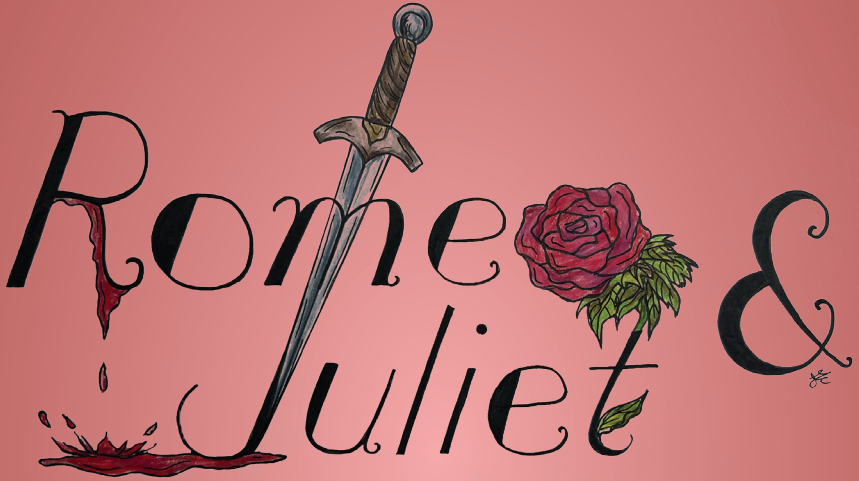


THE MONMOUTH COLLEGE
DEPARTMENT OF THEATRE

PRESENTS



The title 'Romeo & Juliet' is rendered in a black, elegant script font. A dagger with a green hilt is positioned vertically, passing through the letter 'o' in 'Romeo' and the letter 'i' in 'Juliet'. A red rose with green leaves is placed to the right of the dagger, partially overlapping the letter 'e' in 'Romeo'. A splash of red liquid, representing blood, is depicted at the base of the dagger, with a single drop falling from the tip. The ampersand is also in a black script font.

By William Shakespeare

Adapted and Directed by
Todd Quick

OCTOBER 7, 8, 9, 2022
WELLS THEATER



1853



DIRECTOR'S NOTE

Todd Quick

Romeo and Juliet is arguably Shakespeare's best-known play. This timeless story of love at first sight, and the tragic ending that follows, is such a part of our cultural landscape that people know *Romeo and Juliet* without even knowing that they know it.

Sometimes the tale is first encountered through *West Side Story*, the musical theater masterpiece conceived by Jerome Robbins. Or, more recently, *Warm Bodies*, which is essentially a zombie version of the Bard's romantic tragedy. Many of my students report that their first exposure to this story is through the 2011 animated film *Gnomeo and Juliet*, where the characters are reimagined as garden gnomes.

For audience members who have encountered this play directly, there are countless stage and film versions available, from Zeffirelli's sumptuous 1968 classic to Baz Luhrmann's 1996 modern adaptation (starring a young Leonardo DiCaprio), to a 1998 reimagining titled *Shakespeare in Love*.

The story of these "star-crossed lovers" is so famous that I was shocked to discover that it has never before graced the stage here at Monmouth College. Having worked on the show several times during my own acting career, I jumped at the chance to direct this beautiful piece of writing.

But how to approach a play so famous that actors can quote the lines without even knowing what they're quoting? Our answer to that challenge has been to stay focused on the text. To explore the play as if it were a brand new work, unburdened by fame or history. To continually ask ourselves: what's in the text? What does the language *really* say? What does the playwright *really* reveal to us about these characters, these events, this story of passion and love, of hate and loss?

In searching for those answers, we have found a play that is as fresh and relevant as it is timeless and enduring. And this play has something for everyone. There are fight scenes, dances, death scenes, shatteringly beautiful language, and a host of unforgettable characters.

And, because Shakespeare was a man of theater who knew how to sell tickets, there are lots, and lots, of dirty jokes.

Thank you for supporting the arts at Monmouth College.

Enjoy the show.

Todd Quick
Assistant Professor of Theatre

**THE MONMOUTH COLLEGE
DEPARTMENT OF THEATRE**

PRESENTS

ROMEO AND JULIET

By William Shakespeare

Adapted and Directed by Todd Quick

October 7, 8, 9, 2022

Friday-Saturday 7:30 p.m. | Sunday 2 p.m.

Wells Theater

The production will run approximately 2 hours and 15 minutes.

There will be one 15-minute intermission.

Content Warning:

This play contains depictions or references to violence, suicide, and drug use, as well as many sexually suggestive jokes and gestures.

Please silence all electronics.

Restrooms and drinking fountains are located in the lobby.

Photography and recording of any kind is prohibited.

