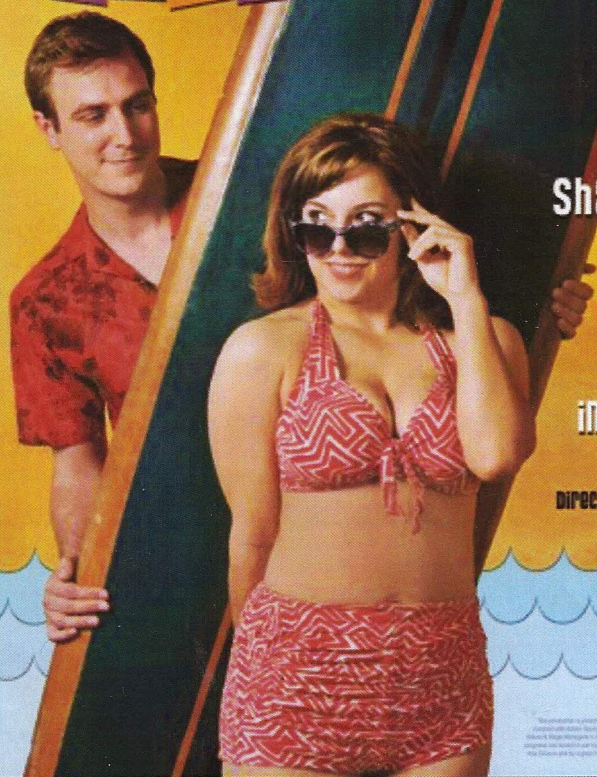


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**May 5-29**  
Directed by Robert Fairis

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# Love's Labour's Lost

Directed by **ROBERT FAIRES**

Lighting Design.....JASON AMATO  
Set Design.....KEVIN BELTZ  
Costume Design.....JENNIFER MADISON  
Sound Design.....LOWELL BARTHOLOMEE  
Properties Design.....JUSTIN COX  
Technical Director.....SCOTT BRAUDT  
Dramaturg.....CHRISTINA GUTIERREZ  
Sound Engineer.....SAM KOKAJKO  
Production Coordinator.....JUSTIN C. GORDON  
Rehearsal Stage Manager.....LAURA A. WALBERG\*  
Production Stage Manager.....SHANNON RICHEY\*  
Assistant Stage Manager.....EMILIO BANDA

\*Member Actors' Equity Association

May 5 — 29, 2011

Zilker Hillside Theatre, Zilker Park

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.





## CHARACTER LIST (IN ORDER OF APPEARANCE)

FERDINAND, King of Navarre.....	Ryan Crowder
BEROWNE, a lord in the King's inner circle.....	Mark Scheibmeir*
LONGAVILLE, a lord in the King's inner circle.....	Alejandro McDonald-Villarreal
DUMAINE, a lord in the King's inner circle.....	Judd Farris
PRINCESS, Princess of France.....	Nancy Eyermann
ROSALINE, an attendant to the Princess.....	Kimberly Adams
MARIA, an attendant to the Princess.....	Jordon McRae
KATHERINE, an attendant to the Princess.....	Lindsley Howard
BOYET, a lord attending to the Princess.....	David Stokey*
MARCADE, a lady attending to the Princess.....	Molly Karrasch
DON ARMADO, a fantastical Spaniard.....	David Yeakle
MOTE, Don Armado's page.....	Molly Karrasch
COSTARD, a clown of a man.....	Michael Amendola
JAQUENETTA, a woman of the beach.....	Lindsley Howard
ANTHONY DIM, a constable.....	Michael Dalmon
HOLOFERNES, a poet and schoolmaster.....	Michael Dalmon
NATHANIEL, a parish priest.....	Will Hollis Snider
GOODMAN DULL, a laborer at the fair.....	Judd Farris

