physical appearance, attenuation of physical distance, and greater control over the time and pace of interactions."⁴

Online, as in the newspapers of the 1930s, we can and often do present a different version of ourselves than what is reality. Whether this is an inflated version of our true selves, or a version of who we wish we were, the persona is more often than not mostly exag-

geration. Online, women find it easier to make the first move, perhaps because rejection is not as painful when it is not face to face, or because we can present ourselves the way we want the world to see us as. This was the impetus behind the creation of the dating app, Bumble. Giving women the initiative in dating is a huge leap from the heteronormative standard of the girl waiting for the guy to say something before a conversation can take place.

⁴Guadagno, Rosanna E., Bradley M. Okdie, and Sara A. Kruse. "Dating Deception: Gender, Online Dating, and Exaggerated Self-Presentation." *Computers in Human Behavior* 28, no. 2 (2012): 642-47.

I Resolve:

Feminism in Golden Age Musicals

*When Bock and Harnick's **She Loves Me*** premiered in 1963, the world also saw another push forward in the feminist movement. Betty Friedan's *The Feminine Mystique* was published that same year. Throughout this so-called "Golden Age" of musical theatre, from 1943 to the early 1960s, there were also quite a number of strong



female characters who took initiative in regards to their romantic and professional lives. They knew to follow the social etiquette of their respective eras to a degree, but also understood that the status quo had to be pushed over the edge a bit in order to find the romantic partner that would best suit their dreams.

In *She Loves Me*, the character of Amalia fulfills both aspects of this perspective, as she lives in the world of the 1930s yet draws on this new mid-century concept of feminism. She follows the standard of the earlier era by seeking a husband and marriage, but she goes about obtaining these in a way that is not necessarily standard. By the end of the musical, her co-worker, Ilona, joins her with her own emerging sense of self as a woman in the world. Amalia and Ilona can be connected to

and from many other female characters from Golden Age musicals. Throughout the course of this era, “representations of women in Broadway musicals reflected [real world] contradictions, both showing women as conscious agents in their lives and careers and punishing them for being too assertive or too sexually active.”⁵ The following musical characters relate directly to Amalia in particular with regard to personality traits:



Marian Paroo
The Music Man (1957)

stuffy
conceited
learned



Tzeitel
Fiddler on the Roof (1964)

challenges traditions
marries for love



Nellie Forbush
South Pacific (1949)

spirited
young
optimistic
tomboyish



Maria Von Trapp
The Sound of Music (1959)

free spirited
warm
gentle & kind
determined



Budapest, Broadway



The ingenious storyline of *She Loves Me* first appeared in Hungarian playwright Miklós Laszlo's play *Parfumerie* in 1937. The story was then adapted into the American film *The Shop Around the Corner* in 1940. The next iteration of this tale was seen in the 1949 film musical *In The Good Old Summertime*, followed up by *She Loves Me* in 1963. Over 30 years after the premiere of *She Loves Me*, writer/director Nora Ephron adapted the story once again, updating it for the 1990s as the film *You've Got Mail*.



highlight their assertive nature, as well as their desire to find love. In a famous example from *South Pacific's* "I'm Gonna Wash that Man Right Outta My Hair, Nellie Forbush states:

*If a man don't understand you,
If you fly on separate beams,
Waste no time, make a change,
Ride that man right off your range...*⁶

ity, she finally began to enjoy being a woman."⁵

In our current political climate, where women still must struggle in order for their voices to be acknowledged, having strong female characters on stage that challenge social norms in regards to work and love is more important than ever.

⁶Hammerstein, Oscar and Richard Rogers. "I'm Gonna Wash That Man Right Outa My Hair." South Pacific. 1949.

⁷Friedan, Betty. *The Feminine Mystique*. New York: W.W. Norton & Company, 2013. 465.

*& The
Big Screen*

This story line can be seen throughout the course of the Golden Age of musical theatre.