The 2022–23 Monmouth College theatre season
is dedicated to the memory of

MARION AUSTIN JONES '50

Loyal alumna, trustee and lover of the arts

THE TIME

The action takes place between Sunday morning and Thursday Night.
Less than one week. Present day. Or during the Renaissance. Or both.

THE PLACE

Verona and Mantua, in Italy.

THE CAST

THE NOBILITY

PRINCE ESCALUSMolly White
PARIS Ethan Panganiban
PAGE TO PARIS..... Michael Andal
MERCUTIO Celeste Lythgoe

THE MONTAGUES

MONTAGUERyan Bowman
LADY MONTAGUE Jadya Craig
ROMEO Cullen Marshall
BENVOLIOHannah McGehee
BALTHASAR Eric Pio
ABRAM..... Michael Andal

THE CAPULETS

CAPULETEdrass Chavez
LADY CAPULET Kylie McDonald
JULIET..... Gabriela Madu
TYBALTElijah Lind
SAMPSON Mia Martino
GREGORYDani Lopez
NURSEReese Hill
PETER..... Colin Kreipe

THE CHURCH

FATHER LAURENCEDrew Cliffl
FATHER JOHNHoth Schremser

THE CITY

CAPTAIN OF THE WATCH...Chase Weber
APOTHECARYSatyr Keeling
WATCHMEN Hoth Schremser
Satyr Keeling

THE CREATIVE TEAM

Director.....Todd Quick
Stage ManagerSam Zigmant
Asst. Stage Manager.....Calista Lythgoe
Fight Choreographer.....Ben Patterson
ASL Interpreter.....Dareann Pettis
Choreographer..... Vanessa Campagna
Dance Captain.....Reese Hill
Technical Director Doug Rankin
Scenic/Lighting Designer...Doug Rankin
Sound DesignerGabriela Madu
Costume Designer..Vanessa Campagna
Asst. Costume DesignerReese Hill
Makeup DesignHaylee Ford
Box Office Manager.....Skylar Law
Poster Illustration.....Grace Cornelius
Run CrewTashania Buford,
Bek Croasdale, David Dessin,
Natalia Godina, Elizabeth Guenther,
Nate Korzinski, Dridyn Lewis,
James Pritchard, Patrick Streeter
and Caleb Toberman
Dramaturgs..... Students of
ENG 362: Shakespeare II

MEET THE COMPANY



MICHAEL GABRIEL ANDAL (Abram/Page) is a freshman computer science major from Crystal Lake, Ill. Michael does not have any previous theatre background entering Monmouth. He is involved in the ASL club and works at Einstein Bros. Michael would like to thank Todd for providing him with theatre experience.



RYAN BOWMAN (Lord Montague) is a junior theater major from Monmouth. Previous Monmouth College theater credits include *Oedipus Rex* in *Oedipus Rex* for FusionFest VIII. Other Monmouth College activities include Presbyterian Scholars. Ryan would like to thank Robert Thompson of Carl Sandburg College, for giving him the opportunity to start his work within the theatre department.



EDRASS J. CHÁVEZ (Lord Capulet) is a freshman neuroscience major from Chicago. He has no previous theater experience at Monmouth College but is very excited about his first production. Other Monmouth College activities include Chorale and poetry. Edrass would like to thank the Theatre Department for the opportunity to perform in a major role his first semester at Monmouth.



ANDREW CLIFFEL (Father Lawrence) is a senior theater and music major from Lakewood, Ohio. Previous Monmouth College Theater credits include Actor Three in *The Spoon River Project*, Young Scrooge in *A Christmas Carol*, John Brook in *Little Women*, Doug in *Gruesome Playground Injuries*, Dwight in *Dead Man's Cell Phone*, Major Magnus Muldoon in *The Real Inspector Hound*, and Postman/Constable in *A Child's Christmas in Wales*. Other Monmouth College activities include Chorale and Chamber Choir.



JADYN CRAIG (Lady Montague) is a sophomore theatre/English education major from Chicago Heights, Ill. Previous Monmouth College Theatre credits include Fusion Fest. Other Monmouth College activities include her sorority, Alpha Xi Delta, and the Red Hot Scots dance team. Jadyndy would like to thank her grandfather, paternal grandmother, parents and siblings for their constant support and encouragement, as well as her grandmother Angelia for sharing her love of the arts. Jadyndy would also like to thank director Todd Quick for the opportunity to be a part of such a talented cast.



REESE HILL (Nurse) is a sophomore theatre education major with an art endorsement from Kansas City, Mo. Previous Monmouth College Theatre credits include Actress Two in *The Spoon River Project* and The Ghost of Christmas Present in *A Christmas Carol*. Other Monmouth College activities include vice president of communications for Alpha Psi Omega, Chorale, first-year mentoring, Scot Ambassadors, art, and speech tutoring. Reese would like to thank her mom, sister, and wonderful people in her life for their unconditional love and support.



