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 Zach Theatre

World premiere in the 2001 Humana Festival of New American Plays at  
 Actors Theatre of Louisville  
 directed by Anne Bogart and performed by the SITI Company.



by Charles L. Mee

DIRECTOR  
**DAVID M. LONG**

**LEILAH STEWART**  
 SCENIC DESIGNER

**STEPHEN PRUITT**  
 LIGHTING DESIGNER

**KIM H. NGO**  
 COSTUME DESIGN

**BUZZ MORAN**  
 SOUND DESIGN

**SARAH GARCIA**  
 MAKE-UP/HAIR DESIGN

**DANNY HERMAN  
 ROCKER VERASTIQUE**  
 CHOREOGRAPHERS

**MICHAEL MCKELVEY**  
 MUSIC DIRECTOR

**BILL MCMILLIN\***  
 PRODUCTION STAGE MANAGER

**BABS GEORGE\***  
**JAMIE GOODWIN\***  
 EQUITY GUESTS

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**Sept. 17-27, 2009**

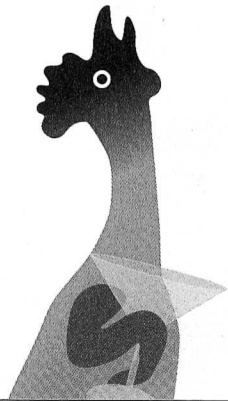
## The Company

Bob's Mom	Babs George*
Becker	Jamie Goodwin*
Phil	Christopher Smith**
Phil's Girl	Steffanie Ngo-Hatchie**
Susan	Sarah Burkhalter**
Wilson	Nathan Brockett**
Allen	Jon Wayne Martin**
Carl	Duncan Coe**
Bob, the pizza boy	Kenneth Dolin**
Roller Girl	Lainey Murphy**

**THIS PLAY IS PERFORMED WITHOUT AN INTERMISSION.**

**\* Member, Actors' Equity Association, the union of professional actors and stage managers in the United States**

**\*\* Equity Member Candidate**



**ACTORS' EQUITY ASSOCIATION** (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theater as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence.

[www.actorsequity.org](http://www.actorsequity.org)

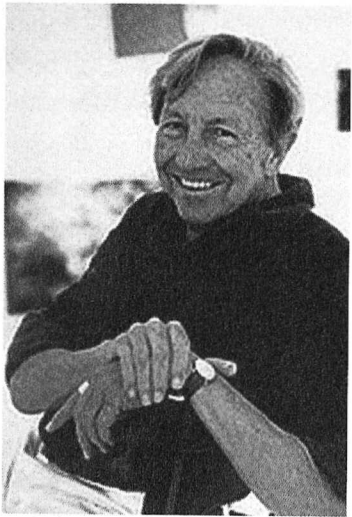


## Production Staff

Assistant to the Director	Maryann Menzies
Assistant Technical Director	Scott Guthrie
Student Assistant to the Technical Director	George Marsolek
Mentor to the Make-up/Hair Designer	Tara Cooper
Assistant to the Master Electrician	Kris Carpenter
Properties Master	Rachel Magee
Properties Lead Assistant	Erica Salazar
Properties Design and Construction	Annie Bond, Megan Purdy, Kel Sanders
Assistant Stage Managers	Kiara Brynne**, Cassandra Castillo**, Rebekah Victoria Luna**, Elena Weinberg**
Stage Crew	students of THAR 1330
Assistant to the Master Electrician/Board Operator	Michelle Brandt
Assistant to the Sound Designer/Board Operator	George Marsolek
Sound Department Staff	Christopher Smith
Scene Shop Staff	Katie Andries, Casandra Castillo, Joseph Leudecke, George Marsolek, Candice Rogers
Costume Shop Staff	Kera Blay, Jordan Campbell, Eileen Chaffer, Reetah Gonzalez, Aidan Liller, Meredith Montgomery, Helen Ralowicz
Box Office Staff	Shannon Bishop, Alyssa Johnson, Jon Wayne Martin, Kel Sanders, Christopher Smith
House Manager	Lauren Prater
House Crew	Katie Comardo, Liana Hinajosa, Christina Smith, Angela Stokes-Wickersham
Head Dresser	Kimberly Gates
Dressers	Lindsley Howard, Tyler Mount, Alex Rudy, Johnny Trillayes
Laundry	Sarah Burkhalter, Lynn Lapham
Costume Crew	Rebecca Bernstein, Devon Brownlow, Eileen Chaffer, Kaleb Dworsky, Kimberly Gates, Jackie Harper, Lauren Hayes, Kari Strunk and the students of THAR 1331
Scenic Crew	Nicholas Campagna, Chad Duda, Avery Ferguson, Drew Kimball, Lynn Lapham, Austin Lowery, Candace Rogers, Bonnie Sturdivant, Jacob Trussell, Roy Varney and the students of THAR 1330
Make-up/Hair Crew	Danielle Richter
Lighting Crew	Duncan Coe, Michael Davis, Erin Flemming, Estevan Labrado, Jon Wayne Martin, Lainey Murphy, Jacob Trussell, Andrew Zimmer and the students of THAR 1330 and THAR 3323