\*Member Actors' Equity Association

**Setting: The Southern California Coast**

**Time: Late Summer, 1963**

### SPECIAL THANKS:

Geoffrey Kroll at krollphotography.com • Zem Surfboards, 512.923.2382 • Honest Tea  
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Joe Peters Austin Parks and Recreation Department • Austin Creative Alliance

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## NOTES FROM THE DIRECTOR

In late summer 1963, the U.S. was still awash in the New Frontier. The optimism and sense of promise that rolled across the country with John F. Kennedy's taking of the White House three years earlier continued to fuel the national mood. The way that JFK talked about the future, with such vision, purpose, and confidence in what could be achieved, made that a time of immense possibility, when impossible goals – gaining racial equality, eradicating poverty, landing men on the moon – suddenly seemed within our reach. And his speeches were especially inspiring to the era's young people. They responded to JFK's inaugural call to service – "Ask not what your country can do for you. Ask what you can do for your country" – by enlisting in the newly established Peace Corps, heading South to help combat racism, and marching on Washington in the cause of freedom and justice – in this last, making up many of the more than 200,000 strong who on the last Wednesday of August, 1963 heard Dr. Martin Luther King, Jr. say, "I have a dream." They believed they could change the world.

The idealism of that moment seems very much of a piece with that of the young protagonists in *Love's Labour's Lost*. In their dedication to three years of cloistered study, Ferdinand and his cohorts are seeking to make themselves "the best and the brightest," to borrow David Halberstam's term for some of Kennedy's brilliant young staffers (and these lords share some of the fatal overconfidence of those big brains in JFK's administration, too). In pressing these young men to leave their court and go out into the world, to make sacrifices and aid those in need, the women they fall for echo the call for service that rang out so clearly across the New Frontier. And the intelligence and self-assurance they boast belongs also to that post-WWII generation of young women who were the first to see a future for themselves outside the home and who would lead a movement for gender equality by the end of the decade. The banter of the lovers in *Love's Labour's* is that of clever, assertive women and men on equal footing, sure of themselves and their place in the world.

Their surety is challenged in the play's closing moments just as that of the American people was challenged in November of 1963. What had been certain was now uncertain, triggering a new search for one's place in the world. People often speak of an innocence that was shattered by John Kennedy's assassination, of a nation having to grow up. That's much the case with the characters in Shakespeare's play. But I'm getting ahead of myself. We're still in the summer of 1963, when the radio buzzes with the Beach Boys and the Angels and James Brown, when Don Armado dances to a bossa nova beat, and the ladies' chaperone, Boyet, is swingin' to a Vegas vibe. It's 1963, the year of the first Beach Party movie, and we're cruisin' down to the California coast, where some surfin' scholars are about to meet their match in a pack of college gals from the East Coast. Surf's up, Shakespeare!

- ROBERT FAIRES, DIRECTOR



## A Word that Loves All Men: Language Play in *Love's Labour's Lost*

In Act 5 of *Love's Labour's Lost*, the page Moth mocks the learned Holofernes and pretentious Don Armado as guests as "great feast of languages" from which they have "stolen the scraps." No stranger to quick-witted verbal jousting, the clown Costard continues, "they have lived long on the alms' basket of words." While the joke of the lines is that the older characters take delight in words that others would find old fashioned or distasteful, these images of the "great feast of language" and of words as concrete objects pervade *Love's Labour's Lost*. The play is Shakespeare's most heavily rhymed dramatic work, a fact which, until recently, led scholars to suppose that it was his earliest play. In addition to rhyme schemes that hint at characters' affections for each other even in series of insults, the play is full of complex word play - puns, double entendres, malapropisms, and references to a larger than usual number of popular Renaissance poems, songs, and aphorisms abound. Characters explore an impressive array of language patterns, often moving from blank verse to couplets, sonnets, impressive-sounding twelve and fourteen syllable lines, and deftly witty prose within a single scene.

