John Proctor
is the
villain
by Kimberly Belflower
A Staged Reading Directed by Felicia Bertch and John-Michael Marrs

UTA Department of Theatre Arts and Dance

presents
A Staged Reading of
John Proctor is the Villain

Content Warning:
John Proctor is the Villain deals with difficult themes related to sexual assault, sexual exploitation, grooming, non-sexual violence, mental health, abusive relationship dynamics, mental health challenges, racially charged language, and other potentially activating topics.

Setting:
Spring semester, junior year, 2019
Helen County High, the only high school in a one-stoplight town, northeast Georgia

CART Services (captioning) is provided by Brandy Walthall, RSR

Music Credit: Cover of Green Light by Lorde, licensed by Tency

CAST:

Toni Colbert (Raelynn Nix) is a BA Theatre Major student at UTA. Making her Maverick Theatre Company debut, she was last seen as the Uber Driver in *Que Será, Giant Monster (TCC Southeast).*

Reginald Keith Dunlap III (Mason Adams) is a BFA Acting major. He has been recently spotted in Theatre Arlington's *Superior Donuts* (Franco Wicks), and Maverick Theatre Company's production of *Romeo and Juliet* (Romeo). Reggie would like to thank family and friends for their continuous support. He hopes you come in with open hearts and enjoy this timely twist on a CLASSIC piece.

Itzel Flores (Ivy Watkins) is a BFA Acting Freshman at UTA. *John Proctor is the Villain* is her first UTA production.

Johnny Ford (Lee Turner) is a BA theatre freshman at UTA and is making their mainstage debut! They were last seen in *Foxhole Circuit* (Ernie). Johnny would like to thank their family, friends, and partner, Julia for their never-ending support!

Jayla Greer (Nell Shaw) is a BFA Musical Theater freshman at UTA. *John Proctor is the Villain* will be her first show at UTA! This past summer, Jayla interned at Kids' Backporch Productions and is excited to see what new opportunities the DFW area will bring her.

Alex Lanning (Mr. Carter Smith) is a BA Theater Arts senior at UTA making his second appearance at UTA, Alex was last seen as Lancelot Jones in the TATL production of *King Arthur's Socks* and has been interning at Kids Who Care performance company this past summer.

Allison Marshall (Beth Powell) is a sophomore BFA Acting major and is thrilled to have been a part of this staged reading. Allison was last seen in UTA's *Romeo and Juliet* (Peter), and hopes you enjoy the show!

Alina Melcer (Miss Bailey Gallagher) is a BFA MT freshman at UTA. Alina was last seen in *The Cover of Life* (R.T Robinson) and taught music and theatre at JumpStart for the Arts this summer.

Bella Ruffino (Shelby Holcomb) is a BA Theatre freshman at UTA. Making her MainStage debut, Bella was last seen in Addams Family at her high school.

Callie Taylor (Stage Directions Reader) is a BFA Acting Freshman at UTA. She will be making her debut appearance at UTA with *John Proctor is the Villain.*

PRODUCTION TEAM:

Felicia Bertch (Co-Director) is proud to be in her tenth year on faculty in the Department of Theatre Arts and Dance at UTA where she is also the Head of BFA Acting. Her areas of specialization are Movement, Devised Theatre, Physical Theatre, Red Nose, and Shakespeare. She received her MFA in Acting from USC and studied physical theatre arts in NYC, Chicago and at L'École Internationale de Theatre Jacques LeCoq in Paris. Felicia has lived and worked professionally as an actor, clown and model all over the country and abroad. She has taught, directed, devised and choreographed at various institutions, including Wheaton College, USC, The University of Chicago, and Columbia College as well as in Tanzania, East Africa. She continues to work as a professional theatre artist and model in the DFW area. With special thanks to the incredible student designers, dramaturg, and cast for embarking on this journey whole-heartedly and with as much investment and dedication as a fully-produced production would have been. And special thanks to John-Michael Marrs, whose incredible contribution was essential. Shout-out to Play Group! feliciabertch.com

John-Michael Marrs (Co-Director) is Associate Professor of Theatre and Head of Performance at Baylor University. Local acting credits include Dallas Theatre Center (*Mars*); Stage West Theatre (*Sherlock…*; *Grand Horizons*; *The Explorer's Club*); WaterTower Theatre (*Jesus Christ Superstar*; *The Curious Incident…*; *Pride and Prejudice*; *The Gospel According to Thomas Jefferson…*; *One Man, Two Guvnors*; and *The Explorer's Club*); Circle Theatre (One Man, Two Guvnors); and Amphibian Stage Productions *(Cyrano, Freud's Last Session)*; Second Thought Theatre (*The Country Wife*). In New York, John-Michael has performed with the Public Theatre, New York Classical Theatre, Rattlestick Playwright's Theatre, the Cherry Lane Theatre, and the Ohio Theatre. Regional credits include the Shakespeare Theatre Company in Washington, D.C.; the Denver Center for the Performing Arts; Pioneer Theatre Company; and two seasons with the Alabama Shakespeare Festival. Other credits include *The Mystery of Matter* (PBS) and the Kennedy Center's *Vital Voices' Fatema Akbari Tribute*. John-Michael received his MFA from The University of Alabama/Alabama Shakespeare Festival and is a graduate of Baylor University. Special thanks to Felicia, JEM, UTA's Department of Theatre Arts and Dance, and the incredible cast of *John Proctor is the Villain*!

Gina Amador (Production Stage Manager) is a BFA Musical Theatre Sophomore at UTA! She was last seen in UTA's *Sweeney Todd* as part of the ensemble and worked as a university intern at Kids Who Care performance company this past summer. JPITV is her Stage Manager debut!

Kristen Winkler (Assistant Stage Manager) is a BA Junior at UTA. She has been participating in theatre for 9 years and is very excited to continue her work with UTA and her fellow students in future productions.

Clea Raven (Dramaturg) is a BA Theatre Arts Junior at UTA. Making her dramaturg debut, she is grateful for the opportunity to work on this show with the help and guidance of Felicia and Dr. Higgins. She is very excited for the reception of her work as a new dramaturg.

Jeanmarie Higgins (Dramaturgy Mentor) is the chair of the Theatre Arts and Dance Department. A new works dramaturg, Jeanmarie publishes widely on the intersection of performance theory and practice. She is the recipient of the 2021 Oscar Brockett Teaching Award from the Association of Theatre in Higher Education.

Casey Moreno (Costume Design) is debuting as solo designer for J*ohn Proctor is the Villain*. The show has been wonderful to be part of, and she hopes that it makes an impact on those who come to see it. She's previously designed makeup for *The Night of the Living Dead* and Assisted in costumes for *Sweeney Todd*. Casey is a senior graduating in December 2023, Summa Cum Laude.

Kennedy Smith (Scenic Design) You may have seen Kennedy's work as the assistant set designer for *Sweeney Todd: The Demon Barber of Fleet Street*. She hopes everyone enjoys the show. Kennedy is graduating December 2023.

Leah Mazur, she/her (Scenic Design Mentor) MFA University of Kansas, is a scenographer (scenic/lighting/costume design) and visual artist based in the DFW metroplex. She is currently head of the Design & Technology BFA program in the Department of Theatre Arts and Dance at the University of Texas at Arlington. Select regional credits include productions at Spinning Tree Theatre, Unicorn Theatre, Kansas Repertory Theatre, Lake Dillon Theatre Company, Anacostia Playhouse, Cape May Stage, Scena Theatre, Amphibian Stage, and Theatre Three. With the onset of the COVID-19 pandemic, Leah's focus shifted to the integration of XR (extended reality) into the performing arts as a means of accessibility and expanded storytelling.

Margaret Monostory (Costume Design Mentor)

Brandy Walthall (CART Provider/Captioner) is a certified stenographer who has been providing accommodations for the Deaf and hard-of-hearing communities throughout the State of Texas for 12 years. Her unique typing skills allow her to transcribe and caption classes, events, and graduations for UTA, and she is glad to be a part of this community.

