

UNION COLLEGE DEPARTMENT OF THEATER AND DANCE

Hamlet



by William
Shakespeare

adapted and
directed by
Jasmine
Roth

This performance will run for approximately
3 hours and one 10 minute intermission.

There is limited ability to enter the theater during
the performance. Late seating and reentry will be
at the discretion of house management, and you
may not be reseated with your party.

Please be advised that this performance
contains flashing lights, suicide, onstage
death & violence, and depictions of grief.



Hamlet

written by

William Shakespeare

directed and adapted by

Jasmine Roth^{'14}

Stage Manager – Kyra Kelly

Scenic Design – Jack Golden

Costume Design – Brittney Belz

Lighting Design – Travis Richardson

Sound Design – Maple Smith

Projection Design – Travis Richardson

Technical Director – Drew Bodd

Production Dramaturg – Dan Venning

Fight Choreography – Joe Isenberg



Cast

Marcellus	<i>Jerome Anderson</i>
Ophelia	<i>Seo Chutaro</i>
Horatio	<i>Anthony Montás</i>
Claudius	<i>Zion Schlusssel</i>
Gertrude	<i>Avery Byron</i>
Hamlet	<i>Melanie De La Cruz</i>
Laertes	<i>Alexander M. Sano</i>
Polonius	<i>Matthew Connolly</i>
Rosencrantz	<i>Victoria Lucontoni</i>
Guildenstern	<i>Aaron Armstrong</i>

Ensemble

Player Queen/Priest/English Ambassador	<i>Paige Fox</i>
Player King/Fortinbras	<i>Max Gray</i>
Lucianus/Voltimand/Gravedigger	<i>Fay Janssen</i>
Player/Cornelius/Captain	<i>Anya Landi</i>
Player/Sailor/Osric	<i>Sonia Milsten-Ockene</i>
Player/Gravedigger/Attendant	<i>Camilo Racedo</i>
Super-Swing	<i>Tremaine Richardson</i>
Ghost	<i>Drew Bodd</i>

Production Staff

Assistant Stage Manager - Isa Gonzalez

Assistant Costume Designer - Maya-Li Sneor

Assistant Lighting & Scenic Designer - Phoebe Ferguson

Scene Shop Supervisor - Kevin Miller

Sound Engineer - Maple Smith

Properties Coordination - Brittney Belz, Drew Bodd

Fight Captain - Jerome Anderson

House Manager - Camilla Uribe-Ceballos

Box Office Team - Charlie Jones, Emmett Suh, & Lorna Ly

Poster Design - Carlos E. Martínez

Program Design - Kyra Kelly

Dramaturgical Graphic Design - Maddy Pilkington

Run Crew

Sound Board Operator - Maple Smith

Light Board Operator - Phoebe Ferguson

Run Crew - Lexi Knowles

Wardrobe - Danielle Gesser Sapir

Stagecraft

Alex Bang, Dylan Boyle, Melanie De La Cruz, Xavi Gonzalez, Tj Jeong,
Emmett Lyne, Aidan McPhillips, Lana Mickelson, John Sula, Gavin Trahan,
Luke Tranter, Zorica Varraich

Scene Shop Work–Study

Taleeya Albright, Jerome Anderson, Meyri de Leon Arias, Zach Dickinson,
Jasper Greer, Lexi Knowles, Maple Smith, Holden Talluto-Hiris

Lighting Work–Study

Alexandra Belliard, Joey Cerulli, Sean Driscoll, Janelle Otoo-Appiah

Costume Shop Work–Study

Dana Aument, Lily Cunningham, Melanie Thomas-Denaxas,
Elianny Evangelista, Danielle Gesser Sapir, Izabella Hartmann

Publicity & Promotion Work–Study

Kyra Kelly, Maddy Pilkington

Director's Note

Hamlet has been one of my favorite Shakespearean plays since I first read it in high school. I don't even remember why I liked it so much then, but there was never a time I didn't sympathize with Hamlet despite the character's flaws and failures. But then, in my late twenties, my dad unexpectedly passed away, and I felt drawn to *Hamlet* in a way I hadn't before. Suddenly, the tendrils of grief that run through the entire play felt illuminated like a roadmap buried beneath the words. Eventually, I knew I'd come back to direct this play.

some spoilers may be found ahead, read at your own risk

In terms of adaptation, you may notice that some of the biggest departures our production takes from the original text center Ophelia. The way Shakespeare wrote Ophelia's arc, we first meet her when her father and brother are reprimanding her for being romantically involved with Hamlet. The patriarchal control her father has over her is crucial to the story; ultimately this is a play about fathers and what they ask of their children, but I wanted to see the ways she grapples with and fights against her lack of autonomy. I was interested in exploring who Ophelia gets to be when she is not around her family, and how this interacts with her romance with Hamlet. My approach was to keep Shakespeare's words, redistributing other characters' lines to Ophelia. In her most famous scene, we took her original song lyrics away, replacing them with songs written by women who I believe understand the interior experience of a woman like Ophelia intimately.

