

Nov. 20–25 | Studio Theatre, CA 3060

# I WANNA F\*CK LIKE ROMEO AND JULIET

**By Andrew Rincón**

**Directed by Sache Satta**



**[tickets.tuboxoffice.com](https://tickets.tuboxoffice.com)**

Recommended for mature audiences.

"I Wanna F\*ck Like Romeo and Juliet" is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. [concordtheatricals.com](https://concordtheatricals.com) | Proceeds benefit the TU Foundation.

09/25/0758



TOWSON UNIVERSITY  
Theatre Arts

# LAND ACKNOWLEDGEMENT

## Honor Native Land

Every community owes its existence and strength to the generations before them, around the world, who contributed their hopes, dreams, and energy into making the history that led to this moment. Some were brought here against their will; some were drawn to migrate from their homes in the hope of a better life, and some have lived on this land for more generations than can be counted. Truth and acknowledgment are critical in building mutual respect and connections across all barriers of heritage and difference.

At Towson University, we believe it is important to create dialogue to honor those that have been historically and systemically disenfranchised. So, we acknowledge the truth that is often buried: We are on the ancestral lands of communities and nations which include the [Susquehannock](#) (suh-skwuh-ha-naak), [Nanticoke](#) (nan-tuh-kowk) and the [Piscataway](#) (puh-ska-tuh-way) people who consider the land that the university currently occupies part of their ancient homeland. These were among the first in the Western Hemisphere. We are on indigenous land that was seized from the tribes and many others by European colonists.

We pay respects to these elders and ancestors. Please take a moment to consider the many legacies of violence, displacement, migration, and settlement that bring us together here today.

Eating and drinking are prohibited in the theatre. Towson University is a smoke-free campus. Please turn off all cell phones and electronic devices. If there is an emergency, please WALK TO THE NEAREST EXIT. Photographic, video, or audio recording of this production is strictly prohibited by copyright law.

For additional information on productions, please visit our website at [www.towson.edu/theatre](http://www.towson.edu/theatre)

For a complete listing of events at Towson University, please visit [events.towson.edu](http://events.towson.edu)

If you would like to share a comment on this production, please e-mail [theatre@towson.edu](mailto:theatre@towson.edu)

# WELCOME



Tonight you'll hear the word "f\*ck" many, many times. Our Assistant Stage Manager counted, and the total was well over 100 instances, with one character saying the word 84 times. In a two-hour play that could average out to one "F-bomb" per minute. Wow. Why is that word used so often and what does it mean? I'm glad you asked.

In the world of this play that oft-maligned and constantly-censored word describes something joyous, life-affirming, empowering, and revolutionary. This act has its own kind of romance, though not always red wine and roses. To give physical pleasure to your partner is a gift beyond measure. To receive physical pleasure from your partner is to find a state of Grace. In this play, the physical act of love brings you closer to The Gods.

But this play is not just about the physical act of love. Tonight we evoke love in all its forms: platonic, romantic, divine, and sexual. Tonight we affirm monogamy, polyamory, asexuality, chaste love and downright hedonism. I hope this play inspires love in your heart, soul, and body. Through this play we hope to send Love with a capital "L" out into The World.

- Sache Satta  
Director

# I WANNA F\*CK LIKE ROMEO AND JULIET

by Andrew Rincón  
Directed by Sache Satta

November 20-25, 2025  
at Towson University  
Center for the Arts, Studio Theatre  
7:30pm - November 20, 21, 22, 24, 25  
2pm - November 23

*I Wanna F\*ck Like Romeo and Juliet* runs approximately 2 hours and  
5 minutes with a brief intermission.

Content Note: *I Wanna F\*ck Like Romeo and Juliet* contains material  
recommended for mature audiences including discussion of sexual  
assault. The show uses theatrical haze and flashing lights and features  
a prop gun.

"I Wanna Fuck Like Romeo and Juliet" is presented by arrangement  
with Concord Theatricals on behalf of Samuel French, Inc.  
[www.concordtheatricals.com](http://www.concordtheatricals.com)

## TIME

Present day.

## PLACE

The Celestial Heavens (located in outer space).  
Hackensack, NJ (various locations).  
A World of Canyons.  
A World of Oceans.