DIRECTOR'S NOTE:

In 2020, at the height of the pandemic, my husband and several of his theatre friends from across the globe started a play reading zoom chat. Shortly thereafter, I and several others were included and our numbers grew. This collective—now referred to endearingly as Play Group or simply PG—still meets to read plays and unpack often difficult content among friends and fellow artists. We came across the script for *John Proctor is the Villain* at one of our early PG meetings. It was the rare script that could woo all members of Play Group! Both its eerily accurate teenage dialogue and beautifully crafted story are enough to capture most audiences. But even more for us, what sparked and held our attention was the insistence that we reconsider the familiar themes and binaries of Arthur Miller's *The Crucible*. It did something we did not expect or know we needed: It forced us to reexamine our preconceived notions and interrogate what is widely regarded as an American classic. Thus, when *The Crucible* was proposed for the UTA mainstage season, it was a no-brainer to suggest that *John Proctor is the Villain* should be performed alongside it in rep.

Harvard English professor, Marjorie Garber, observes in her book *Shakespeare After All*, that there are three settings for every play. The time in which the play is written. The time in which the play is set. And the time in which the play is viewed. In the case of *John Proctor is the Villain,* there is the added setting of *The Crucible* as it is implicated and woven into the *John Proctor* script. Thus, we can view the play through the lenses of 1692, 1953, 2019, and/or 2023. History informs the present and our present shines a sometimes-unappealing light on the past. Playwright, Kimberly Belflower all but demands that we hold our heroes to account.

Art can become monolithic; what is, at its core, a medium that deals in ephemera can become static, fixed, and revered to such a degree it ceases to meet its original intent, which is often to provoke. And if familiarity does, in fact, breed contempt, our past idols can find themselves on the proverbial chopping block when examined through a contemporary lens. *IF* art is a binary and remains fixed. A wonderful example of how to maybe UN-fix the binary is Kristen Visbal's Fearless Girl (2017) in relationship to The Charging Bull or "bull of wallstreet" (Arturo Di Modica, 1989). The relationship between *The Crucible* and *John Proctor is the Villain* is similar. New art can contextualize and provoke thought about old art. New art can bridge the increasing gap between past masterpieces and a modern audience. New art can change the way we see old art. One cannot "unread" a play like *John Proctor* and, having read or seen it, one's view of *The Crucible* and its central figure is altered. It asks that we reconsider *The Crucible* and question the old English class themes and hero/villain binary we once accepted as obvious and given.

This is an astonishing, violent, and deeply thought-provoking work. One we hope
rocks your world, so to speak, and invites you to reconsider what Mrs. Taylor, or whomever your high school English teacher was, claimed to be the most important takeaways of *The Crucible*.

~Felicia Bertch, Director

JOHN PROCTOR IS THE VILLAIN

The informative guide by Clea Raven

HYSTERIA: A HISTORICAL LENSE AND THE CONNECTION TO JPITV

The word hysteria is derived from the Greek word hystera, which means uterus. Greek physician Hippocrates believed that hysteria was a physical disease caused by the uterus moving around a woman's body. During the 16-18th centuries, hysteria was also used to diagnose women when they exhibited unladylike behaviors such as anxiety or anger.

Some symptoms of hysteria included:

1.Swollen abdomen

2. Chest pain

3. Excessive emotion

In JPITV we can see a modern example of "hysteria" in the way that Shelby interacts with Mr. Smith in Scene 11 and also in Scene 17 when Shelby and Raelynn do their presentation. While we may not use the word hysteria anymore it is evident in the way Mr. Smith tries to shut the girls down and silence them. Men are allowed to be passionate, but let a woman express her grievances in how she is treated, or in Shelby's case, how she was abused, and they are put down or said to be emotional and not thinking clearly.

JOHN PROCTOR IS THE VILLAIN: A CULTURAL LENS

SCENE 2: TAYLOR'S TRIAL

June 2013: Denver radio DJ David Mueller groped Taylor Swift at her concert during her *Red* Tour. Mueller lost his job and was banned for life from Swift concerts.

Sept 2015: Mueller accused Swift of defamation, he sought $3 million in damages because he lost his job and lost other opportunities.

Oct 2015: Swift countersued Mueller for assault and battery (specifically for reaching under her skirt and groping her). She sued for $1 and the counterclaim that Mueller waited too long to deny that he groped her after the incident was reported.

Aug 2017: Mueller's lawsuit was dismissed. The judge did not make a ruling on Swift's lawsuit on whether he should or should not be charged for groping her.

SIGNIFICANCE OF TAYLOR'S TRIAL

1. Highlighted how underreported cases of sexual assault are. The incident became public two years after it happened because of Mueller's defamation lawsuit.

2. Swift refused to back down during the trial. During the trial, she was accused of misidentifying Mueller, to which she replied " I'm not going to allow you or your client to say that I am to blame." She also said that she knew exactly who groped her and that the incident was a fact and not alleged.

3. Her trial is considered a big victory. Swift decided on $1 because she didn't want to bankrupt Mueller and also because she wanted the case to be used as a message for women to " decide what will be tolerated with their body."

4. In this trial Swift was the alleged victim and not the alleged perpetrator. While Swift is not the first female pop star to make accusations, her case was her way of not only helping ordinary women but also other women in the music industry.

SCENE 4: "THE FUTURE IS FEMALE"

In 2015 a photograph of Alix Dobkin in a T-shirt that reads "The Future is Female" went viral because of an IG post made by @h_e_r_s_t_o_r_y (an account that documents lesbian imagery). The slogan on the shirt was made by Labryis Books, the first women's/feminist bookstore in the 1970s. Dobkin's partner at the time, Liza Cowan was approached by the owners of Otherwild (a L.A. based boutique) to reproduce the shirt. Cowan was an artist who was interested in the idea of the power of fashion as a way to express identity. In 1975 Cowan and her friend created a magazine called DYKE: A Quarterly, where they photographed women dressing in a way that confirmed their identity (most of whom were lesbians).

Also around this time Cowan and Alix Dobkin were invited to do a presentation at the Lesbian History Exploration event. Cowan used her series of documenting lesbian fashion and the famous picture of Alix Dobkin, During that time T-shirts were not used to promote ideas, they were mostly used to commemorate places, events, or groups. To find T-shirts with these slogans, you'd have to go to women's bookstores or women's events. While the slogan has moved away from its lesbian-centric roots, the phrase is still considered to be problematic because the phrase itself isn't inclusive to those who identify outside the gender binary.

AlixDobkin photo©**LizaCowan** 1975

SCENE 7:

TARANA BURKE & #METOO

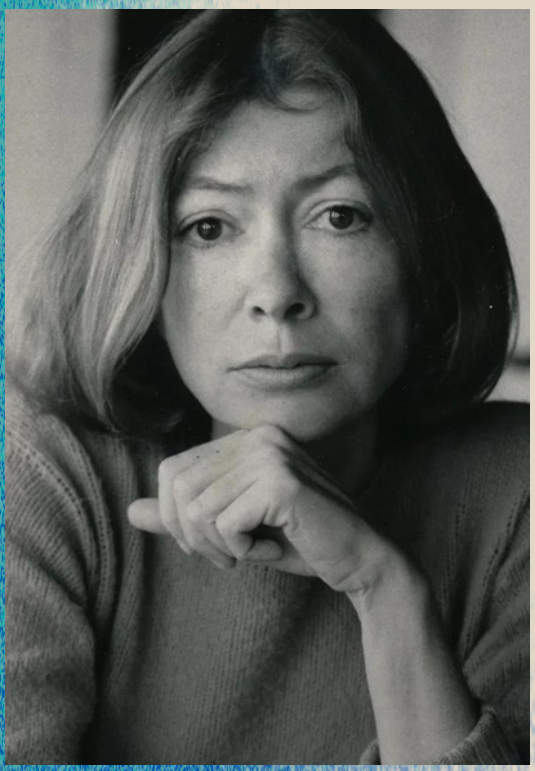
In 1996, Burke was working as a director at a youth camp when a young lady told her she had experienced sexual abuse. This encounter would inspire Burke years later to create her 'me too' movement.

In 2007 she started a program called JustBe Inc, to empower and encourage Black girls through workshops and programming. Every school in Selma, Alabama utilized her program. Out of this Burke's 'me too' movement was founded. 'Me too' was created for young women of color to share their stories and promote the idea of "empowerment through empathy." Along with this she wanted to train survivors to work in communities of color.

10 years later the #MeToo movement became popularized on a larger scale when actor Alyssa Milano tweeted "If you've been sexually harassed or assaulted write 'me too' as a reply to this tweet" Following that post, the New York Times published an article accusing Harvey Weinstein of sexual harassment.