## Robert Rauschenberg

Texas-born artist Robert Rauschenberg (1925–2008) thought he might be a minister or a pharmacist but eventually found himself at Black Mountain College in North Carolina studying painting with Josef Albers. Rauschenberg came to prominence in the 1950s as pop art started to redefine what could be considered art in galleries across the country. With fellow artists Andy Warhol and Jasper Johns, Rauschenberg reveled in turning everyday objects and images into art, often by simply juxtaposing those things on his canvases. His work, whether painted, sculpted, photographed or printed, took collage and the interconnectedness of objects, audience and artist to strange new places. Traversing artistic movements from “Neo-Dada” through abstract impressionism to his unique take on found-object art, Rauschenberg dabbled in many genres, including theatrical design.



*I find it nearly impossible free ice to write about jeep axle my work. The concept I plantarium struggle to deal with ketchup is opposed to the logical continuity lift tab inherent in language horses and communication. My fascination with images open 24 Hrs. is based on the complex interlocking of disparate visual facts heated pool that have no respect for grammar. The form then Denver 39 is second hand to nothing. The work then has a chance to electric service become its own cliché. Luggage. This is the inevitable fate fair ground of any inanimate object Freightways by this, I mean anything that does not have inconsistency as a possibility built-in....*

*\*Note on Painting, by Robert Rauschenberg, in Pop Art Redefined, October/November 1963,*

—J. Rusell and Suzi Gablik, Praeger Publishers, New York, 1969



## Charles L. Mee on Robert Rauschenberg

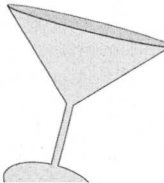
I've loved Rauschenberg, and been inspired by his collagist way of making work, since the 1960s. He has always seemed to me to be terrifically open, small “d” democratic, optimistic, vigorous, unafraid, free, egalitarian, again, inclusive before the word was in the common vocabulary. He makes art by picking junk up off the street — not merely ignored stuff, but absolutely rejected stuff — bringing it back inside his studio, putting it together and saying, “This, too, is beautiful.”

### on the creation of *bobrauschenbergamerica*

I started by looking at [Rauschenberg's] work, picking some of my favorite images and themes — a stuffed chicken, Martin Luther King, an astronaut — and making a list of the things that recur in [his] work. And then I made a list of texts that made me think of [those images]: chicken farmers talking about starting a chicken business, astronauts talking to Houston, an astronomer talking about the stars. And then a list of possible events inspired by those images and texts. Actions. Songs. And I took those into a workshop with eight or 10 people the SITI Company had brought together — not writers alone but also actors, a choreographer, a sound designer, an administrative person from the SITI office, a couple of students. And they did what I did — made lists. The rule of the workshop was: Don't bring in anything you don't want to have stolen. Anyone can steal anything I brought in to make whatever piece they might want to make, and I could steal whatever they brought in.

I emerged from the workshop with lots of ideas, and some wonderful pieces of text. One of the participants had a friend who was a truck driver, who had written her about starting out at five o'clock in the morning on his cross-country route — and then went directly into the piece. So I put all this stuff into some pages and took that to Skidmore College where the SITI Company teaches a group of anywhere from 50 to 100 students — most in their 20s, some older — every June for four weeks. And they all improvised “compositions” — little scenes bringing together chunks of text, songs, dances, movements, physical activities.

