VILLANOVA THEATRE PRESENTS

sometimes the rain,
sometimes the sea.

September 21st - October 1st, 2023
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.
About Villanova University
Since 1842, Villanova University’s Augustinian Catholic intellectual tradition has been the cornerstone of an academic community in which students learn to think critically, act compassionately and succeed while serving others. There are more than 10,000 undergraduate, graduate and law students in the University’s six colleges – the College of Liberal Arts and Sciences, the Villanova School of Business, the College of Engineering, the M. Louise Fitzpatrick College of Nursing, the College of Professional Studies and the Villanova University School of Law. As students grow intellectually, Villanova prepares them to become ethical leaders who create positive change everywhere life takes them.

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Villanova Theatre Presents

Sometimes the Rain, Sometimes the Sea.
by Julia Izumi

Directed by
JAMES IJAMES

September 21st - October 1st, 2023

Sometimes the Rain, Sometimes the Sea is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.
www.concordtheatricals.com
CAST

Rain Cloud.............................................................................Emily Mosset
Bessie..................................................................................Emma Drennen
Ralmond..................................................................... Nathan Trementozzi
Midi..........................................................................Noelle Diane Johnson
Edvard................................................................................Cas Corum
Ina....................................................................................Sydney E. Curran
Dolan......................................................................................Eve Windbiel
Little One........................................................................Zainab Warda Jeffrey

PRODUCTION STAFF

Scenic Artist...........................................................................................Claire Leitner
Lead Electrician....................................................................................Michael Hamlet
Assistant Stage Managers.................................Grace Acquilano, John Orndorff
Stage Management Consultant .................................Allie Emmerich
Intimacy Choreographer .............................................................Bess Rowen, PhD
Community Care Liaison.................................................................Abby Weissman
Educational Dramaturg.................................................................Emma Drennen
Educational Dramaturgy Consultant .................................................Cristy Chory
Assistants to the Costume Designer....................Dory Scott, Noelle Diane Johnson
Light Board Operator ..............................................................Emmeline Morgens
Sound Board Operator.......................................................................John Orndorff
Wardrobe Managers............................................Julia Amendola, Carolyn Connolly,
Vix McCoy, Lily Nguyen, Olivia Speaker

Costume Shop.................................................................Noelle Diane Johnson, Phoebe Keyser,
Abby Little, Emily Mosset, Dory Scott,
Ally Szabo, Eve Windbiel

Scenery & Properties Shop..................................................Justin Badoyen, Max Cabral,
Rachel Carrara, Tess Chiarello, Sydney E. Curran,
Gabriel Elmore, Sydney Hughes, Zainab Warda Jeffrey,
Abigail Johnson, Elizabeth Meisenzahl, John Orndorff,
Ethan Rundell, Amanda Tomaso, Matthew Specht,
Madison Sullivan, Nathan Trementozzi, Celia Wusteney, Natalie Zickel

Business & Company Manager Assistants .......................Santino Moffa, Sanjay Rao
Marketing & PR Assistants................................................Grace Acquilano, Sara Buscaglia
Production Manager Assistant.......................................................Emma Drennen
VILLANOVA THEATRE
LAND ACKNOWLEDGEMENT

At Villanova Theatre, we take time to acknowledge that the land on which we gather is part of the traditional territory of the Lenni-Lenape, called “Lenapehoking.” We thank the Lenni-Lenape People who have stewarded this land throughout the generations.

The Nanticoke Lenni-Lenape Tribal Nations offers the following language to those who seek to honor their people and their territory preceding an event in Lenapehoking:

The Lenape People lived in harmony with one another upon this territory for thousands of years. During the colonial era and early federal period, many of the Lenape People were removed west and north, but some also remain among the continuing historical tribal communities of the region: The Nanticoke Lenni-Lenape Tribal Nation; the Ramapough Lenape Nation; and the Powhatan Renape Nation, The Nanticoke of Millsboro Delaware, and the Lenape of Cheswold Delaware.

We acknowledge the Lenni-Lenape as the original people of this land and their continuing relationship with their territory. In our acknowledgment of the continued presence of Lenape people in their homeland, we affirm the great Lenape Chief Tamanend’s aspirations that there be harmony between the indigenous people of this land and the descendants of the immigrants to this land, “as long as the rivers and creeks flow, and the sun, moon and stars shine.” 1

We pay respect to the first peoples of these regions past, present and future and to their continuing presence in their homeland and throughout their diasporas.