SCENE10: JOAN DIDION'S "GOODBYE TO ALL THAT"/ "SLOUCHING TOWARD BETHLEHEM

Goodbye To All That is an essay written by Joan Didion about her time living in New York City. She moved to NYC during the 1950s when she was in her twenties. Her essay was written about her observations if falling out of love with her living experience in New York. *Goodbye to All That* was important because in it, Didion realized that she had stayed in New York for so long because she believed that it was glamorous and spectacular, only to realize that the idea of the New York that was sold to her was not the same one that she lived. After she left New York, she moved to Los Angeles, where she realized that New York was an illusion and illusions aren't places that people should live.



Slouching Toward Bethlehem is a collection of essays that are about life in southern California during the 60s. The essay *Slouching Toward Bethlehem* is about the hippie movement in the Haight-Asbury District. This essay is a work of Didion's observations of the people there and the information she gathered from the interviews she did with the people involved.

The Crucible
and
John Proctor is the Villain
at UTA

Our approach to this staged reading of *John Proctor is the Villain* is intended to be a response to UTA's *The Crucible* which will have a full production run November 8 – 12 in Fine Arts 137. We approached our staged reading as if it were being fully produced in repertory with and on the set of UTA's *The Crucible.* What follows is the Costume and Scenic design for our show had it been
fully realized…

Casey Moreno: Costume Designer

Casey Moreno is debuting as solo designer for *John Proctor is the Villain*. The show has been wonderful to be part of, and she hopes that it makes an impact on those who come to see it. She's previously designed makeup for *The Night of the Living Dead* and assisted in costumes for *Sweeney Todd* here at UTA. Casey is a senior BFA Design/Tech major graduating in December 2023, Summa Cum Laude.

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In *John Proctor is the Villain*, I delved into the themes of betrayal, power, and manipulation. I incorporated visual elements, employing color and shape to bring the themes to life. The visuals served to highlight the transformation of young women who ultimately unite to speak the truth, forging a powerful bond of friendship

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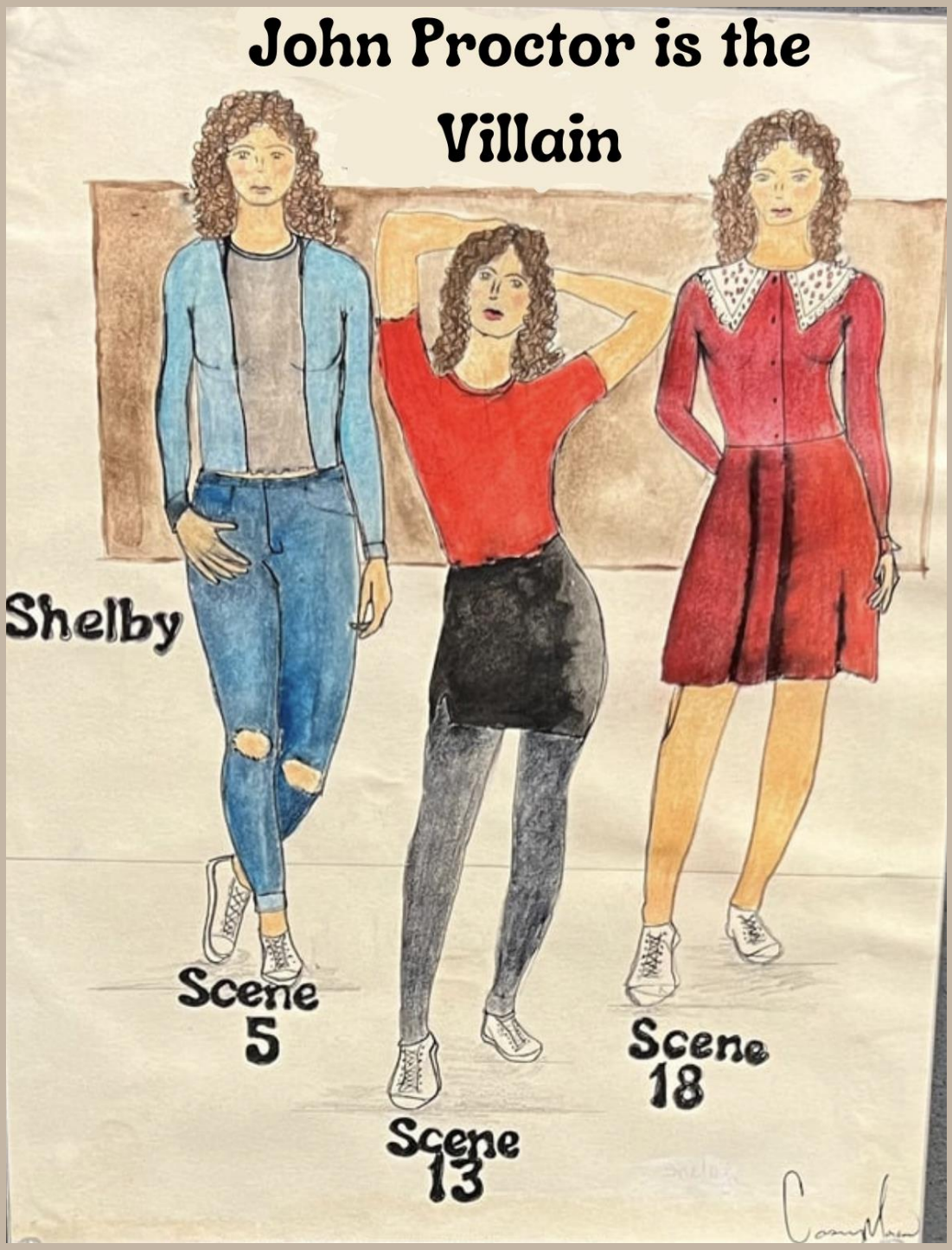
COSTUME INSPIRATION

Costume Design by Laurie Land for *The Crucible*

FURTHER COSTUME INSPIRATION

To reflect the color palette of UTA's production of *The Crucible*, Casey chose costume colors for *John Proctor is the Villain* that were muted and dull. But she also wanted the audience to start seeing a tangible refection of the young women finding their voices. Therefore, as the show progresses, certain characters begin to wear or add accessories that are red, showcasing the confidence and courage it takes to stand up and speak truth and the strength it takes to stand in solidarity with those who do.

