

CEDARVILLE UNIVERSITY PRESENTS

ROMEO & JULIET

MARCH 31ST - APRIL 1ST

APRIL 6TH - 8TH

8:00PM

2:00 PM SATURDAY MATINEE

DIRECTED BY
REBECCA BAKER

DESIGNED BY
DONALD F.C. JONES

NOTE FROM THE DIRECTOR

Welcome!

Romeo and Juliet were teenagers who discovered the joy and consequence of falling in love. They weren't trying to take on the whole hatred-between-their-families issue. In fact, as Friar Lawrence suggested, they really thought their marriage would bring peace to the generation-old hostility.

Being a part of this production has been my privilege. I am indebted to an incredible cast and crew, faithful student leaders. My friends, Don Jones and Bob Clements, have inspired me through their set and lighting designs, carried out under Tim Phipps' guidance. My thanks, as always, to my family for their support.

We hope that as you share this beautiful story with us, you will celebrate the love in your own life—love that is powerful enough to overcome hatred. In any time period. Any culture.

Rebecca Baker
Director

DRAMTRUG NOTES

Although Shakespeare is no stranger to the Cedarville stage, we hope you enjoy the surprises you might find along the way—details that are unique to this production. Director Rebecca Baker and designer D.N.C. Jones have carefully woven together the art of jazz, art deco, Miami, swing, romance, and the 30s flair with the most famous love story of all time.

William Shakespeare (1564-1616), born during the Renaissance Period, was greatly affected by the time in which he lived. Capitalism began to surface as was evidenced by the money that Shakespeare made while investing in the Globe theatre. With London's population doubling in the 16th century and the increase in theatre participation, Shakespeare was able to connect with his culture through the power of words. This time period, marked by change, gave Shakespeare the freedom that he needed in order to write the plays and poems that are still popular today.

Interestingly enough, the 1930s also marked a drastic time of change for Americans seeking that same freedom. Entertainment became a huge focus in the minds of Americans as they sought relief from the troubles brought by The Great Depression. The thirties are embodied by the haunting solos and big brass sounds of the jazz and swing era, songs which still resonate with audiences today. Artistically, this particular version of Romeo and Juliet draws mostly from the influence of Art Deco style (Miami itself was influenced tremendously by the Art Deco movement), with its clean lines and modern sensibility. Art Deco is the glimpse into the lives of the upper class, where glitz, glamour, and fantasy reigned with a distinctly modern flair.

When the production begins, it is truly our hope that you experience the freedom that has inspired this drama since its very beginning. Feel free to let your mind rub shoulders with these characters on Miami Beach. Sway with the jazz, glow with the color, and bask in the romance of William Shakespeare's *Romeo and Juliet*.

SYNOPSIS

Romeo doesn't care a thing about the quarrel between his folks, the Montagues, and the Capulets. He has unrequited love on his mind. To distract him, his friends drag him to a party at the Capulets' where Romeo sees Juliet and is smitten. That night Romeo and Juliet declare their love for each other and the next day they are married by Friar Lawrence. Before Romeo has a chance to tell his friends the good news, he is challenged to a fight which gets out of hand, and two men are killed. Romeo and his young wife, Juliet, have one night together before he runs for his life. Their last words to each other are a promise to be faithful—a promise they both keep.

CAST

Chorus/Singer	<i>Monica Rae Weigel</i>
Chorus/Rosaline	<i>Abbie McGaha *</i>
Judge	<i>Konrad Neumann</i>
Paris, Fight Captain	<i>Jim Tullett *</i>
Montague	<i>Adam Evans</i>
Capulet	<i>Rick Bricker</i>
Lady Montague	<i>Jen Knudsen *</i>
Lady Capulet	<i>Heather Wenzel</i>
Romeo	<i>Mike Colletto *</i>
Juliet	<i>Rebecca Wolff *</i>
Mercutio	<i>Daron Day</i>
Benvolio	<i>J.M. Cobb *</i>
Tybalt	<i>Justin Keller</i>
Friar Lawrence	<i>Colin Luther *</i>
Nurse	<i>Jillian Anderson *</i>
Abraham	<i>Alex Hollander</i>
Balthasar	<i>Matthew Abraham</i>
Gregory	<i>Daniel Tello</i>
Sampson	<i>Heath Starcher</i>
Nell	<i>Kelsey Nelson *</i>
Peter	<i>Dave Duarte</i>
Friar John/Potpan	<i>Tom Worrall *</i>
Apothecary/Lady	<i>Amy Masterson *</i>
Ladies	<i>Rachel Gibson, Rebekah Nettekoven *</i>

*Denotes a member of Alpha Beta Phi, the Cedarville University Chapter of Alpha Psi Omega, a national honorary theatre society.