I took all this stuff home, and I thought: Now this is a mess. This is not a theater piece, it is just a bunch of random associations by a disparate group of people responding to the work of Rauschenberg. I thought: What would Rauschenberg do? I thought: He would just choose his favorite stuff out of it all and call that a piece. So that's what I did. About half of it is stuff I wrote or thought of, and half is stolen. That was a “finished” script. And then the SITI Company took the script and made compositions of my compositions, and put other actions with my texts, and made up dances — and that was the finished piece.



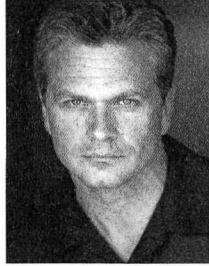
# The Company

**BABS GEORGE** (*Bob's Mom*) is a professional actress and has been a member of AEA and SAG (stage and screen actors' unions) for almost 30 years. She has appeared on the MMNT stage many times over the years; audience members



may remember her from last year's production of *Cloud 9*, as Lady Wishfort in *The Way of the World*, Kate Keller in *All My Sons* or Mrs Banks in *Barefoot in the Park*. She has an MFA in Classical Acting from The Shakespeare Theatre and The George Washington University in Washington, D.C. Babs has worked in regional theaters across the country and played Lady Macbeth in Scotland at the Edinburgh Festival. She has studied with such prestigious teachers as Uta Hagen, Ann Bogart and SITI Company members (Viewpoints and Suzuki), Tina Packer (Shakespeare and Co., Lennox, Mass.), and master teacher, Michael Kahn, artistic director of The Shakespeare Theatre. In addition to her work in theatre, Babs has worked steadily in film, TV, commercials and industrials. Most recently she was featured in NBC's *Friday Night Lights*, and will appear in the upcoming feature film *Fireflies in the Garden* starring Willem Defoe and Julia Roberts. A longtime resident of Austin, she has been a company member at The Austin Playhouse for almost 20 years, and is very involved with Austin Shakespeare, appearing recently as Beatrice in their production of *Much Ado About Nothing*. Babs is director of The State Theatre School of Acting, which she founded in 1994 and where she also teaches. She has been an instructor in the Theatre Departments at St. Edward's University, UT-Austin and Texas State University.

**JAMIE GOODWIN** (*Becker*) has been seen locally at Zach Theatre in *Shooting Star*, *Doubt*, *An Almost Holy Picture*, *Present Laughter*, and *Urinetown*. He is best known for his role as Johnny Bauer on CBS's daytime drama *Guiding Light* and as



Kevin Anderson on NBC's *Another World*. Others may recognize him as one of Samantha's beau's on *Sex and the City*. Other television: *Ed*, *Third Watch*, *Hack*, *Law & Order*, *Law & Order SVU*. Film: *Serendipity* (Nick Roberts), *Let It Be Me* (Bud) and *The Perfect You*. Off Broadway: New York Shakespeare Festival's *Two Gentlemen of Verona* (Valentine), Public Theatre's *Julius Caesar* (Marullus), *Twelfth Night* (Orsino). Regional: *Gross Indecencies* (Oscar Wilde), *Unsinkable Molly Brown* (Johnny Brown), *Seven Brides for Seven Brothers* (Adam). Jamie received his MFA in Acting at Southern Methodist University's Meadow School of the Arts.

**NATHAN BROCKETT '11** (*Wilson*) is a performance major. He feels so grateful to be sharing the experience of this of this show with this cast and crew. Recently, Nathan appeared in City Theater's production of *Alice in Wonderland*, Mary Moody Northern Theatre's *Three Sisters*, Austin Shakespeare's *Romeo and Juliet* and SummerStock Austin's *Sweeney Todd*. He would like to thank his family, peers and many mentors.

