

We are proud to announce that the Texas Commission on the Arts has ranked Austin Shakespeare the #1 mid-size theater company in the state of Texas.

Austin Shakespeare's 25th Anniversary Season is proudly sponsored by:

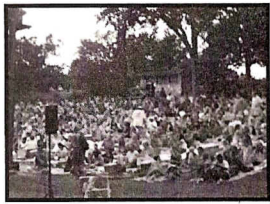


**"Shakespeare, Politics & Women: The Taming of the Shrew"**

*Staged reading with an all woman cast*  
March 25 - 27, 2010 at The Curtain Theatre

**Shakespeare's Birthday Party**  
April 24, 2010 at Castleton Village

***The Dream: A Midsummer Night's Dream as a 1960's musical***  
April 29 - May 30, 2010 at Zilker Hillside Theatre  
(free to the public)



**"Young Shakespeare's" *The Merry Wives of Windsor***  
June 24 - July 3, 2010 at The Curtain Theatre

**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. 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, and camps for children ages 5 - 9 years at Scottish Rite Children's Theatre, and for ages 7-13 at Sri Atmananda. Austin Shakespeare will return to the Long Center for the Performing Arts' Rollins Studio Theatre in September 2009 with Shakespeare's comedy *Measure for Measure*. For more information about the 2009 season, visit the Austin Shakespeare website at <http://www.austinshakespeare.org>



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

**FRIEDRICH SCHILLER'S**  
**Mary Stuart**  
new translation by **PETER OSWALD**

Directed by **ANN CICCOLELLA**

*Lighting Design*.....**JASON AMATO**  
*Costume Design*.....**JENNIFER J. MADISON**  
*Sound Design*.....**MICHAEL McKELVEY**  
*Scenic Design*.....**AARON BELL**  
*Properties*.....**JADE WHITE**  
*Voice and Dialect Coach*.....**HARRISON BUTLER**  
*Dramaturg*.....**CHRISTINA GUTIERREZ**  
*Stage Manager*.....**SHANNON RICHEY\***  
*Production Coordinator*.....**MELINDA PARR**

*\*Member Actors' Equity Association*

**Feb 11 - 28, 2010**  
**The Long Center 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**.



## CHARACTER LIST

MARY STUART, Queen of Scots.....**Helen Merino\***

HANNAH KENNEDY.....**Karen Jambon**  
Lady-in-waiting; Lifelong Nurse to Mary Stuart

ELIZABETH, Queen of England.....**Pamela Christian\***

ROBERT DUDLEY, Earl of Leicester.....**Scott Daigle**

WILLIAM DAVISON, State Secretary to Queen Elizabeth.....**Tom Green**

SIR ANDREW MELVIL, Queen Mary's longtime Chief Steward.....**David J. Boss**

O'KELLY, Rebel and friend of Sir Edward Mortimer.....**Nathaniel Lahay**

AMIAS PAULET, an English nobleman.....**Thomas Stephan**

SIR EDWARD MORTIMER, Young knight entrusted with spying.....**Sean Martin**

WILLIAM CECIL, LORD BURLEIGH, High Lord Treasurer.....**Ian Scott\***

COUNT AUBESPINE, Special Ambassador from France.....**Aaron Black**

GEORGE TALBOT, Earl of Shrewsbury.....**Dirk Van Allen\***

*\*Member Actors' Equity Association*

**TIME: Feb 6 - 8, 1587**

**PLACE: England**

**Mary Stuart will be performed with one fifteen minute intermission.**

## MISSION STATEMENT OF AUSTIN SHAKESPEARE

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

## NOTES FROM THE DIRECTOR

The confrontation scene between Mary Stuart and Queen Elizabeth had been known as one of the best scenes in the history of dramatic literature. And then over time, in the 20<sup>th</sup> Century with stilted translations and movement away from heroes to more ordinary characters, Schiller's play was rarely if ever performed. Now, with Peter Oswald's new adaptation, this past season Broadway and West End audiences uncovered this treasure. To our delight with the intercession of Austin based entertainment lawyer, Rick Pappas - we were granted the rights to bring this masterwork to you.

Our actors feel blessed to perform this rich poetry and to bring these magnificent characters to life. Culminating in the Queens' faceoff, the play is rich with fully realized characters on a suspenseful journey. We love Shakespeare for his rich characters and sumptuous language, and Schiller in the early 19<sup>th</sup> Century was acknowledged as "The German Shakespeare." He not only loved and translated Shakespeare, but he used the Bard as a model for nobility of character. Schiller's own idealism brought the Romanticism of "life as it ought to be" to heighten his work even beyond Shakespeare's more "naturalistic" portrayals. In fact, we owe the confrontation scene to Schiller's fearless handling of history...for the women never actually met. But they should have!

