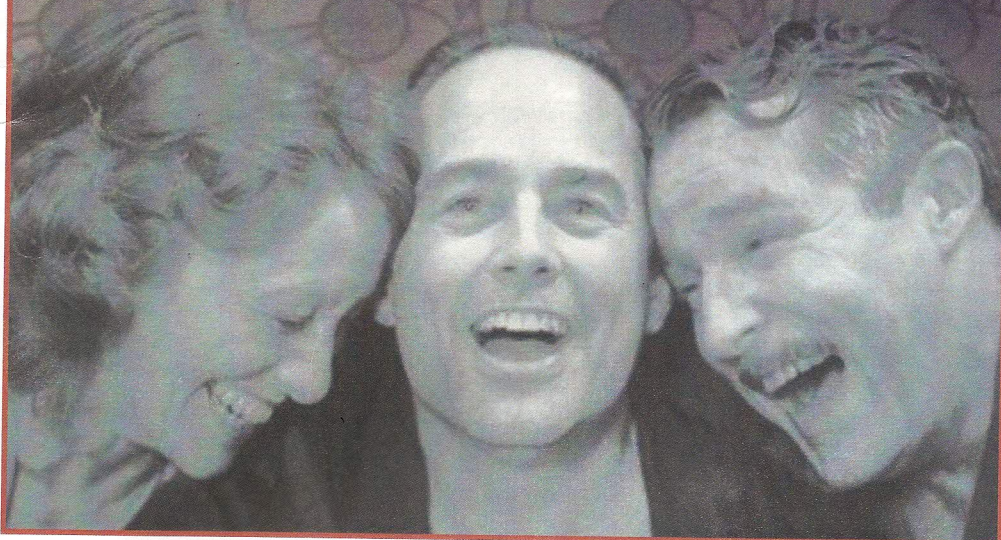


AUSTIN *Shakespeare*

Noel Coward's
DESIGN
for LIVING

FEBRUARY 6—24, 2013

The Long Center's
Rollins Studio Theatre





ANN CICCOLELLA, ARTISTIC DIRECTOR
ALEX B. ALFORD, MANAGING DIRECTOR

PRESENT

NOËL COWARD'S
Design For Living

Directed by ANN CICCOLELLA

<i>Lighting Design</i>	JASON AMATO
<i>Scenic Design</i>	ÉMILIE HOUSSART
<i>Costume Design</i>	HAYDEE ANTUNANO
<i>Properties Design</i>	JUSTIN COX AND STEPHEN PETERSEN
<i>Choreography</i>	TONI BRAVO
<i>Voice Consultant</i>	NANCY EYERMANN
<i>Movement Specialist</i>	JIM HANCOCK
<i>Photography</i>	BRET BROOKSHIRE
<i>Assistant to the Director/Dramaturg</i>	CRYSTAL FRANZ
<i>Assistant to the Costume Designer</i>	SHELLY TARTER
<i>Stage Manager</i>	LAURA WALBERG*
<i>Assistant Stage Managers</i>	RACHEL HOOVLER AND EMILY GILARDI
<i>Production Coordinator</i>	MELINDA PARR

*Member Actors' Equity Association

February 6 — 24, 2013

The Long Center's Rollins Studio Theatre

Produced by special arrangement with Robert A Freedman Dramatic Agency

This production is presented under a Small Theatre Professional Contract with **Actors' Equity Association**, the Union of Professional Actors & Stage Managers in the United States. Austin Shakespeare's programs are funded in part by the City of Austin through **The Cultural Arts Division** and by a grant from the **Texas Commission on the Arts**. Shakespeare Under the Stars is funded in part by the City of Austin through **Austin City Parks and Recreation**.



Texas Commission on the Arts
Investing in a Creative Texas



CHARACTER LIST (IN ORDER OF APPEARANCE)

- GILDA, an up-and-coming interior designer.....**Helen Merino***
- ERNEST, an established art dealer.....**Michael Dalmon**
- LEO, an up-and-coming playwright.....**Martin Burke***
- OTTO, an up-and-coming artist.....**Michael Miller**
- MISS HODGE, London housekeeper.....**Kathy Lagaza**
- MR. BIRBECK, a reporter.....**Ben McLemore**
- HENRY CARVER, NYC socialite.....**Ben McLemore**
- HELEN CARVER, a young NYC socialite.....**Sara Cormier**
- GRACE TORRANCE, established NYC socialite.....**Kara Bliss**
- MATTHEW, a servant.....**Ben McLemore**
- CHANTEUSE.....**Kara Bliss**
- PIANIST.....**Jason Connor**

