

# AUSTIN Shakespeare

ARTISTIC DIRECTOR - ANN CICCOLELLA | MANAGING DIRECTOR - ALEX ALFORD

## HAMLET

SEPT 22 - OCT 9, 2011

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AUSTIN Shakespeare

ARTISTIC DIRECTOR ANN CICCOLELLA | MANAGING DIRECTOR ALEX ALFORD

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

WILLIAM SHAKESPEARE'S

# Hamlet

Directed by **ANN CICCOLELLA**

Co-Lighting Design.....**JASON AMATO, PATRICK W. ANTHONY**  
Set Design.....**KEVIN BELTZ**  
Costume Design.....**PAMELA FLETCHER FRIDAY**  
Music/Sound Design.....**JOHN VANDER GHEYNST**  
Properties Design.....**JUSTIN COX**  
Technical Director.....**GEORGE MARSOLEK**  
Fight Choreography.....**TOBY MINOR**  
Voice/Text Coach.....**NANCY EYERMANN**  
Puppetry Consultant.....**GARY JAFFE**  
Dramaturg.....**CHRISTINA GUTIERREZ**  
Production Coordinator.....**MELINDA PARR**  
Stage Manager.....**SHANNON RICHEY\***  
Assistant Stage Manager.....**PETER BEILHARZ**

*\*Member Actors' Equity Association*

September 22 – October 9, 2011

The Long Center's Rollins Studio Theatre

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**.



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## CHARACTER LIST

HAMLET, the Prince of Denmark.....	<b>Helen Merino*</b>
CLAUDIUS, the King of Denmark, Hamlet's uncle.....	<b>Ray Schultz*</b>
GERTRUDE, the Queen of Denmark, Hamlet's mother.....	<b>Kate Shaw</b>
POLONIUS, top aide to Claudius, father of Laertes and Ophelia.....	<b>Scott Shipman</b>
OPHELIA, Polonius' daughter.....	<b>Chelsea DuVall</b>
LAERTES, Polonius' son.....	<b>Philip Kreyche</b>
ROSENCRANTZ, former school friend of Hamlet.....	<b>Steve Cruz</b>
GUILDENSTERN, former school friend of Hamlet.....	<b>David J. Boss</b>
HORATIO, Hamlet's best friend.....	<b>Michael Dalmon</b>
FORTINBRAS, young Prince of Norway.....	<b>David J. Boss</b>
THE GHOST, specter of Hamlet's recently deceased father.....	<b>Ray Schultz*</b>
OSRIC, foolish courtier.....	<b>Matthew Butterfield</b>
VOLTEMAND, courtier Claudius sent to Norway.....	<b>Devin Finn</b>
FRANCISCO, guardsman at Elsinore.....	<b>Sam Mercer</b>
MARCELLUS, military sentinel.....	<b>David J. Boss</b>
BERNARDO, military garrison.....	<b>Steve Cruz</b>
REYNALDO, Polonius' servant.....	<b>Matthew Butterfield</b>
PLAYER KING.....	<b>Barry Pineo</b>
PLAYER QUEEN.....	<b>Alison Stebbins</b>
LUCIANUS.....	<b>Matthew Butterfield</b>
CAPTAIN, in Fortinbras' army.....	<b>Steve Cruz</b>
GRAVEDIGGER.....	<b>Barry Pineo</b>
GRAVEDIGGER 2.....	<b>Matthew Butterfield</b>
PRIEST, doctor of divinity.....	<b>Sam Mercer</b>
ENSEMBLE.....	<b>Peter Beilharz, Jonathan Hiebert, Carli Werner</b>

One fifteen intermission

## NOTES FROM THE DIRECTOR

### Hamlet in Crystalline form

Since I first read Shakespeare in high school, I have been riveted by one theme in particular: "What seems to be vs. what IS." When we are young perhaps we especially despise hypocrisy because we believe so passionately in making the world a better place, and we are trying to be the best persons we can be. In living with the play this year, I still find that Hamlet's passionate search for truth and right action inspires me. I hope it will connect with you.

