VILLANOVA THEATRE PRESENTS

NOVEMBER 3rd - 14th, 2021

beckett bites

by samuel beckett
directed by edward sobel

NOVEMBER 3rd - 14th, 2021
Our Community Agreements

We welcome and celebrate audiences of all ages, abilities, body types, gender identities, economic backgrounds, ethnicities, immigration statuses, races, religious beliefs, sexualities and overall ways of being human. Without exception.

We Agree:

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

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

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

To celebrate one another and to provide encouragement.

To endeavor to provide appropriate content advisories for our audiences.

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

For more information, please visit villanovatheatre.org/community-agreements.
2021-2022 Benefactors

A Running Friend
Farrokh Abadi
Sara Abbott
Richard B. Adler
Karen Allen
Frank Alston Abbot
Anita Alvare-Gaynor
Kristina Austlid
Tara Bacani
Lyn & John Baltzelsmit
Thomas J. Barbar
Thomas Baroth
David Barry & Susan Kabat
Lisa Basgall
Olivia Lauren Bateh
Phoebe Baxter
Robert & Barbara Beck
Marilyn Becker
Dana Bereznsak
Nicholas F. Biesiada
Pamela Blewitt
Joseph & Miriam Blimm
Carol N. Boslet
Rebecca Bradbeer
Richard Bradford
Carol Bradley
Arleen Brainard
Gerard Brandon
George Brennan
Michael Brown
Geraldine Burton
Catherine F. Cabot
Nicholas & Janet Caniglia
Wesley Carroccio
William & Lillian Cassel
Patsy A. Castiglia
H. William Chapman
Anna May Charrington
Duncan Cheshire
Elizabeth Chesick
Cristine N. Chory
Janice Chory
Suzanne Clain
Jeanne Coburn
Carol Cohen
John Collins
Sarah M. Conlon
Linda Copel
Kent Cprek
Debra Crane
Janet Creedon
Michael Cuneo
Estate of Sara B. Curley
Bill D'Agostino
Joseph D'Angelo
James & Noreen Daniello
Christopher Dayett
Marie Delliagreca
Susan W. Dennen
Robert Devos
Richard Devlin
David & Shelly Dinehart
John & Diane DiSimone
Mary Disipio
Michael P. Donnelly
Rev. Peter M. Donohue
Donna Dougherty
Richard Egan
Shannon Elizabeth
Marilyn C. Ely
Richard Erickson
Denise Ermilio
Kevin Esmond
John T. Fallon
Robert Fanelli
Larry & Barb Farrell
Carol Feeney
Dave & Betty Fish
Linda Fisher
Kenneth Fleischer
Anne Fleming
James D. Fratto
Elizabeth Frawley
Michael K. Friel
Sharon and Robert Fuerman
Mary Jane Fullam
Karen Gaffney
Marc Gallicchio
Honorable John & Anne Gartland
Christine Gaspar
Lawrence Geller
Melissa D. Gerding
Michele Gianforcaro
Chase Gibson
Sarah Gilbert
Gilbane Building Company
S. Glattes
Eileen Gray
Patti Greenwood
Linda Griska
Priscilla Grosick
Thomas & Josephine Gudowicz
Paul Christopher Guerin
Judith Hadley
Brian & Sonja Haggert
Austin Benjamin Hake
Kathy S. Hall
Stephen Harlen
Theresa Haro
Caelyn Harris
Beth Hassel
James Hawkins
Matthew Heim
Charles Helmetag
John A. Hermann & Delia Mullaney
D. Herrick
John Hilliard
Richard A. Hirsh
Margaret Hoey
David A. Hoffmann
Michael Hollinger
Rosemary Holt
Sandra Horne
Shari Hughes
Nancy & Joseph Hopko
Kerry L. Huntsman
Anthony J. Inverso
Frederick Jackes
Elizabeth Jakot
Margaret Joachum
Jack & Fran Johannes
Thomas Johnson
Eric Karson
Madeleine Keen
Betty Anne & Frank Kenney
Kim Keszeli
Patricia Kirwin
Kat Ross Kline
Carolyn Klock
Martha & Leo Kob
Joan & Jack Kramer
Gloria & Ed Kresch
Nicole Krum
Caroline Kunz
Susan Lang
Michael & Kathleen Lamb
Cerie Laster
Marc & Gina Lario
Bob & Mary Lawler
Christian Libson
Susan & Len Lodish
Robert & Kathy Lorentson
Anita Loveland
Kathanne Lynch
Ronald Maggillivray
Jeanie Mallon
Debra Margerum
Dorothea D. Martin
Henry & Mary Martinusco
Michael Maslayak
Ed & Lucile Mathis
Laura Matthews
James Matthews
Susan May
Sharon McCabe
Dorothy McCabe
Barbara Ann McCarran
Michael & Ann McCarran
David & Ann McCarran
John McCarthy
Claire McCormick
Matthew McGovern
Layne & Terry McHugh
Carol McKiernan
Matthew McGovern
Claire McCormick
Matthew McGovern
Layne & Terry McHugh
Carol McKiernan
George McNeal
Catherine McQuaid
Federico Melo
James Menz
Mary Beth Miller
Anne Minicozi
Pualu Mirable
MarieMitchum
Kenneth Michael Mont
Stephanie Moore
Mary Anne C. Morgan
Donna Moriarty
John Mullany
Amy Myers
Regina Myers
Cecelia Natt
Kathleen Nazar
Michael F. Neff
A. Hiroto & Sumie S. Nishikawa
Bill & Mimi Nolan
Beverly Nolan
Edward Novak
Marta Nolan-Alley
Irene W. Nunnari
Janet O'Brien
Josephine O'Brien
Andrew J. Packer
Martin Page
Christine Palus
Mary-Angela Papalaskari
Spencer Pascal
Jeff & Connie Pelesh
Francis Pelone
Marcia H. Pentz
Randy Petersen
Chelsea Phillips
Debra Phillips
Claire Pisapia
Harris A. Platt
Matt Ploc
Marita Podder
Matt Pollart
Susan Poritsky
Jennie Quinn
Florence Reif
Mary Jo Reilly
Emily Richard
Emily Riley
Mary Robinson
Heidi Rose
Robert Rothermel
Kevin Rouse
Ronald & Mary Russo