**Member Actors' Equity Association*

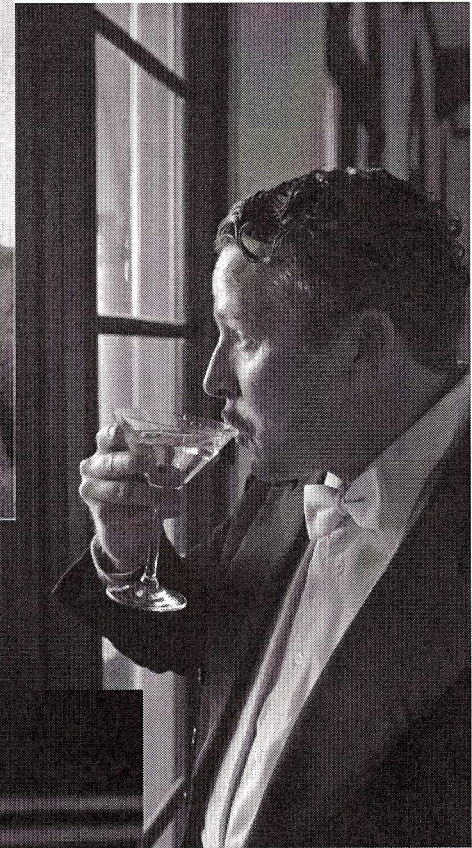
Time: 1933
Place: Paris, London, New York

Two ten minute intermissions with songs from chanteuse, Kara Bliss and Pianist Jason Connor

"Austin Shakespeare is thrilled to be part of the first new class of Resident Companies at the Long Center, says Ann Ciccolella, Artistic Director of Austin Shakespeare. We seek to join forces in welcoming new audiences to the Rollins Studio Theatre and to continue our work over the past four years of transforming the theater in imaginative ways. We are happy to call the Long Center our home."



IMAGES OF NOËL COWARD



SONGS AND PLAYS OF NOËL COWARD

Coward born 1899

Highlights of his plays

Fallen Angels (1925), comedy in three acts

The Vortex (1924), play in three acts

Hay Fever (1925), comedy

Easy Virtue (1925), play in three acts

Private Lives (1930), intimate comedy in three acts

Cavalcade (1931), play in three parts

Design For Living (1933), comedy in three acts

Revue, Operettas

Bitter Sweet (1928, 1929), operetta

Words and Music (1932), revue

About Noel Coward Songs

"If Love Were All" (1929 written for Gertrude Lawrence has the line "Talent to amuse..." which is often referred to as Coward's motto.)

"A Room with a View" (1928)... "borrowed the title from the 1908 novel by E.M. Forster. In 1927, Coward suffered a nervous breakdown and burn out after his play *This Was A Man*, which had been banned in England, flopped in the United States. He booked a ticket to Hong Kong but stopped off in Hawaii for several weeks where he stayed to recuperate. The song came into his head one day as he lay dozing in the sun. It broke his writer's block.

"Nina from Argentina" (1948 revue; Parody of Cole Porter's 1940's hit "Begin the Beguine")

"I Went to a Marvelous Party" (1938)

"Mad about the Boy" (1932) sometimes cited as his most popular

"World Weary" (1929)

"Mad Dogs and Englishmen"

"If Love Were All" (from *Bitter Sweet*);

"Someday I'll Find You" (*Private Lives*);

"Twentieth Century Blues" (*Cavalcade*);

As a songwriter,...Coward recalled: "I was born into a generation that still took light music seriously. His colleague, playwright Terence Rattigan, wrote that as a lyricist Coward was "the best of his kind since W. S. Gilbert."

Selected Films in which Noel participated as actor, screenwriter, director

In Which We Serve (1942, also director/screenwriter)

This Happy Breed (1944, as producer)

Blithe Spirit (1945, as screenwriter)

Brief Encounter (1945) screenwriter

Around the World in Eighty Days (1956) Actor

— Crystal Franz, Assistant to the Director/Dramaturg

PROGRAM NOTES

Notes on 'Sentimentality'

In Act II, when Leo cries "Sheer sentimentality!" to Otto, his accusation holds a different tone in the context of London, 1933, than what it might in present-day. Today's definition of 'sentimentality' presumes "having or arousing feelings of tenderness, sadness, or nostalgia" (Oxford Dictionaries). However, the word's early 20th Century description simply indicates a thought "arising from or determined by feeling rather than by reason." 'Sentimentality' was the "exaggerated insistence upon the claims of sentiment;" 'sentiment' being "a reflection colored by or proceeding from emotion" (OED). In other words, while 'sentimentality' did infer a state of "elevated feeling," it did not hold the schmaltzy connotation that it does today.