I wasn't certain what gender a lot of the characters, including Hamlet, would be until after auditions and casting, but I knew I wanted to queer the play, and queer the relationship between Hamlet and Ophelia. As a queer person, part of that is deeply personal for me: my desire is to create art that reflects the way my community and I live and love, and part of that is political: we are seeing more and more attacks on the LGBTQIA2+ community everyday, and visible queerness is a privilege that we have to continue to fight for.

For me the queerness is also part of my desire to highlight the philosophical differences between the parent generation and the younger generation that are already present in the play. Shakespeare writes this play about a shifting world, one where ancient attitudes of revenge and atonement still abound, while a younger generation is being sent to college to learn about reason, diplomacy and progressive ideals. Hamlet seems caught in the crossfire of these ideologies, a college scholar asked to play political assassin. When thinking about doing this play today, I thought about what it must be like for our students to come of age in a time of great government sanctioned violence, and what happens when we live in a political system that doesn't give us time to grieve.

I'm incredibly proud of every student involved in this production whether backstage or onstage: thank you to each of you for going on this journey with me. This production has been such a beautiful collective effort and I am grateful for the trust, dedication and tremendous amount of time the students and faculty have brought to our *Hamlet*.

Jasmine Roth^{'14}

“ShakesQueer”: Queer Shakespearean History and Performance

A key point in queer Shakespeare studies is that the concept of sexual orientation or LGBTQIA2S+ identity is a modern one. Queer folks have always existed, but in Shakespeare’s time, while people knew that there were sexual activities that were outside normative heterosexual behavior, they saw the inclination towards (or away) from such activities less as a matter of identity than of practice.

The challenge is that it’s very hard to understand a concept when there aren’t any words for it. So, while people living in the English Renaissance understood that human beings had same-sex desires, or engaged in non-traditional practices of gender expression, there weren’t words like “gay,” “lesbian,” “bi,” “pan,” “aromantic,” “asexual,” “trans,” or “queer.”

Nonetheless, Londoners in Shakespeare’s day would have known people who would likely identify as queer in today’s world. William Shakespeare (1564–1616)’s contemporaries Thomas Dekker (c. 1572–1632) and Thomas Middleton (1580–1627) coauthored *The Roaring Girl* (1611), a play about Mary Frith (1584–1659), born female, who dressed and lived as a man: carrying a sword, wearing men’s clothes, and smoking. Both Thomas Kyd (1558–1594) probably the author of a now-



Title Page of Dekker and Middleton’s *The Roaring Girl*, about Mary Frith (aka Moll Cut-Purse), 1611; via Early English Books Online

lost earlier version of *Hamlet*) and Christopher Marlowe leading playwrights in London at the start of Shakespeare's career, seem to have had romantic relationships primarily with men (including each other). The leading playwright of Shakespeare's company after he retired, John Fletcher (1579–1625), lived and shared a bed with his frequent collaborator Francis Beaumont (1584–1616). Fifteen years after Fletcher died, the playwright Philip Massinger (1583–1640) was buried alongside Fletcher; perhaps because he idolized the older playwright, but more likely because they had been lovers; in Elizabethan England it would have been unusual to be buried alongside someone with whom one wasn't intimate.

And while Shakespeare was married to a woman and had three children, he wrote the majority of his published love sonnets addressed to a younger man. Same-sex desire is apparent in many of Shakespeare's plays, and one can imagine he might have been delighted to see the characters in *Hamlet* embodied by a broadly inclusive group of young people.



Detail of title page from Richard Brathwait's *The English Gentleman* (1630), from Jeffrey Masten, *Textual Intercourse: Collaboration, Authorship, and Sexualities in Renaissance Drama* (Cambridge, Cambridge University Press, 1997), 31. The Latin quotation above the two male "acquaintances" can be translated in a variety of ways (many queer).