CAST AND CREW

AMY ABRIGO* (Ensemble) 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 Certificate in Nonprofit Management. She was last seen on Villanova's stage as Ana in *The Book Club Play*. She earned her BA in Theatre from Concordia University, St. Paul, where she appeared in *Taming of the Shrew* (Tranio), *Stone Hearts* (Camila), *The Crucible* (Elizabeth Proctor), and *Germinal* (Ensemble).

AMY ACCHIONE MYERS (Customer) is thrilled to be back at Villanova Theatre after last appearing in *The Light in the Piazza* (Margaret Johnson). Since earning an MA in Theatre from Villanova in 2001, she has performed with such theatres as Act II Playhouse, The Arden Theatre Company, Philadelphia Theatre Workshop and The Kimmel Center. She also had the opportunity to appear in the Philadelphia, New York and Edinburgh Fringe Festivals in *Have a Nice Life* (Jackie). Favorite roles include Charlotte in *A Little Night Music*, Sonya in *Uncle Vanya*, Lady Croom in *Arcadia*, Mrs. Walker in *Tommy* and Amy in *Company*. Amy can be heard on the Fifteenth Anniversary cast recording of Michael Ogborn's *C'est la Guerre*.

JERALD BENNETT (Kodaly) is a first-year graduate acting scholar returning to the stage after making his Villanova Theatre debut as Alex (*The Book Club Play*). He earned his BA in Theatre and Communications from Temple University, where he appeared in *Dutchman* (Clay Evans), *Seven Guitars* (Canewell) and *Purlie Victorious* (Purlie). 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 Music and Drama Teacher at the AIM Academy in Conshohocken, PA. During the summer, he teaches Music Production for ESF Summer Camps, where he was awarded the Master Teacher Award in 2009, 2010 and 2013. Jerald is also a member of and serves as Worship Council Leader and Youth Choir director at the Freedom Christian Bible Fellowship Church.

BARRY BRAIT* (Waiter) is part-time second-year graduate student. Barry directed the Episcopal Academy Community Players for 8 years, including productions of *Animal Farm* (Readers' Theater version), *An Absolute Turkey*, *How to Succeed in Business Without Really Trying*, *A Funny Thing Happened on the Way to the Forum* and more. As a mentor to the Drama Society at Central High School, Barry directed *God's Favorite*, *The Crucible*, *Lend Me a Tenor* and more. Barry also produced and directed *Jacques Brel*, *Owl and the Pussycat* and *An Evening of Damon Runyon*. He recently produced a twenty-five minute film, *SAD*, written by his grandson. As an actor Barry appeared in the film *Silver Linings Playbook* and on stage in Isis Productions' *Broken Glass* (Phillip Gellburg); Theatre at KI's *Imagining Madoff* (Bernie Madoff) and Villanova Theatre's *Three Penny Opera* (Blind Beggar/Reverend Brown) and *Translations* (Jimmie Jack Casey).

MEGAN CONWAY (Ensemble) is a junior undergraduate student at Villanova University, where she is double-majoring in Marketing and Business Analytics. She was last seen onstage in Villanova Student Musical Theatre's *Curtains*, and served as Costume Designer for 2018's *Be More Chill*. Megan has been actively involved in theatre on and offstage for the past 9 years. Favorite roles include Brooke Wyndham in *Legally Blonde: The Musical* and The Lawyer in *Tracks*. Megan currently serves as Marketing Chair of Villanova's Business in Entertainment Society, Events Coordinator of Villanova Marketing Group, and is a member of Blue Key Society.

KRISTIN CURLEY (Ensemble) is a second-year graduate assistant in PR & Marketing at Villanova. She earned her BA of Theatre and 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 *Cabaret* (Rosie), *Xanadu* (Polyhymnia), *The Pajama Game* (Gladys), *Curtains* (Bambi), *The Merchant of Venice* (Jessica) and *The Penelopiad* (Helen of Troy).