**SARAH BURKHALTER '10** (*Susan*) is excited to start her senior year with the cast and crew of *bobrauschenbergamerica*. While at St. Edward's, she has appeared in *Macbeth*, *Full Circle*, *Cloud 9*, *Cyrano de Bergerac* and *The Pajama Game*. She wants to thank the incredibly hardworking people in the Mary

Moody Northern Theatre for making the past three years an amazing experience. Thanks to her family and friends for their undying support (mostly the shoulders they provide for her tears). A special thanks to David Long for trusting her with this role and giving her some amazing opportunities throughout her career at St. Edward's.

**DUNCAN COE '10** (*Carl*) Previous appearances on the Mary Moody Northern Theatre stage include performances in *Cyrano de Bergerac*, *Kneeling Down at Noon*, *Durang!* *Durang* and *A Midsummer Night's Dream*. In 2008, he co-wrote and performed in *Sad, Sad, Sad*, which was presented at the NYC International Fringe Festival. He would like to thank David Long for his wonderful direction, Babs George and Jamie Goodwin for their inspiring work, and Elena for her love and for being more than a friend.

**KENNETH DOLIN '11** (*Bob, the pizza boy*) is delirious with happiness to be on stage at Mary Moody Northern Theatre for his second main stage production. Kenny last appeared as the mandolin-slinging Rhode in *Three Sisters*. He has also been in all the Ten-Minute Play Festivals and the One-Act Play Festival. He would like to thank his family, close friends and everyone involved in the play. He hopes that you enjoy it!

**LAINAY MURPHY '12** (*Roller Gril*) is completely ecstatic to be making her first appearance on the Mary Moody Northern Theatre stage. She would like to thank every single person in the Theater Arts program for their hard work and passion and especially her family and friends for their love and support.

**STEFFANIE NGO-HATCHIE '10** (*Phil's Girl*) will be graduating in May from St. Edward's University with a BA in Theater Arts with a performance emphasis. Along with her theater training, Steffanie is also a voice student of associate professor of Music Michael McKelvey. Her theater credits

include *Orestes* (Iphigenia) with Cambiare Productions, *The Fantasticks* (Luisa) with Austin Playhouse, and several shows at MMNT, including *Cyrano de Bergerac* (Food Seller/Sister Claire), *Three Sisters* (Irina), and *Full Circle* (Translator/Rock Singer). Steffanie has also been a choral member and soloist of St. Edward's Omni Singers, Madrigal Choir, and was the soprano soloist in the St. Edward's University Music Program's performance of Fauré's *Requiem* last spring. Steffanie loves every single person who was involved in this production with all of her heart. She would like to thank David Long for giving her this wonderful opportunity to create art, her family for their love and support, and Chris and (especially) Sarah for helping her make these four years just so beautiful.

**CHRISTOPHER SMITH '10** (*Phil*) is exceedingly grateful for those who have helped make the past few years so wonderful. His favorite roles at Mary Moody Northern Theatre include Betty/Gerry in *Cloud 9*, Christian in *Cyrano de Bergerac* and Joe in *The Pajama Game*. He would like to extend special thanks to David for the opportunity to work with such a phenomenal cast and crew.

**KIARA BRYNNE '11** (*Assistant Stage Manager*) has numerous stage management credits, including MMNT's *Cloud 9* last fall. She was seen in *Cyrano de Bergerac* as a devious pickpocket, Bellerose and a Gascony cadet. She is also educational outreach director for Transit Theatre Troupe and treasurer for Alpha Psi Omega. She's thrilled to be working with such a brilliant cast and production team once again. Here's to the gap between art and life!



**CASSANDRA CASTILLO '12** (*Assistant Stage Manager*) is excited to be assistant stage managing her second show at MMNT. She has previously worked on *The Pajama Game*, *Cyrano de Bergerac* and *Cloud 9* on various production crews. She would like to thank her family and friends who have supported her throughout this process.

**REBEKAH VICTORIA LUNA '12** (*Assistant Stage Manager*) This is Rebekah's first time assistant stage managing a show. She is very excited to be a part of *bobrauschenbergamerica* and to work with such talented actors, designers, and director.

