

MUHLENBERG COLLEGE  
THEATRE + DANCE

PRESENTS

**CALL ME**

BY ANY  
OTHER  
NAME...



A WORLD PREMIERE QUEER DECONSTRUCTION  
OF SHAKESPEARE'S ROMEO + JULIET

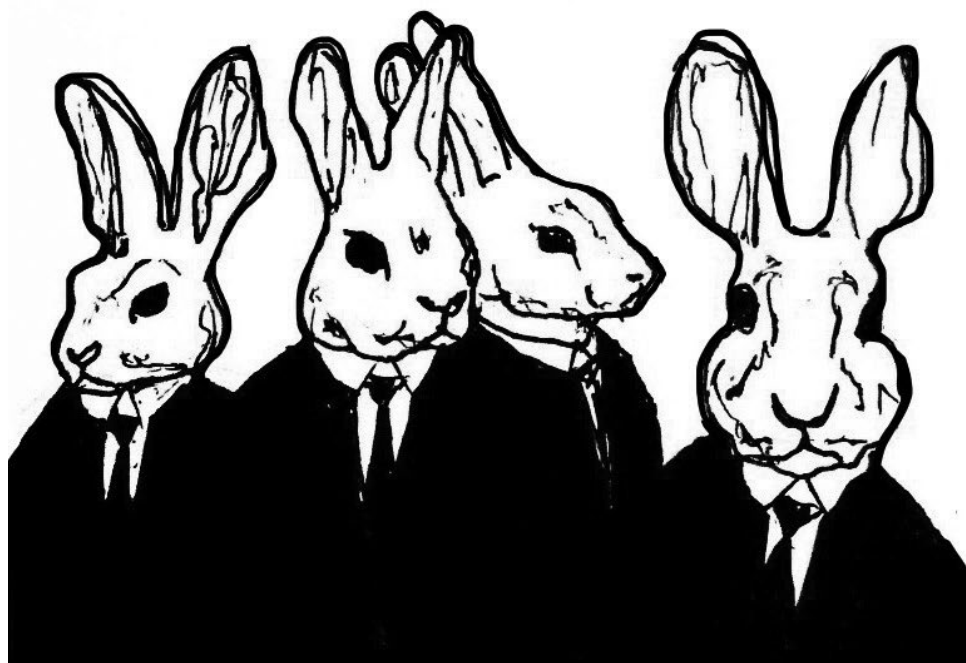
ADAPTED + DIRECTED  
BY NIGEL SEMAJ

WITH NEW TEXT BY JACK SALEEBY + BRAYDEN STALLMAN

OCTOBER 21-24, 2021

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The Muhlenberg College Department of Theatre & Dance  
presents

# CALL ME BY ANY OTHER NAME... JUST AS SWEET

A World Premiere Queer Deconstruction  
of Shakespeare's *Romeo & Juliet*

adapted and directed by

**Nigel Semaj**

with new text by

**Jack Saleeby & Brayden Stallman**

scenic designer

**You-Shin Chen**

costume designer

**Rebecca Lustig**

lighting designer

**Hamilton Guillén**

sound designer

**Almeda Beynon**

intimacy | fight director

**Eli Lynn**

props master

**Katrina Miller**

production stage manager

**Sam Powers**

**October 21-24, 2021**

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new dances

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artistic director  
Megan Flynn

featuring works by  
Danielle Barrett  
Arianna Cacioppo  
Allison Goldman  
Emily Leandro  
Kate McCowan  
Sarah O'Sullivan  
Danica Schofer  
Arianna Tilley



# THE CAST

Luna Bombardiere	Sampson, Chorus
Bryson Tate Brunson	Gregory, Chorus
Sidney Caruth	Mercutio
Anya Epstein	Paris, Chorus
Tessa Forster	Lady Montague
Amira F. Jackson	Lady Capulet
Madison Jaffe-Richter	Queen Mab, Chorus
Tommy Kelly	Peter, Chorus
Gabriel Liron	Tybalt
Alyssa Miles	Rosaline, Chorus
Allison Mintz	Moire
Christian Nemeh	Abraham, Chorus
Levi Roush	Benvolio
Chris Rubingh	Prince, Chorus
Noah Ryall	Chorus
Celeste Samson	Romeo
Alexander Setlow	Morian
Ruhani Singh	Moir
Ozzy Smith	Mutha Laurence
Des Suarez	Juliet
Bridget Wiggan	Lady Montague
Naava Wilson	Chorus

*This performance runs for 1 hour and 50 minutes  
with no intermission.*

*No photography or videography is permitted.*

# WHY THIS PLAY NOW?

In my search for the answer of why this play now — why this deconstructed classic — I found myself empowered by bell hooks's quote on queerness. She says:

*“Queer not as being about who you’re having sex with (that can be a dimension of it); but queer as being about the self that is at odds with everything around it and has to invent and create and find a place to speak and to thrive and to live.”*

The feeling of having to invent and create a place to speak and to thrive and to live is one that I myself and queer folk are all too familiar with. We have always had to create a place where we can be who we truly are. This has always been true. This was true when the ballroom scenes were first created, when houses were erected and house mothers took on the jobs abandoned by biological parents. This was true when Black and brown trans women started the Stonewall Riots and launched a historical movement for the rights of all queer folk. This is true today when even now the fight for a place to exist and live and be one's self is ever present.

This play is not for me, but for the ensemble and the family we have created these past weeks crafting this play for you. This play and its rehearsal space are uniquely and specifically queer. It is a place where you can bring all of who you are to the table, scars and all, and be celebrated and loved for it.

This play now, because we need to carve out more spaces for us to speak and to thrive and to live! This play now, because the time is now for queer representation. This play now, because the time is now to decolonize our views on the classical literary canon and fill them with as many backgrounds and walks of life as possible. This play now, because the future is queer and there's no stopping it. You can get on the train or you can get run over by it. The choice is yours, but the time is now.

This play is for Luna & Bryson & Sidney & Anya & Tessa & Amira & Maddie & Tommy & Gabriel & Alyssa & Allison & Christian & Levi & Chris & Noah & Celeste & Alex & Ruhani & Ozzy & Des & Bridget & Naava & Sam & Shachar & Ashley & Leana & Gretchen & Nicola & Brayden & Devyn & Jack

This play is in honor of Marsha P. Johnson & Sylvia Rivera & bell hooks & Audre Lorde & James Baldwin & Bayard Rustin & Willi Ninja & Pepper LaBeija & Octavia St. Laurent & Dorian Corey & Kim Pendavis.