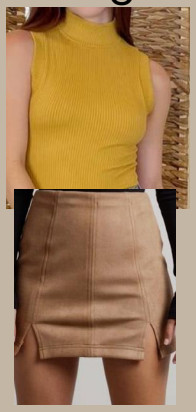

John Proctor is the Villain
Shelby
Scene 5
Scene 13
Scene 18

Shelby Holcomb

Scene 5

Scene 6

Scene 9

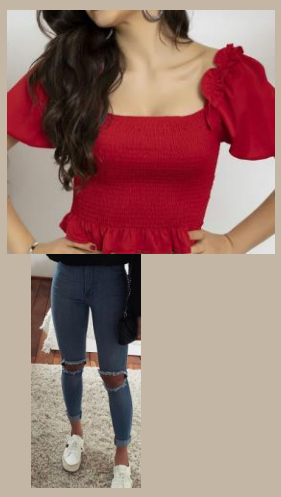


Scene 10

Scene 12

Scene 13

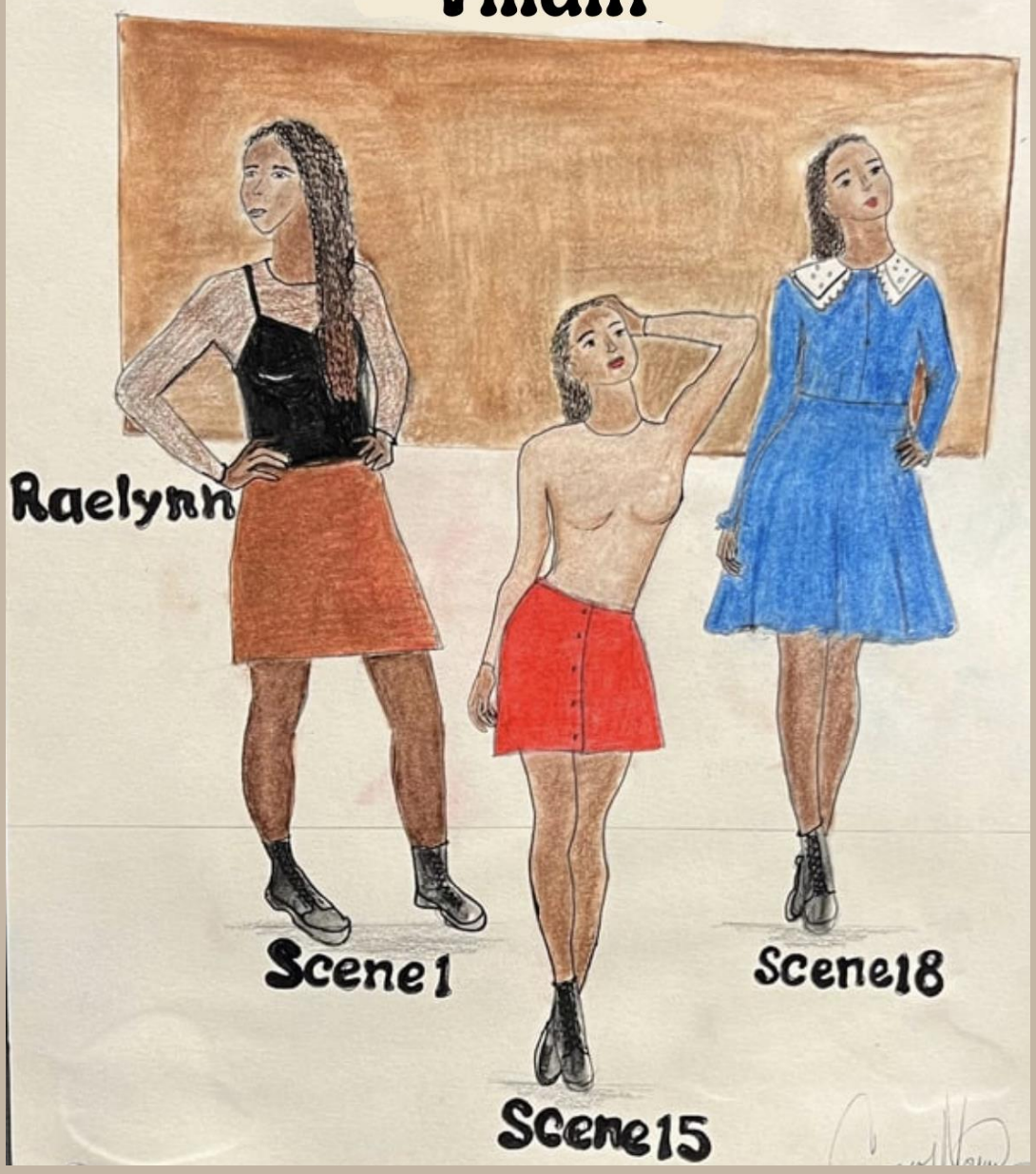
Scene 15



Scene 16

Scene 18

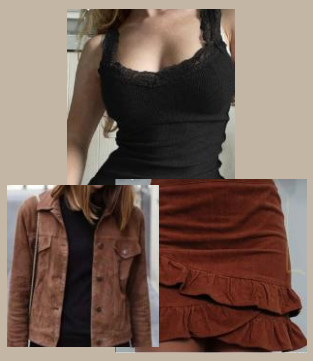
John Proctor is the Villain



Raelynn Nix

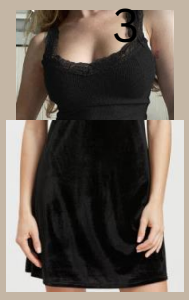
Scene 1

Scene 3



Scene 7

Scene 9



Scene 10

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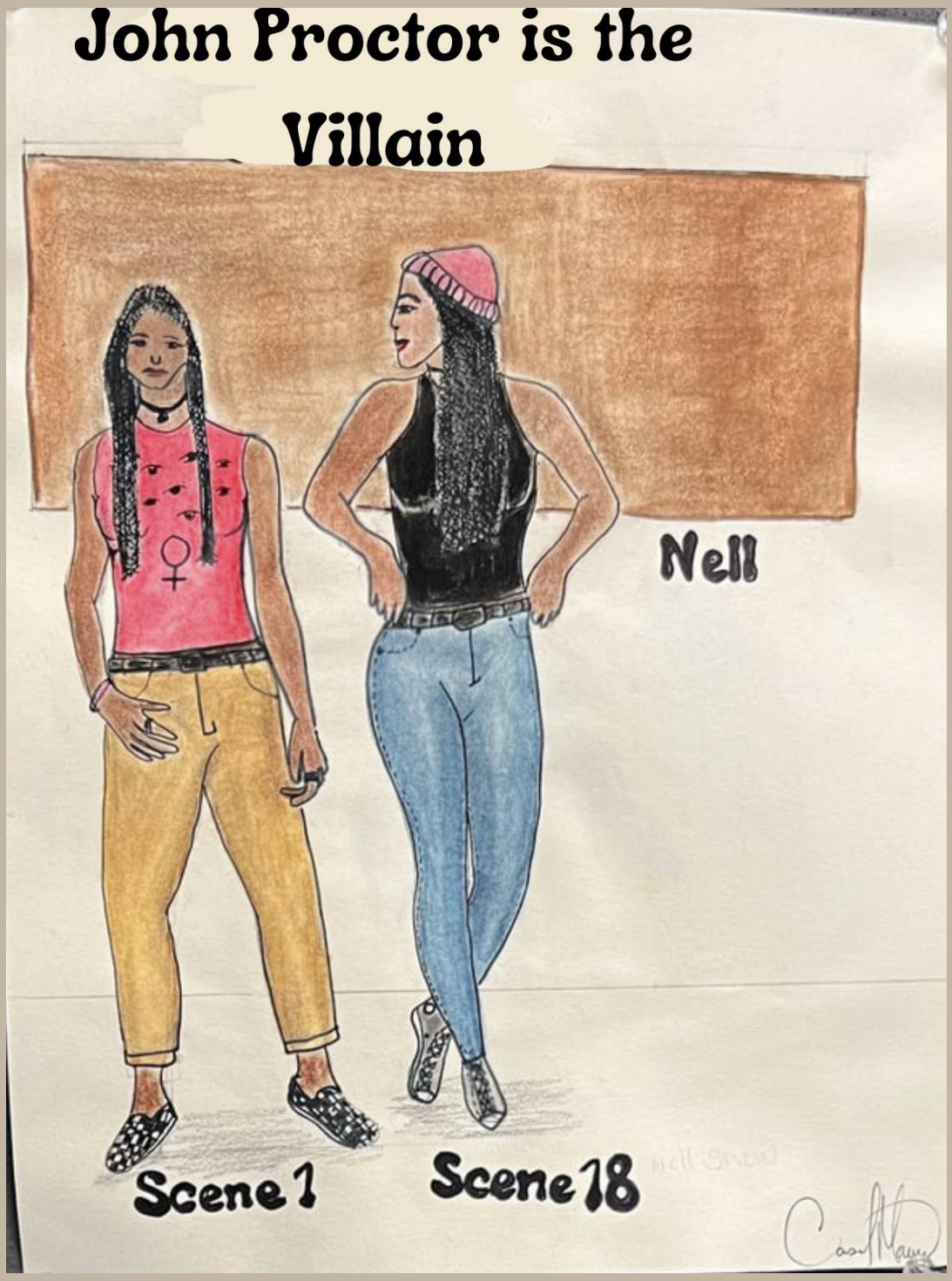
Scene 16