When the play opens the world is out of balance – order has been toppled; one king is dead and his brother is on the throne; one war is over, but increasing armament seems to suggest that the state is revving up for another war. As the play develops, each character finds the world's natural order becoming more and more chaotic. Claudius both loves Gertrude and feels the guilt of how he got her. He wants Denmark to stabilize but it becomes increasing dangerously unsettled, eventually he accepts that he must commit more atrocities to survive.

For Hamlet, his world has become a purgatory – a hell-like state where sins must be burned away. And from purgatory comes a ghost who appears as a heroic warrior – confronting his very complicated heir, pleading for help to gain his own salvation. The Ghost's call for blood revenge is clear; and Hamlet is left thrilled at that first encounter. Then in later moments, Hamlet becomes almost giddy, or frightened, or contemplative, or uncertain. Dramatic discoveries drive Hamlet from one extreme to another.

In all of Shakespeare's writing, his characteristic structure is one of antithesis, setting opposites against one another: if a moment is tragic, the next will be comic, if a character is heroic, the next moment he will display some flaw. When we are preparing to create any play, I try to find a physical image that is a metaphor to guide the production. For Hamlet, it was the facets of a crystal. Each plane of the crystalline form is at an angle to its facing side but the form is organically integrated. Every character in Hamlet travels his own path along the crystalline facets of his complex and powerful journey.

With the design team, actors and staff, we create the world of the play we see in a particular style. We have been imagining the early 19th Century – as the Enlightenment reaches its peak. The classical elevation of Reason believes it can solve any problem; by contrast, the new voice of passion celebrated by the Romantics ascends to make human emotion (Will and Choice) equally valuable. Hamlet is at one moment a passionate, almost Byronic, melancholic, and at the next scene a rational scholar debating the nature of existence. However, when he returns from England – he seems more settled – almost Zen-like. Setting aside his struggle for revenge, he lets what comes, come; "Let Be" he decides. And so his revenge comes to him.

We hope you find that your journey through the play uniquely engages your own emotional, creative and spiritual sides along each facet of this rich masterwork.

- ANN CICCOLELLA, ARTISTIC DIRECTOR

*Ann Ciccolella*





*'Hamlets Questions:*

More Things in Heaven and Earth Than are Dreamt of in Your Philosophy

For Elizabethans, *Hamlet* would have been a play about uncertainty. Written at or around the turn of the century, when Queen Elizabeth's reign seemed to be nearing its end, *Hamlet* has often been considered a dramatization of the anxiety over Elizabeth's successor, as well as of lingering tensions between Catholics and Protestants. While it is now a cliché to speak of Hamlet's hesitation in revenging his father's murder, for example, the presence of a ghost would have indicated danger to a Wittenberg-educated Protestant. While the medieval Catholic worldview held that spiritual visitation from angels or from souls suffering in Purgatory was possible, the (Protestant) Church of England rejected the notion of Purgatory in 1563. To a Protestant, a ghost was almost certainly a demon from hell disguised as the spirit of a loved one. Similarly, angels were unnecessary in early Protestantism, since God communicated directly with true believers. Shakespeare's decision to specify Wittenberg, academic home of Protestant leader Martin Luther, as Hamlet's alma mater thus creates a very real tension in the play between the prince's education and his desire for the ghost he sees to truly be his father's spirit. His famed "indecision" is thus not the result of weakness or an overly-contemplative nature, but of true spiritual and personal crisis. Further, Wittenberg, founded in 1502, is certainly out of place in a play based on a medieval Danish story. The university's appearance in the play seems to be a clue to Hamlet's dilemma, as well as that of Elizabethans who had seen numerous rapid transitions between Catholicism and Protestantism by the time *Hamlet* would have been performed.