Notes on 'Gay'

The history of the word 'gay' is an interesting one, tracing back to as early as the 11th Century. It was the late 1920s and 1930s when the homosexual community first collectively adopted the word 'gay' as a cultural self-identification. By the 1960s, the word's connotation had permanently shifted. It was considered the most desirable name by the homosexual community, and had gained popular usage amongst mainstream culture. Here is a small sample of the recorded evolution of meanings this word has represented over centuries of usage:

'Gay' -

c1325 - Noble, beautiful, excellent, fine

c1375 - Bright or lively-looking, esp. in color; brilliant, showy

c1387 - Finely or showily dressed.

c1400 - Light-hearted, carefree; characterized by joy and mirth; exuberantly cheerful, merry; sportive.

c1590 - Of a horse: lively, prancing

c1597 - Dedicated to social pleasures; dissolute, promiscuous; frivolous, hedonistic; uninhibited; wild, crazy; flamboyant

To its contemporary 1930's mainstream audience, the use of 'gay' in *Design for Living* would have landed a traditional understanding: "light-hearted, carefree" or "exuberantly cheerful; merry." Yet, as Coward was a pioneer of the word's reference to homosexuality and one of the first to use the slang term 'gay' in some of his songs, he was certainly aware of the double entendre that might occur.

From Barry Day's *Noel Coward: Complete Lyrics*

1929 "Art is our inspiration, And as we are the reason for the 'Nineties' being gay, We all wear a green carnation."

1939 "I went to Marvelous Party"

"Everyone's here and frightfully gay, Nobody cares what people say, Though the Riviera/Seems really much queerer Than Rome at its height."

(reference Oxford English Dictionary.)

— Crystal Franz, Assistant to the Director/Dramaturg

ABOUT NOËL COWARD

Sir Noël Coward

December 16, 1899 – March 26, 1973

"There are probably greater painters than Noël, greater novelists than Noël, greater librettists, greater composers of music, greater singers, greater dancers, greater comedians, greater tragedians, greater stage producers, greater film directors, greater cabaret artists, greater TV stars. If there are, they are twelve different people. Only one man combined all twelve labels – The Master."

-Lord Louis Mountbatten

Noël Coward was the archetype of style in the early 20th Century, and he made himself so.

Noël grew up in a modest English, lower-middle class family, which he would later identify as "genteel poverty." He was remarkably close with his mother, who ran a boarding house to maintain stability. Noël lived with her well into adulthood, intermittently between his worldwide travels. With little formal education, Noël pursued his theatrical career beginning at ten years old. He grew to become an amazing autodidact.

He began writing plays and writing leading parts for himself. By the age of twenty-four, he had written and starred in his first hit success: *The Vortex*. By the age of twenty-six, he drove a Rolls-Royce.

In 1921 (at age twenty-one), Noël made his first trip to New York City, where he joined forces with the Algonquin Round Table, a self-proclaimed powerhouse of artists, critics, and actors who met weekly to drink cocktails and talk art. It was upon Noël's first excursion to NYC in 1921, where he met "the Lunts" (actors, Alfred Lunt and his wife Lynn Fontaine). The three became good pals – all fledgling and ambitious performing artists – and made a pact in their early twenties that when they had each achieved the fame they were seeking; they would star together in a play of Noël's creation. In just under a decade, that pact was fulfilled. In January 1933, *Design for Living* debuted in New York. Many years later, Noël would ruminate over the incredible synergy and buoyant wit that the three felt on stage, night after night during the run of *Design for Living*.

By the end of the 1930s, Noël had written over thirty plays, a hundred-fifty songs (though he could neither read nor write music), had several musical revues, as well as his first autobiography. The 1920s and 30s proved to be Noël's golden era of style and success with plays like: *Hay Fever* (1925), *Private Lives* (1930), *Design for Living* (1933), *Present Laughter* (1939) and then *Blithe Spirit* (1941).