Scene 18

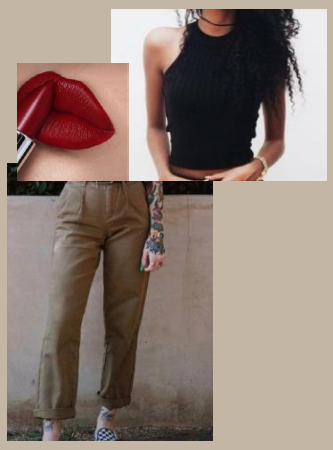
John Proctor is the Villain



Nell Shaw

Scene 1

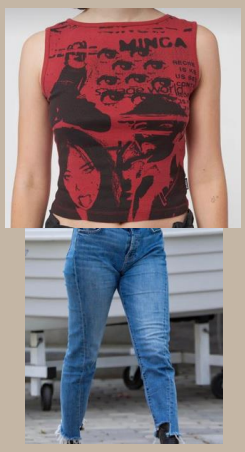
Scene 4



Scene 7

Scene 10

Scene 11

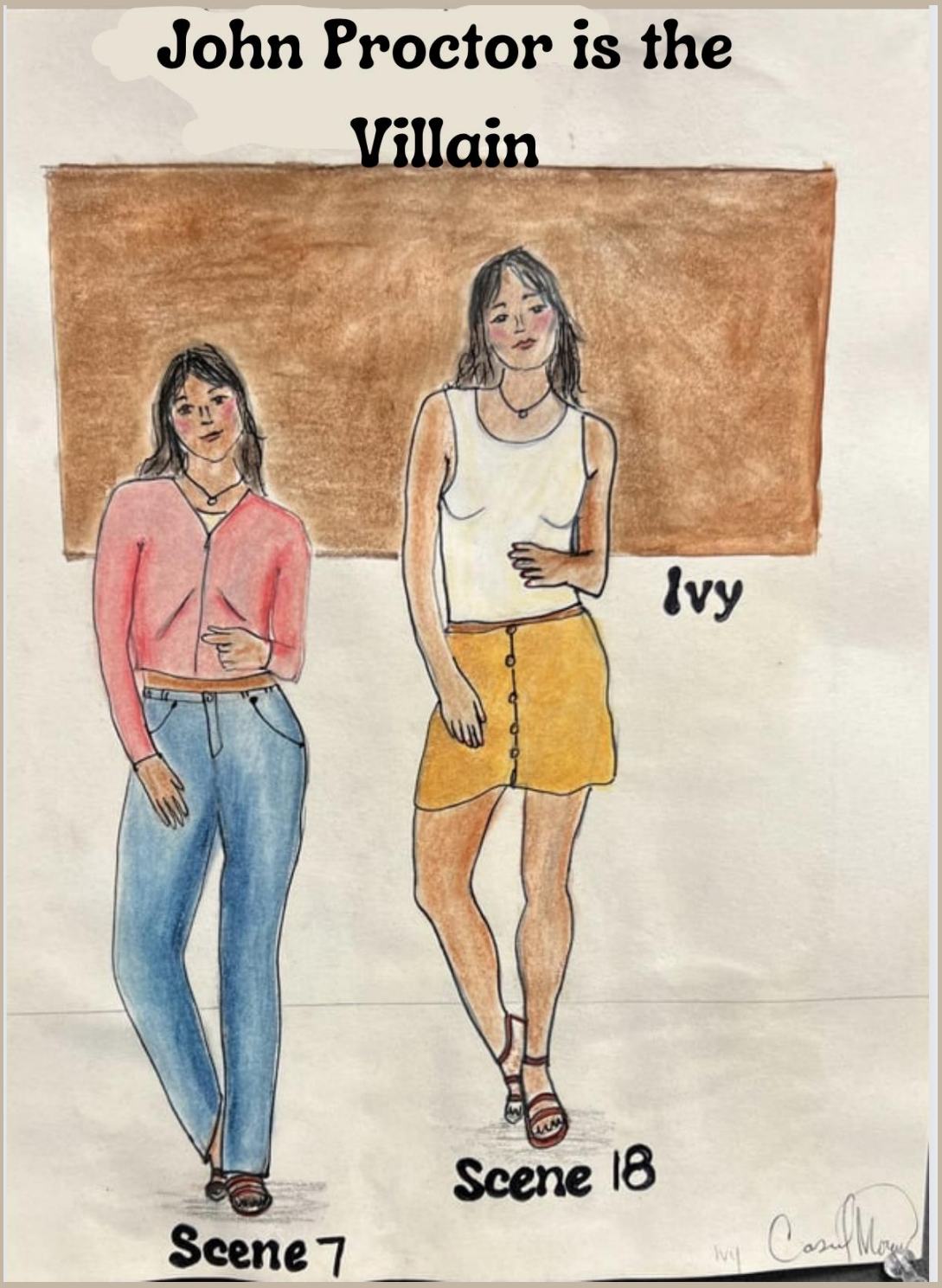


Scene 13

Scene 14

Scene 18

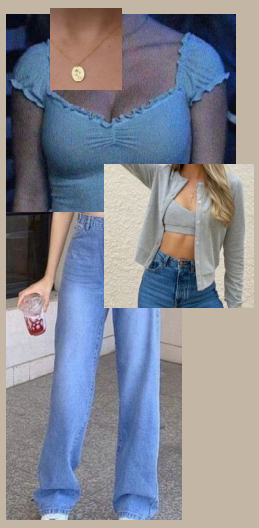
John Proctor is the Villain



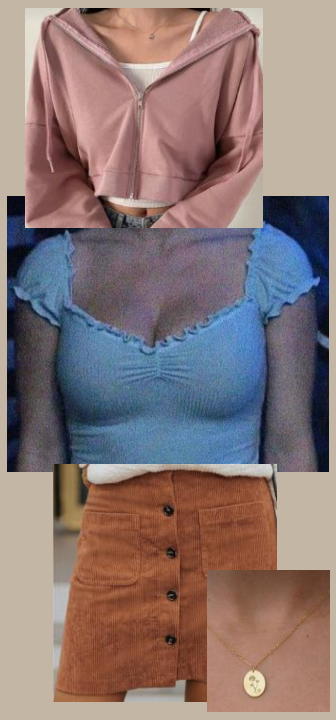
Ivy Watkins

Scene 1

Scene 7



Scene 10



Scene 13

Scene 14

Scene 18

John Proctor is the Villain

Beth Powell

Scene 1

Scene 4

Scene 7

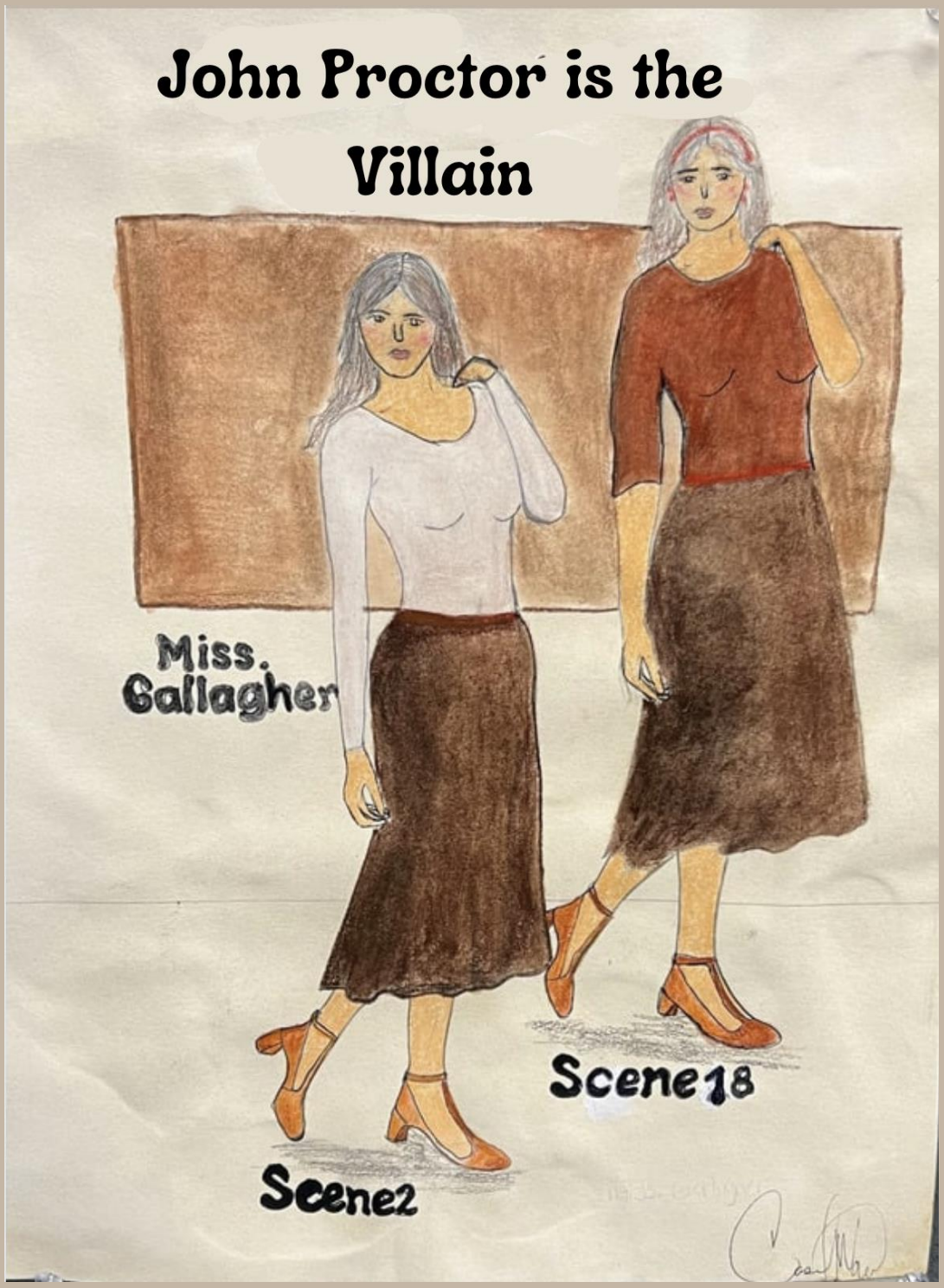
Scene 10

Scene 12