"Once upon a time" is an invitation and a call to listen. Those words spark endless memories, from nights snuggled under warm covers for a bedtime story to cinematic experiences where magic comes to life in bright, dazzling colors.

They signal the start to an adventure through forests full of creatures, both dangerous and helpful, trials to prove worth and valor, and friends made along the way to the ever-important, ever-incredible “and they all lived happily ever after.” But not all fairy tales begin with “once upon a time” and some don’t end with the “happily ever after” you might expect.

"Beyond the tallest buildings
And the highest mountains,
The sky is as vast as the imagination”

says the storyteller, Dolan, as he invites one and all to the world of The Little Rain Cloud. Soon after these words, Rain Cloud tumbles from the sky into the arms of a human named Ralmond who loves the rain. But Ralmond is already in love with Midi, an incredible human who loves the earth and fights for it every day with every fiber of her being. Rain Cloud realizes that she must become human to win Ralmond’s heart and consults her dear, wise cowfriend Bessie to learn how to become human. Bessie tells her that, to become human, Rain Cloud must have Ralmond’s love and have him love only her. A very tricky situation, you understand. As Rain Cloud floats off to learn how to woo Ralmond and win his heart, young prince Edvard takes the stage confessing his love to -- wait, a prince? Where did he come from?

A note from Dramaturg
Dory Scott
Stories within Stories

“T’ve written this new story to prove that I am timeless.” - Dolan

Surprise! This is actually Julia Izumi’s world of Sometimes the Rain, Sometimes the Sea, a story that reimagines Hans Christian Andersen’s classic fairy tale The Little Mermaid while weaving in something that looks far more like the original, though Dolan would never admit to that. This play is not only an adaptation of a well-loved classic, but it also invites you to learn about its author Hans Christian Andersen, and how he wove himself into his stories. Each character in the show relates to a historical figure that was deeply connected to Andersen.

Rain Cloud channels Louise Collin, a daughter of one of Andersen’s benefactors who was a confidant and friend of Andersen throughout his life. They exchanged letters in the early 1830s hinting at a possible proposal, but one never came. Their relationship grew into more of a familial, sibling relationship and Louise supported Andersen throughout his life and career. Andersen went on to become the godfather to her children. This familial support and friendship is echoed in many of Andersen’s stories through aunts, sisters and maternal figures guiding a young, artistic counterpart.

Ralmond channels Harald Scharff, a ballet dancer who grew famous from dancing in ballets adapted from Andersen’s fairy tales and was a traveling companion to Andersen in his later years. Andersen wrote in his diary that he longed for Harald’s company. Their relationship was physical closeness and mentorship from an experienced artist to an up-and-coming performer. The energy and youth that Andersen loved in Harald is reflected in Andersen’s young, adventurous characters going out into the world, just as Harald traveled Europe with Andersen.

Midi channels Riborg Voigt, the daughter of a wealthy merchant and sister of a school friend of Andersen. Andersen said that Riborg’s betrothal to another man was his first experience of heartbreak, though it was also the first step on the path to an artistic soul. Andersen’s brief courtship helped him develop a friendship with Riborg and a closer friendship with his school friend. Like Louise, Riborg continued supporting Andersen from afar and Andersen explored the idea that pain is necessary for art through the story “Auntie Toothache.”
Bessie channels Grand Duke Karl Alexander, a powerful man who wanted to make Weimar a haven for the arts and developed close ties with artists, including Andersen. Andersen was often an honored guest at the Grand Duke’s residence and wrote that he felt like a prince whenever he visited. They had a close relationship, but also one of patron and artist, with Andersen appreciating the praise and connections he received from being in the Grand Duke’s court. Andersen had many royal characters across his stories but was not afraid to show them as fallible and imperfect, as he knew royalty, like the Grand Duke, personally.

Edvard channels Edvard Collin, brother of Louise (“Rain Cloud”) and Andersen’s closest friend for 48 years. Edvard was Andersen’s tutor, editor and competitor in family competitions, and somewhat hesitant, though consistent, participant in a “soulful” friendship that Andersen stubbornly kept going until his death in 1875. Andersen began writing The Little Mermaid the summer that Edvard got married -- a wedding he was not invited to. Edvard Collin appeared somewhat in all of Andersen’s work as he was Andersen’s editor and his longest friendship.