As a play without a villain, *Love's Labour's Lost* stages a feast of language that is open to all. Costard's quick defense of the "manner and form following" of his tryst with Jaquenetta, for example, displays a similar aptitude for verbal gymnastics as Lord Berowne's ability to "reason against reading." Critics often disparage the play's apparent lack of conflict, noting that Ferdinand's debt to the Princess' father - one of the play's only opportunities for serious dispute - is dismissed almost as soon as it is introduced. Rather than confrontations between opposing interests or personalities, however, *Love's Labour's Lost* becomes a playful battle of language. Characters take joy in deliberately obscuring the connection between words and reality, creating and destroying meaning as it suits their hopes and desires. Realizing that falling in love with the visiting ladies will cause them to break their vows to study, the lords seek to disguise their failure with carefully crafted language, as in Longaville's assurance that Maria's "grace being gained cures all disgrace in me," and Berowne's plea, "let us lose our oaths to find ourselves, or else we lose ourselves to find our oaths." The ladies in turn, whose "tongues...are as keen as is the razor's edge invisible," couple obscure word play with disguises to frustrate the lords' attempts to woo them.

Of everyone who appears on stage, only Marcade declines to participate in the feast of words, and her scant four lines bring an end to the play's festival atmosphere. Even after her news, however, the play's investment in poetry persists. *Love's Labour's Lost* is the only one of Shakespeare's plays other than *Twelfth Night* that ends in a song, and the verses that Holofernes and Nathaniel sing are no less imagistic and beautiful than the best of Berowne's discourses on love. Even in its unorthodox ending (which has long prompted rumors about an undiscovered sequel called *Love's Labour's Won*), then, *Love's Labour's Lost* demonstrates the power of words taken "in their own fashion, like a merriment."

—Christina Gutierrez, Dramaturg

## ABOUT THE CAST



**KIMBERLY ADAMS** (*Rosaline*) Austin Shakespeare "Ann" in Shaw's *Man and Superman* at the Long Center's Rollins Theater, 2011. Other: Brecht's *Baal* and *Machinal* (Paper Chairs); *The Virgin With 10,000 Arrows* (Debutantes & Vagabonds). She studied at Dell'Arte International School of Physical Theatre, and has a BA in Theatre and Dance from The University of Texas.



**MICHAEL AMENDOLA** (*Costard*) Austin Shakespeare: "Caliban" *The Tempest*, 2010 and "Elbow/Barnadine" *Measure for Measure*, 2009. Michael won a 2010 Austin Critic's Table Award for his portrayal of George Gibbs in ZACH's *Our Town*. Dola holds a BFA in Acting from Texas State University. He will be touring the country with the American Shakespeare Center in *MidSummer Night's Dream* (Puck), *The Winter's Tale* and 'Tis Pity She's a Whore in Austin March 2012.



**RYAN CROWDER** (*Ferdinand*) *Inherit the Wind* (Austin Playhouse), 'Art' and *The Complete Works of William Shakespeare Abridged* (Penfold Theatre Company), and "Kate" in *Taming of the Shew* (Hidden Room Theatre), Austin Critic's Table and B. Iden Payne awards. Ryan is Producing Artistic Director of Penfold Theatre Company and holds an MFA in acting from Ohio University.



**MICHAEL DALMON** (*Holofernes/Dim*) Austin Shakespeare: "Straker" in *Man and Superman*; "Bottom" *The Dream*, 2010; "Trinculo" *Tempest*, 2010. Other: "Eddie" in *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 as certification. Michael holds two BFAs from Texas State University in Acting and Directing.



**NANCY EYERMANN** (*Princess*) Cincinnati Shakespeare Festival, Texas Shakespeare Festival, and Philadelphia Theatre Company. Favorite roles include "Portia" in *The Merchant of Venice*, and "Annie Sullivan" in *The Miracle Worker*. Nancy trained in New York and Philadelphia, receiving her MFA from Temple University and a Fitzmaurice Voicework Associate Teacher certification.