The play written in 1800 breathes with the passion and idealism of the Enlightenment. Reason brings powerful rhetoric, but it is passion that fills the play with the life force of every character's desire to get what each wants. Everyone WANTS deeply in this play and that makes it a powerful experience for both actors and audience. The characters are larger than life, but imbued with deep inner conflict. Although Schiller was himself a Protestant, he painted a colorful picture of the Catholic Church to fuel the friction between both sides. Whether Catholic or Protestant, each character battles internally, as well as externally, to be a "good" person.

In poetry and prose, playwright/poet Peter Oswald is true to Schiller's idealism for nobility that is sincerely sought. But in a contemporary light, he shows us that pragmatism and "flexibility" inevitably lead to soul-shattering destruction. When we experience the world of Mary Stuart, we can see what we are missing in 21<sup>st</sup> Century art - a spiritual need to Live Large - as we do in our hearts. That spiritual need cannot be filled by reality tv shows, but it can be satisfied in the theater. We hope that you enjoy your time with Mary Stuart a fraction as much as we have.

*Ann Ciccolillo*



## The Historian and the Poet in *Mary Stuart*

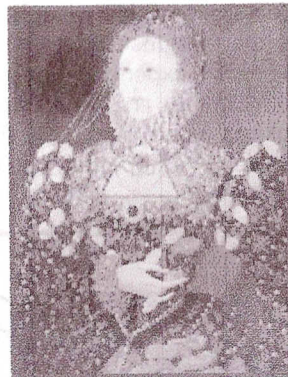
"It is not the function of the poet to relate what has happened, but what may happen—what is possible....Poetry, therefore, is a more philosophical and higher thing than history: for poetry tends to express the universal, history the particular."

— Aristotle, *The Poetics*

Schiller's *Mary Stuart* (in the original German as well as Peter Oswald's adaptation) revolves around a fictional meeting of historical characters. For Schiller, the tragedy of the play does not belong to Mary or Elizabeth alone, but to the violence and politics of their relationship. The play's central confrontation scene is Schiller's invention. Historically, although Mary was imprisoned in England for nearly twenty years after she fled from Scotland, she and Elizabeth never saw each other in person. This separation allowed both queens to remain mysterious and larger-than-life in each other's minds, marking Mary as a dangerous threat and Elizabeth an abstracted oppressor. In *Mary Stuart*, however, Schiller humanizes the queens for each other and for the audience, so that they encounter each other in the confrontation scene not only as rulers, but as women. The play complicates the traditional historical image of Elizabeth as the "Virgin Queen" by dramatizing her passion and sensuality, and undercuts the mythology surrounding Mary's supposed martyrdom. Schiller wrote of his Mary, a woman who had her husband Darnley's castle blown up when he murdered her favorite secretary, as a character who "will not arouse a soft mood...I want to retain her as a physical being...she feels and arouses no gentleness; her fate is to experience only violent passions and to engender them." Schiller's version of Elizabethan history that is simultaneously familiar and new allows him to re-imagine what *did* happen in favor of *what may* happen.

— Christina Gutierrez, Dramaturg

Mary Stuart



Queen Elizabeth by Nicholas Hilliard

## Friedrich Schiller, History, and the Theatre

German playwright, poet, and aesthete Friedrich Schiller was born in 1759 and educated at the *Karlsschule*, an elite military academy in Stuttgart. He studied medicine, but found himself drawn to classics and to authors like Rousseau and Johann Wolfgang von Goethe, with whom he struck up a friendship and artistic mentorship later in life. Many of Schiller's early plays, composed while he was in school, reflect the immense popularity of Shakespeare in nineteenth-century Germany and explore themes like social division, the relationship between ruler and subjects, and conflicts between individual will and duty. After fleeing an army position, Schiller settled in Weimar, where he and Goethe eventually founded what was to become the leading theatre in Germany, revolutionizing German theatrical aesthetics. Schiller's contributions to the stage and his writing style have led numerous scholars to refer to him as the "German Shakespeare." In addition to his twelve major plays, he published a translation of *Macbeth* in 1800, the same year that he completed *Mary Stuart*.

Goethe's involvement in the German Romantic movement was a major influence on Schiller, particularly in the movement's attempts to synthesize art, philosophy, and science, and in its nostalgia for the Middle Ages as a time when philosophy (i.e. religion) was highly integrated into daily life. Echoes of the political and social upheaval of the French Revolution are also visible in Schiller's work, however, and he looked to ideals of beauty and truth as potential salvation from the human propensity toward violence and destruction. In his numerous aesthetic treatises, Schiller argued that fine art (including theatre), is the path to human morality. He believed that artists' ability to see beyond the limits of their own time periods obligates them to attempt to "cleanse" the state with their work.

*Mary Stuart* is an exploration of the relationship between story telling and history, and a look at the deadly tragedy that arises from forced political confrontation. He commented in a letter to Goethe in 1799 that the play epitomized his sense of artists' responsibility to artistic truth over historical fact: "I hope that in this play everything shall be theatrical, even if I have to condense things a little for putting them on stage...Incidentally, with this work everything that has to be omitted for theatrical purposes has been taken into account, and certainly no special effort is necessary to make the story dramatic."