In the 1940s, Noël focused his attentions toward war alleviations, performing songs and comedy acts for British soldiers. In the 1950s, Noël experienced a renewed burst of fame in Las Vegas as a cabaret star. Eventually, with financial uncertainty in Noël's future, he sent himself into tax exile, establishing Chalet Coward in Switzerland. He would spend many days at Chalet Coward with a community of visiting artists and friends, including Marlene Deitrich, Greta Garbo, Audrey Hepburn, and The Chaplins (as in Charlie), who also had a place just "down the hill."

By the 1960s, Noël's earlier plays were seeing revivals. On his 70th birthday, Queen Elizabeth honored him with Knighthood.

Noël spent the last couple years of his life painting and writing from his Jamaican home, which he lovingly named "Firefly." By the time of his death, Noël had achieved over 30 plays, 300 songs, numerous musicals, revues, operettas, short story collections, books, and film/TV credits. This legendary artist once called himself the "Beatles" of his time.

— Crystal Franz, Assistant to the Director/Dramaturg

ABOUT THE CAST



KARA BLISS* (*Grace Torrance/Singer*) is a veteran Austin performer, currently exploring life as a chanteuse, singing jazz standards and interpretations of American Songbook classics with a combo led by pianist Austin Haller. She has performed with many theaters, including ZACH, The State, Zilker Hillside, and Austin Shakespeare. Favorite roles include "Anna" in *Closer*, at ZACH with Michael Miller, "Audrey" in *Little Shop of Horrors* with Broadway Austin at Hyde Park Theater, "Marian" in *The Music Man* at Zilker Hillside Theater (2011) and "Titania" in Austin Shakespeare's 1960's rock musical *Dream*. This spring Kara will be the soprano soloist in the world premier of *Tango*, a new opera by Greg Bolin opening at the Flynn Performing Arts Center in Vermont, with performances at other venues around the country later in the year. In addition to numerous film and commercial credits, Kara is a violinist, photographer, mom to the amazing Lucy and business executive with Austin-based Independence Title Company.



MARTIN BURKE* (*Leo*) ZACH: *The Santaland Diaries* (between 1998-2012), *Fully Committed* (2003 & 2012), *The Laramie Project* (2002 & 2012), *The Laramie Project: 10 Years Later*, *If You Give a Mouse a Cookie*, *The Drowsy Chaperone*, *Take Me Out*, *Circumference of a Squirrel*, *Shakespeare's R&J*, *The Mystery of Irma Vep*, *Angels in America*. Imagine That Productions: *House of Several Stories*, *A Writer's Vision(s)*, *Down the Drain*. Other: *Celebrity Autobiography* (The Long Center), *Greater Tuna* with Joe Sears, *Twelfth Night* (Sneck Up!, *Vortex*), *Shopping and F**king*, *Fur* (*Vortex*), *Richard III/2 Actors* (Public Domain). Awards: Austin Chronicle's Best of 2010, "Best Actor", Austin Critics' Table Award for *The Drowsy Chaperone*, *Circumference of a Squirrel*, *The Santaland Diaries*; B. Iden Payne Award for *House of Several Stories*, *Take Me Out*, *Circumference of a Squirrel*, *Twelfth Night*, *Angels in America: Perestroika*, *Family Affair*; Austin Critic's Table special citation, "Show Savior" for *Richard III/2 Actors*, *Family Affair*, and *Lucifa*.



SARA CORMIER (*Mrs. Carver*) recently played "Lydia Bennet" for Austin Shakespeare in *Pride and Prejudice* here at the Rollins Theater. Last summer, she debuted in Austin as "Annabella" in 7 Towers Theatre Company's production of *'Tis Pity She's A Whore*. Previous roles include "Kate" in *The Taming Of The Shrew*, "Tracy" in *Seascape With Sharks and Dancer*, and "Dorothy" in *The Wizard Of Oz* in her home state of Massachusetts, where she received her Bachelor's Degree in Theatre with a concentration in art from Fitchburg State University.



MICHAEL DALMON (*Ernest*) recently appeared in Austin Shakespeare's award-winning production of Tom Stoppard's *Arcadia*. Also for Austin Shakespeare: "Horatio" in *Hamlet* (2011) "Holofernes" in *Love's Labour's Lost* (2011, Shakespeare in the Zilker Park), Ayn Rand's *Anthem*, "Henry Straker" in Bernard Shaw's *Man and Superman*; "Bottom" *A Midsummer Night's Dream* (2010, Shakespeare in the Zilker Park); "Trinculo" *The Tempest* (2010). Other: "Eddie" *Shear Madness* (ZACH Theatre), "Hamlet" in *Hamlet* (VORTEX), and "Stanley" in Pinter's *The Birthday Party*. Michael teaches filmmaking to Austin area students using his experience producing independent films and corporate video.