**JUDD FARRIS** (*Dumaine/Forrester/Dull*) most recently appeared in a Skype interactive theater project: *You Wouldn't Know Her, She Lives in London*; and "Petruchio" *Taming of the Shrew* (The Hidden Room Original Practices); West Upton and Lord, *Hear Our Voices* (Da Theater Troupe).



**LINDSLEY HOWARD** (*Katharine/Jaquenetta*) Austin Shakespeare: "Miranda" in *The Tempest* 2011 Long Center Rollins Theatre. Other: "Mary" in *On The Verge* at Mary Moody Northen Theatre, "Jean" in *Early Girl* at Salvage Vanguard (B. Iden Payne Nominee) and "Lenora" in the Regional Premiere of *God's Ear* at the Blue Theater. Lindsley is a sophomore pursuing her B.F.A. in Theatre Arts at St. Edward's University.



**MOLLY KARRASCH** (*Mote/Marcade*) *Proof*, "Catherine" (Austin Playhouse) where she is an Acting Company member. Additional Austin credits: *Educating Rita* (Sidetrack Productions), *The Mousetrap*, *It's a Wonderful Life: A Live Radio Play*, *Inherit the Wind*, *Steel Magnolias*, *A Funny Thing Happened...*, *The Best Little Whorehouse in Texas* and *The Early Girl*. Molly has a B.F.A. in Theatre from Stephens College in Columbia, Missouri.



## ABOUT THE CAST



**ALEJANDRO McDONALD-VILLARREAL** (Longaville) Austin Shakespeare in Zilker Park "Puck" in *DREAM! A Midsummer Night's Dream* 2010. Alejandro has recently been seen at the Scottish Rite Children's Theatre in *Sleeping Beauty* and *Goldilocks*, Poison Apple Initiative's *Sometimes Callie* and *Jonas Die*, and The Baron's Men's *A Midsummer Night's Dream* as Bottom, 2010. He is a graduate of the Texas State University, San Marcos, BFA Acting program.



**JORDON McRAE** (Maria) Austin credits: "Emily" in *Our Town* (ZACH Theatre, 2010), Austin Critics' Table nomination. "Hermione" *Winters Tale* (Red Umbrella Theatre Co.); "Kate" *Taming of the Shrew* (American Shakespeare Center). Jordan studied B.F.A. Acting at Elon University in North Carolina.



**MARK SCHEIBMEIR\*** (Berowne) Austin Shakespeare: "Claudio" in *Much Ado About Nothing* (2008) and "Sir Robert Chiltern" in *An Ideal Husband* (2009). Other favorite roles include "Craig" and "Peter" in *Dying City*, "Chris" in *I Heart Wal-Mart*, "Virgil" in the cult-indie film *Artois the Goat* and "John Miller" in the family film *Under the Western Sun*. Mark received his M.F.A (Acting) from UT-Austin. He is represented by TAG and managed by Liberation. please visit [www.markscheibmeir.com](http://www.markscheibmeir.com) for more information.



**WILL HOLLIS SNIDER** (Nathaniel) previous theatrical credits: directing the B. Iden Payne nominated *Orestes* for Cambiare Productions and the Austin Critics' Table Award nominated *The Nina Variations* by Steven Dietz. Will has also directed the original musical, *Intermission*, Sophokles' *Elektra*, and the original play *Searching...* Will studied at Texas State University-San Marcos, and has a BFA in Theatre.



**DAVID STOKEY\*** (Boyet) With Austin Shakespeare: *Titus Andronicus* and *Twelfth Night*. Regional credits: *Laughter on the 23rd Floor*, *Inherit the Wind*, *House and Garden*, *Rumors*, *The Underpants*, and *Private Lives\** (Austin Playhouse); *Dinner With Friends\**, *The Good Doctor*, *Down Along The Brazos\**, *As Bees In Honey Drown\**, and *The Night Hank Williams Died* (Live Oak at the State); *Love! Valour! Compassion!\**, and *Shear Madness* with (ZACH Theatre); *The Life of Galileo*, *A Flea In Her Ear\**, *Night Of The Iguana*, *Da, Broadway Bound\**, *Chicago\**, *Grapes of Wrath*, *School For Scandal\**, *Into The Woods*, *Tons Of Money\**, and *Othello* (Mary Moody Northern Theater); *Broadway Bound\** (Capitol City Playhouse). Film/TV: NBC: *Friday Night Lights*, FOX: *Prison Break*, *Tornado*, *The Neighborhood*, *Faith & Bullets*, and *Master Of The Game*. \*B. Iden Payne Award/Critics' Circle Award.