Ina channels Jette (Thyberg) Collin, the wife of Edvard and part of a triangle friendship between Edvard and Andersen, though never becoming quite as close to Andersen as Edvard. Jette, like Louise and Riborg, was a long supporter of Andersen. She was a consistent, welcoming hostess to the frequent traveler and kept her salon and nursery as open places for the author to share his stories.

Dolan channels the man himself, Hans Christian Andersen.
Andersen was born in the small town of Odense, Denmark on April 2, 1805. At the age of 14, he left for Copenhagen to get an education, eventually finding benefactors in the Collin family and becoming a world-renowned playwright, novelist, and author of 156 fairy tales. He wove details from life around him into his fairy tales and novels: Edvard Collin’s wedding inspired The Little Mermaid; Andersen’s own infatuation with famous opera singer Jenny Lind inspired The Nightingale; and he drew from his personal history to write The Ugly Duckling.

Andersen’s stories have stood the test of time because his use of real-life inspiration makes the fantastical happenings feel more plausible. His stories have a deep relatability because they center on the figure of an outsider trying to find their way in the world. They don’t always get the happy ending we might expect, but they can leave behind the difficulties they faced at the start and come into something new. His fairy tales are also unique because he wrote them in everyday language, rather than the formal style expected of authors of the time, inviting adults and children alike to experience stories as though they were hearing them from a friend. His fairy tales are still beloved today, with adaptations upon adaptations using his work as inspiration.
Another Adaptation?

In recent years, a flood of adaptations has swept through Broadway, movies and even novels, leading to exhaustion with the idea of adaptation. Who has not heard the refrain, “There are no new stories being told”? But there is more to adaptation than a one-to-one translation of a story into a new form. Adaptation can open the door to questions from the original text (like “Why does the Little Mermaid choose to become seafoam?”) as well as address current events and concerns (such as climate change, flooding and the interaction between industry and art), and is also a way to introduce new audiences to classic stories at the audience’s comfort. Most of all, adaptation is a chance to be a storyteller and bring to life an old favorite in an unusual way. Adaptation is a part of the cycle of storytelling, as natural as the water cycle.

Our Story

“Life itself is the most wonderful fairy tale.” - Andersen

Tonight, we as theatre makers, as storytellers, welcome you into a world of “once upon a time” and magic. We hope you will listen, laugh and perhaps learn a bit about the fascinating man Hans Christian Andersen. We invite you to think about different kinds of love and the inherent beauty of connection. Tonight, jump into the cycle that takes you from the sky to the sea and back again in Sometimes the Rain, Sometimes the Sea.

Questions to Ponder:

What are some of your favorite stories?

What does ‘adaptation’ mean to you?

Andersen used his life to make fairy tales; what moments from your life have had a sprinkle of magic in them?
CAST AND CREW

CAS CORUM (Edvard) (they/them) is an actor, playwright and first-year graduate theatre tuition scholar at Villanova. Cas earned their BA in both Theatre and Biology with a concentration in Musical Theatre from Meredith College in Raleigh, NC. At Meredith College, they played Death in Everybody, Nurse in Medea, Grace in Voices, Cinna in Julius Caesar and Valet in No Exit.

SYDNEY E. CURRAN (Ina) is a second-year student in the Villanova Theatre Masters Program and is a full-time scenic/ lighting assistant. She is excited to be on the Villanova stage again following last season’s Chrysalis (Dorothea). Sydney earned her BA in Theatre Production and Design along with a BA in Creative Writing from Susquehanna University. While enrolled, Sydney acted as Susquehanna University’s Lead Electrician with two mainstage lighting design credits: John Cariani’s Almost, Maine (2017) and Paula Vogel’s The Mineola Twins (2018). After graduating in 2018, Sydney went on to work as a year-long production fellow at SPARC - Richmond, a Youth Performing Arts organization in Richmond, Virginia and as an Electrics assistant at Syracuse Stage in Syracuse, New York for two years.

