

25TH ANNIVERSARY SEASON
AUSTIN Shakespeare

ARTISTIC DIRECTOR - ANN CICCOLELLA | MANAGING DIRECTOR - ALEX ALFORD

AUSTIN SHAKESPEARE &
THE AUSTIN PARKS & RECREATION DEPT
PRESENT

DREAM!

A Midsummer Night's **DREAM**
FREE

WITH 1960'S MUSIC BEAT
ZILKER HILLSIDE THEATER
THURS-SUN APRIL 29-MAY 30

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MISSION STATEMENT OF AUSTIN SHAKESPEARE

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

AUSTIN Shakespeare
25th Anniversary Season

ANN CICCOLELLA, ARTISTIC DIRECTOR
ALEX B. ALFORD, MANAGING DIRECTOR
AUSTIN PARKS AND RECREATION, CO-PRODUCER

PRESENT

WILLIAM SHAKESPEARE'S

The Dream:

A Midsummer Night's Dream

Directed by **ANN CICCOLELLA**

Music Direction/Lyrics/Co-Composition by **MICHAEL McKELVEY**

Co-Composer.....CESAR OSORIO
Choreography.....ADAM ROBERTS
Lighting Design.....JASON AMATO
Set Design.....JOHN AARON BELL
Sound Design.....CRAIG BROCK
Costume Design.....JENNIFER MADISON
Properties Design.....JADE WHITE
Technical Director.....KYLE MOORE
Assistant Director.....JILL K. SWANSON
Dramaturg/Text Coach.....CHRISTINA GUTIERREZ
Production Manager.....MELINDA PARR
Rehearsal Stage Manager.....KEVIN FARR*
Stage Manager.....SHANNON RICHEY*
Assistant Stage Manager.....STEVEN BISHOP

* Member of Actors' Equity Association

April 29 – May 30, 2010

Zilker Hillside Theater, Zilker Park

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



Austin
Parks and
Recreation



Cultural Arts
Division



Texas
Commission
on the Arts
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CHARACTER LIST (IN ORDER OF APPEARANCE)

THESEUS, duke of Athens, engaged to Hippolyta.....	William Moses
HIPPOLYTA, queen of the Amazons, engaged to Theseus.....	Kara Bliss
EGEUS, Hermia's father.....	Stephen Robinson
LYSANDER, a young man in love with Hermia.....	Joseph Banks*
DEMETRIUS, a young man also in love with Hermia.....	Brian Hensley
HERMIA, Egeus's daughter, in love with Lysander.....	Jenny Larson
HELENA, a young woman in love with Demetrius.....	Gwendolyn Kelso*
NICK BOTTOM, a tailor; also a donkey.....	Michael Dalmon
PETER QUINCE, carpenter; also playwright/director.....	Andrew Matthews
FRANCIS FLUTE, a mailman; also plays Thisby.....	Nathaniel Lahay
ROBIN STARVELING, a waitress; also plays Moonshine.....	Erin Molson
TOM SNOUT, a plumber; also plays Wall.....	Stephen Robinson
SNUG, a mechanic; also plays Lion.....	Chris Skillern
PUCK, Oberon's jester, a mischievous fairy.....	Alejandro McDonald-Villarreal
MOTH, a fairy.....	Macey Mayfield
COBWEB, a fairy.....	Eve Alonzo
MUSTARDSEED, a fairy.....	Leslie Hollingsworth
OBERON, king of the Fairies.....	William Moses
TITANIA, queen of the Fairies.....	Kara Bliss
And introducing.....	Franklin The Dog

*Member Actors' Equity Association

UNDERSTUDIES: (For Starveling) Catlin Uhlig, (For Snug) Steven Bishop

The Dream will be performed with one fifteen minute intermission.

THE MUSICIANS:

Drums and Percussion	Steve Cruz
Bass.....	Vinnie Scalco
Lead Guitar.....	Michael McMonagle
Rhythm and Lead Guitar.....	Cesar Osorio

NOTES FROM THE DIRECTOR

The Dream is a kaleidoscope of romantic comedy – we look through its lens that reflects fragments of everyday life, to see a world of wildly passionate lovers, comic workmen, and magical fairies. Perfect for Zilker Park, Shakespeare's *A Midsummer Night's Dream* sent the imagination of designers and actors reeling to transform everyday experience into a special evening of color and desire. Here, Shakespeare encourages us to relish special moments in our friendships, colleagues, and romance. Through *The Dream* we recollect how crazy we were when we first fell in love; how much we enjoyed our teammates in a creative new venture; and just how close we feel to old friends.