SATYR KEELING (Apothecary/Watchman) is a senior art major and classics minor from St. Louis. Previous Monmouth College Theatre experience includes working on the set for *A Christmas Carol* and *Little Women*. Satyr would like to thank Vanessa Campagna and Janis Wunderlich for convincing him to try out for the play and supporting him in trying new things.



COLIN KREIPE (Peter) is a freshman theatre and communications major from Carlinville, Ill. He has no previous Monmouth College Theatre credits. Other Monmouth activities include Chorale, Chamber Choir, and marching band. Colin would like to thank Katherine Starr for the continuous support over the years.

MEET THE COMPANY – *continued*



ELIJAH LIND (Tybalt) is a senior economics major from Walnut, Ill. Previous Monmouth theatre credits include Murgatroyd in *A Child's Christmas in Wales*, Paul in *Black Mountain*, Billing and Captain Horster in *An Enemy of the People*, Rodrick in *Little Women*, and multiple characters in *The Spoon River Project*. He is president of Sigma Phi Epsilon and a member of Chorale and Chamber Choir.



DANIELA LOPEZ (Gregory) is a junior transfer student majoring in theatre from Scottsbluff, Neb. Previous college theatre credits include playing Linda in *Play it Again Sam*, Claire in *Fuddy Meers*, Inez in *No Exit*, and stage-managing *This is Not a Pipe Dream* and *True West*. Daniela would like to thank her previous professors and family.



CALISTA LYTHGOE (Assistant Stage Manager) is a freshman theatre major from Boulder, Colo. Previous theatre credits include Puck in *Living Dead in Denmark* and Mrs. Fairfax in *Jane Eyre*. Calista would like to thank their family, cat and boyfriend for always being so supportive.



CELESTE "ZESTY" LYTHGOE (Mercutio) is a junior history secondary education major from Lafayette, Colo. Previous Monmouth College Theatre credits include Actress Five in *The Spoon River Project*, Marie Antoinette in *The Revolutionists*, and Mrs. Stockmann in *An Enemy of the People*. Other Monmouth College activities include Chorale. Celeste would like to thank Todd Quick for allowing and encouraging them to express so much creative freedom in fully embracing the role of Mercutio.



GABRIELA "GABBAY" MADU (Juliet /Sound Designer) is a senior computer science and theatre double major from Montego Bay, Jamaica. Previous Monmouth theatre credits include Moon in *The Real Inspector Hound*, Meg in *Little Women*, Hermia in *Dead Man's Cellphone*, Aunt Eleri in *A Child's Christmas in Wales*, Marianna Angelle in *The Revolutionists* and Actress Three in *The Spoon River Project*. She assistant directed *Gruesome Playground Injuries* and *Black Mountain*, sound designed for *Dead Man's Cellphone* and *Black Mountain*, and stage managed *A Christmas Carol* and *Gruesome Playground Injuries*. She is active with The Champion Miller Center, Chorale, Marching Band, Alpha Psi Omega and Crimson Masque.



CULLEN MARSHALL (Romeo) is a fifth-year senior biology major from Kewanee, Ill. Previous Monmouth College Theatre credits include Hovstad in *An Enemy of the People*, Doug in *Gruesome Playground Injuries*, Braxton in *Little Women*, and Actor Six in *The Spoon River Project*. Other Monmouth activities include tSigma Phi Epsilon fraternity, Interfraternity Council, Mortar Board, Order of Omega, the Peer Educator Program, and being a first-year mentor and transfer student peer mentor.



MIA MARTINO (Sampson) is a sophomore English major as well as a theatre, history and communications minor from Palatine, Ill. Her previous Monmouth theater experience is Fusion Fest VIII, but this is her first official stage production at Monmouth. Other Monmouth activities include being a staff writer for *The Courier* and an editor for the *COIL* literary magazine. Mia would like to thank Todd Quick, her freshman year ILA professor, for convincing her to act on stage again.



KYLIE MCDONALD (Lady Capulet) is a senior double major in English and psychology from Knoxville, Ill. Previous Monmouth theatre credits include Brenda in *A Child's Christmas in Wales*, Felicity in *The Real Inspector Hound*, Petra in *An Enemy of the People*, Amy in *Little Women* and Fusion Fest VII and VIII. She is DEI director for Kappa Kappa Gamma, vice president of Sigma Tau Delta, Alpha Lambda Delta, Stockdale Fellows, and a writing tutor.



HANNAH MCGHEE (Benvolio) is a Freshman Neuroscience and Theater Major from Morris, IL. This is her first Monmouth College Production. Other Monmouth College activities include Kappa Kappa Gamma and ASAP. She would like to thank her family for growing her passion for theater, as well as her cast for making her first Monmouth College production experience an exciting one.