EMMA DRENNEN (Bessie) (she/her) is a second-year graduate theatre student and tuition scholar, as well as the Education Dramaturg for this season. Last season, she played Leonor in House of Desires directed by James Ijames. Favorite local credits include Puck in the 2021 Philadelphia Fringe Festival’s “Lovers and Madmen: Visions of a Midsummer Night’s Dream” with Forgotten Lore Theatre, as well as six years as a company member of The ShakesPEER Group as an actor and director. She earned her BA in Theatre and French from Saint Michael’s College in Colchester, Vermont, where her favorite roles included Blanche in A Streetcar Named Desire, Estelle in No Exit and Helena in A Midsummer Night’s Dream.

ZAINAB WARDA JEFFREY (Little One) is a Sri Lankan second-year MA in Theatre student, set assistant and the 2022-2023 Brian G. Morgan ’67 ’70 and Mary Anne Carlson ’70 Endowed Scholar. She was seen on stage as Girl with Fishing Pole/Leigh Randolph in last season’s Sunday in the Park with George. She was also previously seen in the 2022 Sue Winge Playwriting Award staged reading of SPACE, or the Mercury 13 Play and 2023 Villanova Theatre Department Student Studio Show. Her favorite past roles include Buttercup in HMS Pinafore and Stepmother in Cinderella. She earned a BFA in Interior Design from Virginia Commonwealth University, School of the Arts in Qatar.

NOELLE DIANE JOHNSON (Midi) (she/they) is a multi-disciplinary Artist and Artist Advocate based in Philadelphia, PA. As a freelance artist, Noelle has worked as an actor, director, choreographer, model, performer and intimacy director. Noelle is the Founder and owner of Artists Heal®, a company designed to create healing and care spaces for collaborative art-making while centering and providing resources for marginalized artists and vulnerable communities. She maintains a deep commitment to Diversity, Equity, Inclusion and Accessibility work, helping organizations and institutions implement DEI&A Strategy and Facilitation using the wisdom of theatre and storytelling, healing and boundary practice. Noelle holds a BA in Theatre from Temple University and is currently pursuing a dual Master’s in Theatre and DEI Strategy from Villanova University, and is also an adjunct professor at Rowan University. IG: @noelledianejohnson/ artistsheal.org

EVE WINDBIEL (Dolan) (she/her/he/him) is a second-year MA student and graduate costume assistant. He’s been in theatre ever since he can remember, in roles such as Millie in Thoroughly Modern Millie and Hermia in A Midsummer Night’s Dream. Her play Knights (and Ladies) of the Round Table was performed by Pied Piper Theatre of New York City in December of 2021, soon followed by her next work, MacDeath: A Scottish Slay in Two Halves, which opened in October of 2022. He also played Hamlet this spring in his own stage adaptation, ‘Smile, Smile, and Be Just Chillin’. She earned her BA in Theatre Arts from Drew University and is an alum of Alpha Psi Omega and a member of Phi Beta Kappa. He is a gender fluid theatre artist so the opportunity to play Dolan and engage with this complex gender performance is more exciting than he can quite express.
EMILY MOSSET (Rain Cloud) (she/her) is a first-year graduate student and serves as a part-time costume shop assistant at Villanova University. She is immensely honored that *Sometimes the Rain, Sometimes the Sea* is her acting debut with Villanova Theatre. Emily is originally from the Pacific Northwest, where she received her BFA in Acting from the University of Idaho and a Certificate of Completion from the joint study abroad program through the Moscow Art Theatre School in Moscow, Russia and Wayne State University. She received an Irene Ryan Acting Scholarship nomination for her role as Tinkerbell in a student-run adaptation of *Peter Pan*. Her favorite credits include *Cymbeline*, *Romeo & Juliet*, and *A Christmas Carol*.

NATHAN TREMENTOZZI (Ralmond) (he/him) Nathan is thrilled to be portraying the role of Ralmond in *Sometimes the Rain, Sometimes the Sea*. His most notable roles have been Nathan Detroit in *Guys and Dolls*, Charlie Brown in *You’re a Good Man Charlie Brown* and Buckingham in *Richard III*. He is a first-year graduate assistant in the scene shop. He earned his BFA in Musical Theatre with a minor in business from Anderson University, South Carolina School of the Arts. While at Anderson he was president of their Student Studio Series, as well as the campus’ improv trainer. Nathan was a Semi-finalist in 2021 and 2022 in the Irene Ryan Acting Competition through the Kennedy Center American College Theater Festival.