We were inspired by Shakespeare's love of his own contemporary music to set our production in the 1960's, creating songs reminiscent of the wide variety of styles in the Sixties. We hope that the new songs by Michael McKelvey and Cesar Osorio will cross generations in our audiences, providing delight to young people, who are discovering, and adults, who are remembering.

Shakespeare shows his love of all kinds of people in *The Dream*. Even after Puck says: "What fools these mortals be," Shakespeare portrays the community theater workmen with kindness – even in their comic mistakes. As the kaleidoscope spins, fairies dance to bless the married couples in an ending filled with joy and love.

Filled to the brim with lush woodland images, engaging characters, and fascinating interweaving stories, Shakespeare's *A Midsummer Night's Dream* remains one of his most popular plays. Today, this play is read regularly in middle school and high school, and produced often. The script remains a living masterpiece, accessible and delightful. We hope that you find renewed life as you experiences the transformations that make up our *Dream* together.

Ann Ciccolillo



“Such Shaping Fantasies:” The Stories of *Midsummer*

In Act 5 of *A Midsummer Night’s Dream*, Shakespeare’s Theseus describes the art of a writer: “the poet’s eye in a fine frenzy rolling/Doth glance from heaven to earth, from earth to heaven.” *Midsummer*, one of Shakespeare’s relatively early comedies, reflects this description of the poet’s imaginative scope by juxtaposing elements from numerous storytelling traditions, from folklore and fairytale to classical mythology and contemporary events. Presumably written just after *Richard II*, a play composed entirely in complex and evocative verse, *Midsummer* contains some of Shakespeare’s most imagistic poetry alongside fantastically funny scenes in both verse and prose. The language of each group of characters is unique, and represents a playwright experimenting with verse forms as representations of character.

Midsummer creates a universe that combines diverse traditions and stories into a unique and original plotline. Within a single play, Shakespeare stages the rigid rule of the Athenian court, the workaday world of the Mechanicals, and the magical fairy realm of Oberon and Titania, whose argument at the outset of the play disrupts the balance of both heaven and earth. Puck comes from the European folkloric tradition of hobgoblins - mischievous elves who would perform simple household chores by night in exchange for food and gifts. These creatures were also known for their trickery, however, and loved to play practical jokes on mortals who angered them. The *Pyramus and Thisby* story appears in Ovid’s *Metamorphoses*. Theseus and Hippolyta are also drawn from the Classical Greco-Roman tradition, although one of Shakespeare’s main sources for their storyline was medieval English writer Geoffrey Chaucer’s *Canterbury Tales*. Finally, the agricultural and meteorological fallout of Oberon and Titania’s feud may be a reference to widespread crop failure in the mid 1590’s.

While most of the elements of the play, from the star crossed lovers to the historical figures and meddlesome fairies, would have been familiar to Elizabethan audiences, Shakespeare’s combination of them contributes to the dream like quality of the play. Although Theseus indicates that four days have to pass before the wedding that ends the play, the action of the interweaving storylines seems to happen within a single magical night, and under a full moon. For Elizabethan audiences, midsummer was a time of transition and change. A full moon on Midsummer Eve, a night when the spirit world was supposedly especially present, was thought to provoke a special kind of lunacy called “midsummer madness.” By bringing the inhabitants of earth, heaven, and history together on such a profoundly symbolic night, Shakespeare creates a world powered by juxtaposition, magic, and dreams.