— Christina Gutierrez, Dramaturg

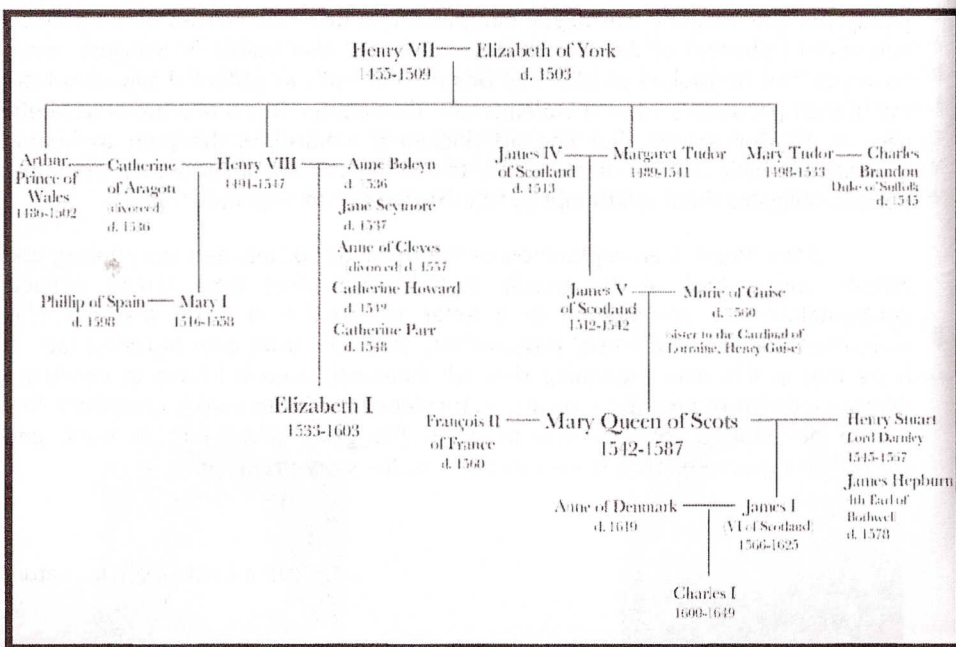
## ABOUT THE TRANSLATOR

### Peter Oswald

Oswald is a well-known contemporary English playwright who is currently a writer-in-residence at Shakespeare's Globe Theatre in London. He is interested in adaptations and re-tellings of classical and Renaissance stories and dramatic structures. Oswald's other adaptations include *The Odyssey*, *Oedipus*, *Phaedra*, *The Turn of the Screw*, *House of Desire*, *Ivanhoe*, the classical Sanskrit play *Shakuntala*, the Indian epic *The Ramayana*, the classical novel *The Golden Ass* (itself an adaptation of Ovid's *Metamorphoses*), and Schiller's *Don Carlos*.

— Christina Gutierrez, Text Consultant

## The Tudors and Stuarts (simplified)



## ABOUT THE CAST



**AARON BLACK** (*Count Aubespine*) Aaron Black recently moved to Austin and played the title role in City Theatre's production of *Hamlet* and "Benny" in The Vestige Group's production of *Touch*. In New York, Aaron trained under Elizabeth Kemp, Susan Aston, and Arthur Penn, while completing his MFA in Acting from The Actors Studio/New School for Drama.



**DAVID J. BOSS** (*Sir Andrew Melvil*) David most recently appeared for Breaking String Theater: "Yasha", *The Cherry Orchard*; Austin Shakespeare appearances include: "Provost", *Measure for Measure*, "Prince Escalus", *Romeo and Juliet*, "Angus, Menteith", *Macbeth*, "Friar Francis", *Much Ado About Nothing*; Other credits include: Fair Dog Players: "Bartley", *Riders to the Sea*, "Michael Dara", *In the Shadow of the Glen*; Shakespeare at Winedale: "Duke Vincentio", *Measure for Measure*, "Northumberland", *Richard II*, "Falstaff", *ii Henry IV*, "Cornwall", *King Lear*, "Duke of Milan", *Two Gentlemen of Verona*, "Camillo", *The Winter's Tale*; Education: BA in English, University of Texas.



**PAMELA CHRISTIAN\*** (*Elizabeth, Queen of England*) Pamela Christian recently appeared as "Mother Hicks" in *The Edge of Peace* for the Cohen New Works Festival, UT. She has played a number of leading roles (Austin/nationwide) in productions that include *The Madwoman of Chaillot*, *The Chairs*, *Dancing at Lughnasa*, *Dangerous Liaisons*, *Mirandolina*, *A Midsummer Night's Dream* and her own solo script *Anne Sexton: The Excitable Gift*. Professor of Voice/Speech at UT, she teaches dialects and works nationally/internationally as a voice/dialect coach for stage and film.