We wish to offer special thanks to our donors.
Villanova Theatre Presents

BECKETT BITES

PLAY / FOOTFALLS / ROCKABY / COME AND GO

BY SAMUEL BECKETT

Scenic Designer
STEFANIE HANSEN

Costume Designer
ROSEMARIE MCKELVEY

Lighting Designer
JEROLD R. FORSYTH

Sound Designer
DAMIEN FIGUERAS

Director of Photography
HEZEKIAH L. LEWIS III

Projection Designer
MICHAEL LONG

Production Dramaturg
CHELSEA E. DRUMEL

Stage Manager
NICHOLAS ECKER

Directed by
EDWARD SOBEL

November 3rd - November 14th, 2021

PLAY, FOOTFALLS, ROCKABY and COME AND GO are presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.

www.concordtheatricals.com
CAST

**Footfalls**
M .................................................... Brendan T. Cochran
V ....................................................... Anna Rose Smith

**Rockaby**
W ....................................................... Alison Scaramella*

**Come and Go**
Flo ..................................................... Alison Scaramella*
Vi ..................................................... Kenzie Bradley
Ru ..................................................... Anna Rose Smith

BECKETT BITES STAFF
Production Manager ............................................ Amanda Coffin
Technical Director .............................................. Jacob Rothermal
Properties Manager ................................................ Sharri Jerue
Costume Shop Manager ..................................... Janus Stefanowicz
Cutter/Draper ..................................................... Rosemarie McKelvey
Stage Management Consultant .............................. John Flak*
Trauma Informed Consultant ................................. Rachel O’Hanlon-Rodriguez
Business Manager ................................................ Elisa Hibbs
Director of Marketing and PR ................................. Kimberly Reilly
Educational Dramaturgy Consultant ....................... Cristy Chory
Educational Dramaturgs ...................................... Kenzie Bradley, Kat Ross Kline

Assistant Stage Managers ................................. Teya Juarez, Taylor Molt, Crys Clemente
Assistants to the Costume Designer ...................... Autumn Blalock, Erin Markham
Scenic Charge .................................................. Kenzie Bradley
Film Crew ...................................................... Andra Cain, Caleb Lucky