**DAVID YEAKLE** (Don Armado) has directed over 30 productions with Tongue and Groove Theatre including the award-winning *The Red Balloon*. From 1981-1992, he was a company member with Hip Pocket Theatre in Fort Worth, where he returned in 2010 to direct *Circus Salome*. He studied *commedia dell'arte* at the Dell Arte School of Physical Theatre in California and Mask with Donato Sartori at Centro Maschere in Italy. He has a BFA from Texas Christian University and MFA from UT.

\*Member Actors' Equity Association

## ABOUT THE PRODUCTION/ARTISTIC STAFF



**ANN CICCOLELLA** (Artistic Director/Director) As Artistic Director of Austin Shakespeare, she has staged the world premiere of Ayn Rand's *Anthem*, *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 including an outdoor, uncut *Romeo and Juliet*. In New York, Ann also directed a production of Shakespeare's dark comedy *Measure for Measure* in Washington Square Park. Ann is a graduate of NYU in Dramatic Literature, History of Theater and Cinema. *Anthem* composer, Jeff Britting is working with Ann on developing her libretto titled "Verdict of Love" based on Nathaniel Hawthorne's *Marble Faun*. Ann is currently running an "Artists Way" Group at the Austin Museum of Art, Wednesdays at noon.



**ALEX B. ALFORD** (Managing Director) is pleased to serve as Austin Shakespeare's first Managing Director. He came from Austin Lyric Opera three years ago, where he spent 14 years in a variety of jobs, from Director of Administration to Director of Board & Volunteer Services. Previous experience included a 12-year stint at ZACH Theatre, where he was Box Office Manager, Volunteer Coordinator, and Project InterAct Business Manager. He was honored to work with Artistic Director Ann Ciccolella at Project InterAct during the last two years of his time at ZACH. He has served as President of the Board of Austin Circle of Theaters and Treasurer for the Rude Mechs.

**PATRICK W. ANTHONY** (Master Electrician) has lit Austin stages for two years. He graduated Loyola University: New Orleans, Department of Theatre Arts and Dance in spring 2009 and came home. He would like to thank Jason Amato for unwavering support and beautiful work. He would like to thank Austin Shakespeare for its generous inclusion this past season.

**EMILIO BANDA** (Assistant Stage Manager) worked on Austin Shakespeare's production of Shaw's *Man and Superman*. Emilio is a graduate of the University of Texas at Austin.

**LOWELL BARTHOLOMEE** (Sound Designer) has created sound designs for the dirigo group productions of *A Human Interest Story*, *In on It*, and *A Beautiful View*. He has also provided video designs for the dirigo productions of *The Mercy Seat* (nominated for an Austin Critics' Table Award), *The Jinn*, and *A Human Interest Story*; the Rude Mech's *The Method Gun* 2007 workshop (nominated for an Austin Critics' Table Award), 2008 production of *The Method Gun* at the Long Center, and *CL1000P* workshop in 2010; as well as for companies such as Scriptworks, Robi Polgar, Red Then Productions, and Salvage Vanguard. In his spare time he also does a little acting, writing, and directing. He is proud to collaborate with Robert Faires again on another production and welcomes the chance to bask in surf music and R&B for a couple of months.