HARRY DIETRICH (Ensemble) is a first-year graduate theatre student making his musical debut on the Villanova Theatre stage. He earned his BA in Theatre and English from Albright College where he appeared in *Maelstrom* (Vaclav), *It's A Wonderful Life: A Live Radio Play* (in association with Brickhouse Theatre Company) (The Stage Manager), *Marybeth* (Trent), and the original short play *Geist* (Mary Roth and Andrew). He also held many roles behind the scenes for various productions: he was an Assistant Stage Manager for *Doubt: A Parable*, a dresser for *Twelfth Night*, an Assistant Director for *Intimate Apparel* and Directed a production of *Quad* by Samuel Beckett. Harry is also a member of the Domino Players Theatre Company.

GABRIEL HENNINGER (Ladislav Sipos) is a first-year graduate student and set assistant at Villanova University. He earned his BA in English Literature and Communications from Chestnut Hill College (CHC), where he was the President of Mask & Foil, CHC's student run theatre club, for three years. With Mask & Foil Gabe played rolls such as The Stage Manager in *Our Town* and JB Biggly in *How to Succeed in Business Without Really Trying*. He also directed several shows, including *Larry's Favorite Chocolate Cake*, *Life in Quarantine*, and *Who Am I This Time? And Other Conundrums of Love*. He is also the founder and Managing Director of Manayunk Theatre Company.

NICKOLETTE JONES (Ensemble) is a second-year graduate box office management and house management scholar making her Villanova Theatre debut. She earned her BA in theatre with a minor in creative writing at Alfred University, where she appeared in *Life is a Dream* (Clara) *The Mirror in The Ash Girl* (Angerbird/Fairy), *As You Like It* (Phoebe) and *All in the Timing* (Milton/Alma). She also appeared in *As You Like It* (Le Beau/Audrey) and *A Midsummer Night's Dream* (Helena) at Gaspipe Theatre in Lewisburg, Pennsylvania. At Alfred University Nickolette was a member of the Omicron Delta Kappa Leadership Honors Society.

MINA KAWAHARA (Amalia) is a second-year graduate acting scholar most recently seen at Villanova Theatre as 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 workshoped and done staged/concert readings of numerous new works, such as *The Elementary Spacetime Show* by César Alvarez and *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.

ANGELA LONGO (Featured Ensemble) is a first-year merit scholar as well as the Media and Events Coordinator and assistant in the administrative office for Villanova Theatre. She holds her BA in Theatre with concentrations in Acting, Musical Theatre, and Directing from Rowan University. Angela produced her original work, *Death by Chocolate* in the Philly Fringe Festival this past season and has performed and directed with many local companies in the Tri-State area. www.angelaroselongo.com

TINA LYNCH (Ilona Ritter) is a part-time graduate theatre student in Villanova's MA program returning to the Villanova Theatre stage. 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 has been 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 Show*, and Marvel Ann in *Psycho Beach Party*.

ALEXANDRA MITCHELL (Featured Ensemble) is a first-year graduate costume assistant. She earned her BA in English and Theatre at Grove City College, where she appeared in *Dancing at Lughnasa* (Chris), *100 Saints You Should Know* (Abby), *The Women of Lockerbie* (Hattie), *Anything Goes* (Reno Sweeney), *The Clean House* (Virginia), and *Little Women* (Jo March). At Grove City, she served as the One Act Festival Coordinator and was a member of Tau Alpha Pi (theatre), Omicron Delta Kappa (leadership), and Lambda Iota Tau (literary) honors societies. She has appeared in the Voces Solis Choir of Pittsburgh for three seasons and has served as a vocal coach and choreographer for Parable Theatre Company.

ETHAN MITCHELL (Georg) is a first-year graduate set assistant last seen on Villanova Theatre's stage as Rob (*The Book Club Play*). He earned his BA in English with a Theatre minor at Grove City College, where he appeared in *Measure for Measure* (Pompey), *Les Misérables* (Thernardier), *Dancing at Lughnasa* (Michael), *Guys and Dolls* (Nathan Detroit), *Honk* (Ugly) and *The Tempest* (Ariel).