**ELENA WEINBERG '11** (*Assistant Stage Manager*) is majoring in Theatre Arts with an acting emphasis. You may have seen her in *Three Sisters* last fall. Although her passion is acting, she has quite a few tech credits under her belt as well. At MMNT, she worked on lights for both *On The Town* and *Cloud 9* and ran sound for *The Pajama Game*, but this is her first experience as an assistant stage manager. She would like to thank the cast and crew of *bobrauschenbergamerica* for the fun experience that made her job as an ASM fun and easy. She would like to thank Duncan especially for all of his love, support and time.

**RACHEL MAGEE** (*Properties Master*) is currently the props master for Austin Lyric Opera. Rachel began working professionally as a props master in 1995 for companies including the Lyric Theatre, the Ulster Theatre Company, Opera Northern Ireland and Castleward Opera in Northern Ireland and locally at the Austin Musical Theatre, the State Theatre and others. In addition, she has worked as a set designer for Austin Shakespeare and as a scene painter. She first joined the production team at St. Edward's during *Ah, Wilderness!* as props coordinator, (her props received mention in the show's review). Rachel recently initiated a props mentoring program to provide a more

involved experience and better training for the props students who are assigned to each MMNT production.

**MICHAEL MCKELVEY** (*Music Director*) This production is Michael's ninth as musical director with the MMNT and third collaboration with David Long. He is a multiple winner of both the Austin Critics' Table and B. Iden Payne Awards. His music and vocal directing credits include more than 50 productions for Austin Playhouse, TexArts, SummerStock Austin, Vortex, Austin Musical Theatre/Broadway Texas, The State Theatre, Austin Shakespeare and numerous other organizations around Texas. He recently was given the John Bustin Award by the Austin Critics' Table for his versatility and body of work. Michael is an associate professor and coordinator of Music and the Theatre Arts new Musical Theatre Emphasis at St. Edward's University. He also serves as artistic director of SummerStock Austin and The Performers' Workshop.

**DANNY HERMAN** (*Choreographer*) is an internationally recognized director, choreographer, actor and teacher. He appeared in the original Broadway and Off-Broadway productions of *Contact* and was Mike Costa on Broadway in *A Chorus Line*. He also appeared in the original Broadway production of *Leader of the Pack*, the original New York City Opera production of *Die Soldaten* and the original Off-Broadway production of *Big Bad Burlesque*. He was in the first national tour of *Song and Dance*, toured Europe in *Broadway Tonight* and was featured in the Chicago company of *Sophisticated Ladies*. He began his career as the Purple Panda on *Mister Rogers' Neighborhood*.

**ROCKER VERASTIQUE** (*Choreographer*) appeared in the original Broadway companies of *Contact*, *Chicago*, *Victor/Victoria* and *Carousel*. His other Broadway credits include *Miss Saigon*, *Phantom of the Opera* and *Ziegfeld Follies of 1936*, as

well as the world premiere productions of *Heart's Desire*, *Jekyll and Hyde*, *Spirit* and the Broadway workshop of *Fosse*. Rocker's other credits include Paul in *A Chorus Line*, Konstantine Morrisine in *On Your Toes*, *Sophisticated Ladies*, Feld Ballet, Los Angeles Chamber Ballet, six years with American Ballet Theatre, the television pilot and four years on the television series *Fame* and the male lead in the award-winning music video, *Nasty*, opposite Janet Jackson.

**TARA COOPER** (*Make-up/Hair Design Mentor*) works as a make-up, hair and wig artist, teacher and wardrobe stylist in Austin. She has worked on many productions with MMNT, including *Death and the King's Horseman*, *Ah, Wilderness!*, *The Way of the World* and many others. She wants to thank her fellow freelancers and lovely students for being such positive and fantastic influences upon her life and career. Tara is also an adjunct instructor in the Theater Arts program and is happy to be working with St. Edward's University once again.

**SARAH GARCIA '11** (*Make-up/Hair Design*) This is Sarah's debut as a designer and she is thrilled to be part of the team. You may have seen some of her work in *Death and the King's Horseman*, *On the Town*, and *Three Sisters*, as make-up and wig crew; and her work as an assistant designer on *Cyrano de Bergerac*. She would like to thank the St. Edward's Theater Arts faculty for this wonderful opportunity.