Of course, Shakespeare's treatment of religion in *Hamlet* is anything but simple. The prince himself uses the terms "purge" and "purgation" numerous times, ostensibly in reference to Purgatory. Ironically, it is a misperception of religion that prevents Hamlet from taking his revenge at the end of Act Three: Hamlet refuses to kill Claudius while he is praying, preferring instead to send the king to hell with his sins unconfessed to God. The fact that Claudius only *appears* to be praying is indicative of the play's ambiguous treatment of religious matters. Critical debates rage over how the play treats spirituality. One line of inquiry, for example, casts *Hamlet* as an autobiographical statement of Shakespeare's own experience with religion. Presumably, Shakespeare's father would have been Catholic, but Shakespeare himself would have been Protestant (although some scholars see the playwright as a clandestine Catholic or an atheist). Is the father-son relationship at the heart of *Hamlet* a dramatization of Shakespeare's own relationship with his father? Or, to follow yet another thread of *Hamlet* scholarship, does the play reflect Shakespeare's loss of his own son, Hamnet?

The uncertainty that characterizes modern interpretations of *Hamlet* mirrors that which is present both in the text and in Shakespeare's England. Even a cursory look at interpretive variation present in the play's extensive production history offers many more questions than it does answers. Finding fresh answers (or fresh ways to ask centuries-old questions), is the task of any company that tackles *Hamlet*. The play itself revels in questions, from its first line (who's there?) to what is quite possibly the most famous question in English literature, "to be, or not to be?" At the center of all the uncertainty, however, lies an honest and pressing search for meaning and an invitation to explore. Or, in the words of the ghost, "to follow."

—Christina Gutierrez, Dramaturg

As a result of the immense production history of *Hamlet* both on stage and on film, a number of the play's lines hauntingly familiar. Below is a list of phrases and lines in common parlance that come from *Hamlet*, including a few that may be surprising:

"A little more than kin, and less than kind" (Act 1, Scene 2)

"O, that this too, too solid flesh would melt  
Thaw, and resolve itself into a dew." (Act 1, Scene 2)

"Frailty, thy name is woman." (Act 1, Scene 2)

"Neither a borrower nor a lender be." (Act 1, Scene 3)

"This above all, to thine own self be true  
And it must follow as the night the day  
Thou canst not then be false to any man" (Act 1, Scene 3)

"Something is rotten in the state of Denmark" (Act 1, Scene 5)

"There are more things in Heaven and Earth, Horatio,  
Than are dreamt of in your philosophy" (Act 1, Scene 5)

"I'll put on an antic disposition" (Act 1, Scene 5)  
*This is only the second recorded usage of the word "antic" to mean wild, fantastic, or clownish*

"The time is out of joint: O cursed spite  
That even I was born to set it right." (Act 1, Scene 5)

"Brevity is the soul of wit" (Act 2, Scene 2)

"Doubt that the stars are fire,  
Doubt that the sun doth move,  
Doubt truth to be a liar,  
But never doubt that I love." (*Hamlet's love letter to Ophelia*, Act 2, Scene 2)

"Words, words, words." (Act 2, Scene 2)

"Though this be madness, yet there is method in it." (Act 2, Scene 2)

"What a piece of work is man." (Act 2, Scene 2)

"What is this quintessence of dust?" (Act 2, Scene 2)

"I am but mad north-north-west. When the wind is southerly I know a hawk from a handsaw." (Act 2, Scene 2)

"Use every man after his desert and who shall scape whipping?" (Act 2, Scene 2)

"The play's the thing  
Wherein I'll catch the conscious of the king." (Act 2, Scene 2)

## HAMLET'S LINGUISTIC LEGACY (CON'T.)

"To be, or not to be, that is the question.  
Whether it is nobler in the mind to suffer  
The slings and arrows of outrageous fortune  
Or to take arms against a sea of troubles" (Act 3, Scene 1)

"To sleep perchance to dream—ay, there's the rub,  
For in that sleep of death what dreams may come  
When we have shuffled off this mortal coil  
Must give us pause" (Act 3, Scene 1)

"Death,  
The undiscovered country from whose bourn  
No traveler returns" (Act 3, Scene 1)

"O, what a noble mind is here o'erthrown!" (Act 3, Scene 1)

"Suit the action to the word, the word to the action" (Act 3, Scene 2)

"playing, whose end, both at the first and now, was and is to hold the mirror up to nature"  
(Act 3, Scene 2)

"The lady doth protest too much, methinks." (Act 3, Scene 2)

"For 'tis sport to have the engineer  
Hoist with his own petard" (Act 3, Scene 4)  
i.e. "watching the engineer blow himself up with his own bomb." This is the first recorded usage of the phrase.