—Christina Gutierrez, Dramaturg

LANGUAGES AND REFERENCES IN *The Dream*

by Christina Gutierrez

Word/Text	Definition/Meaning
Hippolyta	The mythological Queen of the Amazons (a troop of fierce female rulers). Theseus kidnapped her, took her to Athens to marry her, and suppressed an Amazon rebellion in order to secure his marriage. This has presumably happened just before the start of <i>Midsummer</i> .
Diana	Roman goddess of the moon. Theseus suggests that Hermia may become a nun in Diana’s Temple to escape marriage with Demetrius.
Scorn	Folly, foolishness, mockery, taunt, act of derision.
Lode-stars	Guiding stars which would help ship’s navigators. May also have a magnetic connotation. Helena refers to Hermia’s eyes as lode stars that attract Demetrius’ love.
Pyramus and Thisby	A love story out of Roman mythology that appears in print in Ovid’s <i>Metamorphoses</i> . The story of star-crossed lovers was also one of Shakespeare’s sources for <i>Romeo and Juliet</i> .
Hobgoblin	Friendly but mischievous fairies who would perform mundane household tasks for humans in exchange for food and gifts. They were notorious for playing practical jokes on humans who angered them. Puck is a figure from this tradition.
Robin Goodfellow	Another name for Puck, used out of fear of evoking Puck, who came to be associated with the devil because of his sometimes malicious pranks. It was thought that to speak the devil’s name was to call him.
“most lovely jew”	“Jew” here is short for “juvenile.”
Tartar	A person of Arabic or Turkish origins.
Aurora	The Roman goddess of the dawn.
Swain	A peasant or shepherd, here the term Puck uses to refer to Bottom.
Leander	A legendary lover from Roman mythology who died attempting to swim the Hellespont River to get to his lady, Hero. Bottom mistakenly calls him “Limander” in <i>Pyramus and Thisby</i> .
Bush of thorn	In Folkloric tradition, the Man in the Moon appeared with a dog and a bundle of sticks he collected on Sundays. In <i>Midsummer</i> , Starveling carries both items with her when she plays the moon. In folklore, there is a possible association between the Man in the Moon, and the Biblical Cain, who in some European traditions was banished to the moon after killing Abel.

ABOUT THE CAST



EVE ALONZO (*Cobweb*) recently played Luisa in the *The Fantasticks* at the Way Off Broadway Community Players. Other theater credits: *25th Annual Putnam County Spelling Bee* at ZACH (Marcy Park), Ensemble: *Jesus Christ Superstar* (ZACH Theatre), *The Music Man* (Tex-Arts), *Seven Brides for Seven Brothers* (Zilker Hillside Theater), *Page and the Caterpillar* (Second Youth Theater), and *The Wizard of Oz* (Broadway Texas).



JOSEPH BANKS* (*Lysander*) REGIONAL: *The 25th Annual Putnam County Spelling Bee* (ZACH Theatre), *Hair!* (City Lights Theatre), *Girlfriend* (TheatreWorks), *Peter Pan* (Austin Scottish Rite), *The Best Little Whorehouse In Texas* (Austin Playhouse), *Miss Nelson Is Missing*, *They're Playing Our Song*, *The Madwoman of Chaillot*, *The Raven's Tale* (California Theatre Center). FILM: *Grindhouse*. TELEVISION: *Friday Night Lights*. OTHER THEATRE: *The Glass Menagerie*, *Company*, *On The Razzle*, *Medea*, *Crimes of the Heart* (Southwestern University). B.F.A. from Southwestern University.



KARA BLISS (*Hippolyta/Titania*) is a veteran performer and native Austinite. Favorite roles include "Anna" in *Closer*, "Rosalind" in *As You Like It*, "Audrey" in *Little Shop of Horrors*, and "Marian" in *The Music Man*. In addition to numerous film and commercial credits, Kara sings jazz standards professionally, and is a violinist, photographer and business executive with Austin-based Independence Title Company.



MICHAEL DALMON (*Nick Bottom*) holds two BFAs from Texas State University in Acting and Directing. He has performed with many of Austin's old school theatres in roles such as Eddie in *Shear Madness*, *Hamlet*, and Stanley in Pinters' *The Birthday Party*. Unable to stay focused, Michael now teaches filmmaking to Austin area students using his experience producing independent films and corporate video as certification.



BRIAN HENSLEY (*Demetrius*) holds over 75 stage credits in a few different states. Favorites include: Young Man in *Baby With the Bathwater*, Orlando in *As You Like It*, Hamlet in *Hamlet*, Pharaoh in *Joseph and the Amazing Technicolor Dreamcoat*, James Keller in *The Miracle Worker*, Shannon in *Poor Superman* and *The Complete Works of Shakespeare* (Abridged).



LESLIE HOLLINGSWORTH (*Mustardseed*) recent performances include Austin Cabaret Theatre's *Let's Go to the Movies*, Tex-Arts' *I'll Be Seeing You*, Zilker Theatre Production's *The Music Man*, *Beauty and the Beast*, *My Favorite Year*, *Seven Brides for Seven Brothers* (Payne Nominee, Critics Table Nominee), ZACH Theatre's *Rocky Horror Picture Show* (Payne Winner), *365 Days/365 Plays*, and Second Youth Theatre.

*Member Actors' Equity Association

ABOUT THE CAST



GWENDOLYN KELSO* (*Helena*) With Austin Shakespeare: *Romeo and Juliet* (Juliet), *Macbeth* (Lady Macduff/Witch), *Much Ado About Nothing* (Hero) and the staged reading of *The Taming of the Shrew* (Hero). With Scottish Rite Theatre: (Rosalind) *As You Like It*. Regional Theatre: Repertory Theatre of Saint Louis, Cincinnati Playhouse in the Park, Saint Louis Shakespeare Company, Saint Louis Shakespeare Festival, Harrisburg Shakespeare Festival and Rogue Theatre Chicago. Training: BFA in Regional Theatre Performance from the Theatre Conservatory at Webster. Gwen is a member of Actors Equity and represented by Collier Talent.