– Dan Venning,
Production Dramaturg

Theater & Dance Faculty & Staff

Omonike Akinyemi - Adjunct Instructor of Dance - Flamenco

Hettie Vyrine Barnhill - Adjunct Instructor of Dance- Afro-Dance and Hip Hop

Brittney Belz - Department Chair, Senior Lecturer of Costume Design
& Costume Shop Supervisor

Drew Bodd - Lecturer/Technical Director & Sound Supervisor

Laurie Zabele Cawley - Lecturer and Gustave L. Davis '59 & Susan S. Davis
Director of the Dance Program

Kim Engel - Stephanie C. Davis Dance Residency Coordinator

Christine Geren - Adjunct Instructor of Dance - Ballet & Pilates

Charlie Jones - Publicity & Promotion Support

Jessica Lubin - Adjunct Instructor of Dance - Silks

Kevin Miller - Scene Shop Supervisor

Gabriel Thom Pasculli - Lecturer of Performance/Directing, Co-Director of
the Musical Theater & Vocal Performance Minor

Freddy Ramirez - Adjunct Instructor of Dance - Tap, Jazz & Broadway

Travis Richardson - Lecturer of Lighting and Projection Design
& Lighting Supervisor

Jasmine Roth '14 - Visiting Assistant Professor of Performance & Directing

Victoria Rotondi - Arts Department Coordinator

Dan Venning - Associate Professor of Dramatic Literature, Theatre History,
& Performance Criticism

Patricia Culbert - Senior Artist in Residence Emerita of Theater and Dance
1997-2019

William A. Finlay - Chair & Professor Emeritus of Theater and Dance
1994-2019

Miryam Moutillet - Gustave L. Davis '59 & Susan S. Davis Director of the Dance
Program/Senior Artist-In-Residence Emerita
1996-1999 & 2001-2022

Charles Steckler - Dwane W. Crichton Professor Emeritus of Theater,
Scenic Designer
1971-2017

Cast & Crew Bios

Jerome Anderson | Marcellus

Jerome Anderson (He/They) is a senior from Chicago. He is a Psych/Theater double major, GSW minor. Performing Credits: *Everybody* (Ensemble), *FLORIDITA, my Love* (Child 1), *You on the Moors Now* (Prof Bhaer), *One Day We Will Be Two Old Ghosts* (Cody), *Witch, On The Edge*, *Big Fish* (Young Will), and *You're a Good Man, Charlie Brown* (Ensemble). Stage Crew: *Mr. Burns, a Post-Electric Play* (PSM), *Pippin, Myths And Memories* (ASM), and *Barkha Patel*. He also works in the Scene Shop! Shout out to everyone who worked hard to bring you *Hamlet*. It was an honor working with everyone these four years!

Seo Chutaro | Ophelia

Seo Chutaro (They/She) is a junior from Honolulu, Hawaii, majoring in Theater and History and minoring in Political Science and Law & Humanities. They have previously performed for the Union College Theater Department in *FLORIDITA, my Love* (Milagros), *Patriot Acts* (Lucy Stone), *You on the Moors Now* (Caroline Bingley/Amy March) *7 Plays/7 Days: Descendants* (Dahlia), *Mr. Burns, a Post-Electric Play* (Edna), and *Pippin* (Player, U/S Berthe). They have worked as a Student Dramaturg for Union's production of *Witch* and a Dramaturgy Intern for Capital Repertory Theatre's productions of *Archduke and Dodi & Diana*. They have also worked as a Calling Stage Manager for Union's 2025 Winter Dance Concert: *The Spaces Between (Florescence)* and an Associate Stage Manager for Union's 2026 Winter Dance Concert: *On The Edge (Tracing Echoes, Let the Caged Bird Sing, Warped Connections, Transformations)*. For the Union College Mountebanks, they have worked on *She Loves Me* (Mr. Maraczeck), *Big Fish* (Karl the Giant), and *You're a Good Man, Charlie Brown* (Ensemble/Music Director/Costume Designer). When not in the theater, Seo can be found singing with Union's Concert Choir, Schola Cantorum, the Eliphalets, and the Garnettes. When not performing, Seo can be found watching horror movies, writing silly stories, or making terrible art. They are very grateful for the wonderful cast and crew of *Hamlet*, and hope you enjoy the show!