"When sorrows some they come not single spies  
But in battalions." (Act 4, Scene 5)

"To cut his throat I'th'church." (Act 4, Scene 7)

"now pile your dust upon the quick and dead" (Act 5, Scene 1)

"There's a divinity that shapes our ends,  
Rough-hew them how we will" (Act 5, Scene 1)

"There is a special providence in the fall of a sparrow. If it be, 'tis not to come. If it be not to come, it will be now. If it be not now, yet it will come. The readiness is all." (Act 5, Scene 2)

"Now cracks a noble heart. Goodnight, sweet Prince." (Act 5, Scene 2)

—Christina Gutierrez, Dramaturg

## ABOUT THE CAST



**DAVID J. BOSS** (*Guildenstern, Marcellus, Fortinbras*) Austin Shakespeare: "Antonio" in *The Tempest*, "Sir Henry Melville," in *Mary Stuart*, "Provost," in *Measure for Measure*, "Prince Escalus," in *Romeo and Juliet*, "Angus and Mentieth," in *Macbeth*, "Friar Francis," in *Much Ado About Nothing*; Breaking String: "Volodya" in *Flying*, "Yasha," in *The Cherry Orchard*; Hidden Room Theater: "Biondello, Tailor," in *The Taming of the Shrew*; Vortex: "King of France" in *Lear*.



**MATTHEW BUTTERFIELD** (*Lucianus, Gravedigger 2, Reynaldo, Osric*) graduated this past May from the BFA Acting Program at Texas State, where he accumulated seven stage credits. Other Austin companies include: Woggle Bug Theatre, Poison Apple Initiative, and Buy the Whey Productions. He has also trained with the Royal Shakespeare Company.



**STEVE CRUZ** (*Rosencrantz, Bernardo, Captain*) Austin Shakespeare: "Boatswain" in *The Tempest*. Regional: *Post Oedipus* (Getalong Gang at The Blue Theater), *Buried Child* (City Theater). Other roles: "Bluntschli" in *Arms and the Man*, "Trofimov" in *The Cherry Orchard*, and "Bottom" in *A Midsummer Night's Dream*.



**MICHAEL DALMON** (*Horatio*) Austin Shakespeare: "Holofernes/Dim" *Love's Labour's Lost*, *Man and Superman*; "Bottom" *The Dream*, Zilker Park 2010; "Trinculo" *Tempest*, 2010. Other: *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.



**CHELSEA DUVALL** (*Ophelia*) Austin Shakespeare: "u/s Miss Ramsden" in *Man and Superman*. Other: *Tomfoolery* (Organic Theatre Company; Chicago), *Three Sisters* (Moving Dock Theatre Company; Chicago), *Private Lives*, *A Thurber Carnival*, *Tomfoolery* (NIU SoTD), *Die Fledermaus*, *Macbeth* (AZ Opera), *The Importance of Being Earnest*, *42nd Street* (PimaCC; Tucson, AZ), *Company*, *Hair* (Capital Playhouse; Olympia, WA). Education: Northern Illinois School of Theatre and Dance (2010)



**DEVIN F. FINN** (*Voltemand, Henchman*) is a recent graduate of Texas State University's BFA Acting program. A few of his university credits include: *As You Like It*, *Electra*, *The Servant of Two Masters*, *Macbeth* and *Suburbia*. This past summer he was a member of the Houston Shakespeare Festival performing in *Othello* and *The Taming of the Shrew*. Devin has also studied with the Royal Shakespeare Company in Stratford, England as a part of a study abroad intensive.



**PHILIP KREYCHE** (*Laertes*) Austin Shakespeare: *Man and Superman*. Other: "Merlin" in *Arthuriosis: A Rock Opera*, "Dennis Shepard" *The Laramie Project*, "John Worthing" in *The Importance of Being Earnest*, and "Oskar Kokoschka" in his AustinLiveTheatre.com award-winning original play *Love Me*. He recently directed, produced, and starred in [i]Macbeth[/i] at the VORTEX.