**BUZZ MORAN** (*Sound Design*) is the sound designer of choice for those who choose him. He has worked with numerous theatrical companies around town, including Salvage Vanguard Theatre (where he is a company member), The Rude Mechanicals, Shrewd Productions and MMNT, among others. Buzz won a B. Iden Payne award in 2002 for his live sound effects in *The Intergalactic Nemesis*, as well as several Austin Critics' Table Awards, all

for sound design. Buzz sporadically produces *Foleyvision* at the Alamo Drafthouse Cinema in which weird foreign films are re-dubbed with new music, voices and sound effects live in the theater. He is the co-producer of the *Dionysium*, a monthly forum for lecture, debate, music, declamation and art. He may be best known for his various Ironman competition victories, but he remains a humble man.

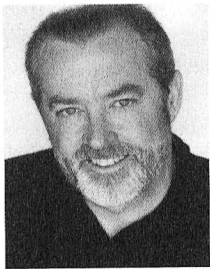
**KIM H. NGO** (*Costume Design*) is based in Austin and designs costumes for theater, film and all forms of art. Passionate and self-driven, she designed MMNT's award-winning *Cyrano de Bergerac* and the award-winning *Death and the King's Horseman*. Recent works include Tutto Theatre Company's *Black Snow* and *Ophelia* and Austin Shakespeare's *Romeo and Juliet*. Film and television design includes *Buttermilk Biscuit* on the PBS Show *Biscuit Brothers*, the MTV series *Meet the Bulldogs* and the feature film *Harmony and Me*. Kim assisted on the feature film *Skateland*, slated to release this fall. In 2008, Kim was awarded the Costume Design Fellowship at the Oregon Shakespeare Festival. [www.kimbngo.com](http://www.kimbngo.com)

**STEPHEN PRUITT** (*Lighting Design*) is a former aerospace engineer who decided it was better to be a scientist working in the arts, rather than an artist working in science. Over the past 12 years in Austin, he has done photography, lighting, scenic and event design for a mix of local and national groups including Cirque du Soleil, the Rude Mechanicals, Salvage Vanguard Theater, Trouble Puppet Theater, Spank, Ballet East, Aztlan and Tapestry Dance Companies, and has received multiple awards nominations for both his scenic and lighting work. His previous designs for MMNT have included sets for *Cloud 9* and *Cyrano de Bergerac*, as well as lighting for *Metamorphoses*, *Macbeth*, *Death and the King's Horseman*, *Honk and Antigone*. In addition to designing for others, Stephen also creates performance art and theater. His most recent project, a workshop

production titled *TBA* received the "best of" designation at FronteraFest 2009 and will be expanded to full scale insanity at the Blue Theater in October. Stephen can be contacted through his website, [www.fluxiondesigns.com](http://www.fluxiondesigns.com).

**LEILAH STEWART** (*Scenic Design*) is a freelance scenic designer and performance artist based in Austin. She created *Ziraat*, an installation that featured a score written and performed by Phillip Owen for Fuse Box 2006. Other performance art events include *31 days* (2006) and *Just So Beautiful* (2005), both commissioned by Austin Script Works, and a collaboration with Laura Cannon, *If I Knew You Were Coming*, for the Fuse Box Festival in 2007. Leilah is a company member of the Rude Mechanicals, an experimental theater collective. She is happy to return to MMNT after designing *Full Circle*, another Charles L. Mee play, here in 2008.

**BILL MCMILLIN '79** (*Production Stage Manager*) was the first to receive a BA in Theater Arts Management from St. Edward's University and is a member of the Actors' Equity Association and the National Stage Managers Association.



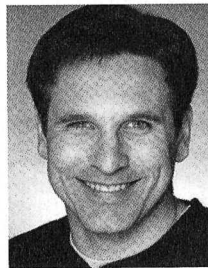
An Austinite for 30 years, he has worked in all facets of theatrical production in virtually every theatre in town. He served on the board of directors of The Austin Circle of Theatres for eight years, and three years as president. In 1993, he received an Austin Critics' Table Award for Best Stage Manager and a B. Iden Payne "Special Recognition Award" for his outstanding contributions and dedication to Austin theater. Represented by TAG Talent, he has been seen on recent commercials for Chevrolet, Tractor Supply and Gunn

Automotive, as well as voice and print media and several films. Bill serves on the National Council of Actors' Equity Association, is a Tony Award voter, and is an adjunct instructor at St. Edward's, teaching Arts Administration, Professional Preparation and Stage Management.

