



Romeo & Juliet

Written by William Shakespeare
Directed by Brantley M. Dunaway

April 19-21, 25-28, 2012 at 8pm

April 29, 2012 at 2pm

Culbreth Theatre

DEPARTMENT OF
DRAMA

UNIVERSITY OF VIRGINIA

Romeo & Juliet
by William Shakespeare

Directed by **Brantley M. Dunaway**

Scenic Design by **Jeffrey D. Kmiec**

Costume Design by **Allison Jordan**

Lighting Design by **Jake Kvanbeck**

Sound Design by **CJ Whitaker**

Technical Direction by **Mark Gartzman**

Fight and Dance Choreography by **Marianne Kubik**

Voice and Dialect by **Kate Burke**

Production Stage Management by **Lauren Chilton**

CAST

Romeo	Paul Truitt
Benvolio	Mitch Voss
Abram	Mia Joshi
Lord Montague	Richard Craig
Lady Montague	Katherine Roberts
Montague Servant	Joe Crittenden
Juliet	Taylor Barrett Gaines
Tybalt	Gavin Rohrer
Lord Capulet	Mike Long
Lady Capulet	Amaree Cluff
Sampson/Friar John	Thomas Dively
Gregory	Ryan Leach
Nurse	Amy Barrick
Capulet Servant	Alexander Rafala
Mercutio	Brad Fraizer
Paris	Reed Arnold
Prince	Sandi Carroll
Friar Lawrence ,	Christopher Murray
Apothecary/Chorus	Whitney Wegman
Page to Paris	Kate Tooley
Rosaline	Taylor Dunn
Ensemble	Jon Belka, Katherine Connolly, Joe Leonard, Kristina McCloskey

There will be one fifteen minute intermission.

Time and Location: Early 1900s, Mississippi Delta

WHO'S WHO IN *ROMEO AND JULIET*

Reed Arnold (5th year, Commerce): *The Winter's Tale* (SotL), *Into the Woods* (Opera Viva)

Amy Barrick (1st Year, MFA Acting): *Vinegar Tom* (U.Va. Drama); *Distracted, Hamlet, Fiddler on the Roof* (PCPA); *Spinning Into Butter, Gypsy* (SLOLT)

Jon Belka (1st Year, Undecided): *Elephant's Graveyard* (U.Va. Drama)

Kate Burke (Associate Professor, Voice and Speech)

Sandi Carroll (1st Year, MFA Acting): *Vinegar Tom* (U.Va. Drama); *Irena's Vow* (Broadway); *Rabbit Hole* (w/ Nicole Kidman); *TiVo La Resistance!* (Logic Limited, Ltd.); sandicaroll.com; AEA

Lauren Chilton (4th Year Drama/Studio Art): *dark play or stories for boys* (U.Va. Drama), *Henry VI: War of the Roses* (SotL)

Amaree Cluff (1st Year, MFA Acting): *As You Like It, The Taming of the Shrew* (Virginia Shakespeare Festival); *Revolutionary City* (Colonial Williamsburg); *The Gift of the Magi* (Virginia Premiere Theatre)

Katherine Connolly (3rd Year, Global Development Studies/Drama): *Parade, Evita, A Midsummer Night's Dream* (U.Va. Drama); *My Fair Lady* (HTF); *Cyrano de Bergerac* (SotL)

Richard Craig (MA, Religious Studies): *The Sound of Music, My Fair Lady* (HTF); *The Producers, He Who Gets Slapped* (Live Arts)

Thomas Dively (3rd Year, English): *The Winter's Tale, Twelfth Night, Rosencrantz and Guildenstern Are Dead, Cyrano de Bergerac* (SotL)

Brantley M. Dunaway (Guest Director) Theatre: Artistic Director & CEO of Kentucky Shakespeare; former Artistic Director of The Centre; former Artistic Director of The Denver Civic Theatre; *Bombay Dreams, Gone With the Wind, Six Dance Lessons in Six Weeks*; Film: *Love in the Time of Cholera* (Producer); Television: *Criminal Minds* (actor)

Taylor Dunn (3rd Year, Drama/Psychology)

Brad Fraizer (1st Year MFA Acting): *Vinegar Tom* (U.Va. Drama); *Three on a Couch*, (Soho Playhouse Off-Broadway); *Alice* (Kennedy Center National Tour); *TiVo La Resistance!* (Logic Limited Ltd); AEA