**SAM MERCER** (*Francisco, Priest*). *The Barrel of Beauregard '72* (Last Act Theatre Company) *One Flea Spare* (Gobotrick Theatre Company) *Harm's Way* (Strange Company) *Time/Bomb* (Ohio Theatre, NYC) After receiving his BFA from Texas State (then SWTSU), Sam went on to study with one of his favorite people: Anne Bogart. He continues his studies with each new opportunity.



## ABOUT THE CAST (CON'T.)



**HELEN MERINO\*** (*Hamlet*) Austin Shakespeare: "Liberty 5-300" *Anthem*, "Mary" in Schiller's *Mary Stuart*, "Hamlet" in *Hamlet* in Zilker Park 2001. Off Broadway/NYC: *Taboos* (Soho Playhouse), *Eye of God* (Kirk Theatre/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".



**BARRY PINEO** (*Player King*, *Gravedigger*) Austin Shakespeare: "Hector Malone" in *Man and Superman*. Other: "Willy Loman" in *Death of a Salesman* (City Theatre), B. Iden Payne Nominee, Best Actor in a Drama; "Dr. Waxling" in *Search and Destroy* (The Company), Critics Table Winner, Best Supporting Actor in a Drama. Barry is represented by Heather Collier and the Collier Talent Agency.



**RAY SCHULTZ\*** (*Claudius*) Acting: *Doubt* (Detroit Rep), *Take Me Out* (Performance Network), *All's Well That Ends Well* (Minnesota Shakespeare Project), *Merry Wives of Windsor* and *All My Sons* (Meadow Brook Theatre), *Twelfth Night* and *Uncle Vanya* (Hilberry Rep), *Romeo and Juliet* (Renaissance Theatre). Directing: *Next Fall* and *The Little Dog Laughed* (Performance Network), *As You Like It* and *The Merchant of Venice* (University of Minnesota, Morris). Ray is an associate professor of theatre at UMM.



**KATE SHAW** (*Gertrude*) Regional Theatre: *Romeo and Juliet*; *A Christmas Carol* (Virginia Stage Company); *Henry IV Part I*; *A Midsummer Night's Dream* (Virginia Shakespeare Festival). Kate holds a B.A. from Lees-McRae College in Performing Arts Studies and currently works as a teaching artist for the Theatre Action Project.



**SCOTT SHIPMAN** (*Polonius*) Regional: *Julius Caesar* (Pennsylvania Shakespeare Company), *Tecumseh* and *Twelfth Night* (Sugarloaf Amphitheater, Ohio), *Urinetown: The Musical* (Austin Critics nom.), *Present Laughter*, *Speeding Motorcycle* (Zach Theater), *Tosca*, *La Traviata*, and *The Star* (Austin Lyric Opera). Other Austin Theater: *Footloose*, *Annie* (B. Iden Payne Nom.), *The Music Man*, *Beauty and the Beast* (Payne Nom. and Austin Critics Nom.), *My Favorite Year* (Payne Nom. and Austin Critics Nom.), *Seven Brides for Seven Brothers*, *Annie Get Your Gun* (Austin Critics Nom.) and *The Secret Garden* (Zilker Theater Productions), *Jeffrey* (Arts on Real), and many, many more.



**ALISON STEBBINS** (*Player Queen*) Regional Stage: "Celia" in *As You Like It* (Kentwood Players), "Goneril" in *King Lear* and "Adrianna" in *The Comedy of Errors* (Montana Shakespeare Co.), "Hermia" in *A Midsummer Night's Dream* (Tygre's Heart Shakespeare Co). Training: MA in Voice from The Central School of Speech and Drama, Post-Graduate Diploma in Classical Acting from *The London Academy of Music and Dramatic Arts*, BA in Theatre Arts from *The University of Oregon*.

\*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. Ann and playwright/composer for Ayn Rand's *Anthem*, Jeff Britting, are working on Austin Shakespeare co-producing the *Anthem* in New York, LA and Chicago. Ann is currently running an "Artists Way" Group at the Austin Museum of Art, Fridays 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.