MUSICIANS

Chris Brubaker	<i>Guitar</i>
Greg Cooley	<i>Piano</i>
Alan Lewis	<i>Bass</i>
Jared Osborn	<i>Drums</i>
Ben Anderson	<i>Saxophone</i>

PRODUCTION STAFF

Director	<i>Rebecca Baker</i>
Designer	<i>Donald N.C. Jones *</i>
Lighting Designer	<i>Robert L. Clements</i>
Production Manager	<i>Timothy Phipps *</i>
Technical Director	<i>Donald N.C. Jones *</i>
Assistant Technical Director	<i>Timothy Phipps *</i>
Stage Manager	<i>Aimee Auclair *</i>
Assistant Stage Manager	<i>Victoria E. Duff*</i>

PRODUCTION CREW

Set Carpenters	<i>John Black, Joshua Mohler, Kelsey Nelson, Konrad Neumann, Harry "Rob" Rasmussen IV*, Alex Vaughn, Jonathan Wolverton, Jason Zastrow, Stagecraft I Students</i>
Scenic Crew	<i>Josh Francis, Kristen McCann</i>
Head Electrician	<i>Harry "Rob" Rasmussen IV*</i>
Lighting Hang and Focus Crew	<i>Dannielle Albert, John Black, Victoria E. Duff*, Chrisa Funke, Brooke Lang *, Christine Littell, Kristina Roman, Julie Tullett, Kirsten McCann, Alex Vaughn, Tom Worral*</i>
Light Board Operator	<i>Christine Littell</i>
Audio Supervisor	<i>Alex Vaughan</i>
Sound Board Operator	<i>Eric Mishne *</i>
Properties Supervisor	<i>Phil McLeod*, Grant Hansen</i>
Assistant Properties Supervisor	<i>Beth Crowner</i>
Properties Crew	<i>Alexis Brown, Evan Carter, Abbie carroll, Jillian Feczer, Eric Frank, Charity Hancock, Jamin McCue, John McGill, Kelsey Nelson, Andrea Phillips, Corey Reeder</i>

Costume Supervisors	<i>Brietta Allen, Christa Funke</i>
Assistant Costume Supervisors	<i>Kristina Ronan, Christina Genter</i>
Costume Crew	<i>Heidi Christiansen, Lisa Daxer, Victoria Duff*, Jennalee Elmore, Ashley Jacobson, Nicole Johnson, Clarissa Linde, Stephanie Mullenhour, Rosalinda Rempel, John Simmons, Kimberly Williams, Rebecca Wolff*, Megan Vance</i>
Makeup/Hair Supervisor	<i>Amber Mack*</i>
Assistant Makeup/Hair Supervisor	<i>Crystal Tuxhorn*</i>
Makeup/Hair Crew	<i>Emily Alexander, Courtney Anderson, Celeste Cato, Ashley Coale, Esther Cole, Jennifer Elgena, Teresa Keller, Brooke Lang*, Sarah Searles, Katie Tuttle, Cara Wyne, Hilary Young</i>
Running Crew	<i>Beth Crowner, Charity Hancock, Grant Hansen, Phillip Mcleod, Jaimie Teekell, Crystal Tuxhorn, Alex Vaughan, Jonathan Wolverton</i>
Dramaturgs	<i>Aimee Auclair*, Abbie McGaha*, Crystal Tuxhorn*</i>
Musical Director	<i>Chris Brubaker</i>
Choreographer	<i>Rachel Baader</i>
Dance Captain	<i>Rebekah Nettekoven*</i>
Assistant Dance Captain	<i>Rachel Gibson</i>
Fight Choreographer	<i>Christina Northrup</i>
House Manager	<i>Brooke Lang*, Jaimie Teekell</i>
Graphic Designer	<i>Amy Masterson*</i>

PLEASE NOTE

No photographs are to be taken or recording devices used during the performance. Please deactivate all alarms, cellular phones, and supervise small children. There will be one 15-minute intermission following Act 2, during which concessions will be available in the lobby. Please do not bring concessions back into the auditorium. Complimentary copies of "Play on Words" are available at the concession stand. "Play on Words" provides supplementary research, writing and discussion activities, and is provided courtesy of Alpha Beta Phi, the campus theatre honorary organization.

Stompin' at the Savoy and *Someone to Watch Over Me* used with permission
Original theme music written by senior Music Composition Major Chris Brubaker



The Kennedy Center American College Theater Festival™
XXXVIII

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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, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2006.

Last year more than 1,400 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.

ACKNOWLEDGEMENTS & THANKS

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