**SCOTT DAIGLE** (*Robert Dudley, Earl of Leicester*) Scott has previously appeared with Austin Shakespeare in productions of *Hamlet* and *A Midsummer Night's Dream*. He has toured nationally with Poetry Alive!, and performed with the Oklahoma Shakespearean Festival and Maine's Theater at Monmouth. He was recently seen as "Orlando" in *As You Like It* at the Scottish Rite Theatre.



**TOM GREEN** (*Sir William Davison*) Tom is happy to be back with Austin Shakespeare, where he has previously performed in *Romeo and Juliet*, *Julius Caesar*, and *La Ronde*. Tom's work with Zachary Scott Theatre includes roles in *The Grapes of Wrath*, *The Clean House*, *Take Me Out*, *365 Days/365 Plays*, *The Exonerated*, and *Keepin' It Weird*. Tom is also appearing in an episode of this season's *Friday Night Lights*.

\*Member Actors' Equity Association

## ABOUT THE CAST



**KAREN JAMBON** (*Hannah Kennedy*) Karen was last seen on stage as the "Gypsy Fortune Teller" in Different Stages' *Skin of Our Teeth*. Other recent roles include the "Witch" in *Hansel and Gretel* (B. Iden Payne Award), "Olive" in *Women of Lockerbie* (B. Iden Payne nomination), "Lady Markby" in *An Ideal Husband* (B. Iden Payne nomination) and "Rumpelstiltskin" in *Rumpelstiltskin* (B. Iden Payne nomination).



**NATHANIEL LAHAY** (*O'Kelly*) is very excited to be performing for the first time with Austin Shakespeare. Most recently he has been seen in Trouble Puppet Theatre's production of *The Jungle*, as "Amphinomous" in the world premiere of *The Odyssey: A Rock Musical*, and a member of TX Shakespeare's 2008 season in Kilgore, TX. Nathan graduated from Sam Houston State University with a BFA in Theatre.



**SEAN MARTIN** (*Sir Edward Mortimer*) is back with Austin Shakespeare having most recently Assistant Directed *An Ideal Husband*. Other Austin credits include: "Walker/Ned" - *Three Days of Rain*, "Serge" - *ART* (Critics Table and Payne Nominations for Best Ensemble), "Porter" - *Macbeth* (Payne Nomination for Best Supporting Actor), and "Guildenstern" - *Rosencrantz and Guildenstern are Dead*. Sean is a Co-Founder of the Penfold Theatre Co., trained at the London Academy of Music and Dramatic Art, and holds a BFA from ACU. This fall Sean is returning to LAMDA where he has been invited to participate in their graduate directing program.



**HELEN MERINO\*** (*Mary, Queen of Scots*) - OFF BROADWAY: *Eye of God* (Kirk Theatre), *Taboo* (Soho Playhouse) AUSTIN SHAKESPEARE: "Hamlet" in *Hamlet* ZACHARY SCOTT THEATRE: *Present Laughter*, *Bad Dates*, *Omnium Gatherum*, *Pride's Crossing*, *The Last Night of Ballyhoo*, *Vagina Monologues*, *Who's Afraid of Virginia Woolf*, *Bee Luther-Hatchee*, *My Children*, *My Africa*, *As You Like It*. REGIONAL THEATRE: *Anton In Show Business* (The State Theatre), Ann Ciccolella's *Madame X* and *Antigone: Looking Into The Sun*. FILM: *Fast Food Nation*, *Cassidy Kids*, *Gretchen*, *The Interview*



**IAN SCOTT\*** (*William Cecil, Lord Burleigh*) Ian has performed or worked in over 200 productions. REPRESENTATIVE ACTING ROLES: "Tevye" in *Fiddler on the Roof*, "Sid" in *Ah, Wilderness!*, "King" in *Big River*, "Dr. Scott" in *The Rocky Horror Show*, "Colonel Ricci" in *Passion*, "Uncle Ernie" in *The Who's Tommy*, "Emcee" in *Cabaret*, "Sancho and Padre" in *Man of La Mancha*, "Master Jacques" in *The Miser*, "Smee" in *Peter Pan*, "McDonald/McGregor" in *Biscuit Brothers*. Additional roles include parts in *Candide*, *Into the Woods*, *Bad Habits*, *Sweet Bird of Youth*, *Sweeney Todd*, *Disney's Beauty and the Beast*, *And the World Goes Round*, and *Jelly's Last Jam*.

\*Member Actors' Equity Association

## ABOUT THE CAST



**THOMAS STEPHAN** (*Sir Amias Paulet*) Actor, director, and playwright, Tom is no stranger to the boards. A lifetime member of the Montana Shakespeare Company, he has performed many roles, including "Polonius" in *Hamlet*, "Gloucester" in *King Lear*, "Leonato" in *Much Ado About Nothing* and "Touchstone" in *As You Like It*. Tom joins Austin Shakespeare for the first time.



**DIRK VAN ALLEN\*** (*George Talbot, Earl of Shrewsbury*) Dirk is a founding company member of Austin Playhouse. His most recent Austin stage appearance was in Breaking String's production of *The Cherry Orchard*. His last performance for Austin Shakespeare was in *As You Like It*. A member of Actors' Equity Association, he was the recipient of its Lucy Jordan Award in 2005.