Light Board Operator .......................... Anthony Hillanbrand
Sound Board Operator ................................. Sloan Elle Garner

Set Construction ........................................ Justin Badoyen, Erin Coffman, Louis Pitingolo
Wardrobe Managers ............................... Maddie Bishop, Olivia Boise, Lily Nguyen,
Rosie Norman, Erin Rodriguez, Anya Speaker
Costume Technicians ............................... Hafsia Traore, Eileen Cha, Chris Onder
Properties & Scenic Artists ............................ Cecilia Bushway, Alicia Langan,
Thomas DeStefanis, Charlotte Roberts
Business Manager’s Assistant ......................... Santino Moffa

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

Introducing the New Home of Villanova Theatre

Villanova Theatre is now located in the brand-new **John and Joan Mullen Center for the Performing Arts**, an 85,000-square-foot hub for performances, creativity, engagement and exploration for the University’s performing arts community.

The first-floor portico and lobby serve as the primary reception and event space for the building via the main entrance, a second-floor balcony overlooks custom chandeliers and the third-floor **Belle Masque rooftop terrace** provides indoor-outdoor ambience for special events. The **Reed Family Box Office** is centrally located in the first-floor lobby.

Conveniently located at the intersection of Lancaster and Ithan Avenues on the Villanova University campus, parking is available in the I-1 Ithan Avenue Garage behind the building, which can be accessed from both Ithan and Lancaster Avenues. SEPTA’s Paoli/Thorndale and Norristown 100 trains stop every 30 minutes on campus.

Featuring three performance spaces

The **Court Theatre** is an open format 200-seat theatre that features flexible seating, a balcony and technologically advanced lighting and sound system.

The **Topper Theatre** is a beautiful 400-seat proscenium-style theatre with tailored acoustics, state-of-the-art theatrical lighting and a 30-member orchestra.

The **Smith Performance Lab** is an intimate 100-seat performance space that features flexible seating and first-rate theatrical technology.
In these four plays, you are invited to bring your own perspective to the experience, rather than have the "correct" meaning of the story dictated to you. In his plays, Beckett takes aim right at the center of what it means to be alive in the world, and that ultimately is defined differently by each of us. Through the characters in these four plays, he masterfully explores our need to connect with and be seen by others and what happens when that need is (or isn’t) met. Tonight, you will take in three versions of the same story, watch a mother and daughter attempt to find what has been lost, hear a woman reflect on her life, and witness the connectivity of old friendship. What those stories do to you and mean to you may vary.

Beckett’s work cracked the theatre wide open and blew dust off the artform from the early 1950s onwards. Theatre that came after can almost always be pointed back to him. His plays influenced countless writers and artists, many among them prolific and influential in their own right: Harold Pinter, Maria Irene Fornes, Caryl Churchill and many more. Similarly, there is a line to be drawn between life before March of 2020 and what has followed. Like the characters in Beckett Bites, the world has come to comprehend the stark difference between isolation and connection, between despair and hope. In these four plays, a passage towards light and community is taken, one that is meant to meaningfully mirror the one we have all moved through in the last two years.

"But it is Sam Beckett’s exaltation of the spirit that has taught me the one basic truth: that in spite of everything or whatever, one goes on.”
- Alan Schneider, Director

"The static world of Beckett’s plays invites us to move beyond the rushed pageantry of our lives to peer into the unyielding facts of our existence.”
- Charles McNulty, Journalist

In the last two years, our human need to be in community with one another has been forcefully denied. Even with the benefits that technology offers for connection, Zoom and FaceTime fall woefully short without the three-dimensional warmth of human presence, shared space, and physical touch. These four short plays by Samuel Beckett - Play, Footfalls, Rockaby and Come and Go - were selected to speak to the journey we have all been on recently. They are arranged to help spark that three-dimensional warmth we long for, as we watch the actors on the stage in front of us journey from the ice of isolation into the bliss of connection. After such prolonged darkness, any source of light and joy are ours to seize. I hope that you will find that delight in the experience of these plays.