ANTHONY MARTINEZ-BRIGGS (Sound Designer) (they/them) is a sound designer, actor, musician and writer based in Philadelphia. They are a member of The Wilma Theater’s Hot House company as well as a Bearded Ladies Associate Artist. They are a founding member and active emcee with the band ILL DOOTS.


CHRIS HAIG (Scenic Designer) (he/ him) is a University of the Arts alum and professor who has designed throughout Philly for over 20 years and enjoyed ten seasons as the Props Supervisor at Arden Theatre Company. He has designed sets and props for the Arden, Theatre Horizon, InterAct, People’s Light, Philadelphia Theatre Company, 1812 Productions, Bristol Riverside Theatre, Delaware Theatre Company, Inis Nua, Power Street Theatre, University of the Arts, Arcadia University, Shakespeare in Clark Park, Tribe of Fools, Delaware Shakespeare Festival, and Simpatico Theater, including the world-premiere production of R. Eric Thomas’ *Time Is On Our Side* for which he received a Barrymore nomination for Best Scenic Design. Upcoming designs: *Peter and the Starcatcher* at Delaware Theatre Company and *Spring Awakening* at Arcadia University. Proud member of the Society of Prop Managers, Local USA 829 and the board of Philadelphia Scenic Works. www.chrishaiqdesigns.com

JULIA IZUMI (Playwright) (she/her) Plays include *Regrettfully, So the Birds Are* (Playwrights Horizons/WP Theater), *miku, and the gods.* (ArtsWest), *Sometimes the Rain, Sometimes the Sea* (Rorschach Theatre), and others. Her work has been developed and presented at Manhattan Theatre Club, Clubbed Thumb, New Georges, Bushwick Starr, The COOP, Berkeley Rep’s Ground Floor,
SPACE on Ryder Farm, Oregon Shakespeare Festival, Ojai Playwrights Conference, Seattle Rep, Great Plains Theatre Conference, Williamstown Theatre Festival, NNPN/Kennedy Center MFA Playwrights’ Workshop and CAATA’s National Asian-American Theatre ConFest. She received the inaugural OPC Dr. Kerry English Award, KCACTF’s Darrell Ayers Playwriting Award, Theater Masters’ Visionary Playwright Award, NY Society Library’s Artist Grant and a Puffin Artists’ Grant. Former LMCC Workspace Resident, Civilians R&D Group Member, and Clubbed Thumb’s Early-Career Writers’ Group Member. Current New Dramatists Resident. Current commissions: True Love Productions, MTC/Sloan, Playwrights Horizons, Seattle Rep 20x30. MFA: Brown University. www.juliaizumi.com

JAMES IJAMES (Director) (he/him) is a Pulitzer Prize-winning and Tony-nominated playwright, a director and educator. Ijames’s plays have been produced by The Public Theater, The National Black Theatre (NYC); Steppenwolf Theatre, Definition Theatre (Chicago IL); Shotgun Players (Berkeley, CA); Flashpoint Theater Company, Orbiter 3, Theatre Horizon, The Wilma Theater (Philadelphia, PA), among many others, and have received development with PlayPenn New Play Conference, The Lark, Playwrights Horizons, Clubbed Thumb, Villanova Theatre, The Wilma Theater, Azuka Theatre and Victory Gardens. His play Fat Ham premiered on Broadway in April 2023 and was nominated for Best New Play at the 2023 Tony Awards. https://www.jamesijames.com/

ABBY LITTLE (Stage Manager) (she/her) is a second-year MA Theatre student and Tuition Scholar, who previously appeared on the Villanova Theatre stage as Celeste 2 and Naomi in Sunday in the Park with George and Seneca Howland in Men on Boats. She earned a BS in Theatre from Bryan College. Some of the undergraduate productions she performed in include Steel Magnolias (M’Lynn Eatonton), The Matchmaker (Ermengarde), and These Shining Lives (Pearl Payne). Abby has also worked as a director and has served as an assistant director for Arlene Hutton’s Last Train to Nibroc and Eric Overmyer’s On the Verge; or The Geography of Yearning. She directed a production of Arlene Hutton’s See Rock City in February, 2022.