## CAST

### THE GODS

CUPID.....Diana "Dee" Sanchez Cruz  
VALENTINE.....Nico Thompson  
THE POET, CUPID & BETTI UNDERSTUDY.....Sierra Perez  
THE POET, ALEJANDRO & VALENTINE UNDERSTUDY.... Conner Rock

### THE LOVERS

BENNY RANDLE .....Joshua Reginald Allen  
ALEJANDRO DIAZ.....Carlos Pagán-Cruz

### THE DENTAL HYGIENIST

BETTI.....Jasmine Artis

## THE CREATIVE TEAM

Sache Satta  
DIRECTOR

London Brooks  
COSTUME DESIGNER

Kerry Lee Chipman  
SCENIC DESIGNER

Jay Herzog  
SOUND DESIGNER

Maxwell "Mack" Leeuwen  
LIGHTING DESIGNER

Humatabae Smith  
STAGE MANAGER

Danielle A. Drakes  
INTIMACY DIRECTOR

Melissa Freilich  
FIGHT CHOREOGRAPHER

Alisa "AJ" Hicks  
ASSISTANT DIRECTOR

## PRODUCTION TEAM

### Technical Director

### Lighting Director/Assistant Technical Director

### Assistant Stage Manager

### Stage Manager Liaison

### Costume Shop Manager

### Assistant Costume Shop Manager

### Lighting Faculty Mentor

### Costume Faculty Mentor

### Properties Manager

### Assistant Costume Designer

### Assistant Sound Designer

### Lead Lighting Electricians

### Lighting Programmers

### Sound Board Operator

### Light Board Operator

### Deckhands

### Wardrobe

### Scenic Carpenters

### Scenic Painters

### Costume Shop Staff

### Production Photography

Garrett Weeda  
Thomas Gardner  
Shelby Kiesel  
Seth Schwartz  
Alizon Santamaria  
Hannah Brill  
Jay Herzog  
Julie Potter  
Ace Mikolowsky  
Fayth Proctor  
Arin Ballard-May  
Maxwell "Mack" Leeuwen  
Erica Sweitzer  
Erica Sweitzer  
Olivia Zacarias  
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Sydney Sinclair  
Camille Alston  
Andrea Ewoneme  
Montreal Hamilton  
Amy Clark  
Darren De Groff  
Casey Gessert  
Daniel Morelli  
Christian Smith  
Carlee Ballard  
Ace Mikolowsky  
Mark Monroe  
Daphne Snyder  
London Brooks  
Elizabeth Feuerbach  
Kanwulia Iyke-Azubogu  
Faith Singletary  
Katie Simmons-Barth

## COSTUME CREW

Lisbeth Avila  
Maggie Berry  
Gregg Boyle  
Curtis Brodie  
AniJ Fluker-Tucker  
Casey Gessert  
Margaret Hellner  
Shelby Kiesel

Kellan Kinsey  
Shamar Martin  
Steven Pineda  
Fayth Proctor  
Mikaela Sanchioni  
Kaiya Sclaes  
Catherine Weiss  
Cecelia Zombro

## SCENIC CREW

Mia Awad  
Davin Banks  
Katie Bartles  
Jaelyn Craigen  
Joseph Hatchett  
Emmanuella Labrousse  
Jenna Leannarda

Jalen Peal  
Faith Singletary  
Humatabae Smith  
Rachel Smith  
Nathaniel Swyers  
Justine Willard

## LIGHTING & SOUND CREW

Carlee Ballard  
Arin Ballard-May  
Joseph Hatchett  
Jayla Johnson  
Corinne Murphy  
Robert Noakes III