And finally for my Aunt Sondra, may she be partying right on stage with us tonight.

I invite you to take a breath, and enjoy.

— Nigel Semaj

This play is a celebration of multidimensional queerness and the ancestral strength given to us by generations before. By truly “queering” a traditional form, we prove that the past can be both celebrated and held accountable. Through a theatrical process of alchemy and conjuring, we have created a story by us, for us, about us. May “this bud of love” blossom beyond the boards and may this fire burn for generations.

— Jack Saleeby

## CALL ME BY ANY OTHER NAME PRODUCTION STAFF

Dance Captain..... Bridget Wiggan  
 Fight Captain..... Anya Epstein  
 Assistant Directors..... Devyn Jarvis, Brayden Stallman  
 Assistant Choreographer..... Nicola Ferro  
 Assistant Scenic Designer..... Sophia Pettine  
 Assistant Costume Designers..... Katie Harris, Gabrielle McCabe  
 Assistant Lighting Designer..... Nico Bittker  
 Assistant Sound Designer..... Benjamin Goldstone  
 Deck Stage Manager..... Shachar Kessler  
 Assistant Stage Managers..... Gretchen D’Amato, Leanna Niesen,  
 Ashley Pillsbury



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# PRODUCTION STAFF

Director of the Co-Curricular/Production Program	Rebecca Lustig
Director of Operations & Production	Jessica Bien
Acting Technical Director	Eric Covell
Theatre Technician	Paul E. Theisen, Jr.
Costume Shop Manager	Whitney Vaughan
First Hand	Erin Miller-Todd
Wardrobe, Crafts & Stock Coordinator	Lex Gurst
Props Manager & Scenic Artist	Katrina Miller
Audience Services & Company Manager	Maya Costanzo
Office Manager	Gianna Beleno Neal
Light Board Operator	Greg Wilson
Sound Board Operator	Hannah Kwiecinski
Deck Utility	Rozie Hoff
Scene Shop Staff	Becca Broyles, Gretchen D'Amato, Nicole Gardner, Savannah Hastings, Scott Horry, Sidney Kaeb, Gabriel Liron, Elizabetta Malagon, Natalie McElhinny, Sophia Pettine, Claire Spenard
Costume Shop Student Staff	Kyle Barkis, Alena Craig, Hannah Duston, Lizard Foley, Lexi Franquiz, Kiana Grella, Charis Hall, Katie Harris, Anna Item, Elaine Landry, Gabrielle McCabe, Hannah Michelson, Ella Rolin, Ava Scattergood, Leore Rider Shacham, Jacob Schlenker, Meg Trageser, Elizabeth Vichness, Bridget Wiggan, Lizzie Witek
Student Electricians & Programmers	Josiah Curet-Denny, Paige Majewski, Tryston Morgan, Carlie Nieman, Greg Wilson, Victoria Zandier, Sarah Zulewski wwwith assistance from Kyle Barkis, Nico Bittker, Gianna Carnevalino, Annie Davidow, Nora Dryden, Simone Dutton, Henry Floquet, Eli Lynch, Gabrielle McCabe, Franny Muffoletto, Amanda Serrapica, Megan Tragreser, Elizabeth Vichness, Kira Wiener, Lizzie Witek
Box Office & Administrative Staff	Kayla Bassoff, Zaire Carter, Amelia Corda, Liliana DeMoya, Skye Gillespie, Sophia Gotthard, Katelyn Graver, Nicole Lamprinos, Kate McCarthy, Melanie McCoy, Matthew McCray, Emma Muller, Ozzy Smith, Emma Teske, Analisa Varricchio, Rebecca Zipper
House Managers	Amelia Corda, Skye Gillespie, Melanie McCoy, Matthew McCray, Ozzy Smith, Emma Teske, Elizabeth Witek, Rebecca Zipper
Marketing Manager, Key Art Design	Scott Snyder
Production Videographer	Maddi Whiting
Videography Mentor	Natalie Gotter
Marketing Team	Lauren Koranda, Molly Layden, Alexandra Rivers, Clarissa Shirley, Kailie Strutin, Sarah Wedeking
Video Team	Jill Smith, Desire Suarez, Maddi Whiting

Muhlenberg Dance Association presents:

# Retrospectives

*Artistic Directors: Allison Goldman  
& Kate McCowan*

Works by:  
Emily Bassett  
Erika Dubin  
Anya Epstein  
Charis Hall  
Nicole Lamprinos  
Isabella Pansera  
Hannah Warren



*Stage Manager: Carlie Nieman  
Faculty Advisor: Natalie Gotter*

**Oct 29-31 Baker Theatre**  
**tickets & info: [muhlenberg.edu/seeashow](http://muhlenberg.edu/seeashow)**

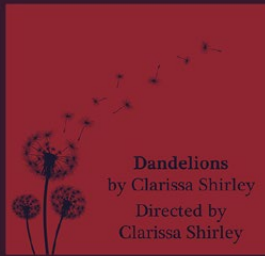
## MTA STUDIOS PERFORMANCE WEEKEND

7 pm October 29th

7 pm October 30th

1 pm October 31st

7 pm October 31st



MTA Studio Productions  
are produced, directed,  
designed, and run by the  
students!



**Tickets and showtimes: [muhlenberg.edu/seeashow](http://muhlenberg.edu/seeashow)**

# WHO'S WHO?

There are a ton of people in this play. Take a few moments to familiarize yourself with the following folx you are about to encounter; knowing a thing or two might help you understand why they do what they do.

## The Lovers

The lovers are at the heart of what makes this play. They are all at the apex of their youth and thus feel invincible and impervious to fire and death. They are fiercely loyal and passionate and go head first into whatever maelstrom presents itself to them. They are quick-witted and smart, they bounce ideas and dialogue off one another quickly and intensely.

**Romeo (They/Them)** — The child and heir of the Montague family, Romeo is the only child of the Ladies Montague. Romeo is deeply artistic, and sensitive, and can be impulsive and immature. When Romeo loves, they love with all of their being and become extremely protective of those they love. Romeo is the definition of “a lover and not a fighter.”

**Juliet (She/They)** — The child and heir of the Capulet family. Rebellious, intelligent, and fiercely passionate about living life how she wants to live it. Juliet doesn't care about the feud between the Capulets and Montagues and is vocal about it whenever they can be. Although Juliet has no interest in tradition and marriage, when she loves, she'll go to hell and back for those she loves.