\*Member Actors' Equity Association

## ABOUT THE ARTISTIC STAFF



**ANN CICCOLELLA** (*Artistic Director/Director*) became Austin Shakespeare's Artistic Director on Aug. 9, 2007, the same day she received a "Distinguished Service Award" from the City Council for her advocacy in building the creative community of Austin. 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, a service organization for Austin's 70 theaters, dance and music groups. Ann served as artistic director for ZACH's Project InterAct, (1992-94) which toured professional productions to 80,000 students annually throughout Central Texas. At ZACH, Ann served as Stage Director for: *Cabaret*, *Vagina Monologues*, *Full Gallop*, *Closer*, *Master Class*, and *Misery*. At the Zilker Hillside Theatre she directed Sondheim's *Into the Woods* (1990) and *A Midsummer Night's Dream* (1992) for the Austin Shakespeare Festival. Before moving to Austin, Ann served as Associate Director for Shakespeare-on-Wheels from the University of Maryland Baltimore County. 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. These days, Ann also leads a professional weekly training program for actors and directors, Shakespeare Studio. After Austin Shakespeare's Success last season with Austin Shakespeare's *An Ideal Husband* and *MACBETH: A Global Perspective*, she recently stage Shakespeare's *Measure for Measure* in Savannah, 1920's at The Long Center.



**ALEX B. ALFORD** (*Managing Director*) is pleased to serve as Austin Shakespeare's first Managing Director. He comes to the company from Austin Lyric Opera, 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.

## ABOUT THE PRODUCTION STAFF



**JASON AMATO** (*Resident Lighting Designer*) Jason Amato's career has spanned 16 years, designing over 450 local and international shows. He is the resident lighting designer for ZACH, 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).

**AARON BELL** (*Scenic Design*) Aaron grew up in Fort Worth, Texas, working for many theatre companies there before moving to North Carolina to receive a BFA in Scene Design at North Carolina School of the Arts in 1999. Years later he traveled to Boston to gain his MFA at Brandeis University in Theatrical Design in 2007. Aaron has worked in Boston with American Repertory Theatre, and more recently in Dallas for an industrial design company called Mecca Design. While in Dallas he designed for many shows: *Steel Magnolias* for Casa Manana and *A Midsummer Night's Dream* with North Texas Opera, to name a couple. He recently decided to move to Austin to experience a new cultural environment. He is working for ZACH Theatre as their lead painter, and helping companies like Penfold Theatre, as they grow in North Austin. Aaron is very excited to be working for Austin Shakespeare as his design debut in Austin's Theatre scene.

**SCOTT BRAUDT** (*Technical Director*) Since receiving his MFA in Production Management and Technical Design from the Yale School of Drama in 2001 Scott has worked as a professor of technical theatre and technical director for Southern Connecticut State University, Technical Production supervisor for the sports and entertainment department at Mohegan Sun Casino in Uncasville, Connecticut and presently is working at the Long Center here in Austin supervising and managing the productions in the Rollins Theatre.



**HARRISON BUTLER** (*Voice & Dialect Coach*) Vocal Coach: Harrison is currently studying at the University of Texas in the Masters of Fine Arts Program with an emphasis in Voice Studies. As an actor, his past credits include University of Texas: Charles Bingley in *Pride and Prejudice*, Ganya in *The Idiot*, Lysander in *A Midsummer Night's Dream*, and Constantine in *Big Love*. ZACH Theatre in Austin: Mr. Mayor in *Seussical the Musical*. Little Theatre of the Rockies: Ben in *Sunshine Boys*, Jerry Mears in *God's Man in Texas*.

## ABOUT THE PRODUCTION STAFF



**CHRISTINA GUTIERREZ** (*Dramaturg*) is a Ph.D. student in Performance as Public Practice at the University of Texas at Austin, with a research focus on the representation of medieval history on stage, particularly in Shakespeare's history plays. She has worked as a dramaturg and text coach both academically and professionally, most recently last fall for Austin Shakespeare's *Measure for Measure* and the inaugural Young Shakespeare production of *The Comedy of Errors*. Other dramaturgy credits include UT's *Midsummer*, *Portrait*, *101 Ways To...* and *The Psyche Project*, along with work with Scottish Rite's Summer Shakespeare, the Rude Mechs, Salvage Vanguard Theatre, the Colorado Shakespeare Festival, The University of Colorado at Boulder, and Whittier College. Upcoming projects include *Hamlet* with a group of Austin Shakespeare veterans, and *The Dream* and *Merry Wives of Windsor* with Austin Shakespeare.