Josh Omobhude  
Errin Powell  
Rebecca White  
Jacob Wivell  
Domenico Zuniga



## THEATRE ARTS FACULTY & STAFF

Hannah Brill.....	Assistant Costume Shop Manager
Christopher Carcione.....	Script Analysis/Directing
Tom Cascella.....	Assistant to the Chairperson/Intro to American Theatre
Kerry Lee Chipman.....	Scenic Design
Ruben Del Valle, Jr. ....	Movement/Acting for Musical Theatre
Danielle Drakes.....	Script Analysis/Community Outreach/TTI/Directing/African American Theatre
Thomas Gardner.....	Assistant Technical Director
Jay Herzog.....	Lighting & Sound Design
Tavia La Follette.....	Theatre Studies/Cross-disciplinary Works/Theatre for Social Change
Stephen Nunns.....	Theories of Theatre/Theatre History/Directing
Susan Picinich.....	Theatre History/Costume, Dress and Society
Julie Potter.....	Costume Design/Chairperson
Robyn Quick.....	Theatre History/Dramaturgy
Alizon Santamaria.....	Costume Shop Manager
Steven J. Satta.....	Voice/Acting
Katie Simmons-Barth.....	Academic Program Coordinator
Teresa Spencer.....	Speech and Dialect/Acting
Kirsten Sughrue.....	Administrative Assistant
Garrett Weeda.....	Technical Director
David White.....	Script Analysis/Playwriting/Thesis
Peter Wray.....	Acting/Shakespeare/Senior Acting Seminar

## ADJUNCT FACULTY

Donna Fox.....	Acting
Melissa Freilich.....	Acting/Stage Combat
Sha-Nel Henderson.....	Acting/Theatre for Social Change
Corey Hennessey.....	Acting/Intro to Theatre
Shartoya Jn. Baptiste.....	Intro to Theatre Design
Kaitlin Kiddy.....	Acting
Debra McWilliams.....	Acting
Dian Perrin.....	Acting
Kyle Prue.....	Acting
Susan J. Rotkovitz.....	Acting/Theatre Studies/Arts Integration
Seth Schwartz.....	Stage Management
Rohaizad Suaidi .....	Acting/Cultural Diversity in Contemporary Theatre
Yury Urnov.....	Acting/Directing
Gavin Witt.....	Theatre History

## PROFESSOR EMERITI

Tom Casciero.....	Professor Emeritus
Naoko Maeshiba.....	Professor Emerita
John Manlove .....	Professor Emeritus
Juanita Rockwell .....	Professor Emerita
Diane Smith-Sadak.....	Professor Emerita

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Greg Faller.....	Associate Dean
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Seth Schwartz.....	Director, Center of the Performing Arts



*The Kennedy Center American College Theater Festival, part of the Rubenstein Arts Access Program, is generously funded by David M. Rubenstein.*

*Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center for the Performing Arts' Kennedy Center American College Theater Festival.*

*Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; and the Dr. Gerald and Paula McNichols Foundation.*

*Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts.*

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

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,500 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.



## STUDENT SCHOLARSHIPS

Please consider giving a gift to the Department of Theatre Arts Scholarship Fund. The money raised by your generous donations helps students offset the cost of education and sponsors students' travel to conferences, auditions for graduate schools, and special events related to their research and development.

### DONATE HERE

#### Purchase a Seat:

You can help build our student scholarship funds by purchasing a seat. If you are interested and want further details about seat purchasing, please email the Department of Theatre Arts at [theatre@towson.edu](mailto:theatre@towson.edu).

#### The TU Department of Theatre Arts gratefully acknowledges the following gifts of scholarships:

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# Whitney J. LeBlanc Jr.

LeBlanc with the set he designed for a summer season of Shakespeare plays in the Antioch Amphitheater, where he served as the technical director.

Whitney LeBlanc, born on June 20th, 1931, in Memphis, Tennessee, spent his formative years in Opelousas, Louisiana. He pursued higher education at the University of Iowa, where he earned a Master's in Theater Production in 1958.

In 1960, LeBlanc began teaching at Antioch College. He then held positions as a professor at Howard University, Lincoln University, the University of Texas, and Towson University (then Towson State College).

In 1969, he joined the Maryland Center for Public Broadcasting, directing and producing 86 episodes of *Our Street*. He then moved to Hollywood, where he joined the Norman Lear/Tandem Tat organization as the Associate Director of *Good Times*. He would spend the next two decades as a director and a stage manager for numerous shows.

Aside from his contributions to television, LeBlanc was a prolific author, penning five books, and notably receiving the Amistad award for his novel *Blues in the Wind*, a part of his Blues Trilogy.

In 1996, he retired from the Directors Guild of America and moved to Napa Valley, California, where he began designing stained glass window pieces.

Mr. LeBlanc passed away in February of 2023. He is succeeded by his wife, Diane LeBlanc, and four children, leaving behind a lasting impact on both his family and the countless students and friends he inspired throughout his career.