**JASON AMATO** (*Co-Lighting Design*) Jason Amato's career has spanned 17 years, designing over 450 local and international shows. He is the resident lighting designer for ZACH Theatre, Austin Shakespeare, Blue Lapis Light and the Vortex. The Austin Critics Table has honored Jason for outstanding lighting in 25 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](http://www.jasonamato.com).

**PATRICK W. ANTHONY** (*Co-Lighting Design*) has lit Austin stages for two years. He graduated from 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.



## 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. Austin Shakespeare: *Love's Labour's Lost*. 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 third time as props designer for Austin Shakespeare and Austin theater, the first being *Man and Superman* earlier this year and *Love's Labour's Lost* this past summer in Zilker Park. His most recent work has been in art departments in the Texas film industry.



**NANCY EYERMAN** (*Voice/Text Coach*) Associate Teacher of Fitzmaurice Voicework, is a professional actor as well as a voice, speech and dialect coach. Nancy was last seen as Princess of France in Austin Shakespeare's production of *Love's Labour's Lost*. Nancy trained at Texas State University (BFA 2000) and Temple University (MFA 2003). She has worked in theatres throughout the country including Texas Shakespeare Festival, Cincinnati Shakespeare Festival, and Arkansas Repertory Theatre.



**PAMELA FLETCHER FRIDAY** (*Costume Design*) has received Austin Critics Table and B. Iden Payne nominations for her costumes in shows as varied as *Pigman*, *Milk Milk Lemonade*, *Sleeping Beauty Awakens*, to her Payne Award for *Sweeney Todd* last year for Summer Stock Austin. Pam's work has been seen on stages and in museums across Texas, Maryland and NYC. She teaches theater at Hill Country Middle School.



**GARY JAFFE** (*Puppet Consultant*) is a director, playwright, puppet-enthusiast and the Artistic Director of Tutto Theatre Company. His Austin professional directing work includes *The Dudleys!* and *Spirits to Enforce* (Austin Critics Table Winner - Outstanding Drama). He received his B.A. from Yale University in 2010. His love of puppetry began with a Yale production of Paula Vogel's *The Long Christmas Ride Home* and will last forever.



**CHRISTINA GUTIERREZ** (*Dramaturg*) is a Ph.D. candidate in Performance as Public Practice at the UT working on a dissertation about medievalism in performance. Other Austin Shakespeare credits include *Love's Labour's Lost*, *The Tempest*, *A Midsummer Night's Dream*, *Mary Stuart*, *Measure for Measure*, and the Young Shakespeare productions of *Troilus and Cressida*, *The Merry Wives of Windsor* and *The Comedy of Errors*. She also worked as a dramaturg on RAS Productions' feature film *Hollow Oaks*, and with companies including Teatro Vivo (*Lightening Strikes*), 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



**TOBY MINOR** (*Fight Choreography*) received his B.A. training from New Mexico State University. He is a certified Actor Combatant with the Society of American Fight Directors (SAFD), and holds black belt level in BudoTaijutsu (Ninjitsu). Toby has choreographed fights for various shows and films around town, including *Hamlet* with Black Swan Productions, *True West* with DYS theatre and *Lear* at the Vortex. Film Choreography credits include, among others, *Haze*, and *Omniscience* with Stage left in Chicago. Toby is represented by DVA Talent. Toby currently is offering both adult and youngsters stage combat workshops with Austin Shakespeare.

**MELINDA PARR** (*Production Coordinator*) Previously with Austin Shakespeare: *Man and Superman*, *Anthem*, *The Tempest*, *THE DREAM: A Midsummer Night's Dream*, *Mary Stuart*, *Spooky Shakespeare*, *Measure for Measure*; Other favorites include: *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.

**SHANNON RICHEY\*** (*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 *Love's Labour's Lost*, *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*.



