



# Romeo & Juliet

by William Shakespeare

— March 28 through  
March 30 at 7:30 p.m.  
— April 3 through  
April 6 at 7:30 p.m.  
— April 7 at 2 p.m.

Admission:  
\$10 Student/Senior  
\$15 General Admission

Johnson Studio Theatre | 2024

# Romeo & Juliet

by William Shakespeare

## CAST

Romeo	Grayson Skidmore
Juliet	Mattie Washburn
Montague	Cameron Vipperman
Lord Capulet	Anthony Rowe
Lady Capulet	Destiny Gore
Benvolio	Aidan Tibbitt*
Abraham	Sara Montreuil
Nurse	Aspen Beeman
Balthasar	Mackenzie Joy
Tybalt	Danielle Banks
Mercutio	Rayshawn Simuel*
Sampson	Emily Camp
Friar Lawrence	Jasmine Diaz
Gregory	Makayla Hines
Friar John	Ty Strickland
Paris	Noah Lake
Prince	Justin Stone
Peter/Apothecary	Mark Blankenship-Brown

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\*Denotes students who are members of the Alpha Psi Omega National Theatre Honor Society.

# PRODUCTION STAFF & CREW

<b>DIRECTOR &amp; FIGHT CHOREOGRAPHER</b>	Brandon Dawson
<b>ASSISTANT DIRECTOR</b>	Paul Smith
<b>INTIMACY DIRECTOR</b>	Rachel Dawson
<b>STAGE MANAGER</b>	Kiernan Hedlund
<b>ASSISTANT STAGE MANAGER</b>	Taylor Burrows
<b>FIGHT CAPTAIN</b>	Danielle Banks
<b>COSTUME DESIGNER</b>	Leslie Cook
<b>ASSISTANT COSTUME DESIGNER</b>	Mary Horn Garber*
<b>SET DESIGNER</b>	Daniel Gordon
<b>ASSISTANT SET DESIGNER</b>	Cami McCarty*
<b>LIGHTING DESIGNER</b>	Sebastian Liafsha
<b>SOUND DESIGNER</b>	Cooper Beck*
<b>TECHNICAL DIRECTOR</b>	John P. Woodey
<b>ASSISTANT PROPS MASTER</b>	Cassi Bleitz
<b>DRAMATURG</b>	Kam Gwinn
<b>SCENE SHOP SUPERVISOR</b>	Erica Meece
<b>SCENE SHOP TA'S</b>	Cooper Beck*, Emily Dennison, Kiernan Hedlund, Ami Hughey*, Sebastian Liafsha
<b>COSTUME SHOP SUPERVISOR</b>	Cheralyn Lambeth
<b>COSTUME SHOP TA'S</b>	Mary Horn Garber*, Chloe Morgan*, Mirrel Sharpe*
<b>BOX OFFICE MANAGER</b>	Brandon Dawson
<b>BOX OFFICE TA'S</b>	Danielle Banks, Cooper Beck*, Jada Brown, Megan Cipolla*, Mackenzie Joy, Noah Lake
<b>COSTUME CONSTRUCTION CREW</b>	Jessica Caltagirone*, Kiernan Hedlund, Liv Bouknight, Brandi Gaeta
<b>SCENIC CONSTRUCTION/ LIGHTING CREW</b>	Jessica Caltagirone*, Kate Evans Donovan Green, Kameron Gwin Cami McCarty*, Vanessa Shanks, Kayelyn Wilburn
<b>RUNNING CREW</b>	Savannah Amos, John Brawner, Jacob Simpson, Savanna Truett
<b>POSTER DESIGNER</b>	Prema Van Deren

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and Dance  
Winthrop University  
115 Johnson Hall  
Rock Hill, SC 29733

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## WINTHROP UNIVERSITY COLLEGE OF VISUAL AND PERFORMING ARTS

Karen Oremus, M.F.A. Interim Dean

Lorrie Crochet, Ph.D. Associate Dean

### DEPARTMENT OF THEATRE AND DANCE

Zinorl Broñola, M.M. Instructor of Theatre and Dance

Leslie Cook, M.F.A. Associate Professor of Theatre

Rachel Dawson, M.F.A. Visiting Assistant Professor of Theatre

Biff Edge, M.F.A. Assistant Professor of Theatre

Daniel Gordon, M.F.A. Department Chair and Professor

Stephen Gundersheim, M.F.A. Professor of Theatre

Ramona Kundl Administrative Assistant

Marvin McAllister, Ph.D. Associate Professor of Theatre

Sandra Neels Associate Professor of Dance

Kelly Ozust, M.F.A. Associate Professor and Program Director  
of Dance

Ashlea Sovetts, M.F.A. Visiting Assistant Professor of Dance

Gabrielle Tull, M.F.A., M.Ed. Assistant Professor of Dance

John P. Woodey, M.F.A. Assistant Professor of Theatre and Dance

**Winthrop University is accredited by The National Association of Schools of  
Theatre and The National Association of Schools of Dance.**

## DIRECTOR'S NOTE:

Romeo & Juliet stands as the paramount representation of dramatic love in Western drama. Shakespeare's exploration of character and the power present in language is second to none. His work to create a set of young lovers desperate to live their own lives while their families are locked in a timeless feud has captivated the world for generations.

That being said, when I first experienced this play in my 10th grade English class, I slept through the whole thing. The language felt stuffy, the characters felt stiff, and the tragedy that befell the title characters felt like a ridiculous ending to a play. In short, I did not like the play, and it took me years to come around to my current feelings for the play: a deep adoration of the vital struggle for happiness and individuality. This change of heart can be attributed to two elements that I would like you to draw your attention to as you engage with this story: the nature of the play's tragedy, and the dauntless character of Juliet.

This play has one of the most famous endings in all of Western drama, with the tragedy often interpreted as two star-crossed lovers destined to die for their love. In this production, we seek to push against that. The tragedy of the play is not that Juliet and Romeo meet their end; the tragedy is that they did not have to. Through a series of missed opportunities and an obstinate grasp on pointless hatred, driven primarily by the older generation, the figures of authority remain blind to every opportunity presented that would save the lives of these young lovers. The younger generation must bear the weight of their parents' sins as they desperately seek a life of happiness. This is truly a play for our time.

While Shakespeare's usage of tragedy is dramatically powerful, his crafting of the character of Juliet is what brings me back to this play time and again. Juliet is one of Shakespeare's earliest examples of a tragic heroine, and she carries the mantle well. She is wise beyond her years, and she is immediately willing and eager to take fate into her own hands, which stands in stark contrast to Romeo's adherence to fate throughout the play. At no moment in the play is Juliet interested in giving-in to the whims of others; she knows what she wants, and she fights to the bitter end for it. It is clear that Shakespeare felt the same; with the last lines of the play, the order of the title roles swap to feature Juliet's name first:

*For never was a story of more woe.  
Than this of Juliet and her Romeo.*

I would like to thank the cast for their tireless work to bring this language to life with boundless and desperate vitality. In addition, the shaping of this world would not have been possible without the serene support of an army of designers and technicians. And, as always, my work as an artist is forever driven by and dedicated to the love of my life, Rachel.

Thank you for coming to the theatre.

Best,  
Brandon Dawson, M.F.A.  
Director

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