Anthony (Nini) Montás | Horatio

Anthony (Nini) Montás is a senior Posse Scholar with an ID major in Psychology and Theater and minors in Dancer and Gender, Sexuality, and Women's Studies. They have been a part of the theater department productions since their first-year spring in *Sweat*. They have continued through their work in productions like *Patriot Acts*, *You on the Moors Now*, *7 Plays/7 Days*, and being an assistant stage manager for *Pippin*. They are incredibly thankful for their friends and family who have always been an anchor through the process and pushing them to continue their love of the arts. They can not wait to take the stage and give audiences their last Union performance.

Zion Schlüssel | Claudius

Zion Schlüssel (He/Him) is a sophomore Music and English double major from Los Angeles, CA. This is his first role in a Union College production. Previous roles include Cosmo Brown in *Singin' in the Rain*, and Lysander in *A Midsummer Night's Dream*. When not in the theater you can find him playing piano with the Jazz Ensemble, Devi and the Tritones, or in the practice rooms. He wants to thank his family and friends for always supporting him, his fellow actors who have been nothing but welcoming, and a special shoutout to anyone who was forced into helping him run lines. They are the real heroes.

Avery Byron | Gertrude

Avery Byron is a sophomore Music major from New Hampshire and will be performing the role of Queen Gertrude. This past fall, Avery first performed with Union College in the ensemble for *Pippin*. Some of their most cherished past performances include Donna in *Mamma Mia!*, Margaret in *Carrie the Musical* with SALT Theatricals, the theater company they founded in their hometown, and Miss Agatha Trunchbull in *Matilda*, a performance that won them the Outstanding Actor in a Youth Production of a Musical Award at the 2023 New Hampshire Theatre Awards.

Melanie De La Cruz | Hamlet

Melanie De La Cruz (She/Her) is a first-generation college senior from Tampa, FL. Majoring in Political Science and Theater, she has a heart to pursue the arts, and is profoundly grateful of her time at Union. Some credits include: Helena (*Midsummer Night's Dream*), Floridita (*FLORIDITA, my Love*), Assistant Director and Student Dramaturg (*Sweat*), Dancer (Edinburgh Fringe Festival 2023), Adriana (*Comedy of Errors*). Performing the role of Hamlet has been beyond a formidable experience, and she is incredibly thankful to have worked with this cast and crew to bring this adaptation to life! Artist, forever student, and adventurer, she's ambitious, and hopes for more accessible creative spaces for all. To my family, los amo, and love to my friends and mentors, I am blessed to have you in my life. xoxo, I hope you enjoy the show! 1 Peter 4:8

Alexander Sano | Laertes

Alexander Sano (Any/All) is an English/Philosophy double major from Johnston Rhode Island in their second year at Union College. This is their second production at Union, as they were previously in *Pippin* in the role of Lewis. They have always been a theater enthusiast and plan to continue involvement in theater throughout their life. They would like to thank their family and friends for their involvement in this production.

Matthew Connolly | Polonius

Matthew Connolly (He/Him) is a senior Classics major and French minor from Bethlehem, New York. He has been acting at Union since his first year, including Francis Flute/Thisbe in *A Midsummer Night's Dream*, and is excited to rejoin theater once again. In his spare time he enjoys drawing fantastical pictures.

Vic Lucontoni | Rosencrantz

Vic Lucontoni (She/They) is a senior theater major from Concord MA. Past credits include Charlie Brown (*You're a Good Man, Charlie Brown*), Berthe (*Pippin*), Death (*FLORIDITA, my Love*), Amalia Balash (*She Loves Me*), Nelson (*Mr. Burns, a Post-Electric Play*), and Don Price (*Big Fish*). She also participates in two a cappella groups on campus as well as being the treasurer of Mountebanks. Vic would like to send a special thank you to her mom, dad, sister and girlfriend who always support her and keep her head on her shoulders (most of the time)!

Aaron Armstrong | Guildenstern

Aaron Armstrong (They/Them) is a sophomore English and Theater ID major with an Education Studies minor from Minneapolis, MN. Recent Union credits include Mother in *Myth & Memory*, Ensemble/Swing in *Witch*, and the 2026 *On the Edge* dance concert. Aaron is also an alum of Powerhouse Theater's Training Program 2025, where they performed in multiple roles in *The Seagull* as well as a soundpainting performance titled *Biography*. Outside of theater, Aaron enjoys watching horror movies and going on road trips! Aaron is thrilled to be working with all these wonderful people on *Hamlet!* They hope you enjoy the show!