**Mercutio (She/Her)** — Romeo and Benvolio's best friend, although they may have a little else going on. Mercutio is quick-witted, shady, and the life of the party. Mercutio refuses to engage with the feud, and refuses even more to take sides. Coming from money themselves, Mercutio is related to both the Prince and Paris. When angered, Mercutio has a temper that can drag you to hell.

**Tybalt (He/Him)** — Juliet's cousin and the only other child in the Capulet family. Tybalt grew up in the Capulet household alongside Juliet. Tybalt is an excellent fighter and duelist and lives to protect his family. While angry quite often, he's just searching for someone to love — and in all the wrong places.

**Benvolio (He/Him)** — Romeo's Cousin and Mercutio's best friend, although Benny has been in love with Mercutio for as long as he can remember. Benvolio is sweet, kind-hearted, often quiet but also insanely fun and a bit of a party animal. Benvolio is timid and shy, but comes alive when interacting with Mercutio and Romeo.

**Paris (He/She/They)** — Rich — like *filthy rich* — beautiful and incredibly spoiled. Relies on their looks, money, and privilege to get them access to things. Has been in love with Juliet for years; having been rejected by Juliet, they don't know how to take no for an answer.

## The Leaders

The adults in this play are exhausted by the feud. Most of them have no recollection of what started it. They are fiercely loyal to their family lines and will do whatever it takes to keep them safe. They all are aware of what their children are going through. They remember fondly what it was like to be in their shoes and only want what is best for their children.

**Lady Capulet (She/Her)** — Matriarch of the Capulet family. She is formidable, calculating and a calm, commanding leader. When she is angry, this is a storm you do not want to end up in the middle of. Although fiercely strong, Lady Capulet has a soft spot for her daughter.

**Lady Montague (She/They)** — Romeo's mother. Loves Romeo more than anything in the world. Has no interest in the feud, but must keep up appearances.

**Lady Montague (She/Her)** — Romeo's mother. Loves Romeo more than anything in the world. Helicopter parent. Worries frequently about Romeo.

**Moire Nurse, Moira Nurse, and Morian Nurse** — The three attendants and confidants of the Capulet family. They have only Juliet's best interest at heart, and everything they do and say is to ensure that Juliet is safe, happy and loved — even if it means going against Lady Capulet. They know everything and everyone in Verona.

**Laurence (They/Them)** — A confidant of the Montague family, and a father figure to Romeo. Laurence is sick and tired of the feud between the

two families and wants it to end. Highly skilled and intelligent, Laurence owns the bar known as “The Cell” in Verona. A retired queen who often runs around with a gaggle of attendants, they are often successful in all their plans.

## The Chorus

**The Chorus (He/She/They)** — Gathering us all in this space to witness the story of Romeo and Juliet, the chorus will have a number of both named and unnamed characters. The Chorus will share in lines as devised in rehearsal but will serve as a key component in propelling the story forward. They are dancers and skilled movers.

**Prince (He/Him)** — Leader of Verona, and honestly quite tired of the shit between the Capulets and the Montagues. Prince tries his best to keep the peace but he is at his wits’ end.

**Peter (He/Him)** — The Capulets’ head attendant, Peter keeps the others in check and things running smoothly. He doesn’t care much for the feud, and has huge aspirations of his own. While he has everything he could want now, he doesn’t really have someone to love and often puts his heart in all the wrong hands.

**Sampson (She/Her), Gregory (He/Him), and Petruchio (She/Her)** — The Servants/Attendants to the Capulets. They are often found partying with Juliet when they should be doing their work, and are typically the ones picking battles they can’t actually finish. They not ’bout that life — but severely think they are.

**Abraham (He/Him), Balthasar (He/Him), and Mab (She/Her)** — The Servants/Attendants to the Montagues. They run the underground scene, are Laurence’s flunkies, and know how to tear the floor up when the time comes.

**Rosaline (She/Her)** — Romeo’s ex, best friends with Balthasar and Mab. Insanely independent, Rosaline doesn’t need anyone but her besties and the dance floor!

# QUOTES & INSPIRATIONS

“Call me  
by your  
name  
and I’ll  
call you  
by mine.”

— *Andre  
Aciman*

**IMAGINE HOW MUCH EASIER** it would be for us to learn how to love if we began with a shared definition. The word “love” is most often defined as a noun, yet all the more astute theorists of love acknowledge that we would all love better if we used it as a verb. I spent years searching for a meaningful definition of the word “love,” and was deeply relieved when I found one in psychiatrist M. Scott Peck’s classic self-help book *The Road Less Traveled*, first published in 1978. Echoing the work of Erich Fromm, he defines love as “the will to extend one’s self for the purpose of nurturing one’s own or another’s spiritual growth.” Explaining further, he continues, “Love is as love does. Love is an act of will—namely, both an intention and an action. **WILL ALSO IMPLIES CHOICE. WE DO NOT HAVE TO LOVE. WE CHOOSE TO LOVE.**” Since the choice must be made to nurture growth, this definition counters the more widely accepted assumption that we love instinctually.

—*bell hooks*

“*We rip out so much of ourselves to be cured of things faster than we should that we go bankrupt by the age of 30 and have less to offer each time we start with someone new.*”

—*Call Me By Your Name*

# QUOTES & INSPIRATIONS

**“FEARING THEIR POWER,** Zeus split them into two separate parts, condemning them to spend their lives in search of their other halves... And when one of them meets the other half... the pair are lost in an **AMAZEMENT OF LOVE** and friendship and intimacy.” —*Plato*

**I BELIEVE THERE'S A BIG FUTURE OUT THERE.** With a lot of beautiful things. A lot of handsome men. A lot of luxury. I want a car, I wanna be with the man I love. I want a nice home, away from New York — up the Peekskills, or maybe in Florida, somewhere far, where no one knows me. I want my sex change. **I WANNA LIVE A NORMAL, HAPPY LIFE.** Whether it's being married and adopting children. Whether it's being famous and rich. I wanna get married in church in white. Sometimes I sit and look at a magazine and try to imagine myself in the front cover, or even inside. I wanna be a complete woman and I wanna be a professional model behind cameras in the high fashion world. **I WANT SO MUCH MORE.** I want... I want my name to be a household product. I want everybody to look at me and say there goes Octavia. I want this. This is what I want. **AND I'M GOING TO GO FOR IT.**

—*Octavia St. Laurent and Venus Xtravaganza*

**“We are SO WORTHY!** We are so worthy to have it! We are so worthy to see it! We are so worthy to *be it!* A queer to me looks like our next breath . . . now all we gotta do is take it.”