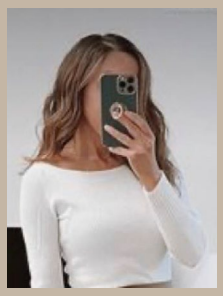
Scene 14

Scene 17

John Proctor is the Villain

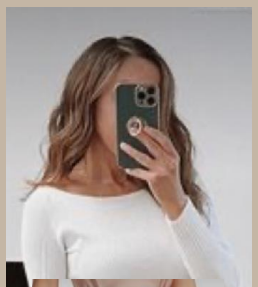


Miss Gallagher

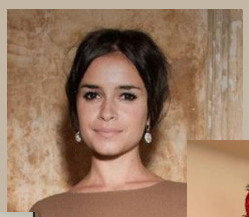


Scene 2

Scene 6

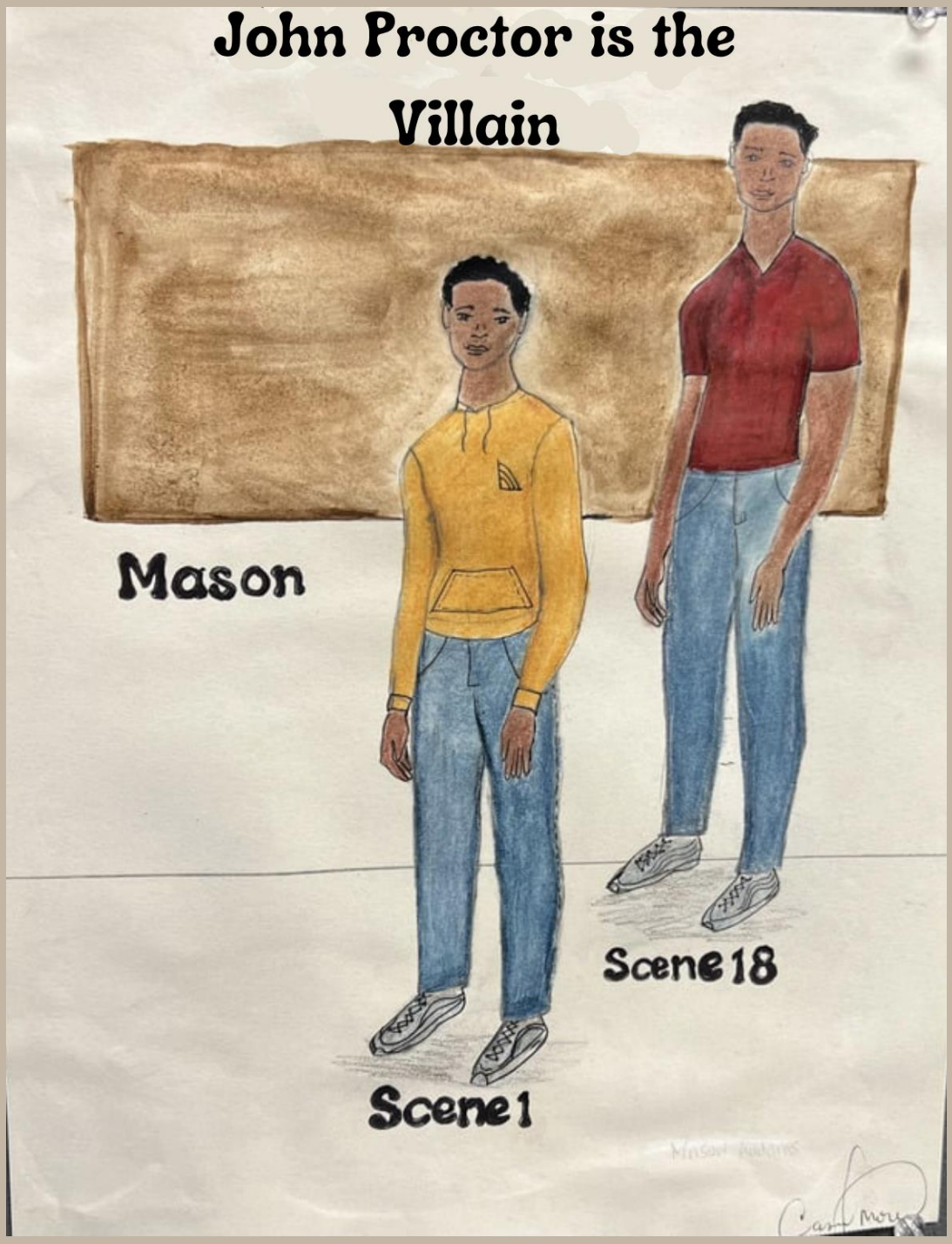


Scene 14

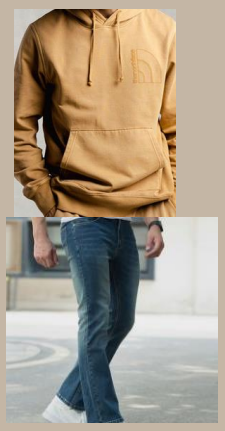


Scene 18

John Proctor is the Villain



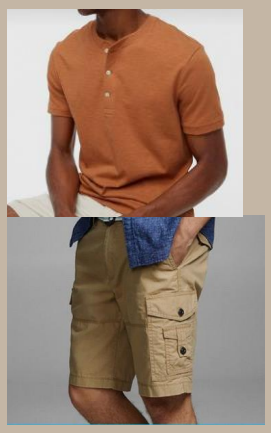
Mason Adams



Scene 1

Scene 4

Scene 7



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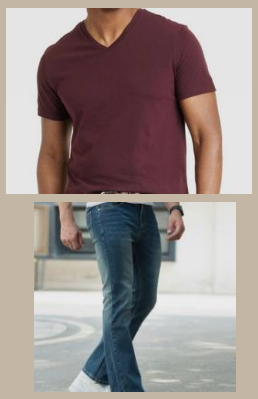
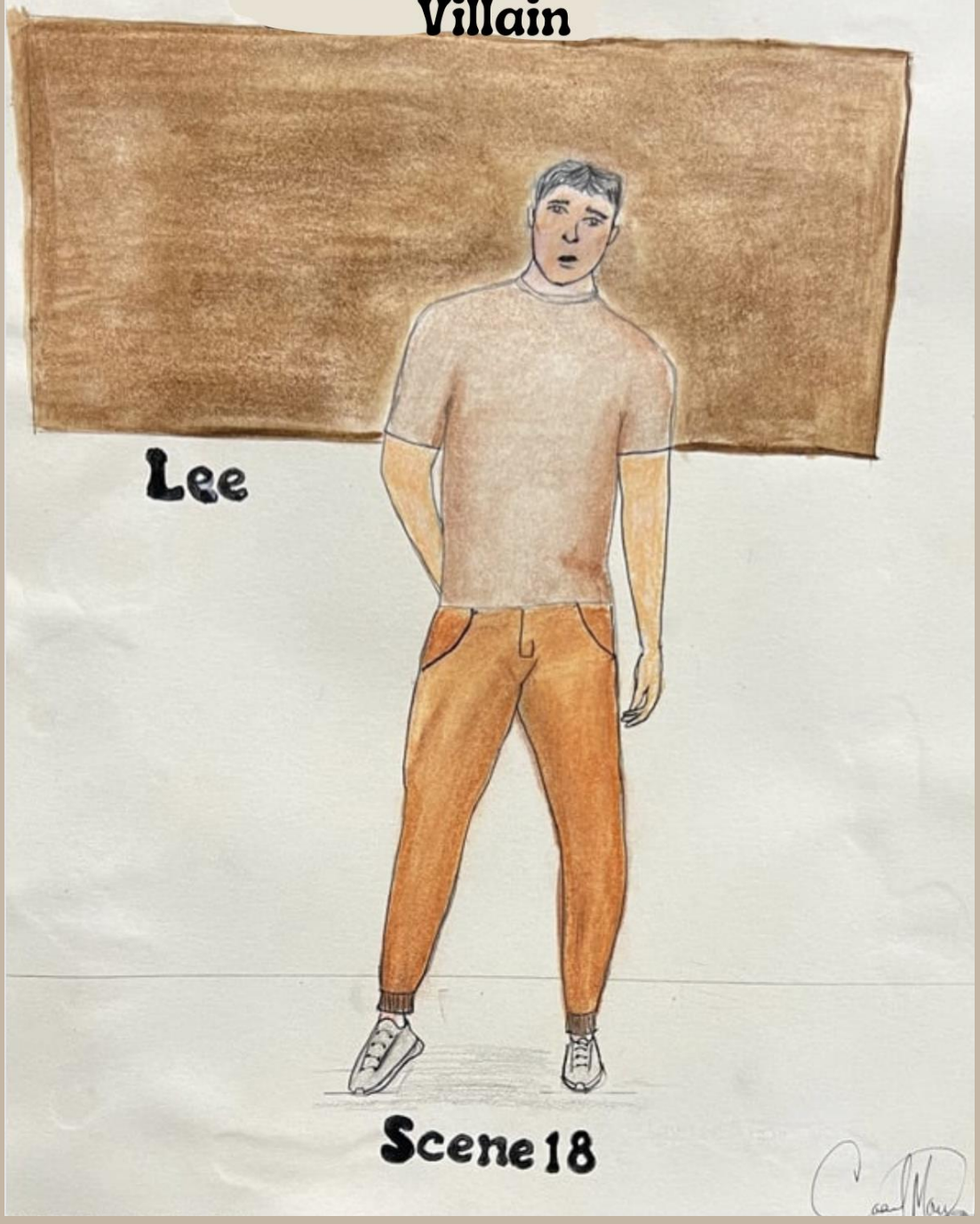
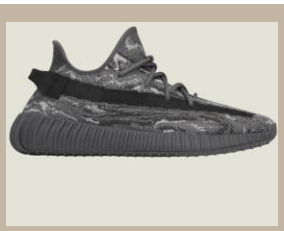