Paige Fox | Ensemble

Paige Fox (She/Her) is a junior Theater major and Dance minor from Salem, MA. Focused on dance performance and choreography, she is excited to make her college acting debut! When she is not dancing or teaching, you could probably find her hanging out in the studio anyway. As a Shakespeare fan with a special love for *Hamlet* she could not imagine a better play to kick off her acting career at Union.

Max Gray | Ensemble

Max Gray (He/Him) is a first-year Theater major from Brooklyn, New York. He is excited to be growing as both a performer and storyteller while exploring all the opportunities that theater has to offer. He is grateful for the chance to learn alongside such talented peers and faculty. Max would like to thank his family, friends, and mentors for their constant support and encouragement.

Fay Janssen | Ensemble

Fay Janssen (She/Her) is a sophomore English major who has been involved in the theater since the start of her time at Union. Her past roles include Amos Calloway in *Big Fish* and Theo in *Pippin*. Besides acting, she also enjoys reading, writing, and playing video games. She hopes you have as much fun watching the show as she has being a part of it!

Anya Landi | Ensemble

Anya Landi (She/Her) is a junior Psychology major and Creative Writing/Theatre minor from New York, and is so excited to perform in *Hamlet!* At Union College she has been Beth/Nelly Dean in *You On The Moors Now*, Isabella in *7 Plays/7 Days*, Winnifred in *Witch*, and Ensemble in *Pippin*. She has also played several ensemble roles in shows such as *Aida*, *Once on This Island*, and *The Addams Family*, as well as Mr. Bundles in *Annie Jr.*, Mrs. Teavee in *Willy Wonka Jr.*, and The Narrator in *Into The Woods Jr.* She'd like to thank her family, her friends, and especially her cat Midnight for always believing in her.

Sonia Milsten-Ockene | Ensemble

Sonia Milsten-Ockene is a first-year Biology major and prospective theater minor from Newton, MA. This year at Union she was a player in *Pippin* and Woodstock in *You're a Good Man Charlie Brown*. In high school she played Ms. Harcourt in *Anything Goes*, Lady Capulet in *Romeo and Juliet*, and Sadie North in *Silent, but Deadly*. She has also directed a one act play called *Something to Keep Us Warm*. Other than theater Sonia enjoys hiking, crocheting, making jewelry, and doing aerial silks/trapeze. She would like to thank everyone who helped make this production possible, and hopes you enjoy the show! (Also, this show got her to rediscover the joys of chess, which was nice!)

Camilo Racedo | Ensemble

Camilo Racedo (He/Him) is a sophomore Theater and Psychology double major from Queens, New York. Some of his past notable performances have been as Sonny in *In the Heights*, Nick Bottom in *A Midsummer Night's Dream*, Macbeth in *Macbeth*, Jack in *Into the Woods*, Romeo in *Romeo and Juliet*, and Pippin in *Pippin*. He gives a special thanks to his mom, sister, family, and friends who have been a big part in motivating him in life and a big thanks to all who watch the show! Muchas gracias and he hopes you enjoy the show!

Tremaine Richardson | Super Swing

Tremaine Richardson (He/They) is a senior Electrical Engineering and Mathematics double major from South Carolina. This is their first time swinging for any show and they've learned that 16 is a really big number. Previous roles include Snoopy in *You're a Good Man, Charlie Brown*, Ensemble in *Pippin*, Chris in *Sweat*, Theseus in *A Midsummer Night's Dream*, and many others. Enjoy the show!!

Kyra Kelly | Stage Manager

Kyra Kelly (She/They) is a junior Theater major and Visual Art minor, from Saratoga Spings, NY. She has worked on several department productions including *FLORIDITA*, *my Love* (ASM), *You on the Moors Now* (SM), *Witch* (ASM, Properties Designer), *Mr. Burns*, a *Post-Electric Play* (ASM), and *Pippin* (SM). Additionally she is proud to serve as the founding president of the Union College chapter of Alpha Psi Omega, the National Theatre Honor Society, and as the director for the Mountebanks' recent production of *You're A Good Man, Charlie Brown*. In her rapidly decreasing free time, Kyra enjoys locking herself in dark rooms, living a double life, and seeing how many hats she can wear before she drops. She would like to thank her friends, family, and enemies for all of their support, and she hopes you enjoy the show!

Isa Gonzalez | Asst. Stage Manager

Isa Gonzalez (She/Her) is a sophomore Theater major and Religious Studies minor from Boston, MA. She has worked in stage management for Union's productions of *Big Fish*, *Pippin*, *Myth & Memory*, and *You're A Good Man, Charlie Brown*. In her limited time away from the theater, she likes to roller skate and bake. She would like to shout out Tremaine for all the hard work, and all her friends and family who are sitting through hours of Shakespeare just for her. Thank you to Kenny and Sully for all the food runs. Lots of love to Tom and her Posse as always! She hopes you enjoy the show.