Taylor Barrett Gaines (3rd Year, Drama/French): *Troy Is Burning, The Beaux' Stratagem, By the Bog of Cats*, (U.Va. Drama); *Henry VI, Act V* (SotL); *Urinetown, West Side Story* (FYP); *Persephone* (Idly Bent Theatre)

Mark Gartzman (1st year, MFA Technical Direction): *Parade, Troy is Burning* (U.Va. Drama)

WHO'S WHO *continued*

Allison Jordan (1st year, MFA Costume Design and Technology)

Mia Joshi (4th Year, Drama/American Studies): *Troy is Burning, Parade, Evita, By the Bog of Cats* (U.Va. Drama); *She Loves Me, My Fair Lady* (HTF)

Jeffrey D. Kmiec (3rd year, MFA Scenic Design): *Troy Is Burning, The Glass Menagerie, Pippin* (U.Va. Drama); *She Loves Me* (HTF); *Six Degrees of Separation* (Live Arts)

Marianne Kubik (Associate Professor, Movement)

Jake Kvanbeck (1st Year, MFA Lighting Design)

Ryan Leach (2nd Year, Undecided): *Salomé* (Live Arts); *Enemy of the People, All's Well That Ends Well* (Tisch School of the Arts); *The Ducks' Migration* (CINESTACIÓN)

Joe Leonard (1st Year, Drama)

Mike Long (1st Year, MFA Acting) *Vinegar Tom* (U.Va. Drama); *The Philadelphia Story, Moon of the Misbegotten, Forever Plaid* (Creede Rep. Theatre); *Our Town, Room Service, Servant of Two Masters* (Commonweal Theatre)

Kristina McCloskey (1st Year, Drama)

Christopher Murray (1st Year, MFA Acting): *Elephant's Graveyard* (U.Va. Drama); *A Lesson Before Dying* (Common Ground Theatre Company); *The Tempest* (Bard on the Bayou Theatre Festival)

Alexander Rafala (1st Year, Drama): *The Music Man* (FYP)

Katherine Roberts (3rd Year, History): *Vinegar Tom* (U.Va. Drama); *The Winter's Tale, Henry VI, Twelfth Night* (SotL)

Gavin Rohrer (4th Year, Drama): *Parade, Evita, Troy is Burning, A Midsummer Night's Dream* (U.Va. Drama); *The Sound of Music* (HTF); *13* (Live Arts); *Rent* (PlayOn)

Kate Tooley (3rd Year, Drama): *The Winter's Tale* (SotL); *24/7* (Whole Theater); *Shorts Festival* (Live Arts)

Paul Truitt (4th Year, Drama): *Troy is Burning, Parade, Evita, Language of Angels* (U.Va. Drama); *She Loves Me, My Fair Lady* (HTF); *Persephone* (Idly Bent Theatre Co.)

Mitch Voss (1st Year, MFA Acting): *24/7* (Live Arts), *The Real Inspector Hound* (Western Michigan University), *Escanaba In Da Moonlight* (Farmer's Alley Theatre)

Whitney Wegman (1st Year, MFA Acting): *Vinegar Tom* (U.Va. Drama); *The Dead Guy* (Onstage Atlanta); *Meet the Browns* (Tyler Perry Studios); *Tom Sawyer* (TYA)

C.J. Whitaker (3rd Year, Physics): *2012 Spring Dance Concert*, *2011 Fall Experimental Dance Concert* (U.Va. Drama); *Carousel* (FYP)



The Director is a member of the **STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY**, a national theatrical labor union.

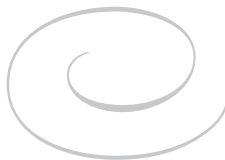
This production uses the Contract Management Program of the University/Resident Theatre Association, Inc

PRODUCTION STAFF

Associate Director..... Lauren Shell
Assistant Stage Managers..... Payton Drake, Robert Holden, Kerry Keihn
Department Chair Tom Bloom
Technical Direction Faculty Advisor..... Steven Warner
Assistant Technical Director..... Lauren Shell
Scene Shop Manager David Hale
Scene Shop Foreman Lauren Shell
Paint Charge.....Kathryn E. Springmann
Painters Molly Berg, Virginia Berg, Cristina Cardenas, Lauren Chilton, Joseph Crittenden, Miriam Hancock, Garrett Majdic, Clare McCormick, Roxana Trujillo
Master Carpenter.....Seth Dempsey
Carpenters..... Vincente Arroyo, Alix Barnicle, Lauren Chilton, Evan D’Agostini, Jeffrey M. Kmiec, Nicholas Lenderking-Brill, Masudur Rahman, Students of 2210
Props Master..... Jason Randolph
Props Olivia Morgan
Costume Design Faculty Advisor..... Gweneth West
Costume Technology Faculty Advisor..... Marcy Linton
Costume Shop Manager..... Dorothy Smith
Assistant Costume Designer..... Sarah Bryan
Costume Shop AssistantsRobert Holden, Emily Price, Lindsay Hinz, Anna McQuitty, Maeve Hoyt