**MICHAEL McKELVEY** (*Sound Designer*) **THEATER** (Composition/Music Direction): *Macbeth*; *An Ideal Husband*; *Romeo and Juliet*; *Twelfth Night*; *As You Like It*; *Frog Prince*; *Comedy of Errors*; *Cloud Nine*; *Three Sisters*; *Calm*. **THEATER** (Musical Direction): *Sweeney Todd*; *Little Shop of Horrors*; *Pajama Game*; *Bat Boy*; *Assassins*; *West Side Story*; *Footloose*; *Full Circle*; *Beauty and the Beast*; *Crazy for You*; *Into The Woods*; *Music Man*; *Damn Yankees*. **AWARDS**: B. Iden Payne, Best Musical Director (*Assassins*, *Seven Brides*); Austin Critics' Table, Best Musical Director (*Parade*, *Crazy for You*); John Bustin Award.



**JENNIFER J. MADISON** (*Costume Design*) has designed costumes for St. Stevens's *Elephant Graveyard*, the UT Department of Theatre's productions of *Assassins* and *A Midsummer Night's Dream*, 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*. She has worked at Arkansas Repertory Theatre and the Cleveland Playhouse.

**MELINDA PARR** (*Production Coordinator*) This is Melinda's third production with Austin Shakespeare. She is excited to be part of the *Mary Stuart* team. With Austin Shakespeare: *Spooky Shakespeare*, *Measure for Measure*; Other favorites include: *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.

## ABOUT THE PRODUCTION STAFF

**SHANNON RICHEY\*** (*Stage Manager*) This is Shannon's third production with Austin Shakespeare. Shannon has been a production and stage manager in Austin for over ten years. With Austin Shakespeare: Production Coordinator for *An Ideal Husband* and Stage Manager for *Measure for Measure*. 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*, *Jou  t*, *Tapestry*, *Pride's Crossing*, *The Santaland Diaries*, *The Rocky Horror Show*, and *The Mystery of Irma Vep*. TexArts at the Paramount Theatre: *Carousel*, *Music Man*, and *Big River*. Ms. Richey has also been a Wardrobe Supervisor on *Angels in America*, *Dreamgirls*, *Love, Janis*, *Jack and Jill*, *Ruthless! The Musical*, *The Gospel at Colonus*, *Sylvia* and *Das Barbec  *. Ms. Richey also toured as Company Manager on *The Foreigner* and *Greater Tuna*.



**JADE WHITE** (*Properties Design*) This is Jade's third production with Austin Shakespeare. Recently, she was properties assistant for *Spooky Shakespeare* and a member of the deck crew for *Measure for Measure*. Last October, Jade was the scenic designer for Austin's B. Iden Payne Awards. Jade has also worked as the properties designer and production assistant for the professional premiere of *House of Several Stories*, which garnered six nominations and two awards at the 2009 B. Iden Paynes. Jade is originally from San Antonio and is a recent graduate of Texas State University with a BFA in Theatre and a Teacher's Certification. Jade enjoys her work with Austin theatre and plans to pursue her master's in Scenic Design.

\*Member Actors' Equity Association

## MARY STUART PRODUCTION STAFF

Director.....	Ann Ciccolella
Resident Lighting Designer.....	Jason Amato
Costume Designer.....	Jennifer J. Madison
Sound Designer.....	Michael McKelvey
Scenic Designer.....	Aaron Bell
Properties Design.....	Jade White
Technical Director.....	Scott Braudt
Voice and Dialect Coach.....	Harrison Butler
Dramaturg.....	Christina Gutierrez
Stage Manager.....	Shannon Richey*
Assistant Stage Manager.....	Camille Weizenbaum
Production Coordinator.....	Melinda Parr
Scenic Painters.....	Aaron Bell and Erin Wendel
Backstage Crew.....	Steven Bishop, Brandi Dillon, and Gabriella Schafer
Master Electrician.....	Sam Chesney
Sound Board Operator.....	Brian Moore
Light Board Operator.....	Wade Ratliff
Long Center Technical Advisor.....	Scott Braudt
Audio Tech.....	Craig Brock
Volunteers.....	Colin Bjork, Stephanie Delk, Pat Fox, Margaret Hoard, Laura Holle, Diane Ingram, Lisa Jones, Curt & Irene Krill, Mark Lovell, Edmund Martinez, Meredith Mull, Paul Pine, Marion Sanchez, Justin Scalise, Beverly Smith, Bob Tolaro, Brie Walker Tschoepe

## ADMINISTRATIVE STAFF

Artistic Director.....	Ann Ciccolella
Managing Director.....	Alex B. Alford
Stage Manager.....	Shannon Richey*
Equity Paymaster .....	Austin Circle of Theaters
Shakes Aloud Moderator.....	Jill Swanson
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Program.....	Nicole Shiro

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**Contact** [alex@austinsakespeare.org](mailto:alex@austinsakespeare.org)

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Join us for a workshop on Auditioning in Austin and in New York City

**HELEN MERINO\***

ON

AUDITIONING

Austin Shakespeare guest artist for Mary Stuart, Helen Merino, will lead a workshop in audition monologue and cold reading.