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ABOUT THE CAST (CONT'D.)



KATHY LAGAZA (*Miss Hodge*) appeared as "Hannah Jarvis" in *Arcadia* (1998), at the Acting Studio (for Different Stages) and she originated the role of "The tattoo artist" in the premiere of Cyndi Williams' *American Arcana*, (1997) at the Public Domain Theatre, "Clear Glass Marbles" *Talking with...* at The Chicago House (Actors Theatre of Austin) and last directed by Ann Ciccolella as "Hermia" in *Shakespeare in the Park's A Midsummer Night's Dream* for Austin Shakespeare on the Zilker Rock Island (1992).



BEN McLEMORE (*Mr. Birbeck/Henry Carver/Matthew*) Recent acting credits include *Othello* (Iago), *Romeo and Juliet* (Romeo), *Measure for Measure* (Duke Vincentio), *She Stoops to Conquer* (Tony Lumpkin), and *Doctor Faustus* (Faustus). Directing credits include *Mauritius*, *Time Flies*, *Independence*, and the Austin Critics' Table Award-winning and B. Iden Payne Award-nominated *Titus Andronicus* (Last Act Theatre). Ben holds a BFA in Acting and Directing from Abilene Christian University. You can view Ben's full résumé and samples of his work at www.Ben-McLemore.com.



HELEN MERINO* (*Gilda*) appeared as "Hamlet" in Austin Shakespeare's *Hamlet* both at the Rollins Theater (2011) & Zilker Park (2001). Helen also created the role of "Liberty" in Austin Shakespeare's new adaptation of Ayn Rand's *Anthem*. She also played "Mary" in Schiller's *Mary Stuart*. Off Broadway/NYC: *Taboos* (Soho Playhouse), *Eye of God* (Theatre Row), *The Soldier Dreams* (Theatre Row). Off-Off Broadway/NYC: *Psych* (Paradise Factory). Other: *Present Laughter*, *Bad Dates*, *Omnium Gatherum*, *Who's Afraid of Virginia Woolf?*, *Vagina Monologues*, *Bee Luther-Hatchee*, *Pride's Crossing*, *My Children My Africa*, *The Last Night of Ballyhoo* (all at ZACH Theatre). *Madame X* (written and directed by Ann Ciccolella), *As You Like It*, *Antigone: Looking Into the Sun* (TheatreWorks Austin), *Anton In Show Business* (The State Theatre). Films: *Fast Food Nation* (Richard Linklater/Director), *Cassidy Kids*, *Gretchen*, *The Interview*.



MICHAEL MILLER (*Otto*) recently played "Mr. Darcy" in *Pride and Prejudice* for Austin Shakespeare here at the Rollins Theater. He also played "Tybalt" in Austin Shakespeare's *Romeo and Juliet* (year) and "Richard III" in *Wars of the Roses*. Previous Austin credits include "Captain Keller" in City Theatre's *The Miracle Worker*; "Cardinal Barberini/Sagredo" as a Guest Artist at St. Edwards University *Galileo*; for ZACH: "Dan" in *Closer*, and "Peachy" in *The Last Night of Ballyhoo*; "Tesla" in Rude Mechanical's *Requiem for Tesla*; and "Einstein" in The State Theatre's *Picasso at the Lapin Agile*. He received a BFA in Theatre from Texas State University and an MFA in Acting from UT Austin.

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AMPLIFY AUSTIN
March 4-5, 2013
24 hours to crank up the giving.
From I Live Here, I Give Here with

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ABOUT THE PRODUCTION/ARTISTIC STAFF