—*Jordan E. Cooper*

# FACULTY & GUEST ARTIST PROFILES

**Almeda Beynon** (*she/her*) (Sound Designer) is a New York City-based sound designer. Recent credits include: *99 Histories*, *Spell #7* (The New School), *Georgia Mertching is Dead*, *Dido of Idaho* (Ensemble Studio Theatre). She is also an audiobook producer and director for HarperCollins Publishing. MFA: Carnegie Mellon University. [almedabeynon.com](http://almedabeynon.com).

**You-Shin Chen** (*she/her*) (Scenic Designer) is a USA-based Taiwanese scenic designer for live performance and film. As a theatre practitioner and collaborator, she is committed to diversity and humanity. You-Shin centers humans, both the characters and the viewers, and their experiences in her process of creating a three-dimensional space. She is always curious about human behaviors within a given space. She thinks about how both tangible and intangible elements shape space, and how those elements have an effect on the human psyche. Her design for *Eclipsed* (Lewis Center for the Arts) is featured in the USA exhibition at the 2019 Prague Quadrennial. She is the recipient of the 2019 Daryl Roth Creative Spirit Award

at The Lilly Awards, as well as a Lucille Lortel Award for Outstanding Scenic Design in 2020. Some of her favorite credits include *Mlima's Tale* (St. Louis Rep); Troy Anthony's *The Revival: It Is Our Duty* (The Shed, NYC); *Walden* (TheaterWorks Hartford); *SKiNFoLK* (the Bushwick Starr & National Black Theatre); *UGLY & The KILL ONE Race* (Raja Feather Kelly & the feath3r theory); *Mrs. Murray's Menagerie* (ArsNova); *Monsoon Season* (AFO Theatre); and *Man of God* (InterAct Theatre Company). Member of USA829. [youshinchen.com](http://youshinchen.com)

**Hamilton Guillén** (*he/him*) (Lighting Designer) is an interdisciplinary designer based in NYC. His specific interest in new work and immersive experiences is informed by an approach that synthesizes visual research, dramaturgy, politics, and pop culture. Whether designing for stage or for film, he believes cross-pollination is vital for bold design. Upcoming projects include projection design for a graduate thesis at Columbia University, and production design/art direction for a short film at NYU Tisch.



**Rebecca Lustig** (*she/her*) (Costume Designer) – Rebecca’s costume designs have appeared at theatres across the United States and were featured in the United States Exhibit at the 2015 Prague Quadrennial. Favorite projects include *Bring It On* at Muhlenberg Summer Music Theatre; *The Happiness Lecture*, created by Bill Irwin at the Philadelphia Theatre Company; *I Am My Own Wife*, starring Jefferson Mays and directed by Doug Wright at the La Jolla Playhouse; *The Devil’s Disciple* at the Asolo Rep (co-design with Tony Walton); and *The Two Gentlemen of Verona*, directed by Eric Tucker at the Hudson Valley Shakespeare Festival. Rebecca was the assistant costume designer on the North American productions of *Billy Elliot the Musical* (Broadway, first and second National Tours) and assistant/associate designer on the Hal Prince-directed productions *LoveMusik* (Broadway), *Paradise Found* (London), and *Candide* (New York City Opera). Rebecca holds an MFA in design from the University of California, San Diego, and teaches design in Muhlenberg’s Department of Theatre & Dance. [rebeccalustig.com](http://rebeccalustig.com)

**Eli Lynn** (*they/them*) (Intimacy/Fight Director) is a trans non-binary actor, IDC-certified Intimacy Director, and Barrymore-nominated fight choreographer in the greater Philadelphia

area. Acting credits include productions at People’s Light, Philadelphia Artists’ Collective, InterAct Theatre, Hedgerow Theatre, Folger Theatre (DC), and PA Shakespeare Festival. Their fight/intimacy work has been seen at PA Shakespeare Festival, The Wilma, People’s Light, Playwrights Horizons (NYC), Philadelphia Artists’ Collective, Arden, Quintessence, Theatre Exile, UArts, Temple, and WCU. They’ve studied stage combat for over a decade and are a recognized Advanced Actor Combatant with five international stage combat organizations (SAFD, FDC, BASSC, SAFDi, and NSFS), as well as a teaching apprentice with Fight Directors Canada and assistant to Broadway Fight Masters Ian Rose and J. David Brimmer. They are also a newly-minted Artistic Associate at Philadelphia Artists’ Collective. Love always to Vanessa. Soli Deo Gloria. [Eli-Lynn.com](http://Eli-Lynn.com)

**Katrina Miller** (*she/her*) (Props Master) holds an MFA in scenic design from Purdue University and a BFA in theatre design and production from Northern Illinois University. Katrina is excited to be bring theatre back on stage at Muhlenberg. Previously her work has been seen at Boston Children’s Theatre, Music Theatre Wichita, Orlando Shakespeare Theatre, Texas Shakespeare Festival,

Kalamazoo Civic Theatre, Lehigh University, Lafayette College, and NBC's production of *Peter Pan Live!*

**Jack Saleeby** (*he/they*) (Script Co-Writer) is a queer storyteller based in NYC. As an actor, he has performed across the United States and China in touring and regional productions including *The Wizard of Oz* (Scarecrow), *Twelfth Night* (Orsino) *Newsies* (Finch), *Head Over Heels*, *Peter Pan*, and *Jesus Christ Superstar*. As a creator, he has worked on various projects in development including *Queen Anne* (chor./George), *Stalling* (Jude, original cast) and *Starting Up!* (Scott). His original works have been produced throughout New York City, most notably *Wolfpack* at the Irondale Center in Brooklyn and *Bright and Brave: A New Musical* at Dixon Place. For more information, visit [jacksaleeby.com](http://jacksaleeby.com). Many thanks to Nigel, Muhlenberg, and the cast and crew for a fantastic production.