**JOHN VANDER GHEYNST** (*Music/Sound Design*) Dr. John Vander Gheynst is currently serving as the Director of Jazz Studies at Indiana University/Purdue University in Indianapolis, where he teaches trumpet, composition and jazz. His composition commissions range from professional wind ensemble to high school jazz orchestra. In 2006, John received the Downbeat Award for best original extended composition for his piece, *The Day Suite*. In August of 2010, he released his album, *Just Passing Through*, containing original music for jazz orchestra. <http://www.youtube.com/johnvgmusic>

\*Member Actors' Equity Association



## HAMLET PRODUCTION STAFF

Director.....	Ann Ciccolella
Co-Lighting Designer.....	Jason Amato, Patrick W. Anthony
Set Designer.....	Kevin Beltz
Costume Designer.....	Pamela Fletcher Friday
Music/Sound Designer.....	John Vander Gheynst
Properties Designer.....	Justin Cox
Fight Choreography.....	Toby Minor
Voice/Text Coach.....	Nancy Eyermann
Puppet Consultant.....	Gary Jaffe
Dramaturg.....	Christina Gutierrez
Stage Manager.....	Shannon Richey*
Production Coordinator.....	Melinda Parr
Sound Engineer.....	Eliot Haynes
Assistant Stage Manager.....	Peter Beilharz
Technical Director.....	George Marsolek
Assistant Technical Director.....	Austin Alexander
Puppet Designer.....	Kevin Beltz
Puppet Construction.....	Justin Cox
Wardrobe Supervisor.....	Jonathan Hiebert
Stichers.....	Carol Jolink, Mallory McKenney, Jamie Urban
Deck Crew.....	Carli Werner
Fight Captain.....	David J. Boss
Master Electrician.....	Patrick W. Anthony
Scenic Charge Artist.....	Scott Guthrie
Paint Charge.....	Garrett Parker
Electricians.....	Katie Anderson, Lourenza Phillips Jr., Daniel Nichols
Sound Board Operator.....	Priscilla Jenkins
Light Board Operator.....	Laura Walberg
The Long Center Technical Advisor.....	Scott Braudt
Volunteer Coordinator.....	Alex Alford
Volunteers.....	Madeline Aubry, Angel Bethke, Colin Bjork, Pam Bethke, Suzanne Breitbach, Nancy Cooper, Emilio Englade, Pat Fox, Justin Gordon, Sam Gordon, Vincent Gordon, Lisa Jones, Bill Limbaugh, Karen Limbaugh, Edmund Martinez, Linda Nenno, Judy Rohman, Roxanne Rohman, Bob Tolaro

### Administrative Staff:

Artistic Director.....	Ann Ciccolella
Managing Director.....	Alex B. Alford
Stage Manager.....	Shannon Richey*
Poster and Cover Design.....	Jeannie Lozano
Photography.....	Bret Brookshire, Kimberley Mead
Program.....	Nicole Shiro

## ABOUT THE CAST AND ARTISTIC STAFF

### Thanks to our extraordinary board!

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*Ogletree Deakins*

**Mary Barrow Nichols**, Vice President

*Texas Mutual Insurance*

**Lisa Jones**, Secretary

*Writer and Editor*

**Catherine Wildermuth**, Treasurer

*Retired Project Manager, IBM*

**Joy Baskin** - Texas Association of School Boards

**Boyce Cabaniss** - Graves Dougherty Hearon & Moody

**Helen Currie Foster** - Graves Dougherty Hearon & Moody

**Mary Keeney** - Graves Dougherty Hearon & Moody

**Monique Maley** - L3

**Robert Matney** - Mingg

**Dara Quackenbush** - Texas State University

**Robert Stevens** - CyberSource

## A U S T I N     S H A K E S P E A R E

Founded in 1984, Austin Shakespeare presents professional theater of the highest quality with an emphasis on the plays of William Shakespeare in Central Texas. Bringing to the public performances that are fresh, bold, imaginative, thought-provoking, and eminently accessible, Austin Shakespeare connects the truths of the past with the challenges and possibilities of today. Austin Shakespeare offers fall and spring sessions of "Shakespeare Studio," the organization's professional actor training courses and The Artists Way sessions weekly for adults. In addition, actors, readers, teachers, parents and students are welcome at the "Shakespeare Aloud" year-round weekly reading group. Austin Shakespeare also offers summer camps for high school students at St. Edward's University. For more information about the 2011 season, visit the Austin Shakespeare website at <http://www.austinsakespeare.org>