ANN CICCOLELLA (*Artistic Director/Director*) As Artistic Director of Austin Shakespeare, for Austin's FREE Shakespeare in the Park, she directed *Bollywood Twelfth Night*, Pachuco style *Romeo and Juliet* (2008) and Michael McKelvey's 1960 rock musical treatment of *The Dream* (2009). She has staged *Hamlet*, the world premiere of Ayn Rand's *Anthem*, *Arcadia*, *Pride & Prejudice*, *Man and Superman*, *Much Ado about Nothing*, *Macbeth*, *An Ideal Husband*, *Romeo & Juliet*, *Measure for Measure*, *Mary Stuart*, *A Midsummer Night's Dream* and *The Tempest*. For the previous 8 years, she was Managing Director for Zachary Scott Theatre Center and from 1990-1999, Ann served as executive director for Austin Circle of Theaters (now Greater Austin Creative Alliance), a service organization for Austin's 70 theaters, dance and music groups. At ZACH, Ann served as Stage Director for: *Cabaret*, *Vagina Monologues*, *Full Gallop*, *Closer*, *Master Class*, and *Misery*. For ten years, she led the Renaissance Theater Company as Artistic Director, producing and directing Off Broadway and along the East Coast. Ann is a graduate of NYU in Dramatic Literature, History of Theater and Cinema. Ann and playwright/composer for Ayn Rand's *Anthem*, Jeff Britting, are working on Austin Shakespeare co-producing *Anthem* in New York, LA and Chicago. She directed the sold out production of Tom Stoppard's *Arcadia*. Ann is currently running an "Artist's Way" Group.



ALEX B. ALFORD (*Managing Director*) is pleased to serve as Austin Shakespeare's first Managing Director. He worked at Austin Lyric Opera for 14 years in a variety of positions, including Director of Administration to Director of Board and Volunteer Services. His previous experience also includes a 12-year stint at ZACH Theatre as Box Office Manager, Volunteer Coordinator, and Project InterAct Business Manager. During this time he was honored to work with Artistic Director Ann Ciccolella at Project InterAct. He has served as President of the Board of Austin Circle of Theaters (now Austin Creative Alliance) and Treasurer for the Rude Mechanicals.



JASON AMATO (*Lighting Designer*) Jason Amato's career has spanned 18 years, designing over 500 local and international shows. You can often see his work at ZACH, Austin Shakespeare, Blue Lapis Light and the Vortex. The Austin Critics Table has honored Jason for outstanding lighting in 30 shows. He has also received B. Iden Payne Awards for his lighting of *Troades*, *Trickster*, *The Exonerated*, *Omnium-Gatherum*, *Triskelion*, *Panoptikon*, *Despair's Book of Dreams*, and *The Deluge*. In 2002 he was honored with "Best Dazzler" in The Austin Chronicle's Critics' poll. In 2008, Jason received the "Outstanding Contribution to Austin Theater" award from Austin Circle of Theaters. He also has a website of his work www.jasonamato.com



HAYDEE ANTUNANO (*Costume Designer*) is a recent graduate from UT Austin. Austin Shakespeare: *Pride and Prejudice*. Her costume design work has been seen within the Dance Department at UT Austin, *Neighborhood 3: Requisition of Doom* with Poison Apple Initiative, *Sing Muse* at the Vortex, and *Doctor Faustus* with Last Act Theatre Company.



MARIA ANTONIETA (TONI) BRAVO (*Choreographer*) Originally from Mexico City, but now a naturalized American, Ms. Bravo holds a BS in Chemistry (Univ. Iberoamericana) and an MA in Theatre History & Criticism with a minor in Dance Pedagogy from UT. Since 1979 she has studied and performed over the world before coming to Austin, where she has worked with almost everyone in the dance and theatre scenes. She continues to teach, choreograph and perform throughout the world. She was awarded Best Choreographer by Austin Chronicle's BOA three years in a row. She presents independent works through Diverse Space and directs Ballet Austin's "Leaps and Bounds."

ABOUT THE PRODUCTION/ARTISTIC STAFF



JUSTIN COX (*Properties Designer*) is currently serving as Interim Props Master at Zach Scott Theatre. At Austin Shakespeare: *Pride and Prejudice*, *Twelfth Knight*, *Arcadia*, *Hamlet*, *Love's Labour's Lost* and *Man and Superman*; At Zach Theatre: *Tru* and *33 Variations*; OTHER THEATRE: Props and Illusion design for *Invisible Inc* with Hidden Room Theatre, *Twelfth Labor* at Tutto Theatre; *Leonardo and His Flying Machine* with Puppetrunk Theatre (Puppet Design Team) FILM: "The Legend of Hell's Gate" with 4Go West Productions (Set Dresser). TV: "Impaled!" with Oxford Scientific Films for Discovery Channel US and Five UK (Special Effects Prop Design & Set Dress). OTHER CREDITS: Production team member at Looking for Shakespeare, an at-risk youth camp in New York, NY.