**Nigel Semaj** (*they/them*) (Director, Adapter) is a New York City-based director, movement director, choreographer and educator from

Washington, D.C. Notable directing credits include *For Colored Girls Who Have Considered Suicide / When the Rainbow Is Enuf*, which won awards from the Kennedy Center in Direction, Ensemble and Excellence in Costume Design; Ntozake Shange's *Spell No. 7*; and Paula Vogel's *The Baltimore Waltz*; as well as new works such as *Black Hollow*, by Aeneas Sagar Hemphill, and *wolfchildren runslowly through a bruegel landscape, 1558*, by Ruth Tang. Their adaptation work includes a five-female adaptation of Shakespeare's *Titus Andronicus* entitled *10,000 Moor*, and a queer retelling of the Hercules myth. In addition to Nigel's body of artistic endeavors their work has included residential life, Title IX policy creation to protect students of color, and working to decolonize traditional academia structures and work towards a more equitable, diverse, inclusive, and accessible education system. Nigel's work in education and academia incorporates anti-racist and restorative justice techniques. When Nigel is not doing this work, they are most likely dying of laughter from memes or cooking. [nigelsemaj.com](http://nigelsemaj.com).

# COMPANY PROFILES

**Nico Bittker '22** (*he/him*) (Assistant Lighting Designer) has designed lighting for various Studio Productions including *Radium Girls*; *Tomorrow*; *La Maestra*; and *Boy Meets Girl*. He has also worked as the assistant costume designer for the Department production of *The Importance of Being Earnest*, and was light board operator for *Machinal*. Nico is a Theatre and Psychology double-major, and is currently the vice president of the Muhlenberg Trans Advocacy Coalition, as well as the Muhlenberg Theatre Association's master stitcher.

**Luna Bombardiere '24** (*she/her*) (Sampson, Chorus) is making her Muhlenberg debut and is excited to be a part of a production full of such talented people. She is a Theatre and Music double-major, and is an active member of the Dungeons and Dragons club, Myths N Mules. She is also a composer, instrumentalist, member of a band, and a writer.

**Bryson Tate Brunson '25** (*he/him*) (Gregory, Chorus) is patiently waiting for you to reach his name in the in the program so he can tell you all about himself. Coming from Bronx, New York, some credits of his include *Wayne Brady's Comedy IQ* (himself) in

2020 on BYUtv, and *Spring Awakening* (Melchior), *Working* (the trucker/ the hospice caretaker) with Friends Seminary. Although this is his first performance at Muhlenberg, it will definitely not be his last. When asked to describe his experience thus far in this play and at this institution he has said: "Lovely. No further questions." He hopes that you enjoy the show and that you please turn off your cell phones.

**Sidney Caruth '23** (*she/her*) (Mercutio) has appeared in The Sedehi Diversity Project 2021. Other credits include *Icarus and Amina* (Harry Warren Theatre), *Peter and the Starcatcher* (Edward R. Murrow High school), and *Vanya Sonia Masha and Spike* (Edward R. Murrow High school). Sidney is a Theatre major, and secretary of the Jewelry Club.

**Gretchen D'Amato '23** (*they/them*) (Assistant Stage Manager) has worked on the Department production of *New Voices / New Visions* 2019, and Muhlenberg Theatre Association's Studio Productions of *Portrait of a Madonna*; *The Philadelphia*; and *Headaches*. Gretchen is a Theatre and Film Studies double-major, a member of the Wind Ensemble, and a brother of the Kappa Kappa Psi Fraternity.

**Anya Epstein** '22 (*she/her*) (Paris, Chorus, Fight Captain) is a senior Theatre and Dance double-major concentrating in acting and science, choreography, and performance. She was seen last semester in the Mnemonic Theatre Festival, *Ephemerality: Dances in Time*, and the site-responsive festival, *En Route*. She has appeared in the *New Voices / New Visions* festival, as well as dance productions *Moving Stories* and *Dance Gallery*. Later in the semester, Anya's work will be presented in *Retrospectives*, and she can be seen in *Reset: New Dances*. Anya is a member of the Muhlenberg Circus and Perkulators jazz dance team, and serves as the MTA/MDA Liaison.

**Nicola Ferro** '23 (*she/her*) (Assistant Choreographer) is a Theatre and Dance double-major with an intended minor in Women's and Gender Studies. Last semester, she appeared as Joan in Muhlenberg's production of *Far Away*. She's also performed in *Moving Stories* '19 and *Master Choreographers* '20, and choreographed for the Fish Project Play Festival. On campus, she is the assistant DanceWorks coordinator for the Muhlenberg Dance Association, a member of the Women's Ensemble, a campus delegate, and an RJ Fellow.

**Tessa Forster** '23 (*she/her*) (Lady Montague) is a junior at Muhlenberg studying Theatre with a concentration

in acting. Tessa's most recent Muhlenberg credit was the 2021 Sedehi Diversity Project. Other Muhlenberg credits include *Macbeth* (Macduff), Tony Kushner's *Terminating or Sonnet LXXV* or *'Lass Meine Schmerzen Nicht Verloren Sein'* or *Ambivalence* (Esther) and *La Maestra* (Ensemble). On campus, Tessa is a member of the a cappella group the Chaimonics. [@tessa.forster](https://www.instagram.com/tessa.forster)

**Benjamin Goldstone** '24 (*he/him*) (Assistant Sound Designer) has worked on two Fish Project Play Festival productions, one of which (*The Perfect Storm*) was an original. He has a fascination with lighting and sound design and the mixing/programming of the systems. Benjamin has worked as an electrician in the Baker Center for the Arts, and also hung and circuited most of the productions for his high school. Benjamin is a Theatre and Computer Science double-major, a technician for student events, a staff member in Media Services, a member of the Muhlenberg Disability Advocacy Group, and a member of Myths N Mules.

**Katie Harris** '24 (*she/her*) (Assistant Costume Designer) is ecstatic to be a part of this production's excellent design team. Other credits include *The Philadelphia* (costume design) and *Red Eight* (self-written and directed). Katie

is a Theatre and Music double-major, and a member of the Myths N Mules club and the Chamber Choir.

**Amira F. Jackson '24** (*she/her*) (Lady Capulet) made her directorial debut at Muhlenberg as director of *Heart of Hearing* by Joseph Zeccola. Outside of her career at Muhlenberg she has been in: *Chicago* (MC), *Hairspray* (Dynamite), *Radio Golf* (Mame), and *Who's Life Is It Anyway* (Dr. Emerson). Amira has also recently produced and directed an award-winning documentary fiction called *Pittsburgh: The People*. This film can be found on the Muhlenberg website or on her YouTube channel. Amira would like to dedicate her performance to her mother and wants to give a huge thank-you to the cast and crew.