ETHAN PANGANIBAN (Paris) is a sophomore Neuroscience major from Wheeling, Ill. Previous Monmouth theatre credits include *Love/Sick*. Other college activities include being a brother of Zeta Beta Tau and delegate of the Interfraternity Council. Ethan would like to thank Todd for giving him the opportunity to act again and thank all the cast for being so welcoming.



DAREANN PETTIS (American Sign Language Interpreter) is a freshman Theatre major from Moline, Illinois. Previous Monmouth credits include sign language teacher in Tribes, Ensemble in *Nutcracker* and *Meet Me in St. Louis*, and sign language interpreter in *Little Women: The Musical* and *A Christmas Carol*. Other Monmouth College activities include American Sign Language Club. Dareann would like to thank Todd for giving her an opportunity in her first language to share her passion for theatre as an official Monmouth College student.



ERIC PIO (Balthasar) is a freshman art major from Galesburg, Ill. Eric would like to thank Monmouth and its theatre program for giving him this opportunity to perform.



HOTH (HELEN) SCHREMSER (Father John) is a freshman accounting major from Naperville, Ill.



CHASE WEBER (Captain of the Watch) is from Galva, Ill. Previous Monmouth College Theatre credits include Fred in *A Christmas Carol* (2021). Chase would like to thank Zesty for forcing him to audition, and thanks Monmouth College for the privilege of appearing on stage again.



MOLLY WHITE (Prince Escalus/Chorus) is a sophomore theatre major from Joliet, Ill. Previous Monmouth College Theatre credits include Mrs. Cratchit in *A Christmas Carol*. Other Monmouth College activities include Alpha Xi Delta, treasurer of Alpha Psi Omega, Alpha Lambda Delta, Scot Ambassador, speech assistant, Communications 101 tutor and orientation leader. Molly would like to thank her parents for always believing in her, her Alpha Xi sisters for their constant support, and the Theatre Department for giving her great opportunities.



SAMANTHA ZIGMANT (Stage Manager) is a sophomore theatre education major with an English endorsement from Joliet, Ill. This is her first show at Monmouth as she has recently transferred from Joliet Junior College. Previous credits include Tarin in *Good Fortune: A Cautionary Tale*, Ensemble in *The Laramie Project*, and Stage Manager for *Beckett Bites* and *The Tenacity of Just Seeming* at JJC. Last summer she performed in front of 30,000 people at the Astros' Minute Maid Park in Houston during the LCMS Youth Gathering. She thanks Todd and the Theatre Department for being so welcoming and supportive during her first show here, and her family and friends for supporting her every step of the way.

Illuminating a timeless love story

The story of *Romeo and Juliet* has enthralled audiences for centuries. Since the first Quarto was published in 1597, the play has never left the stage for long, being adapted countless across generations.

The story of *Romeo and Juliet* was an experimental tragedy. Unlike many of Shakespeare's later tragedies, it has elements of a typical comedy. Up until Act 3, the play seems on track for a happy ending. In fact, for many years, directors attempted to revise the ending and performed it with a happy ending. Despite this, the tragedy of the play illuminates the loss of innocence, faulty societal structures, and conflict and thus, the calamitous ending is essential to understanding the play.

The timelessness and continual relatability of the themes in the play have led to the story's continued success. The play explores themes of love, loss of innocence, light and dark, fate, and societal conformity. Love, specifically young love, is a bittersweet enigma to our society. *Romeo and Juliet* invite us into the innocence of their love. However, as we watch Juliet and Romeo begin to face the structures of their society and attempt to fabricate a place for their love to exist within the constraints of it, we also see their mutual evolution from innocence to adulthood.

Meanwhile, the societal structure of Verona pigeonholes characters into corners wherein they must obey the law, or else face the consequences. All characters either adhere to the society of Verona, or perish for defying it. This societal conformity leads to the characters being twofold. Their actions say one thing, but their body language and expressions say another. Many are not as thrilled to go along with societal rules as they first seem. Sometimes, the dissonance between the characters' true wants and what they are forced to do by society is small, and other times, it is a great divide which causes conflict in the play. It is as though each character's true self is shrouded in darkness. All but *Romeo and Juliet*.

In the play, light is associated with one's true self. *Romeo* says of *Juliet*, "It is the East and *Juliet* is the sun." While likewise *Juliet* says of *Romeo*, "Take him and cut him out into little stars." Both characters describe the other as sources of light. Characters who are associated with light are unmarred by society and therefore not associated with darkness. This contrast of light and dark can be seen across the play and is reinforced by costuming and lighting design choices. Thus, look at the characters as more than they appear on the surface. Illuminate them.

Finally, appreciate the steadfast struggles of humanity which have made this centuries-old play still applicable and enjoyable to audiences today.

—Kylie McDonald '23