JASON CONNOR (*Pianist*) ZACH: *Ragtime* (Keyboards), *Next to Normal* (Piano/Conductor), *Rent* (Piano/Conductor), *The 25th Annual Putnam County Spelling Bee*, *Altar Boyz*, *High School Musical* (Musical Director), *The Rocky Horror Show* 2000 and 2006 (Musical Director), *Cabaret* (Musical Director), *Always...Patsy Cline*, *The Santaland Diaries* (Pianist), "Bertolt" in *Jouët*, *Schoolhouse Rock* (keyboards, Assistant Musical Director), *Little Shop of Horrors*, *The Flaming Idiots*, *Evita*, *Ain't Misbehavin'*, *Tommy*, *Forever Plaid*, *The Taffetas*, *Das Barbecü*, *Dreamgirls*, *Ruthless!*, *Beehive*, *Soul Sisters*, *Falsettos* and *Nonsense*. Jason traveled with *The Flaming Idiots* to play keyboards for their performances at The New Victory Theatre, Off-Broadway in 2000 and 2009. OTHER CREDITS: Jason is a graduate of Texas State University with a Bachelor's degree in Music Education. Jason teaches elementary music with the Austin Independent School District.



NANCY EYERMANN (*Voice Coach*) was last seen on stage as Kari in the Penfold Theatre production of *The Pavilion*. She performed as Princess of France in the Austin Shakespeare production of *Love's Labours Lost*. Nancy holds an MFA from Temple University, a BFA from Texas State University, and is a certified Associate Teacher of Fitzmaurice Voicework. Nancy worked as the voice coach for Austin Shakespeare's recent productions *Twelfth Night: Bollywood Style*, *Hamlet* and *Arcadia*.



CRYSTAL FRANZ (*Assistant to the Director/Dramaturg*) Crystal Franz is in her third year at Texas State working towards her M.F.A. in Directing. Her most recent directing credit at Texas State was *Almost, Maine* by John Cariani. Crystal has also directed numerous new works, staged readings, and devised work. Last summer, she interned at the Shakespeare Birthplace Trust in Stratford-upon-Avon, UK, where she assistant directed a production of *Romeo and Juliet* on the Dell Stage. Other assistant directing credits include *As You Like It* at Texas State, *Hamlet* at Trinity Shakespeare Festival in Fort Worth, *Crimes of the Heart* at Circle Theatre in Fort Worth, and the Kennedy Center's MFA Playwrights' Initiative in D.C. Crystal received her B.A. in Theatre and English from Texas Christian University in Fort Worth.

JIM HANCOCK (*Movement Specialist*) Throughout his teaching career, Jim Hancock specialized in Movement for Actors, Period Styles and The Alexander Technique. A life-long learner he has extensive study and certification in diverse techniques including Aikido, the Form, and the Alexander Technique. He, along with his wife, Suzan Zeder, has conducted numerous creative workshops documented in their book, *Spaces of Creation: The Creative Process of Playwriting*. Jim has taught in and chaired acting/directing programs at the University of Texas at Austin, Southern Methodist University and the University of South Florida. Many of his students teach in MFA and BFA Theatre programs throughout the United States. He is a recipient of the Lifetime Achievement award from the Association of Theatre Movement Educators. Jim has consulted on movement for numerous Austin Shakespeare productions over the past five years.

ABOUT THE PRODUCTION/ARTISTIC STAFF



ÉMILIE HOUSSART (*Scenic Designer*) is a Dutch oil painter and printmaker who grew up in Britain. Stage production is a lifelong interest of hers, and she is delighted to be working with Austin Shakespeare on *Pride and Prejudice*. Previous collaboration with the company includes her set design for *Julius Caesar* (Young Shakespeare) as well as scenic painting for *Arcadia* and *Twelfth Night*; she has also worked extensively for the Yorke Trust (UK) on their opera productions. Émilie trained in Old Master portraiture at the Charles Cecil Studios in Florence on a teaching scholarship, graduating in 2006. She currently teaches at her studio at Pump Project in Austin and works on select commissions alongside personal projects. Some of her work can be seen at www.emiliehoussart.org.