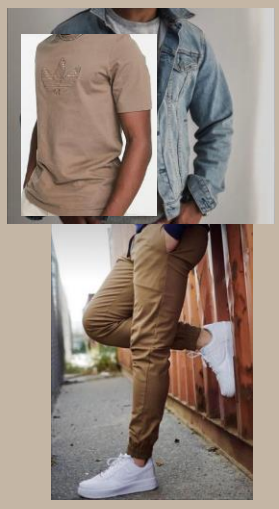
Scene 18

John Proctor is the Villain



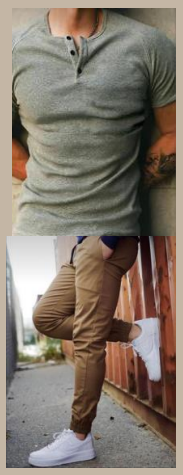
Lee Turner





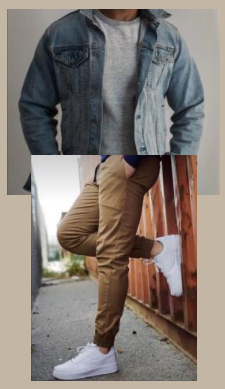
Scene 1

Scene 3



Scene 4

Scene 7

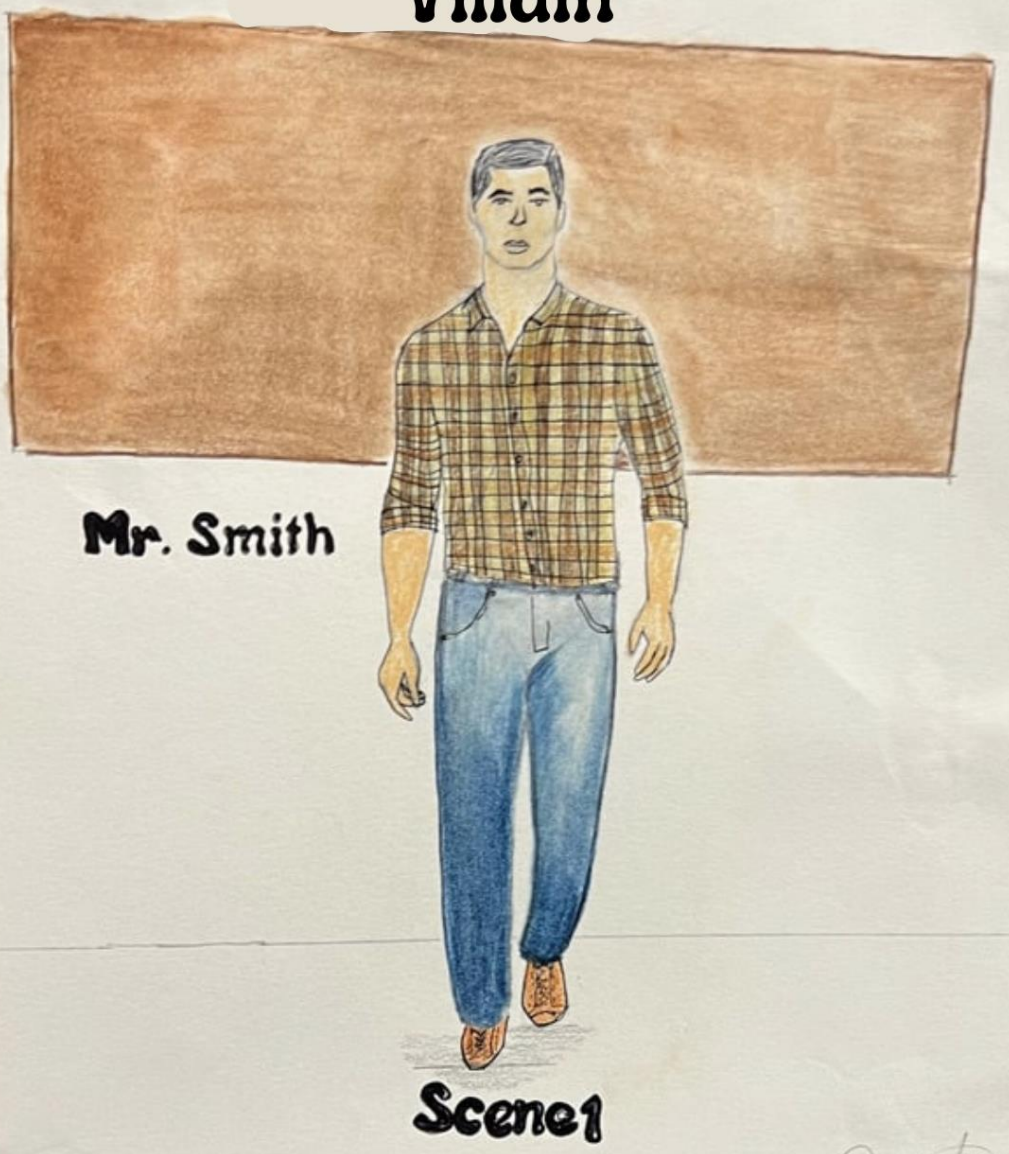


Scene 13

Scene 14

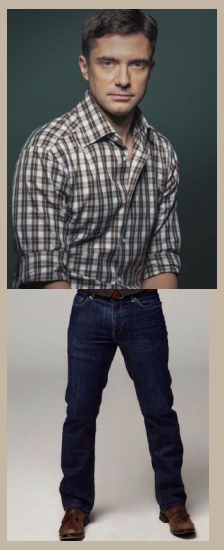
Scene 18

John Proctor is the Villain



Scene1

Mr. Smith



Scene 1

Scene 4

Scene 6

Scene10

Scene 12

Scene 17

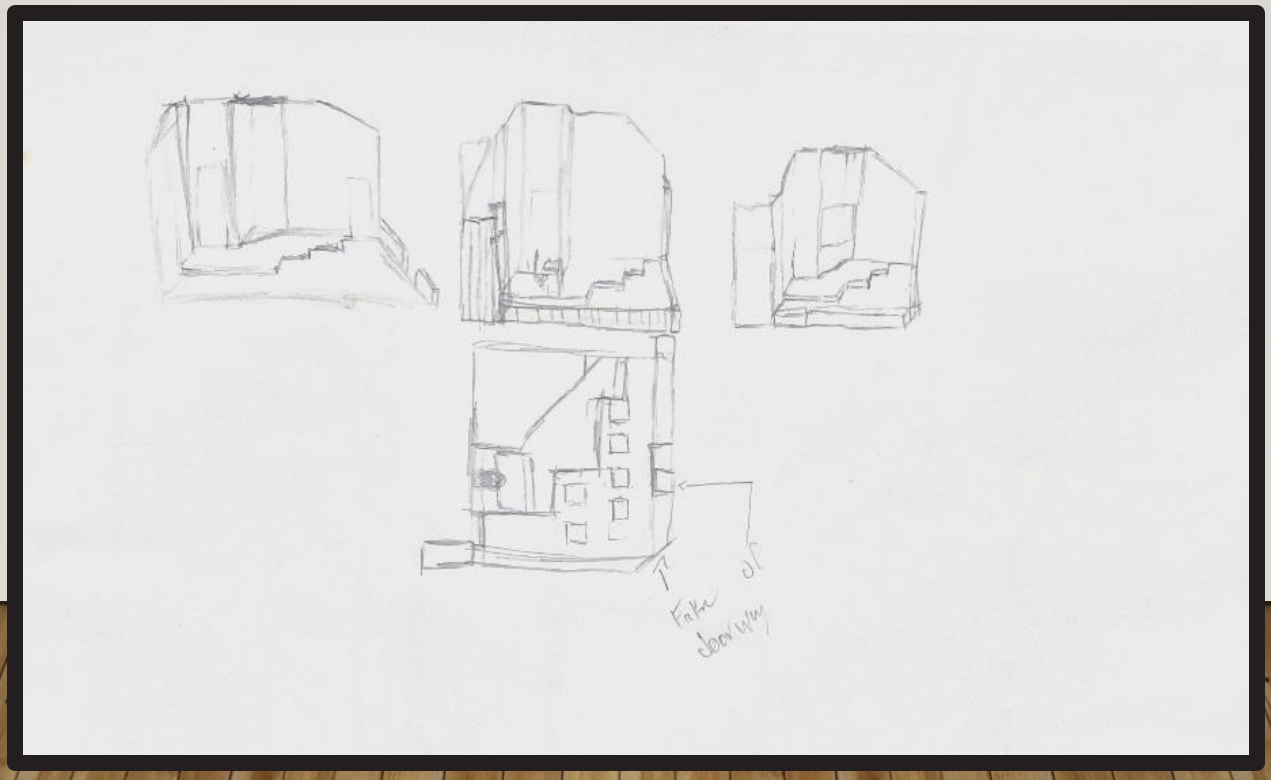
Kennedy Smith: Scenic Designer

Kennedy Smith is the scenic designer for *John Proctor Is The Villain.* You may have seen her work as the Assistant Scenic Designer for *Sweeney Todd: The Demon Barber Of Fleet Street.* She hopes everyone enjoys the show. Kennedy is graduating December 2023.

Scenic Design by Jordan Kirby for UTA's *The Crucible*

SHEET #:		SHEET TITLE:		
18 OF 19	THE CRUCIBLE THE UNIVERSITY OF TEXAS AT ARLINGTON DEPT. OF THEATRE ARTS & DANCE • STUDIO THEATRE	RENDERING - ACT II, SCENE 2 EXTREME CORNER VIEW	DIRECTOR: ANDREW GAUPP	SCALE: 1:36
			SCENIC DESIGNER: JORDAN KIRBY	DATE: 5/4/23
			TECHNICAL DESIGNER: DJ BADON	REV. DATE: 5/11/23

Early Scenic Renderings for *John Proctor is the Villain*



Final Scenic Design for *John Proctor is the Villain*

to be built on the set of *The Crucible*
and performed in repertory

Music inspired by JPITV

ABOUT THE DEPARTMENT OF THEATRE ARTS AND DANCE

BA in Theatre Arts or BFA in Theatre Arts

with Performance, Design and Technology, or Musical Theatre Focus
Minors in Theatre Arts and Dance

The University of Texas at Arlington Department of Theatre Arts and Dance provides students with an extensive education in the theatrical profession. It is through broad practical experience and an equally extensive theoretical application of the art and craft of the stage that students learn the primary components that comprise the theatrical event. The application of these components, in a series of classroom and public performances, ensures a challenging educational environment for the theatre arts student.

If you would like more information about The University of Texas at Arlington's Department of Theatre Arts and Dance, please feel free to email our Academic Advisor, Miranda Marin at miranda.marin@uta.edu.

Professor Jeanmarie Higgins, Ph.D ..... Chair, Dramaturg
Assoc. Professor Anne Healy, MFA, Ph.D, AEA ..... Assoc. Chair, Director, Equity Actor, Musical Theatre