**Helen Merino\*** has studied in New York with Atlantic Theatre School's Karen Kohlhaas, author of *The Monologue Audition* and *How to Choose a Monologue for Any Audition*.

Workshop Topics include: choosing material, the monologue list, headshots, slating, "EPAs," Actors' Equity, casting agents, directors, and audition etiquette.

Austin Shakespeare Artistic Director, **Ann Ciccolella**, will join Merino in Q&A and feedback. You can perform your audition monologue, and cold reading sides will be provided. \$25/ \$15 alums

**When:** 1:30 – 4 pm; Saturday, February, 27

**Where:** The Blue Theatre, 916 Springdale Road

To register email: [alex@austinshakespeare.org](mailto:alex@austinshakespeare.org)

HELEN MERINO\* is currently playing the title role in *Mary Stuart* for Austin Shakespeare at the Long Center. OFF BROADWAY in New York: *Eye of God* (Kirk Theatre), *Taboo* (Soho Playhouse). She also played the title role in *Hamlet* for AUSTIN SHAKESPEARE. ZACH THEATRE: *Present Laughter*, *Bad Dates*, *Omnium Gatherum*, *Pride's Crossing*, *The Last Night of Ballyhoo*, *Vagina Monologues*, *Who's Afraid of Virginia Woolf*. STATE THEATRE: *Anton In Show Business*. FILM: *Fast Food Nation*, *Cassidy Kids*, *Gretchen*, *The Interview*.

\* Member of Actors' Equity Association

### SPECIAL THANKS

- ◆ Greater Austin Creative Alliance for sustenance and most especially Latifah Taormina who makes it all happen!
- ◆ Nicole Shiro, Casey Shiro and Lisa Jones for year-round support of every kind.
- ◆ Shannon Richey for resources
- ◆ Paul Flint and ZACH Theatre
- ◆ Richard Garriott & The Curtain Theatre
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- ◆ Texas State University, St. Edward's University, University of Texas at Austin
- ◆ EcoClean for dry cleaning services.

## LOOKING FOR HOW TO GET INVOLVED WITH AUSTIN SHAKESPEARE?

### Shakespeare Aloud!

Austin Shakespeare invites you to a Shakespeare reading group, "Shakespeare Aloud!", which is open to all ages. Non-actors are most welcome. \$5.00 per session.

At "Shakespeare Aloud" we read the entire play aloud (approximately one act each week), stopping to talk about the images, the characters, the story – whatever we find interesting. Diverse backgrounds will make for lively discussions. This is a cold reading, no preparation is expected. Please bring your own copy of the play.

### Young Shakespeare

Austin Shakespeare's intensive summer workshop for middle and high school students returns for the summer of 2010 with a production of *The Merry Wives of Windsor*. This intensive month-long workshop culminates in a student performed and professionally staged production of *The Merry Wives of Windsor* at The Curtain Theater, June 24–July 3, 2010, Austin's own Elizabethan replica theater space. Students work on all aspects of theater, including acting, crew and production.

Students must audition. Auditions are slated for March.

Visit [www.austinshakespeare.org](http://www.austinshakespeare.org) or email [youngshakespeare@austinshakespeare.org](mailto:youngshakespeare@austinshakespeare.org) for information.



**SAVE THE DATE!**  
Saturday  
April 17th  
10am-6pm

**SHOP AUSTIN** showcases a juried selection of 50 handmade artisans from Austin and the surrounding area! Shop Austin is a major fundraiser for the **Frontier Scholarship** with 50% of the admission donated to Frontier.

Spend the day relaxing in our Beauty Lounge, snacking in our Cafe, getting famous in our Photo Booth and Shopping!

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[www.TheLoneStarLadies.com](http://www.TheLoneStarLadies.com)

\$10 admission  
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## AUSTIN SHAKESPEARE INTERNSHIPS

Work side by side with professional, friendly, and exuberant arts administrators. Join this professional Actors' Equity Union Small Professional Theater and learn skills from production to arts administration (systems/accounting/development) to stage management!

For production, become involved for part or all of the rehearsal and performance process from mid-March to the end of May. You can also be part of the running crew for performances at The Curtain, a replica of an Elizabethan Theatre. Also during Jan-July '10 production internships in light, sound, set, costume, or props. You can also apply to be an assistant to the stage director!

- Jan-Feb rehearsals for Austin Shakespeare's Spring Production to be performed at the Long Center for the Performing Arts.
- April-June internships for our Shakespeare in the Park Production in Zilker Park.
- June-July 2010 work education internships with students for summer camps, or for teens for a production that rehearses in the evening and performs on weekends.



Please visit [www.austinshakespeare.org](http://www.austinshakespeare.org) for more information.

## Austin Shakespeare & The Scottish Rite Children's Theatre Summer Camp



### GREAT ADVENTURES IN SHAKESPEARE

Ages 5-13

June 14-18, 2010

Fairies, heroes, magical lands, shipwrecks! Join us as we explore some of Shakespeare's most exciting adventures – from the woods near Athens to far away islands! Campers will learn about Shakespeare's most famous plays, create magical characters and speak the speech – Shakespeare-style! Co-led by the Scottish Rite Children's Theatre and Austin Shakespeare, this week-long camp is great for ages 5-13.