MELINDA PARR (*Production Coordinator*) Previously with Austin Shakespeare: *Pride & Prejudice*, *Twelfth Night: Bollywood Style*, *Arcadia*, *Hamlet*, *Man and Superman*, *Anthem*, *The Tempest*, *THE DREAM: A Midsummer Night's Dream*, *Mary Stuart*, *Spooky Shakespeare*, *Measure for Measure*; Other favorites include: *The Sound of Music*, *Footloose*, *Annie*, *The Music Man*, *The Secret Garden*, *Annie Get Your Gun* and *Beauty and the Beast* with Zilker Theatre Productions; *Floyd Collins* and *TOME* with Scott Schroeder Presents; *Plays Well With Others* at ZACH; *Big River*, *Carousel*, and *Damn Yankees* at The Paramount and *School House Rock* with TexARTS.



SHELLY TARTER (*Assistant to the Costume Designer*) is a recent graduate from Abilene Christian University in Abilene, TX where she studied Costume Design/Technology. Last summer, she worked at Creede Repertory Theatre in Creede, CO where she served as the Wardrobe Supervisor for their 8 show season. She was also the Costume Designer for Creede's Young Audience Outreach Tour; *The Geography of Adventure*, which toured to over 20,000 students. Most recently, she worked with Austin Shakespeare as the Wardrobe Supervisor for their production of *Pride and Prejudice*. She would like to thank her family and friends for their faith and support, as well as Austin Shakespeare for letting her into the family!



LAURA WALBERG* (*Production Stage Manager*) Laura, a native of Chicago, is thrilled to be working with Austin Shakespeare once again. Most recently the production stage manager of *Chess* (co-production with Austin Playhouse/Summerstock Austin), she was also last seen onstage as Judith in *Boeing-Boeing* (Austin Playhouse) and narrator and co-author of *THIRST: A Global Response* (Diverse Space Dance Theater). Regional: Miss Casewell in *The Mousetrap*, stage manager *Age of Arousal*, choreographer *The Fantasticks* (Austin Playhouse); improvisational performer (Second City Chicago & ComedySportz); Judy in *A Chorus Line*, Charlotte Sowerberry in *Oliver!*, *Oklahoma!*, *The Music Man*, *Jesus Christ Superstar*, Eloise in *Best Little Whorehouse in Texas*, *Gypsy* (resident company member Austin Musical Theater). Film: *Michael*, *Tales of the City*, *Miss Congeniality*. A four-time B. Iden Payne Award nominee and current company member of Austin Playhouse, began her career as a child as a professional dancer, contortionist and gymnast, received her B.A. In Theater - Acting emphasis from St. Edwards University, and attended graduate school at the ASOLO Conservatory.

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2012-2013 SEASON

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June 17 - 21, 2013 Camp One

June 24 - 28, 2013 Camp Two

Join the fun for a week-long camp bursting with activities designed for young actors to explore the excitement of Shakespeare. Students learn acting, movement, stage combat, and design. The week finishes with a performance of scenes from *A Midsummer Night's Dream*. Ages 10-15 June 17-21 & 24-28. Discounts for multi-weeks and siblings. 1-4 pm austinshakespeare.org St. Michael's Academy Theatre, 300 Barton Creek Blvd., led by Nancy Eyermaun and Ann Ciccolella



"YOUNG SHAKESPEARE'S " *ROMEO & JULIET*

With A touch of Spanish Language

June 20 - 30, 2013

The Curtain Theatre

Our summer program for Teens culminating in a professionally produced show. (Auditions March 9th & 23rd)



CLASSES:



Shakespeare Studio Classes Enrolling Now : The Roman Plays

Anthony & Cleopatra and Julius Caesar

February 25 — April 8, 2013, Mondays

Salvage Vanguard Theater, 2803 Manor Rd., Austin, TX 78722

"The skills learned to act in Shakespeare strengthen every kind of acting from contemporary to other classic playwrights," says **Ann Ciccolella, Artistic Director** of the Austin Shakespeare as the company invites actors to a new session of "Shakespeare Studio." This series of classes build the actor's mind, body and voice. This course will culminate with a **showcase on Monday, April 8** for directors, agents, casting directors and friends. 6 classes: Monday, Feb. 25 - Monday, April 8 (no class on Monday, March 25). \$250 for the series (discounts available for alumni). Contact Alex Alford at alex@austinshakespeare.org or (512) 470-4505 for information and to sign up.

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MISSION STATEMENT OF AUSTIN SHAKESPEARE

Austin Shakespeare presents professional theatre of the highest quality with an emphasis on the plays of William Shakespeare, bringing to the public performances that are **fresh, bold, imaginative, thought-provoking, and eminently accessible**, connecting to the truths of the past with challenges and possibilities of today.