Due to its extreme austerity and poeticism, Beckett’s work is very different from what is encountered at a typical night at the theatre, a distinction which allows for more elasticity of experience. With Beckett’s rigid stage directions, little room is permitted for alternative directorial interpretation. However, this quality also enables the audience to have more freedom of interpretation. Recognizable slices of life in his plays can puzzle as much as they can thrill. What you bring home with you after seeing these plays might be radically different from the person seated next to you. It is actively and beautifully democratic.
About the Playwright

How The Life Of Samuel Beckett Informed The Words He Wrote

“I could not have gone through the awful wretched mess of life without having left a stain upon the silence”

– Samuel Beckett

Samuel Beckett is a rare playwright in that his name is often recognized outside the field of theatre. Even those who cannot immediately identify him by name might know the 1953 play which first gave him widespread fame: Waiting for Godot. While understanding what Beckett’s life entailed may not lead to a conclusive explanation of his work, it can illuminate what circumstances might have made him choose to leave “a stain on the silence.”

Samuel Barclay Beckett was born in the suburbs of Dublin on April 13, 1906 into a solidly middle class family. His mother, May Beckett, was a devoted Protestant and rigid disciplinarian. His father, Bill Beckett, preferred the enlightenment of the outdoors and instilled a love of nature into his son through long walks in the hills of Dublin and Wicklow. The sensory landscapes of the Dublin countryside and coastline – lighthouses, islands, the scents and sounds of the sea – remained in Beckett’s imagination and are pervasive in his work. His family was a musical one and raised Beckett to play and to appreciate music, an understanding that would permeate his plays. These plays employ many musical elements such as repetition, dynamics and tempo.

While in adulthood Beckett would claim France as his home country, his formative years as an Irishman cannot be ignored. Beckett came of age during a time of tremendous tension and revolution. As part of the United Kingdom, Ireland entered World War I in 1914, which occurred in tandem with a major shift in national political support, from the Irish Parliamentary Party to the republican Sinn Féin movement and the rise of the Irish Free State. The Easter Rising of April 1916, an armed insurrection against British government and oppressive British rule, left hundreds dead and thousands imprisoned. In the aftermath, Beckett’s father took young Sam and his brother to see Dublin in flames, an image that would remain with Beckett for the rest of his life. It would not be the last time in his life that he would witness violence and war.

Beckett received a first-rate education and was an exemplary student. He attended primary school at Earlsfort House, a deliberately multi-denominational school which emphasized religious and racial tolerance, a pedagogy that helped to shape Beckett’s intolerance for prejudice. He enrolled at Trinity College in Dublin, where he studied French and Italian languages. Upon graduation, Beckett received a coveted teaching position at the École Normale Supérieure in Paris. It was there that he would begin to meet characters who would influence his life and career, including poet Tom McGreevy and author James Joyce. Following his post in Paris, Beckett returned to Trinity College in Dublin as a lecturer. However, he quickly became disillusioned with teaching and, in 1930, made the decision to forgo the stability of a career in academia and pursue his ambition as a writer.

The 1930s were hard years for Beckett, as he struggled to establish stability in his personal and professional life. The sudden death of his father in 1933 affected him profoundly. Beckett began to suffer from debilitating anxiety, depression, and panic attacks. He sought out psychotherapy, and his discoveries through this treatment sparked an interest in the workings of the mind, the effects of isolation, and the recognition of mortality. In 1938, Beckett was stabbed in the chest by a small-time pimp in the middle of the night for seemingly no reason, and it narrowly missed his heart. He survived, but it would not be long before the threat of danger would find him.

Beckett’s path, and the world’s, was interrupted by the rise of Nazism and the outbreak of World War II. As an Irishman, Beckett had the choice to remain neutral; instead, he became actively involved with the French Resistance and translated information obtained by French spies into English to be smuggled into England. After the arrest of several of Beckett’s friends by German authorities, he fled a small village,

“It’s not true that Beckett is shy, evasive, a philosopher of the ivory tower, a philosopher of despair. He’s written about human distress, not human despair. Everything in his work ends with hope. Hope, hope, in everything he writes. I’ve never met a man with so much compassion for the human race.”

– Jack MacGowran, Actor
Roussillion, with Suzanne Dechevaux-Dumesnil, his then-girlfriend. Throughout his life, he referred to his work with the Resistance as “boy scout stuff.”