Assoc. Professor Julienne Greer, Ph.D, AEA, SAG/AFTRA ..... Assoc. Chair, Equity Actor, Social Robotics
Professor Andrew Christopher Gaupp, MFA, AEA ..... Director, Equity Actor
Assoc. Professor Dennis Maher, Ph.D, LMDA ..... Dramaturg, Actor, Director, Playwright
Assoc. Professor Joe Chapa, MFA ..... Director, Actor, Fight Choreographer
Assistant Professor Austin Eyer, MFA, AEA, SAG/AFTRA ..... Director, Choreographer, Equity Actor, Musical Theatre
Assistant Professor Leah Mazur, MFA ..... Scenic, Lighting & Costume Designer
Assistant Professor Laurie Taylor, MFA ..... Associate Artistic Director: Dance
Associate Professor of Instruction Felicia Bertch, MFA ..... Actor, Movement, Director
Associate Professor of Instruction Sebastian Trainor, PhD Candidate ..... Actor, Dramaturg
Assistant Professor of Practice Margaret Crowley, MFA ..... Make Up, Costume
Assistant Professor of Instruction Natalie Gaupp, Ph.D ..... Playwright in Residence, Director, Actor
Assistant Professor of Instruction Seraphina Nova Glass, MFA ..... Playwright in Residence, Director, Film Maker
Assistant Professor of Instruction Jocelyn Hansen ..... Musical Theatre Voice, Vocal Coaching
Assistant Professor of Instruction Megan Haratine, MFA ..... Acting, Voice and Articulation, Director
Associate Professor of Practice Jared Land, MFA ..... Lighting and Sound Designer
Associate Professor of Instruction Laurie Land, MFA ..... Costume Designer
Assistant Professor of Practice Phillip Schroeder, MFA ..... Paint & Props, Designer
Assistant Professor of Instruction Meredith Knight Treminio, MFA ..... Associate Artistic Director: MDC, Dance
Lecturer Vicky Nooe, MM ..... Music Director, Pianist, Musical Theatre
Distinguished Senior Lecturer Laurel Whitsett, MA, PhD Candidate ..... Actor, ASL Interpreter, Drama Text and Performance
DJ Badon, MFA ..... Production Manager, Technical Director, Designer
Kris O'Brien, MFA ..... Costume Studio Supervisor, Graphic Artist, Designer
Ben Phillips, BFA ..... Scenic Studio Coordinator
Chris Insall ..... Administrative Assistant I, Box Office Manager, House Manager
Mary Grace Held, M.Ed ..... Administrative Assistant II, Finance, Human Resources
Miranda Marin, M.Ed, MS ..... Academic Advisor II
Adjunct Assistant Professor Brandi Andrade, Ph.D ..... Women's Studies
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Adjunct Assistant Professor Sarah Fagan, BA ..... Dance
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