## ABOUT THE PRODUCTION/ARTISTIC STAFF

**KEVIN BELTZ** (*Set Designer*) is a freelance designer for theatre and film with a background in photography, animatronics, puppetry, and pyrotechnics. He works nationally as a freelance designer based in Austin, TX and in 2009 won the Austin Critics' Table Award in Scene Design for *Still Life With Iris* by Steven Dietz. In 2010 Kevin graduated from The University of Texas at Austin with his Master of Fine Arts Degree in Scenic Design. Kevin is a founding member of The Magenta Giraffe Theatre Company in Detroit, MI.



**JUSTIN COX** (*Properties Designer*) This is Justin's second time as props designer for Austin Shakespeare and Austin theater, the first being *Man and Superman* earlier this year. His most recent work has been in art departments in the Texas film industry.



**ROBERT FAIRES** (*Director*) has been associated with Austin Shakespeare since its founding in 1984. He has appeared in productions of *Twelfth Night* (1986) and *Hamlet* (2001), directed *The Tempest* (1988), and directed and performed in *Love's Labour's Lost* (1989) and *The Winter's Tale* (2004). He has been active in Austin theatre since 1980 and worked on more than 50 productions across the city as an actor, director, and writer. Recent work includes acting in *The Imaginary Invalid* (Mary Moody Northern Theatre), *Caroline, or Change* (ZACH Theatre), and *Damn Yankees* (TexARTS), and performing his own one-man adaptation of Shakespeare's *Henry V* (Red Then Productions). He has also conducted onstage interviews with Stephen Sondheim, David Mamet, Peter Bogdanovich, and the screenwriter Andrew Davies. By day, he is Arts Editor for The Austin Chronicle, where he has been covering the local arts scene for 25 years.



**JUSTIN C. GORDON** (*Production Coordinator*) is a freelance multimedia designer and published fiction writer. His relationship with Austin Shakespeare is like a one night stand who won't go away: working run-crew on *Anthem*, Assistant Stage Manager for *Man and Superman*, and Stage Manager/Prop Designer of *The World's Fastest Hamlet*. His short fiction was nominated for Storysouth's Million Writer Award, screenplay finalist at Houston Worldfest, and novel showcased by the Taos Summer Writer Conference. He is a graduate of Columbia College Chicago. Visit: [www.justincgordon.com](http://www.justincgordon.com)



**CHRISTINA GUTIERREZ** (*Dramaturg*) is a Ph.D. candidate in Performance as Public Practice at the University of Texas at Austin, working on a dissertation about medievalism in performance. She has worked as a dramaturg both academically and professionally, most recently Teatro Vivo's New Latino Play Festival. Other Austin Shakespeare credits include *The Tempest*, *A Midsummer Night's Dream*, *Mary Stuart*, *Measure for Measure*, and the Young Shakespeare productions of *The Merry Wives of Windsor* and *Comedy of Errors*. She also worked as a dramaturg on RAS Productions' feature film *Hollow Oaks*, and with companies including the Rude Mechs (*I've Never Been So Happy*), Salvage Vanguard Theatre (*The Werewolves*), the University of Texas at Austin (*Midsummer*, *Pride and Prejudice*), UT's Cohen New Works Festival (*101 Ways* and *The Psyche Project*), the UT New Theatre program (*Portrait*), the Colorado Shakespeare Festival, The University of Colorado at Boulder, and Whittier College. Christina is also the co-artistic director of the Austin-based Seven Towers Productions.

## ABOUT THE PRODUCTION/ARTISTIC STAFF



**SAM KOKAJKO** (*Sound Engineer*) Sam Kokajko is the Sales Manager at StageTech here in Austin and as well as designing theatrical productions for ZACH Theatre, The Georgetown Palace and others. He specializes in church, corporate and concert audio production.