After the war ended, Beckett experienced an epiphany about his purpose as a writer. He changed the focus in his work from an external observation of human life to an examination of the self. This kicked off what he referred to as a “frenzy of writing.” In the post-war years, Beckett wrote three novels: Molloy, Malone Dies and The Unnamable. However, it was his play Waiting for Godot that thrust Beckett into the spotlight and would change his life forever. The play made its world premiere (as En Attendant Godot) in Paris on January 5, 1953. Overnight, Beckett came to international acclaim at the age of 42. The success of this singular work opened a new world of opportunity for Beckett.

Following Waiting for Godot, Beckett wrote and produced three full-length plays for the stage: Fin de Partie (Endgame), Happy Days, and Krapp's Last Tape. As he moved forward in his work, his plays became shorter and sparser, but their meaning became richer and more complex. The four plays that Beckett Bites includes - Play, Footfalls, Rockaby and Come and Go - are part of a later body of work marked by an even greater shift towards the examination of the internal workings of the mind and Beckett's development as a theatre practitioner. Since Beckett was a writer of literature first, his exposure to the practical and technical elements in theatre had an indelible influence on his plays. As he gained a greater understanding of the mechanisms of theatre – in particular, the power of specific lighting, costumes and sound – he directly applied it to his work.

Beckett maintained a close circle of treasured and trusted collaborators and friends in his life, such as actors Jack MacGowran, Roger Blin and Billie Whitelaw, and director Alan Schneider, with whom he would work for throughout his career. While he married Suzanne Dechevaux-Dumesnil, their relationship was not exclusive. In 1957, Beckett would meet and begin an affair with translator and writer Barbara Bray, and the two maintained a close intimate and intellectual relationship until the end of Beckett’s life. While Beckett was not keen to imply autobiographical content in his plays, it is widely inferred that the love triangle in Play is an exception.

In the 1960s and 1970s, Beckett experienced the loss of beloved friends, family members and colleagues. He faced a multitude of health issues himself but always pressed on and never abandoned his work as a writer. In the late 1980s, Beckett’s health began to decline significantly. In 1988, he was discovered unconscious in his kitchen, believed to have had a stroke. After he regained his mobility and speech, he wrote his final work, a poem titled “Comment Dire” (“What is the Word.”) He completed it in the rest home where he would spend the final year of his life. He died of respiratory failure on December 22nd, 1989, less than six months after the death of his wife, and was buried beside her in Paris.

Beckett’s legacy is immeasurable and enduring. There is a bottomless trove of scholarship dedicated to Beckett, as well as an enormous quantity of records associated with his work and life. His letters and correspondence to colleagues and friends are all extant. Manuscripts of his plays and novels are available for those to hold in hand. Ever the writer, he kept diaries and theatrical notebooks that provide illuminative clues and content for his process.

Beckett’s work pokes at the most tender and vulnerable aspects of human existence, often avoided in the broad light of day. However, in the dark of the theatre, artists and audiences might experience a deeper, more expansive (dare I say hopeful?) perspective of Beckett's unique theatrical storytelling.

“His plays are not easy to perform and none can have been easy to write... as long as they are performed with one eye on our spiritual longing, and another on the banana skin, they will continue to endure for generations yet to be born.”

- Conor McPherson, Playwright

“In the theater...we most of the time seem to be trying to keep the author out but with Beckett we feel just the other way around: We want him in. To hold our hands through the darkness. To illuminate the dots, interpret the ellipses, and explain the unexplainable.”

- Alan Schneider, Director
CAST AND CREW

JANOS BOON (W2, Play) is a first-year graduate assistant in props construction. Hailing from Tampa, Florida, Janos has worked at Hudson Guild Theatre in NYC; Gamut Theatre Group in Harrisburg, PA as a Technical Intern and Assistant Stage Manager, the Popcorn Hat Players in Harrisburg, PA as the Resident Stage Manager and Properties Master, and for SUNY at Purchase College as a guest director. They were recently a guest lecturer at Penn State for Gender Studies. They would like to thank their parents and their dear friend Michael for supporting them spiritually, physically, and without abandon.