**Madison Jaffe-Richter '23** (*she/her*) (Chorus) past Muhlenberg credits include *The Bacchae*; *La Maestra*; *Moving Stories 2019*; and the dance concert *En Route*. Other performances include last semester's fundraiser cabaret and *Woven Stories* song cycle at the 2019 Marginalized Voices Theatre Arts Festival. On campus she is co-music director of The Dynamics a cappella group and is a member of the Perkulators jazz dance team.

**Devyn Jarvis '24** (*she/him*) (Assistant Director) is participating in his first

Department production. Directing credits include: *The Breakfast Club*; *A Raisin in the Sun*; *Drugs are Bad*; and *Graceland*. Acting credits include: *The Santaland Diaries* as Crumpet and *She Kills Monsters* as Chuck. She's mad excited for this gay play.

**Tommy Kelly '24** (*he/him*) (Peter, Chorus), along with being a Theatre and English double-major, a member of the Chamber Choir, and a board member of the WMUH radio station, is honored to appear in his first Department production at Muhlenberg. After having roles in Fishbowl and NPRS productions during the 2020-2021 school year, he's stoked to get the opportunity to perform on the mainstage!

**Shachar Kessler '22** (*he/him*) (Deck Stage Manager) is a Theatre major concentrating in directing and stage management. This is Shachar's first Department production that has fully come to fruition. Some previous Muhlenberg credits include *Macbeth* (stage manager); *Heart of Hearing* (stage manager); *I Am What I Am: A Cabaret Spotlighting LGBTQ+ Voices and Stories* (co-director); and *Overreacting: An Experiment Gone Wrong* (co-writer/co-director). Shachar is an active member of Hillel, a tour guide, a campus delegate, and a member of intramural volleyball.

**Gabriel Liron** '24 (*he/him*) (Tybalt)  
Credits: *Unstable Connections* (Muhlenberg); *Fiddler on the Roof* (Tevye, La Habra High School); *Tristan and Yseult* (Tristan, La Habra High School); *One Man, Two Guvnors* (La Habra High School); and *Parade* (Plummer Auditorium). Gabriel is a Theatre major here at Muhlenberg.

**Gabrielle McCabe** '24 (*she/her*) (Assistant Costume Designer) is a Theatre major who enjoys working in costumes, stage management, and text analysis. She is an employee in the Costume Shop and part of the Dana Scholars program on campus. Previous Muhlenberg productions include *Unstable Connections* (assistant stage manager), *Headaches* (costumes), and *Vampire Lesbians of Sodom* (ASM). Congrats to everyone involved in this amazing show!

**Alyssa Miles** '25 (*she/her*) (Rosaline, Chorus) – Nickelodeon, DreamWorksTV, Cartoon Network, iTheatrics, DreamMining, American Girl actress; workshopping musicals, choreography DVDs, red-carpet interviews, web-series. Works with LA producers/record labels. Royal International Miss Teen, charity collaboration (International Foundation for Gastrointestinal Disorders, Unicorn Children's Foundation junior board vice-chair, Holton's Heroes, Extra

Life). Modeling: NY/Philadelphia/Atlantic City Fashion Week, print work, magazines, brand top models. Acting roles: Charlie Bucket (*Willy Wonka*), Morticia (*Addams Family*), Annie (*Annie*), Peter Pan (*Peter Pan*). Instagram: [@alyssamiles93](https://www.instagram.com/alyssamiles93)

**Allison Mintz** '23 (*she/her*) (Moire) is making her Mainstage debut this semester! Her Departmental experience includes *A List* (stage manager) and *Moving Stories* (assistant stage manager), and she will be dancing in *Reset: New Dances* later this fall. Allison is currently Student Government executive secretary, Muhlenberg Theatre Association's business manager, an ARC Spanish tutor, and a member of Noteworthy a cappella. She also sits on Muhlenberg's Institutional Research Board.

**Christian Neme**h '22 (*he/him*) (Abraham, Chorus), following his debut in *Too Much Light Makes the Baby Go Blind* in the fall of 2020, is excited to perform in his second Department production at Muhlenberg. On campus, Christian is a Neuroscience and Theatre double-major involved in intramural volleyball, Zeta Beta Tau Fraternity, and the Society of Arab Students. Christian is eternally grateful for all of his friends and loved ones who have supported him during his time at Muhlenberg.

**Leanna Niesen '24** (*she/they*) (Assistant Stage Manager) worked as an ASM on last semester's virtual production of *Magic* and performed in two Fish Project Play Festival shows last year. This is their first in-person show at Muhlenberg. They recently stage managed *Edges* at Capital City Theatre in Madison, Wisconsin. They are also an administrative lead for the Virtual Theatre Company, where they have been stage managing, directing, and choreographing virtual shows for the past year.

**Sophia Pettine '23** (*they/she*) (Assistant Scenic Designer) is a Theatre major with a technical theatre and design concentration. She's also working towards a major in Studio Art. In addition to assistant designing, Sophia holds the position of the Muhlenberg Theatre Association Master Carpenter and is an active volunteer at the Muhlenberg Scenic Shop.

**Ashley Pillsbury '24** (*she/her*) (Assistant Stage Manager) is studying Theatre and Psychology. She stage managed several productions in high school, most notably *The Adventures of Tom Sawyer* and *The Complete Works of William Shakespeare (Abridged)*. Last year, she was a designer for the virtual show *Replacing Linda* as part of the Fish Project Play Festival. This is her first Department production!

**Sam Powers '22** (*he/him*) (Production Stage Manager) is a Theatre and Business double-major, focusing in stage management and technical theatre and design. Previous credits: stage manager, *Unstable Connections* (Mnemonic Festival); *Lessons for an Unaccustomed Bride* (NV/NV 2019) and *Cagebirds* (Red Door Play Festival); assistant stage manager, *The Telephone (Love & the Law festival)*, and *Dance Gallery* productions; and designer for Studio Productions of *Portrait of Madonna* and *My California*. Sam is a member of the Flying Squirrels frisbee team, Muhluminations, and the Alpha Epsilon Pi fraternity and is a campus delegate for the Admissions Office.

**Levi Roush '24** (*he/him*) (Benvolio) is so excited to be a part of his first Department production here at Muhlenberg. His recent credits include *Bring It On* and *Sweeney Todd* (Williamsport Community Theater League), and *Newsies* and *Man of La Mancha* (Williamsport Community Arts Center). Levi is a Theatre and Business double-major — a man of many talents!

