

# ROMEO AND JULIET

BY WILLIAM SHAKESPEARE



**MAY 8-10**

**FRI & SAT**

**7:30 P.M.**

**SUN 2 P.M.**



# DRAMATIS PERSONAE

Romeo .....	Philip Fauver
Juliet .....	Carla Oudin
Lady Capulet .....	Lily Siris
Lord Capulet .....	Charlotte Schils
Friar Lawrence .....	Chiwo Mupita
Nurse .....	Elizabeth Hicks
Mercutio .....	Lily Arneill
Benvolio .....	Ainslie Chapman
Tybalt .....	Ryan Lee
The Prince/Featured Dancer .....	Jiyani Bharvad
Paris .....	Coco Sheronas
Lord Montague/Apothecary/Dancer .....	Ezra Klauber
Lady Montague/Friar John/Dancer .....	Emma Sisk
Servingman .....	Heike Levinson
Sampson/Featured Dancer .....	Ashley Zhu
Gregory/Dancer .....	Helen Liu
First Soldier/Peter/Dancer/A Montague Man .....	Lilly Goldsmith
Abram/Second Soldier/Dancer .....	Mason McIlwain
Chorus/Page/Dancer .....	Yanlin Fazzone



## CREATIVE

Director ..... Andrew Steven Knight  
Production Designer ..... Derek Brashears  
Costumes ..... Kate DeAngelis  
Choreographer ..... MK Lawson  
Production Stage Manager ..... Aniya Grandison '28

## CREW

Assistant Stage Manager ..... Courteney Case '26, Chloe Vilvens '29  
Technical Director ..... Derek Brashears  
Light Board Operator ..... Gaby Urgiles-Garcia '27  
Sound Engineer ..... Autumn Hemelt '27  
QLab Operator ..... Titan Tanihaha '29  
Build Crew ..... Autumn Hemelt '27, Gaby Urgiles-Garcia '27, Titan Tanihaha '29

## SPECIAL THANKS

Julia Sommer, Mike Reilly, Blue, Ozzie, Hallie, and the students of ENG443S.

## 2025-26 HOTCHKISS DRAMATIC ASSOCIATION BOARD

William Becker '26, Steven Hicks '26, Jack McCarthy '26, Isabel Schlaack '26, Elizabeth Hicks '27, Chiwo Mupita '27, Aniya Grandison '28, Ryan Lee '28

# ROMEO AND JULIET



## DIRECTOR'S NOTE

The year is... well, sometime in the mid-1590s. Nobody is really sure when exactly. The place is London. You are an everyday, hardworking English commoner, and you decide that you want some entertainment. Last week, you went to see a bearbaiting, but for some reason the sight of a chained-up bear being attacked by dogs didn't do it for you. You decide to try the theatre.

The theatre you decide on is called (imaginatively) The Theatre. You walk up to the front door and ask the man taking payment what is playing today. Something called The Tragedie of Romeo and Juliet, an adaptation of a poem with a similar name. You drop a penny in his hand and walk inside. Another penny would have gotten you a seat, but standing around the stage is fine by you. It's only two hours. The set is the same as it always is: A decorated raised stage with a few doors and a balcony.

If you are a fan of swordfights, romance, passion, poetry, music, or dancing, then you are in the right place. The company performs their parts convincingly, and you might even be forgiven for thinking those boys were actual women. It is unlikely that you can predict, however, just how high the reputations of this play and the author will soar.

Any director approaching a Shakespeare play is tasked with the question: how do you make this new? How does one keep a play fresh when it has been performed thousands of times? For many, the answer is to twist Shakespeare's text into a different setting. The Montagues and Capulets could be rival cliques in a high school. They could be different alien species in a Star Trek-like world. They could be differently-colored gnomes, like in the film *Gnomeo and Juliet*, or vehicles, like in a recent Estonian theatrical production where Juliet was played by a pickup truck (to great acclaim).

For me, however, I generally find more interest in breaking a play down to its original spirit. Shakespeare's plays exist in a world of magical theatricality, where an actor's gender does not necessarily match that of their character, where a play's setting shifts from scene to scene without moving a single piece of the set, and where the audience is a part of the action, rather than a group of passive observers. By embracing the oldest ideas of producing Shakespeare's plays, we can ironically provide a theatrical experience that is new to our community.

As you watch this show, *Let us on your imaginary forces work.*

Andrew Steven Knight