**JENNIFER MADISON** (*Costume Design*) has designed costumes for Austin Shakespeare's *Anthem*, *The Tempest*, *THE DREAM: A Midsummer Night's Dream*, *Mary Stuart*, Mary Moody Northern Theatre's *Who's Afraid of Virginia Woolf*, and *City of Angels*, Zilker Theater Production's *Annie*, Southwestern's *The Man Who Came to Dinner*, St. Stephen's School's *Elephant's Graveyard*, the University of Texas's Department of Theatre's productions of *Assassins* and *A Midsummer Night's Dream*, and Dance Repertory Theatre's productions of *Aria Redux*, *Parade*, and *Sextet*. Her costume designs for *Assassins* and *A Midsummer Night's Dream* both shared recognition with the scenic designs for "Beautiful designs at UT" in the Austin Chronicle article "Top 10 Wonderful Things About Austin Theatre in 2008 (In No Particular Order)." Jennifer has also designed lights for the UT Department of Theatre and Dance's production of *Elephant's Graveyard*.

**SHANNON RICHEY\*** (*Production Stage Manager*) is a freelance production and stage manager. Recent credits include: *Soul to Sole Festival*, *Visions of Rhythm*, and *Of Mice and Music* with Tapestry Dance Company, *Third Coast Rhythm Project*, *City of Angels* with St. Edward's University, and *A Texas Christmas Carol* presented at the Long Center. With Austin Shakespeare: Stage Manager for *The Tempest*, *THE DREAM: A Midsummer Night's Dream*, *Mary Stuart*, *Measure for Measure* and Production Coordinator for *An Ideal Husband*. Other Regional Credits include: *Let Me Down Easy* at ART/HARVARD; With ZACH Theatre: *Jennifer Holliday in Concert*, *Cabaret*, *Love! Valour! Compassion!*, *Hair*, *The Laramie Project*, *Jelly's Last Jam*, *Jouët*, *Tapestry*, *Pride's Crossing*, *The Santaland Diaries*, *The Rocky Horror Show*, and *The Mystery of Irma Vep*. With TexArts at the Paramount Theatre: *Carousel*, *Music Man*, and *Big River*. Ms. Richey has been a Wardrobe Supervisor on *Angels in America*, *Dreamgirls*, *Love, Janis*, *Ruthless! The Musical*, *Sylvia* and also toured as Company Manager on *The Foreigner* and *Greater Tuna*.



**LAURA WALBERG\*** (*Rehearsal Stage Manager/Light Board Op*) Laura, a native of Chicago having recently moved to Austin – yet again. Most recently seen in and co-author of "THIRST: A Global Response" (Diverse Space Dance Theater), other regional works: "The Mousetrap", stage manager for "Age of Arousal", choreographer "The Fantasticks" (Austin Playhouse); improvisational performer (Second City Chicago & ComedySportz); "A Chorus Line", "Oliver", "Oklahoma", "The Music Man", Jesus Christ Superstar" Best Little Whorehouse...", "Gypsy" (Austin Musical Theater). Film credits: "Michael", "Tales of the City", and "Miss Congeniality". Laura, a four-time B. Iden Payne Award nominee, began her career as a child as a professional dancer, contortionist and gymnast, received her B.A. in Theater – Acting emphasis from SEU, and attended graduate school at the ASOLO Conservatory.

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## LOVE'S LABOUR'S LOST PRODUCTION STAFF

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Set Designer.....	Kevin Beltz
Costume Designer.....	Jennifer Madison
Sound Designer.....	Lowell Bartholomee
Properties Designer.....	Justin Cox
Dramaturg.....	Christina Gutierrez
Rehearsal Stage Manager.....	Laura A. Walberg*
Production Stage Manager.....	Shannon Richey*
Production Coordinator.....	Justin C. Gordon
Sound Engineer.....	Sam Kokajko
Assistant Stage Manager.....	Emilio Banda
Production Assistant.....	Shanti Smith
Technical Director.....	Scott Braudt
Wardrobe Dressers.....	Jamina Creason, W. Bradford Kinney
Deck Crew .....	Michael Dalmon, Ashley Mc Nerney
Master Electrician.....	Patrick W. Anthony
Carpenters.....	Scott Braudt, Justin C. Gordon Samuel Gordon and Vincent Gordon
Scenic Charge Artist.....	Anne McMeeking
Painters.....	Kevin Beltz, Roy Hernandez Jr., Justin C. Gordon, Samuel Gordon and Vincent Gordon
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### Administrative Staff:

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Managing Director.....	Alex B. Alford
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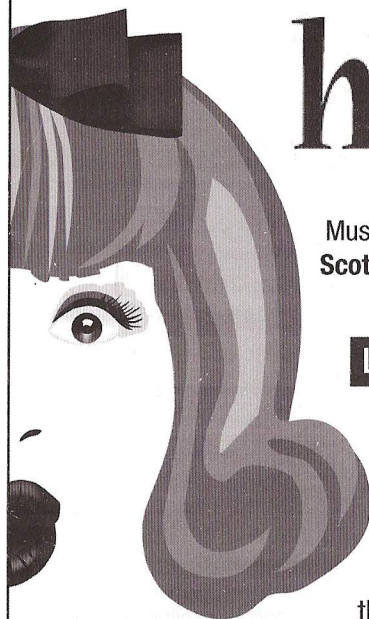
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# hairspray

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 Music by **Marc Shaiman** • Lyrics by **Marc Shaiman & Scott Whittman** • Based on the 1988 **John Waters** film  
 Directed by **Dave Steakley**

**Live! On Stage • Previews Start June 16!**

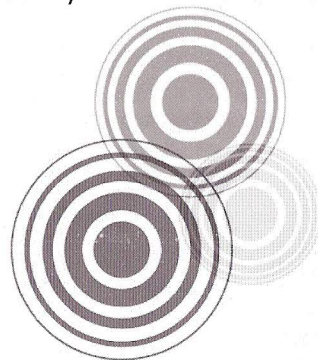
The soultastic, hair hoppin', dance-til-you-drop musical! Equality cutie Tracy Turnblad has big ideas about teasin' to stratospheric hairdo heights while dancing on the Corny Collins TV record hop, and instigating a change that's gonna come. You can't stop the beat!

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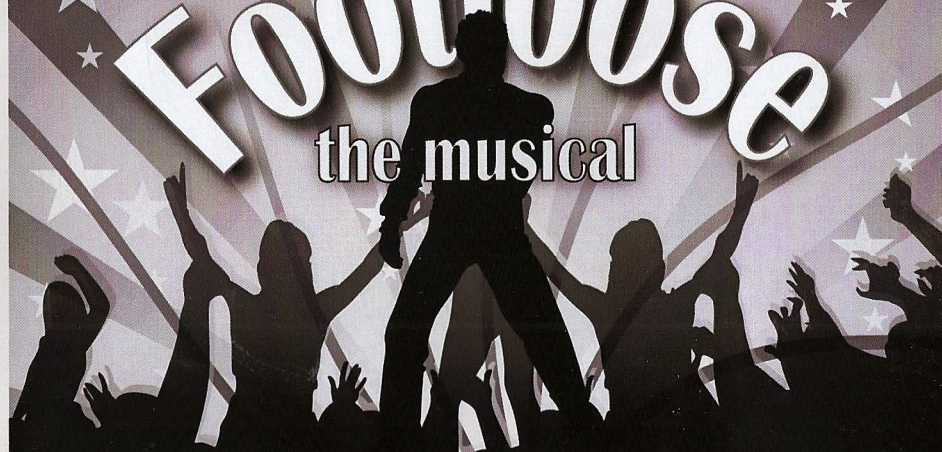
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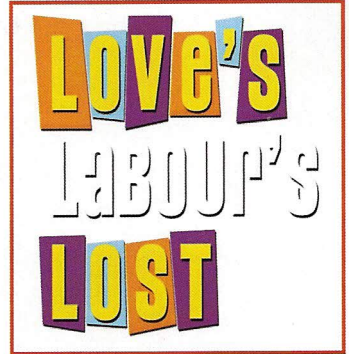
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