**Chris Rubingh '24** (*he/him*) (Prince, Chorus) majors in Theatre and Dance, and was seen last semester in Muhlenberg's productions of *White Plague* (Dr. Galen) and

*Sh\*t Train* (Supervisor). He also recently did summer stock at The Barn Theatre in Michigan, and at home in California he has played such roles as Willard (*Footloose*), Bert (*Marry Poppins*), and Frank Chioffi (*Curtains* — Rita Moreno Award Nominee). When not on stage, Chris also works as a professional magician. [chrisrubingh.com](http://chrisrubingh.com)

**Noah Ryall** '25 (*he/him*) (Chorus) is an international student from India, majoring in Theatre. Credits include *In the Heights* (Usnavi), *Madagascar* (Marty), *Pippin* (Luis); *Shrek* (Pinocchio), *Aladdin* (street magician/street vender), *Under da sea* (Merman), and *21 Chump Street* (Ensemble), and he loves rapping and dancing. Noah is also a part of the International Students Association and Top Naach.

**Celeste Samson** '22 (*they/them*) (Romeo) is a senior Theatre and Psychology double-major at Muhlenberg. On campus, they are the Inclusivity and Equity Chair of the Muhlenberg Theatre Association and the co-music director of InAcchord. Their past productions as a part of the Muhlenberg Theatre Association include the Studio Productions of *Antigone* (Ismene), *La Maestra* (Ensemble), *Terminating or Sonnet LXXV* or *'Lass Meine Schmerzen*

*Nicht Verloren Sein' or Ambivalence* (costume designer), and *Replacing Linda* (costume designer), and the Department productions of *Mr. Burns: A Post Apocalyptic Play* (Scratchy), *The Importance of Being Earnest* (assistant stage manager), *The Bacchae* (Bacchae Chorus), and *10x10 (or, The Decameron)* (Ensemble/Day 3).

**Alexander Setlow** '24 (*he/him*) (Morian) is a Theatre and Music double-major. He has appeared regionally at the Hangar Theater in *Elephant and Piggie's We Are in a Play*; *the Wonderful Wizard of Oz*; *The Bacchae 2.1*; *Mario and the Dancing Princesses*; and *This Is on Fire*. His Muhlenberg credits include the Department production of *The Bacchae* (Teiresias), as well as *Vampire Lesbians of Sodom* and *All Rights Reserved*. He is also an Equity Membership Candidate.

**Ruhani Singh** '23 (*she/her*) (Moirra) is an international student from India, double-majoring in Theatre and Film Studies, president of International Students Association, and secretary of Top Naach. Credits include: the Sedehi Diversity Project 2021, *10x10 (or, The Decameron)* (Muhlenberg Mnemonic Play Festival); *Being to Becoming* (Red Door Play Festival); The Creative Arts Academy's *Beyond Borders* (part of the eighth



International Theatre Olympics at National School of Drama, India); *A Midsummer Night's Dream* (Bottom); and *The Merchant of Venice* (Shylock).

**Ozzy Smith '22** (*he/him*) (Mutha Laurence) most recently performed in *Grease* (Roger) at Allenberry Playhouse this past summer. Some of his past Department productions include *Brigadoon* (Angus MacGuffie), *Family Values* (Walter), and *A Raisin in the Sun* (Carl Linder). Ozzy also performed in the Muhlenberg Summer Music Theatre production of *Anything Goes* (Captain). Ozzy is a double-major in Theatre and English and is on the education track. When he isn't on stage, he is a member of Noteworthy a cappella, an executive board member for the tour guide program, and an Orientation Leader.

**Brayden Stallman '23** (*he/him*) (Playwright, Assistant Director) is a Theatre and Media & Communication double-major, and is working in his first assistant director role at Muhlenberg. Brayden has previously appeared in an MTA Studio Production as Lomov in *A Marriage Proposal* and has previous directing and performance experience at Starlight's Youth Theatre and Pioneer Valley Performing Arts. Brayden is secretary of Noteworthy a cappella, and is an independent podcast host

and producer working on projects such as *Return to Camp Half-Blood*.

**Des Suarez '23** (*she/they*) (Juliet) is a junior Theatre & English double-major with a Dance minor. Credits include: *Hair the Musical* (Exit 82 Theatre Company), *10x10* (*or, The Decameron*) (Mnemonic Play Festival), *Dead Girls No Mother's* (Red Door Play Festival, Ophelia), and the 2020 Sedehi Diversity Project. They also are a member of the a cappella group Coda and the hip hop dance team Mint, as well as a videographer for the Theatre & Dance marketing team. ([@desiresucks](#))

**Bridget Wiggan '23** (*she/her*) (Lady Montague, Dance Captain) is appearing in her first Department production. Her previous credits include *Magic* (Creative Liberation) and *Once Upon a Mattress* (Queen Aggravain). Bridget is the business manager of Coda and the secretary of Gospel Choir. She is excited to be performing on a stage again.

**Naava Wilson '25** (*she/her*) (Chorus) most recent roles were in *Pippin* (Saratoga Springs Childrens Theatre), and *Emma* (Saratoga Springs High School). This is her first year at Muhlenberg. She is interested in pursuing Theatre and Psychology and participates in College Choir.

# MUHLENBERG THEATRE ASSOCIATION

## EXECUTIVE BOARD

President	Maereg Gebretekle
Vice President	Elizabeth Muriel
Executive Secretary	Greg Wilson
Business Manager	Allison Mintz
Inclusivity & Equity Chair	Celeste Samson
Production Manager	Britney Jara
Publicity Manager	Niamh Sherlock
Performance Ensemble Committee Head	Kayla Dunne
Master Carpenter	Sophia Pettine
Master Stitcher	Nico Bittker
Master Electrician	Tryston Morgan
Fundraising Managers	Elizabeth Witek, Haley Arnold
Community Engagement Manager	Alison Rutyna
Social Manager	Rowan Joyce
Red Door Play Festival Coordinator	Ali Rohrbaugh
Marginalized Voices Theatre Arts Festival Coordinator	Shachar Kessler
Arts Marathon Coordinator	Desmond Reifsnyder
Media Coordinator	Maddi Whiting
Graphic Designer	Melissa Tillman
MTA/MDA Liaison	Anya Epstein
MTA/MCA Liaison	Andrew Gordon

# MUHLENBERG DANCE ASSOCIATION

## EXECUTIVE BOARD

Co-Presidents	Allison Goldman, Kate McCowan
Secretary	Alex Whittington
Treasurer	Morgan Zissman
Diversity, Equity & Inclusivity Chair	Arianna Tilley
Public Relations Officer	Sarah O'Sullivan
Alumni Relations Officer	Emily Leandro
Community Engagement	Lily Knowles
MTA/MDA Liaison	Anya Epstein
Class of 2022 Representative	Arianna Cacioppo
Class of 2023 Representative	Ruthy Freeberg
Class of 2024 Representative	Dani Medvedovski
DanceWorks Coordinator	Dani Barrett

Muhlenberg Theatre Association & Muhlenberg Dance Association are supported by funds provided by Student Government and the Department of Theatre & Dance.