KALE A. THOMPSON (Mr. Keller) is a first-year acting scholar making his debut at Villanova Theatre. Kale earned his BM in Music Education at Westminster Choir College for whom he performed at Carnegie Hall and Lincoln Center. He has spent the last six years teaching vocal music at Terrill Middle School. Past productions include *Mamma Mia!* (Sky) and *The Hunchback of Notre Dame* (featured dancer).

JAY V. (Ensemble) is a first-year graduate student and set shop assistant. He is making his debut with Villanova Theater. Jay is an actor, playwright, and director hailing from the city of brotherly love. Jay recently performed as Scott in *Evil dead: The Musical* at Bootless Stageworks and as Cliff in *Cabaret* with Spotlight Theater. Jay is currently pursuing his MA in Theater and MPA Certification.

PAUL WEAGRAFF (Mr. Maraczek) is thrilled to return to Villanova Theatre in this production of *She Loves Me*. Having performed in the tri-state region since 1979, Paul was last seen on the Villanova stage in *The Light in the Piazza* (Signor Naccarelli). Recent regional performances include *Funny Girl* (Flo Ziegfeld), *Titanic: The Musical* (Captain E.J. Smith) and *42nd Street* (Julian Marsh) at the Broadway Theatre of Pitman; *Witness for the Prosecution* (Justice Wainwright), *Rumors* (Officer Welch) and *Ragtime* (Henry Ford) at Bristol Riverside Theatre; *The Fantasticks* (Bellomy) and *Assassins* (Charles Giteau) at The Eagle Theatre; Media's *The Addams Family* (Mal Beineke); and Mazeppa Productions' *Xanadu* (Danny Maguire).

ALEX WERTHAUER (Arpad) is a first-year undergraduate student at The University of the Arts where he is currently studying to receive his BFA in Musical Theater. This is Alex's first time performing at Villanova Theatre.

JERRY BOCK (Music) is an American composer who studied at the University of Wisconsin and collaborated with Larry Holofcener on songs for television's *Your Show of Shows* and the musical *Mr. Wonderful* (1956). With the composer-lyricist Sheldon Harnick he had his greatest successes: *Fiorello!* (1959, Pulitzer Prize) and *Fiddler on the Roof* (1964). Bock and Harnick's other musicals include *The Body Beautiful* (1958), *Tenderloin* (1960), the admired *She Loves Me* (1963), *The Apple Tree* (1966), and *The Rothschilds* (1966).

SHELDON HARNICK (Lyrics) is an American lyricist and songwriter. After graduating from the Northwestern University School of Music (1946-1949) with a Bachelor of Music Degree he

worked with various orchestras in the Chicago area. Harnick wrote the libretto for the opera *Coyote Tales* (1998), with music by Henry Mollicone. He wrote the book, music and lyrics to the musical *Dragons* (2003). He wrote the lyrics and co-wrote the book with Norton Juster for the musical *The Phantom Tollbooth* (2007) based on the novel by Juster. He is best known for his musical collaborations with Composer Jerry Bock on Musicals such as *Fiorello!* (1959, Pulitzer Prize) and *Fiddler on the Roof* (1964).

JOE MASTEROFF (Book) is best known as the book writer for the Tony Award-winning *Cabaret* (1966). He moved to New York from Philadelphia after attending Temple University and serving in the US Air Force. He studied with the American Theatre Wing from 1949-1951 and began his career as an actor, making his Broadway debut in *The Prescott Proposals* in 1953. Masteroff wrote the libretto for an operatic adaptation of Eugene O'Neill's *Desire Under the Elms*, the book and lyrics for the musicals *Six Wives* (Off-Broadway, 1992) and *Paramour*, based on Jean Anouilh's *The Waltz of the Toreadors* (1998)