PRODUCTION STAFF *continued*

Stitchers	DRAM 2310 students
Wardrobe Supervisor	Lindsay Hinz
Dressers	Jason Carpenter, Mary Davis
Sound Faculty Advisor	Michael Rasbury
Sound Shop Manager	Max Krembs
Sound-Board Op	Richard MacLeod
Sound Crew	DRAM 2630 students
Lighting Design Faculty Advisor	Lee Kennedy
Lighting Shop Manager	Jake Kvanbeck
Light Shop Supervisors	Jonathon Hunter, Meredith Bailey
Light Shop Assistants	Joshua Chowdury, Kelly Crosswell, Ahmad Helmy, Daniel Prillaman, Kim Schwaner, CJ Whitaker
Assistant Fight Choreographer	Max Krembs
Fight Captain	Amy Barrick
Dance Captain	Payton Drake
Movement Coach	Marianne Kubik
Business Manager	James Scales
Assistant Business Manager	Joyce Carman
Administrative Staff	Barbara Koonin, Theresa Lamb
Arts Box Office Manager	Andrew Burnett
Arts Box Office Staff	Nalini Agrawal, Brady Blouin, Anna Ferrara, Stephanie Harvey, Timothy Morris, Erin Patterson, Katherine Ripley, Katie Ulmer, Ashleigh White
House Manager	Zaneta Romero
Concessions Manager	Ashley Henry
Publicity Manager	Gavin Rohrer
Publicity Assistant	Ahmad Helmy
Administrative Assistant	Shane Keen
Production Coordinator	Caitlin McLeod



DIRECTOR'S NOTES

Romeo & Juliet, written between 1591 and 1595, is arguably the greatest love story ever written. We all know this beloved story and for hundreds of years every director has asked the question, “How do I keep this fresh and accessible?”

In 1748, David Garrick asked that same question. David Garrick (1717-1779) was an actor, director and manager at the Theatre Royal, Drury Lane. Some of his contributions to the world of theatre, and to Drury Lane in particular, were making theatre more accessible, reforming audience behavioral expectations and creating an overarching consistency to productions through set design, costumes and special effects. In this same vein, he set out to create a version of *Romeo & Juliet* that was “more sensible” and relevant to audiences. Some would even argue that he attempted to purify the text, which has spurred great scholarly debate.

Yet despite the controversy surrounding it, Garrick’s version of the play garnered such appeal when it debuted in 1748 that it was considered the standard text throughout the late 18th and early 19th centuries. But by the mid-19th century, things turned. It became virtually absent and has remained so since that time. Until now.

Given the world-renowned stature and the scholarly impact of the University of Virginia, I chose to incorporate a brief two-page snippet of the Garrick edition (found during Romeo’s death scene – Act 5, Scene 3) to allow for further exploration, examination and debate of this text that has captivated audiences for hundreds of years. The text itself is an unexpected surprise and was generously provided from the original manuscript, courtesy of the Folger Shakespeare Library, Washington DC.

And finally, to add another twist to this classic text, this production of *Romeo & Juliet* is set in the early 1900’s, in the Mississippi Delta, which I hope will help address the issues of conflict between Lord Montague and Lord Capulet. In this production, The Capulets are a very traditional, conservative, well-established, agricultural-based family. The Montagues, on the other hand, are a successful, exploitative shipping family. The explosion of agricultural shipping began dominating both this period and region of the United States. The Mississippi River serves as the major route connecting the Deep South to the Midwest.

So, we have a shipping mogul dependent on large volumes of a product that is driving down the prices of agriculture. Both families, then, are dependent on each other for survival. Yet both are in constant conflict.

We add a touch of heat and a dash of Voodoo for a Southern Gothic-influenced telling. And we have ourselves a show.

I hope you enjoy it.

—Brantley M. Dunaway



The Kennedy Center
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part of the *Rubenstein Arts Access Program*,
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the U.S. Department of Education, the Dr. Gerald and Paula McNichols Foundation,
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the National Committee for the Performing Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival. Those productions invited to the regional festival will be considered for national awards of distinguished achievement, to be presented at the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2012.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.