# LeBlanc Joins TSC

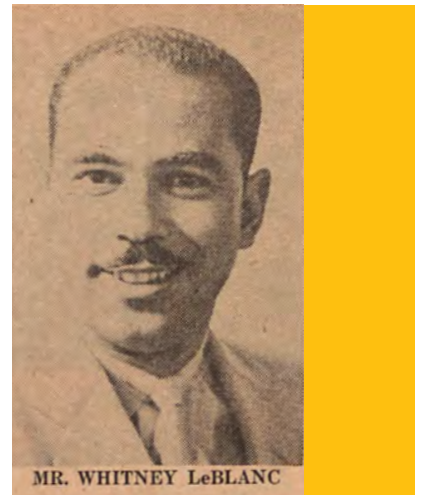
## LeBlanc New Set Designer

Towerlight, October 22, 1965

The Speech and Drama Department was established at Towson State College (TSC) by Richard Gillespie in 1964. Just a decade after the ruling of *Brown v. Board*, Gillespie set out to integrate the department by recruiting Whitney LeBlanc as the assistant professor in Speech and Drama and the first Black faculty member at the school.

Despite his contentment as a professor at Howard University at the time, LeBlanc felt compelled to serve the purpose of integrating Towson's faculty. He joined TSC in 1965.

In an oral history interview conducted through the Unearthing Towson's History Project he recalled his first day on campus. He recounts that only the four faculty members in the Speech and Drama Department spoke to him and he saw less than ten students of color. He likened his experience at TSC to that of Jackie Robinson during this time.



Towerlight, October 22, 1965

# “Well, let ‘em come.”

Racial tensions at TSC came to a boil with The Glen Player's production of *And People All Around*, directed by Mr. LeBlanc. Written by George Sklar, the play is based on the murders of three civil rights workers, Andrew Goodman, James Chaney and Michael Schwerner, in Philadelphia, Mississippi.



In anticipation of the opening night, President Hawkins called LeBlanc and Gillespie to his office where FBI agents informed him of a protest to the play organized by Klansmen, to which LeBlanc responded, "Well, let 'em come." Security measures were put in place, assigning an agent to monitor both the students and LeBlanc during the play.

On the opening night of October 20th, dozens of Klan members dressed in full regalia and George P. Mahoney hats gathered on York Road and marched in front of Newell Hall. The disruptors were met with heckling Towson students and the play was put on as originally intended.

## THEATRE Theatre U-stimulates understanding

Towerlight, April 18, 1969

Theatre U was a non-profit community theater organized by Whitney LeBlanc and his then wife Elizabeth Walton at the Garrison Blvd. Church Center in Baltimore City. LeBlanc's vision for Theatre U was rooted in fostering better understanding among people of all races through the power of theater, the establishment of which was catalyzed by the recent assassination of Dr. Martin Luther King Jr.

The name "Theatre U" was intentionally kept a secret, allowing audiences to interpret its meaning freely. LeBlanc emphasized the importance of community involvement, stating, "no matter how polished our performances, if we do not involve the community we will have failed our goal."

LeBlanc expressed a desire to involve Drama Department students from TSC with the inner city, particularly with Black communities. His goal was to expose TSC students to authentic experiences, challenging them to move beyond pretense and understand the realities of different communities.

**"No matter how polished our performances, if we do not involve the community we will have failed our goal."**

- Whitney LeBlanc

## Unearthing Towson's History Project

In 2022, Allyn Lawrence, a student researcher with the Unearthing Towson's History Project, conducted an interview with Whitney LeBlanc where he recounts the memories of his experience as the first Black faculty member at the school.

To watch the collection of interviews with members of Towson's history, visit [archives.towson.edu](https://archives.towson.edu)

Towerlight article and images courtesy of the Towson Special Collections and University Archives

Towerlight articles and yearbook image courtesy of the Towson Special Collections and University Archives



# BFA AUDITIONS

SAT | DEC 6 | 10-2PM  
SAT | FEB 7 | 10-1 PM  
FRI | FEB 13 | 2-4 PM  
SAT | FEB 14 | 10-2 PM  
SAT | FEB 21 | 10-2 PM  
SAT | FEB 28 | 10-2 PM

Visit the website to schedule your audition.

**UP NEXT**

# THE MOORS

by Jen Silverman

Directed by Katie O. Solomon

March 5-12, 2026  
Center for the Arts  
Mainstage

[tuboxoffice.com](http://tuboxoffice.com)