**CHARLES L. MEE** (*Playwright*) has written *bobraschenbergamerica*, *Wintertime*, *Belle Epoque*, *Vienna: Lusthaus*, *Snow in June*, *A Perfect Wedding*, *Full Circle*, *Limonade tous les Jours* and a number of other plays in addition to his work inspired by Greek plays: *Big Love*, *True Love*, *Orestes 2.0*, *Trojan Women: A Love Story* and others. His plays have been performed at the Brooklyn Academy of Music, American Repertory Theatre, New York Theatre Workshop, the Public Theatre, Lincoln Center, the Humana Festival of New American Plays at Actors Theatre of Louisville, Steppenwolf and other places in the United States as well as in Berlin, Paris, Amsterdam, Brussels, Vienna, Istanbul and elsewhere. His complete works are available on the internet at [www.charlesmee.org](http://www.charlesmee.org). His work is made possible by the support of Jeanne Donovan Fisher and Richard B. Fisher.



**DAVID M. LONG** (*Director, MMNT Artistic Director*) is an actor, director and educator who has worked professionally on both coasts and in Japan. David has served as a faculty member at Winthrop University in South Carolina and Portland State University in Oregon and currently serves as artistic director and assistant professor of Theater Arts at



St. Edward's University. Directing credits at MMNT include *Cloud 9* (Austin Critics' Table Nomination for Best Comedy), *Full Circle* (Austin Critics' Table Award for Best Comedy), *Macbeth* and *Antigone*. David was recently honored with the Outstanding Actor in a Leading Role award presented at the Austin Critics' Table Award ceremony for the role of Cyrano de Bergerac in the MMNT production of the same name. Other recent roles include Leo Frank in the MMNT production *Parade* and Cyrano in *Cyrano de Bergerac* at Tent Theatre in Springfield, Mo. David has presented acting and movement workshops throughout the country and continues to train in and explore new approaches to physical theatre. David is an active member in both Actors' Equity Association and the Screen Actors Guild. He would like to thank Tracy, Amelia and Alura for their patience and loving support.



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*art is made in the freedom of the imagination  
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it's the only human activity like that  
where it can do no one any harm  
so it is possible to be completely free  
and see what it may be that people think and feel  
when they are completely free  
in a way, what it is to be human when a human being is free  
and so art lets us practice freedom  
and helps us know what it is to be free  
and so what it is to be human.*

Charles L. Mee, *bobraschenbergamerica*

# MARY MOODY NORTHEN THEATRE SOCIETY

Through Mary Moody Northen Theatre, St. Edward's University Theater Arts majors work alongside professional actors, designers and directors in the creation of dynamic artistic work. Our students enjoy unparalleled pre-professional training and an opportunity to earn points toward membership in the Actors' Equity Association, the union of professional actors and stage managers in the United States — all within the context of the university's nationally recognized liberal arts education.

Our program is made possible in part by the generous contributions of the Mary Moody Northen Theatre Society membership. Society contributions allow MMNT to provide students with resources for hands-on learning and to provide audiences with the rich production values that keep you returning to our performances year after year. Each year, Theatre Society members contribute more than \$20,000 to student scholarships, allowing us to maintain our commitment to educate a diverse group of Theater Arts students, regardless of their financial situation.

As a member of the society you'll enjoy a number of exciting benefits, including invitations to special performances and opportunities to get involved with the Theater Arts program and our students on a deeper level. Your gift may be designated to scholarships, production support or capital improvements, or you may make an unrestricted gift.

We sincerely hope you will join the Theatre Society or continue as a member by making a gift to the Mary Moody Northen Theatre today. We also invite you to encourage your friends and associates to join.

For more information, contact Jay Hume at [johngh@stedwards.edu](mailto:johngh@stedwards.edu) or 512-464-8811.

Thank you for your continued support. We look forward to seeing you again at the MMNT.

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Ola Butler Bell  
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Father Louis T. Brusatti  
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