Register online, [www.srct.org](http://www.srct.org) or 512-472-KIDO

## Austin Shakespeare & St. Edward's Summer Camp



### SHAKESPEARE ON THE HILL

Middle School and High School

Ages 13-17

June 21-July 2, 2010

Be a part of one of Austin's most popular theatre workshops for high school and middle school actors. For the 11th year, Austin Shakespeare is teaming up with St. Edward's University to bring its most comprehensive workshop ever. Workshop topics include acting, text analysis, stage combat, voice and Shakespearean history. The two-week workshop concludes with a performance at Mary Moody Northern Theatre. Instructors: Ann Ciccolella, artistic director of Austin Shakespeare; Gwen Kelso, company member; Michael McKelvey, artistic director of SummerStock Austin; and many other guest artists.

For more information contact [mikeem@stedwards.edu](mailto:mikeem@stedwards.edu)



Scottish Rite  
Children's Theatre  
Presents



Alice  
In  
Wonderland

February 6th — March 28th

After falling asleep during a history lesson, Alice decides to share her dream with the rest of the class. Join us as we go for a great adventure through a talking door, meet the White Rabbit, attend a tea party with the Mad Hatter, chat with a Cheshire Cat, and meet a Queen who loves Croquet. Join us for The Scottish Rite Children's Theatre's new production of ALICE IN WONDERLAND, written and directed by Michael McKelvey (The Frog Prince and A Christmas Carol) - or it might be off with your head!

for tickets and more information  
Visit [www.srct.org](http://www.srct.org)



YOUNG SHAKESPEARE 2010

### THE MERRY WIVES OF WINDSOR

A comedy by Shakespeare set in the 1950s of "I Love Lucy"

Directed by  
Babs George  
and  
Gwendolyn Kelso



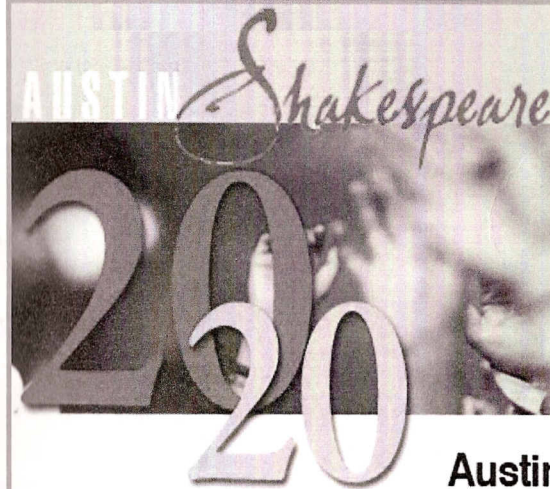
Auditions coming in March

Performance Dates:

June 24th — July 3rd, 2010

AT RICHARD GARRIOTT'S CURTAIN  
THEATRE

[youngshakespeare@austinshakespeare.org](mailto:youngshakespeare@austinshakespeare.org)  
[www.austinshakespeare.org](http://www.austinshakespeare.org)



## Austin Shakespeare: 20/20

Bring Shakespeare to life in your library and classrooms for a presentation by professional actors from Austin Shakespeare featuring your students' participation. During a class period, we will bring Shakespeare's words to life before your eyes.

Using verse from *Romeo and Juliet*, *A Midsummer Night's Dream*, and *Macbeth*, we invite students to meet TEKS requirements in ways that excite and enliven language building skills.

To schedule Shakespeare 20/20 or find out more information, contact: Nicole Shiro at (512) 740-6665 or [nicole@austinshakespeare.org](mailto:nicole@austinshakespeare.org).

Austin Shakespeare receives acclaim for its annual presentation of FREE Shakespeare in Zilker Park, now in its 25<sup>th</sup> year. Its recent innovative productions at the Long Center for the Performing Arts now have been a resounding success. Austin Shakespeare: 20/20 is led by dynamic Artistic Director Ann Ciccolella, who taught middle school and high school for 14 years. Don't miss the opportunity to bring exceptional actors to your students for an up-close experience they will never forget.



Austin Shakespeare actors & students participating in Austin Shakespeare: 20/20.



## SUPPORT AUSTIN SHAKESPEARE

Join us at Austin Shakespeare to make a difference in our city through the arts. Austin Shakespeare not only brings high quality classic productions to Central Texas, but educates and stimulates 1,000's of people each year by its programs. We do this with the help of people like you.

IN THESE DIFFICULT TIMES IT IS IMPORTANT TO GIVE WHAT YOU CAN. GIVE GENEROUSLY.

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Contact Alex at [alex@austinshakespeare.org](mailto:alex@austinshakespeare.org) or stop by membership table in lobby to find out how.



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

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