KENZIE BRADLEY (W1, Play | Vi, Come and Go) is a second-year graduate assistant in props construction. Though this is her first onstage role at Villanova Theatre, previous credits include Slaphappy: A COVID-Era Commedia (Stage Manager), and The Bakkhai Variations: Beginning (Stage Manager). Kenzie spent her summer as a scenic artist for the Utah Shakespeare Festival, working on Ragtime and Pirates of Penzance. Kenzie serves as production manager of the completely virtual theatre group Cloud Theatrics (cloudtheatrics.com). Kenzie received her BA in Theatre from Georgia College & State University, appearing as Bruno in Shipwrecked! An Entertainment, Molly in Reconciling, and Pamela in Infant Morality.

BRENDAN T. COCHRAN (M, Play) is a first-year graduate student. He is thrilled to be joining his first production with Villanova Theatre. 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; 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.

ALISON HYDE PASCALE (M, Footfalls) is a first-year graduate theatre student and the Marketing and PR Assistant for Villanova Theatre. Favorite past roles include Prudence in Beyond Therapy and Romeo in Romeo and Juliet with the Queens Company in West Hartford, CT and Belle in Dark and Stormy Night with the Phoenix Stage Company. She holds an MFA in Dramatic Writing from Fairfield University and a BA in Art History. She is thrilled to be joining her first production with Villanova Theatre.

ALISON SCARAMELLA (W, Rockaby | Flo, Come and Go) is a second-year graduate student and Gravina Scholar. Villanova Theatre: SLAPHAPPY: A Covid-Era Commedia, The Bakkhai; or I’m trying so hard to be good. New York: Twenty-Six Seconds (The Park Avenue Armory/Columbia Stages), Be the Death of Me (The Civilians), Salamander Leviathan (Joe’s Pub/Ars Nova), Jessica (Sanguine Theatre Company/IRT), Let Trump Be Trump (Davenport Theatre), Girl/Group (La MaMa Experimental Theatre Club), Invader? I Hardly Know Her! and Painting His Wings (FringeNYC), and Mur-
NICHOLAS ECKER (Stage Manager) is a second-year graduate theatre student. This is his fifth production at Villanova University, appearing in Spring 2021 as Chet Layser/Dottore in Slaphappy: A Covid-Era Commedia and directing a graduate student production of Doctor Dolittle, written by current graduate theatre student Paul Goraczko. Past Villanova University productions include Herdsman in the staged reading production of The Bakkhai (Anne Carson Version) and ASM for Songs for a New World in December 2020. He earned his BA in Interdisciplinary Arts with minors in Music, Theatre, and Communication/Journalism at Shippensburg University in 2016. At Ship, Nic directed The 39 Steps and was music director for The Addams Family, Spring Awakening, and Heathers. Nic was theatrical director at Biglerville High School between 2017-2020, where he directed Into the Woods, Little Shop of Horrors, Sunday in the Park with George, and The 25th Annual Putnam County Spelling Bee. Nic's most recent community production was director and music director of Spring Awakening at Hershey Area Playhouse in 2019.

DAMIEN FIGUERAS (Sound Designer) is a two-time Barrymore nominated Sound Designer. Recent credits include: Party Face (Off-Broadway, New York City Center), Into the Woods (Resident Theatre Company), The Cake (Lake Dillon Theatre Company), Warplay (Azuka Theatre), Three Sisters (Curio Theatre), Meteor Shower (Walnut Street Theatre), Don’t Dress for Dinner (Lantern Theater Company) Antihero (Tribe of Fools), Fun Home (Millbrook Playhouse), Twelfth Night (Shakespeare in Clark Park). He is a proud member of the TSDCA. Dfigueras.com


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

HEZEKIAH L. LEWIS III (Director of Photography/Editor) is an alumnus of UCLA’s MFA film directing program. He attended Villanova University on a football scholarship. As a communication/sociology major, he co-founded and served as artistic director for the Villanova Television Station along with directing numerous documentaries and short narratives. He was offered a Presidential Fellowship to attend Villanova’s graduate school where he completed a Master’s degree in Theatre. At UCLA, Hezekiah completed various short films and documentaries promoting social change and awareness. He received numerous awards for his outstanding efforts, which commemorate and recognize Hezekiah for his dedication, and passion for filmmaking. Hezekiah most recently worked with Villanova Theatre on Slaphappy: A Covid-Era Commedia as DP and Editor for the project.