MATTHEW DECKER (Director) is the Co-Founder/Resident Director at Theatre Horizon, where his recent credits include Rick Elice's *Peter and the Starcatcher*, William Finn's *A New Brain*, Kenneth Lonergan's *Lobby Hero*, Stephen Sondheim's *Into the Woods*, Annie Baker's *Circle Mirror Transformation*, Steven Sater and Duncan Sheik's *Spring Awakening* and Rachel Sheinkin and William Finn's *The 25th Annual Putnam County Spelling Bee*. For eight seasons he served as the Associate Artistic Director at Arden Theatre Company where he directed Kander and Ebb's *Cabaret*, Annie Baker's *John*, John Gore's adaptation of *The Stinky Cheese Man*, Gale Childs Daly's adaptation of *Great Expectations*, Michael Hollinger's *Incorruptible* and Greg Banks' adaptations of *The Jungle Book*, *Pinocchio*, and *Robin Hood*. Other credits include Sondheim's *Company* at 11th Hour and Green Day's *American Idiot* at the University of the Arts. Matthew is a three-time Barrymore Award winning director and his production of *Into the Woods* at Theatre Horizon was recognized with the Barrymore Award for Outstanding Overall Production of a Musical. He is a graduate of New York University's Tisch School of the Arts. www.matthewseandecker.com

RACHEL CAMP* (Choreographer) is a Philadelphia-based theater and teaching artist. Recent performance credits include *Dido & Aeneas* with Opera Philadelphia; *Red Herring* at Act II Playhouse (2018 Barrymore nomination); *Gypsy* and *A Midsummer Night's Dream* at Arden Theatre Company; *The Sincerity Project* with Team Sunshine Performance Corporation, and *A New Brain* at Theatre Horizon. She was the assistant director for *Sing the Body Electric* at Theatre Exile last season. Rachel's next project is *Bridges of Madison County* (Marian) at Philadelphia Theatre Company. Rachel has worked as an educator at the University of the Arts, Arden Theatre Company, ZoomDance, the Kimmel Center, and various Philadelphia area schools. She is the Chair of the Barrymore Oversight Committee this season, a member of environmental justice group Philly Thrive, a wizarding professor and program developer at Fiddleheart Academy of Witchcraft & Wizardry, a singer with the Monday Night Airwaves, and a private vocal coach. www.rachelcamp.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 Theatre, Villanova University Theatre, Walnut Street Theatre, Arden Theatre Company, Philadelphia Shakespeare Theatre, Interact Theatre Company, Simpatico Theatre, Orbiter 3, Fringe Arts, Amaryliss 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.

PETER A. HILLIARD (Music Director) holds degrees in Composition from the San Francisco Conservatory and in Musical Theatre Writing from NYU. His musicals, *Don Imbrogllo*, 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 receives its 8th production in Duluth this month. His opera *Blue Viola* premiered three years ago at Urban Arias in Arlington, VA and has subsequently been produced at Lyric Opera of The North and Opera Memphis. His new opera *The Last American Hammer* premiered last month in Washington D.C. with legendary soprano Elizabeth Futral. 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. 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. Opera News wrote that *Natoma* "turns out to be a real piece of buried treasure. Herbert's score is gorgeous." Hilliard is the music director of the Savoy Company and the Abington Choral Club and occasionally plays Jazz Piano in the Bob Wagner Quartet.

COLIN MCILVAINE (Scenic Designer) is a Philadelphia-based, Barrymore nominated scenic designer named this season as one of American Theatre Magazine's 20 People to Watch. Recent design credits include *Sing the Body Electric* (Theatre Exile), *Ella* (Delaware Theatre Company), and *Salt Pepper Ketchup* (Interact Theatre). Colin's recent associate design credits include *Thunderbodies* (Soho Rep), *Pipeline* (Lincoln Center), and *Quartet* (Spoleto Festival USA). In addition to his freelance career, Colin lectures at The University of the Arts and Temple University. He holds a BA from the University of Maryland and an MFA in Scenic Design from Temple University. www.colinmcilvaine.com

ALISON ROBERTS (Costume Designer) has a BA in Theatre Arts from Rowan University and an MFA in Costume Design and Technology from Illinois State University. She has been freelance designing in the Greater Philadelphia Area for the last seventeen years. She's worked with the Arden Theatre Company, Theatre Exile, Delaware Theatre Company, InterAct Theatre, Philadelphia Theatre Company, Theatre Horizon, The Lantern Theatre and Philadelphia Young Playwrights. www.alisonrobertsdesign.com

JOHN STOVICEK (Sound Designer) has designed more than thirty shows for Villanova Theatre since 2005, most recently this season's opener, *The Book Club Play*. He is currently involved in recording musicians for a virtual-reality project here at Villanova, website design for a local civic organization, and theatre projects for Act 2 Playhouse and Drexel University.