MICHAEL LONG (Projection Designer) (he/him) does freelance film and theatre work in the Philadelphia area. He graduated from Drexel University with a B.S. in Film and Video production. Projection design credits include: Next Stop Broadway (Nederlander Worldwide Entertainment, China tour), Rock and Roll Man (associate designer, New World Stages), Cabaret (Bristol Riverside Theatre), The 2019 Barrymore Awards, Tommy and Me (Theatre Exile), This Is the Week That Is (1812 Productions), Lifespan of a Fact (Lantern Theater Company), Sunday in the Park with George (Villanova University), Crowns (Delaware Theatre Company), Eureka Day (InterAct Theatre Company), and The Rape of Lucretia (Curtis Institute). For more information, visit MichaelLongfilms.com

ELIZABETH MEISENZAHL (Props Designer) (she/her) is a Philly-area free-lance artist and educator. Since her graduation from Villanova’s Graduate Theatre program in 2018 Elizabeth has worked as a Stage Manager, Production Manager, Actor, Director, Props and Sound Designer, Teaching Artist and Fight Choreographer. She has worked with several local theatre companies and schools including Villanova Theatre, Philadelphia Artists Collective (PAC), Wolf Performing Arts Center, EgoPo Classic Theatre, Manayunk Theatre Company (MTC), Juniper Productions, Hedge- row Theatre, Revolution Shakespeare, The Lantern Theatre Company, Jack M Barrack Hebrew Academy and Agnes Irwin School.

DORY SCOTT (Dramaturg) (she/her) is a second-year graduate assistant in the costume shop. She received her BA in Theatre and History by Bethel University, where she appeared as Andrina in The Little Mermaid, Mae in the The Pajama Game with Renaissance Theatre, Frances in These Shining Lives, Babe in Crimes of the Heart and Miss Willie in The Curious Savage with Academic Theatre. She has since appeared with the Jackson Theatre Guild as Ruth Bailey in It’s A Wonderful Life and the Motorist in Clue. Last year she had the pleasure of performing as Celeste 1 in Sunday in the Park with George.
SAVE THE DATE!
9/29 @ 7PM

Join Dramaturg Dory Scott for a deep sea dive into the world of *Sometimes the Rain, Sometimes the Sea* by Julia Izumi.

Audience members are invited to join Dory in the lobby outside the Court Theatre from 7pm-8pm for a complimentary beverage (21+). The drinks are free and Dory is a treasure trove of knowledge.

Meet the Playwright and Speaker - Julia Izumi, MFA
Playwright, Performer, and Educator

Post-Show Speaker’s Series Talk-back: Sunday, Sept 24th

Julia is a writer, performer and educator who makes plays, musicals, theatrical nonsense, and everything in between. Her work has been developed and presented at Manhattan Theatre Club as part of the Ted Snowdon Reading Series, Clubbed Thumb, Bushwick Starr, WP Theater, Berkeley Rep’s Ground Floor, SPACE on Ryder Farm, Ojai Playwrights Conference, Oregon Shakespeare Festival, WP Theater, Williamstown Theatre Festival, Trinity Repertory Company, the CAATA National Asian-American Confest, FringeNYC, Great Plains Theatre Conference, Rorschach Theatre, San Francisco Playhouse, the NNPN/Kennedy Center MFA Playwrights’ Workshop, the Maria Irene Fornés Playwriting Workshop and Corkscrew Theatre Festival.
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Bess Rowen, PhD.................................................................................... Assistant Professor
Edward Sobel, MFA............................................................................... Acting Chair ’23-’24; Resident Director; Associate Professor
James J. Christy, PhD; Harriet Power, MFA; Joanna Rotté, PhD.............. Professors Emeriti

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Elisa Loprete Hibbs, MA........................................................................... Company Manager
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Kimberly Reilly, MA................................................................................ Director of Marketing & Public Relations
Jacob Rothermel, MFA............................................................................... Technical Director
Anthony Sheff, MBA............................................................................... Business Manager
Janus Stefanowicz, MFA.......................................................................... Costume Shop Manager

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Scenery & Props Assistants................................................................. Sydney E. Curran, Sydney Hughes, Zainab Warda Jeffrey, John Omdorff, Nathan Trementozzi, Abigail Johnson
Costume Assistants................................................................................ Noelle Diane Johnson, Emily Mosset, Dory Scott, Eve Windbiel
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Belle Masque Scholar........................................................................... Brandon Hunter Smith
Connolly Scholar................................................................................... Noelle Diane Johnson
Franzetti Scholar.................................................................................... Tess Mathewson and Abby Little
Gravina Scholars................................................................................... Sara Buscaglia and Justin Badoyen
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