MICHAEL LONG (Projection Designer) is a filmmaker and projection designer working in the Philadelphia area. He graduated from Drexel University with a BS in Film and Video production. During the pandemic, he worked on virtual productions such as Inis Nua’s How to Be Brave and The Scar Test for Villanova Theatre. A short film he directed, Adam and Eve: A Mockumentary, screened at the Sidewalk Film Festival in 2019. Projection design credits include: The 2019 Barrymore Awards, Tommy and Me (Theatre Exile), Cabaret (Bristol Riverside Theatre), Bengal Tiger at the Baghdad Zoo (Temple University), Eureka Day (InterAct Theatre), and The Rape of Lucretia (Curtis Institute). For more information, visit MichaelLongfilms.com

ROSMARIE 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 Theatre 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 Childrens 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.
Speaker’s Night
with Dr. Gay Strickler

Thursday, November 11th

Dr. Strickler was an Assistant Professor in the Department of Sociology at Villanova University where she recently retired after teaching for over 25 years. In addition to her work in the Sociology department, she has worked extensively with the Villanova Center for Peace and Justice Education, for which she served as liaison with Advising for CLAS and for which she has developed multiple courses. Courses taught in the Sociology Department include Sociology of the Family, Sociology of Social Work, Sociology of Religion and Sociology of the Arts. Her involvement in Center for Peace and Justice Education includes delivering the public lectures: “Confronting Social Justice through Art: A Conversation” (March 2013) and the Freedom School Session: “Women, Protest and the Art of the Arpillera” (January 2013). She also moderated and organized the panel: “Social Justice and the Arts: Panel Discussion” (Nov. 2013) and facilitated the CPJE Film Series Discussion “Shakespeare Behind Bars” (March 2014). Dr. Strickler is a long-time subscriber and supporter of Villanova Theatre and is excited to share her unique sociological perspective on "Beckett Bites."

Health & Safety Procedures and Precautions 2021-2022

Villanova Theatre is following all national, state, local and university guidelines. Villanova University has mandated vaccination for our on-campus community (with a vaccination rate of 95%), provided randomized surveillance testing, increased the frequency of cleaning and sanitization and equipped our facilities with MERV-13 filters.

Masks
In keeping with university guidelines, all audience members must wear a mask at all times while in the theater and lobby, regardless of vaccination status.

Playbills
We will be providing a limited number of printed playbills for each show in our season. A digital playbill will be available by scanning QR codes that will be posted prominently in our lobby. Thank you for helping us reduce touchpoints!

Seating
At this time, seating for the 2021-2022 season is general admission. We ask audiences to keep a distance between parties when possible, and arrive at least 15 minutes early.

Concessions
Food and drink will not be served at Villanova Theatre performances in the 2021-2022 season and food and drink will not be permitted in the theatre.
CURTAINS
a musical whodunnit

March 30 – April 10

Book by Rupert Holmes | Music by John Kander | Lyrics by Fred Ebb

Original Book and Concept by Peter Stone
Directed by Rev. Peter M. Donohue, OSA, PhD

VILLANOVA THEATRE FACULTY

Department Chair; Associate Professor...............................................................Valerie Joyce, PhD
Artistic Director; Professor............................................................................Michael Hollinger, MA
Associate Artistic Director; Associate Professor...................................................Chelsea Phillips, MFA, PhD
Resident Director; Associate Professor .............................................................James Ijames, MFA
Resident Director; Associate Professor.........................................................Edward Sobel, MFA
Resident Music Director; Assistant Teaching Professor ................................Peter A. Hilliard, MFA
Associate Professor............................................................................Fr. David Cregan, OSA  PhD
Visiting Assistant Professor..................................................................................Bess Rowen, PhD
Professors Emeriti...........................James J. Christy, PhD; Harriet Power, MFA; Joanna Rotté, PhD

VILLANOVA THEATRE STAFF

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Set Assistants ......................................Luke Davis, Joshua Peters, J Bean Schwab, Sarah Stryker
Costume Assistants.................Autumn Blalock, Veshonte Brown, Teya Juarez, Erin Markham
Props Assistants........................................Janos Boon, Kenzie Bradley
Production Assistant...........................................................................................Chelsea Drumel
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Franzetti Scholars............................................................................Kate Fischer, Alycia Gonzalez,
Hannah Deprey-Severance, Anna Rose Smith
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