# THEATRE & DANCE DEPARTMENT

## DANCE FACULTY

Karen Dearborn – Dance Program Chair;  
Professor: Ballet, Composition, Dance History  
Heidi Cruz-Austin – Director of Dance  
Recruitment; Visiting Asst. Professor: Ballet  
Dr. Elizabeth June Bergman – Adjunct: Modern  
Pattie Bostick – Adjunct: Jazz, Ballet  
Rebekkah Brown – Adjunct: Tap  
Lisa Busfield – Adjunct: Modern  
Richard “Ricky” Dieter III – Adjunct: Jazz  
Christina Eltvedt – Adjunct, Modern  
Megan Flynn – Asst. Professor: Ballet, Modern,  
Pilates, Dance History, Dance Education  
Natalie Gotter – Visiting Asst. Professor: Modern,  
Dance Education; Dir., Community Dance Center

Loren Groenendaal – Adjunct: Movement  
Workshop  
Gayanne Grossman – Dance Clinic Director;  
Adjunct: Anatomy and Kinesiology for Dancers  
Nicole Hockenberry – Adjunct: Tap  
Ellen Troy Mulcahy – Adjunct: Pilates, Ballet  
Samuel Antonio Reyes – Adjunct: Hip Hop  
Randall Anthony Smith – Asst. Professor: Black  
Modern & Jazz Dance, Choreography, African  
Dances & Cultures, Dance Practices  
Chelsea Thompson '15 – Adjunct: Aerial  
Robyn Watson – Visiting Lecturer, Tap  
Lynn Schiff Wiener – Adjunct: Ballet, Jazz, Horton  
Technique

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## THEATRE FACULTY

Dr. James Peck – Theatre Program Chair;  
Professor: Directing, Performance Studies,  
Theatre History  
Rebecca Lustig – Director of the Co-Curricular/  
Production Program;  
Asst. Professor: Costume Design  
Jessica Bien – Adjunct: Stage Management,  
Arts Accessibility  
Holly Cate – Assoc. Professor: Acting  
You-Shin Chen – Asst. Professor: Scenic Design  
Michael G. Chin – Adjunct: Stage Combat  
Eric Covell – Adjunct: Scenic Stagecraft  
Gabriel Jason Dean – Visiting Asst. Professor:  
Playwriting & Theatre Scholarship  
Jessie Dean – Adjunct: Acting  
Troy Dwyer – Assoc. Professor: Acting, Voice &  
Speech, Theatre History & Theory  
Meg Evans Gartley – Adjunct: Costume Stagecraft

La Sonya Gunter – Adjunct: Stage Makeup  
Bridget Jackson – Adjunct: Voice & Speech  
Lex Gurst – Adjunct: Costume Stagecraft  
Mark McKenna – Adjunct: Acting  
Jamie McKittrick – Visiting Asst. Professor: Acting  
Dr. Matt Moore '04 – Asst. Professor: Directing,  
Performance Studies, Theatre History & Theory  
Leah Naylor – Adjunct: Staging Creativity  
Dr. Ethan Philbrick – Visiting Asst. Professor:  
Performance Studies  
Dr. Leticia Robles-Moreno – Asst. Professor:  
Performance Studies, Theatre History & Theory  
Dr. Beth Schachter – Professor: Acting, Directing,  
Theatre History & Theory  
Nigel Semaj – Visiting Asst. Professor: Directing  
Larry Singer – Visiting Asst. Professor: Acting  
James Stabp – Adjunct: Acting the Song  
Paul E. Theisen, Jr. – Adjunct: Sound Design  
Jim VanValen – Full-Time Lecturer: Acting  
Joanna Whitney – Adjunct: Voice & Speech

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## PROFESSIONAL STAFF

Jessica Bien – Director of Operations & Production  
Maya Costanzo – Audiences Services  
& Company Manager  
Eric Covell – Acting Technical Director  
Lex Gurst – Wardrobe, Crafts & Stock Coordinator

Katrina Miller – Props Coordinator  
Erin Miller-Todd – First Hand  
Gianna Beleno Neal '15 – Office Manager  
Scott Snyder – Marketing & Development Manager  
Paul E. Theisen, Jr. – Theatre Technician  
Whitney Vaughan – Costume Shop Manager

# Muhlenberg

The Muhlenberg College experience offers a direct learning partnership among faculty and students in the classroom, laboratory, and performance studio. Muhlenberg offers students opportunities to foster the most important goal of the liberal arts education—education of the whole person.

In Theatre and Dance, faculty and staff have developed a multi-faceted approach to education that combines exciting creative experience with rigorous professional standards. The production program reinforces the belief that as academic disciplines, theatre and dance must be intellectual and practical. Serious training and intense interaction between faculty and students provide a collaborative rather than competitive atmosphere in the department.

Students are challenged as artists in the studio and classroom, working closely with distinguished faculty and nationally recognized guest artists to achieve a conceptual understanding and a practical working knowledge of the arts and the profession. Stage experience is considered one of the most important elements in the training process for actors and dancers, directors and choreographers, production stage managers, designers and technicians. Students provide considerable talent and leadership in the staging of both main stage and studio projects.

Performing Arts graduates of Muhlenberg College are prepared for study at the graduate level, pursue lives as professional artists, and contribute creative leadership in many other careers. The blend of academic work in the liberal arts with a professional level of training in theatre and dance has prepared them to work as actors, directors, designers and stage managers, choreographers, dancers, and dance educators, and production assistants and arts administrators on Broadway, in film and television, and in major regional and educational theatres across the nation.

Muhlenberg's theatre production program has been ranked in the top twelve in the country for most of the past dozen years, including No. 1 rankings in 2012 and 2017. *The Fiske Guide to Colleges* ranks Muhlenberg among the top 20 small college programs in the nation in both theatre and dance—one of only eight schools in the country to appear on both lists.

For more information, visit our website at  
[muhlenberg.edu/theatre&dance](http://muhlenberg.edu/theatre&dance)