MAGDALENA SCHUTZLER (Dramaturg) is a second-year graduate props assistant. She last worked as the Stage Manager on *Much Ado About Nothing*. Magdalena has worked for companies such as Pennsylvania Youth Theatre, ArtsQuest, Touchstone Theatre and Walt Disney World Parks & Resorts. She earned her BA in Drama from The Catholic University of America, where she was awarded the Department of Drama Artistic Excellence Award and worked on production teams for shows such as *Shakespeare in Hollywood*, *Big Love* and *Pride & Prejudice*.

TRAVIS MILLIMAN (Stage Manager) is a second-year graduate theatre student at Villanova. He holds BAs in Theatre Arts and Peace and Global Studies with a concentration in Eastern European Democracy and Human Rights from Le Moyne College. He has trained all over the world with groups such as Moscow Art Theater, The National Theatre Institute, Pig Iron Theatre Company, Syntetic Theatre Company and Complicité. He was awarded the David Wheeler Directing award by the Kennedy Center American Collegiate Theatre Festival for his work on Marsha Norman's *140*. Outside of Villanova, Travis teaches the theatre artists of tomorrow with collaborator Janelle Brandberg at the Upper Main Line Y. Upcoming projects include directing this year's studio show, *Elephant's Graveyard*, which opens this January. Favorite past projects include: *Much Ado About Nothing* (Villanova Theatre), *The Cherry Orchard* (Moscow Art Theatre), *The Master and Margarita*, and *Dead Man's Cellophone* (Boot and Buskin).

VILLANOVA THEATRE FACULTY AND STAFF

Valerie Joyce, PhD.....	Department Chair; Musical Theatre; Script Analysis; Teaching of Theatre; Acting
Michael Hollinger, MA.....	Artistic Director; Solo Performance; Playwriting; Songwriting
James Ijames, MFA.....	Principles of Acting; Collaborative Theatre; Creativity
Chelsea Phillips, MFA, PhD.....	Resident Dramaturg; Dramaturgy; Acting; New Play Development; Shakespeare On Stage
Bess Rowen, PhD.....	Dramatic Vision and Form; Acting
Edward Sobel, MFA.....	Directing; Dramaturgy; Acting
Professors Emeriti.....	James J. Christy, Harriet Power, Joanna Rotté
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Parris Bradley, MPA.....	Production Manager
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 Schutzler
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
Research Scholar.....	Effie Kammer
Merit Scholars.....	Nickolette Jones, Angela Longo, Travis Milliman
Presidential Scholar	Amy Abrigo

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Production Manager's Assistant.....	Magdalena Schutzler
Media & Events Coordinator.....	Angela Longo
Marketing & Public Relations Intern.....	Stephen McDonnell
Assistant Box Office Manager.....	Nickolette Jones
Box Office Assistants.....	Will Franey, Meghan Galvin, Maya Jeffers, Molly Lake, Savannah Holliday, Marisa Nwoke, Thomas Murray
House Managers.....	Nickolette Jones, Meghan Galvin, Savannah Holliday, Molly Lake
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Wardrobe Managers.....	Aileen Bancroft, Erin Fabian, Leena Orapaz
Costume Technicians.....	Deborah Alvarenga, Sydney Blasi, Mary Kate Shea, Christe Lee, Amy Abrigo
Carpenters.....	Chris Bowers, Jack Deppman, Megan Jones, Nathaniel Swezey
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