Maple Smith | Sound Designer

Maple Smith (She/They) is a sophomore Theater and Environmental Policy double major from Alexandria, VA. Previous Union credits include being the Assistant Sound Designer for *Witch*, Sound Board Operator for *Mr. Burns*, a *Post-Electric Play*, and the Sound Engineer and Operator for *Pippin*. When she is not locked in Yulman Theater, Maple enjoys reading books in a single sitting and trying new Red Bull flavors immediately when they come out. She would like to thank her friends for keeping her sane and all of the professors who allowed her to shine. She hopes you enjoy the show!

Phoebe Ferguson | Asst. Lighting & Scenic Designer

Phoebe Ferguson is a junior majoring in Theater and Visual Arts from Rhode Island. She loves all things theater and is happy to be participating in another show at Union! Past shows she has worked on include: *Myth and Memory*, *Mr. Burns*, a *Post-Electric Play*, *Witch*, The Winter Dance Concert (2025, 2026), and *7 Plays/7 Days*. Phoebe would like to thank her Mom and Dad, her sisters, and her dog Monty for their support.

Maya-Li Sneor | Asst. Costume Designer

Maya-Li Sneor (She/Her) is a first year psychology major from New Jersey. Previously, she has worked on *Myth & Memory* at Union. In her free time she likes hanging out with friends, listening to music, photography, stargazing and being in nature. She is thankful for the support of her friends and family and is honored to be a part of the show!



This production is entered in the **American College Theatre Festival (ACTF)**, a national educational network founded in 1969 to identify, promote, and celebrate college and university theatre production and training.

ACTF seeks to:

Encourage, recognize, and celebrate the finest and most diverse work produced in university and college theatre programs;

Provide opportunities for participants to develop their theatre skills and insight, and achieve professionalism;

Improve the quality of college and university theatre in the United States; and

Encourage colleges and universities to give distinguished productions of new plays, especially those written by students; the classics, revitalized or newly conceived; and experimental works.

Through ACTF participation, each production is eligible for a response by a regional ACTF representative. Selected students and faculty may also be invited to participate in regional and national ACTF programs, including scholarships, awards, professional development opportunities, and educational initiatives for actors, directors, dramaturgs, playwrights, designers, stage managers, critics, and arts leadership.

Productions entered at the Participating level are eligible for invitation to a regional ACTF festival and may be considered for regional or national recognition for outstanding achievement in production, design, direction, and performance, in accordance with current program guidelines.

Each year, ACTF engages hundreds of productions and thousands of students nationwide. By entering this production, our theatre department joins a national community committed to artistic rigor, educational excellence, access, and professional development in collegiate theatre.

Additional support for the American College Theatre Festival is provided through national and regional partners committed to advancing excellence in collegiate theatre education.

SPECIAL THANKS

Hayden Productions

Megan Richardson

Cole Belmont

Any video and/or audio recording of this
production is strictly prohibited.



We would like to acknowledge that we here at Union College live, work, and study on the traditional homelands of the Haudenosaunee Confederacy, including the Cayuga, Mohawk, Oneida, Onondaga, Seneca, and other tribes. As a College, we honor the land itself with gratitude and respect for all of its Indigenous peoples past and present, and acknowledge those who have lost lives and had their land taken unjustly throughout the ages.

Director's Special Thanks

Special thanks to all of the mentors I've had along the way that have shared their love and knowledge of Shakespeare with me. To

Hugh Jenkins, who taught my first undergraduate Shakespeare class and Pattie Wareh for both her mentorship and shared love of

Shakespeare now and then, to Patsy Culbert and Bill Finlay who guided my development as a Shakespearean actor, to my friends

at Shakespeare & Co. who helped me deepen my relationship to the text, and my 8th grade english teacher who let me play the

role of Romeo which was certainly the most queer positive thing that had happened in my life at that age.

In loving memory of my dad

Who died May 20th, 2019

And who frequently said,

"Everything is Shakespeare"



Coming soon from Union Theater & Dance

Fall 2026

*The Stephanie C. Davis Dance
Residency*

The Government Inspector

Winter 2027

The Art of Exile

The Winter Dance Concert 2027

Spring 2027

An Oresteia

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