NATHAN LAHAY (*Francis Flute*) graduated from Sam Houston State University with a BFA in Theatre. He was last seen with Austin Shakespeare as O'Kelly in *Mary Stuart*. Previous roles include Henry in *The Skin of Our Teeth*; Jurgis in Trouble Puppet's *The Jungle*; and Jerry Goss in *Bug*.



JENNY LARSON (*Hermia*) is the Artistic Director of Salvage Vanguard Theater (SVT). Her work with SVT includes performing in *Death of a Cat*, *American Misfit*, and *tempOdyessy*. Her directing credits with SVT include *Voices Underwater*, *Hamilton Township*, *Iphigenia...A Rave Fable*, and *A Brief Narrative of an Extraordinary Birth of Rabbits*. She was a founding member of local theater troupe St Idiot Collective (SIC). Her last directing project for SIC was *You Are Pretty* by Adrienne Dawes. Jenny was awarded "Outstanding Direction" from the Austin Critics Table in 2007-08 for her work with *Voices Underwater* and *You Are Pretty*. In addition to her work with SVT, Jenny has worked with the Rude Mechs, ZACH Theatre, Austin Playhouse, and Trouble Puppet Theater among others. Jenny was last seen on stage as a boy with Austin Shakespeare's *Shrew* at the Curtain, and as a singing dachshund with the Rude Mechs last fall. Her next theatrical adventures include the premiere of *Guest by Courtesy* at SVT next spring, co-producing with the Rubber Rep boys, and playing with dolls in Trouble Puppet's *Frankenstein* this fall.



ALEJANDRO McDONALD-VILLARREAL (*Puck*) hit the Austin theatre scene last year as "Froth" in Austin Shakespeare's *Measure for Measure*. Other acting credits: "Leontes/Decius Brutus" in *Shakespeare's Husbands & Wives* (The Blue Theater), "Absolom" in *The Bawdy Five* (The Baron's Men), "Puck/Trinculo" in *Spooky Shakespeare* (Austin Shakespeare), "Mike the Stage Manager" in *White Christmas* and "Ensemble" in *Les Miserables* (PCPA Theaterfest). Training: B.F.A. in Acting, Texas State University - San Marcos; Texas at Stratford Study Abroad Program, Stratford-upon-Avon, UK.



ANDREW MATTHEWS (*Peter Quince*) is a recent transplant from California, where he appeared in many productions, including *Hamlet* at South Coast Repertory and *The Prince of L.A.* at the Old Globe Theatre in San Diego. He received his MFA from the Academy for Classical Acting in Washington, D.C and is a founding member of the Andak Stage Company in Los Angeles. He is also a film editor, whose documentary *Best Worst Movie* arrives in theatres this spring.

*Member Actors' Equity Association

ABOUT THE CAST



MACEY MAYFIELD (*Moth*) was most recently seen as Alice in *Alice in Wonderland* with Scottish Rite Children's Theatre. Other productions around town include *Evil Dead*, *The Musical* at SVT, *Little Shop of Horrors* with SummerStockAustin, *Seussical* at ZACH, *My Favorite Year* at Zilker, and *Laughter on the 23rd Floor* with The City Theatre. She is a graduate of the Texas State University BFA Acting program and a two-time B. Iden Payne nominee. Macey will be relocating to NYC in June.



ERIN MOLSON (*Robin Starveling*) holds a BA in Acting/Directing from Beloit College in Wisconsin and can be seen performing in the all female musical improv troupe *Girls Girls Girls*. She is a company member of Gnap! Productions and last dallied with Shakespeare in *As You Like It*. Her one woman show *Am I Freaking JOB?* will be making a triumphant return this summer.



WILLIAM MOSES (*Theseus/Oberon*) is a vocalist, composer and performer. He was the musical director and main composer for a 40 person avant-garde gospel choir in NYC, where he also appeared in *Richard III* at the Delacorte Theater. As a solo artist he writes and performs original music and works from the American Songbook. He studied with Jerzy Grotowski and participated in Matthew Barney's *De Lami Lamina* project in Brazil.



STEPHEN ROBINSON (*Egeus/Tom Snout*) is an actor, singer, and musician who has lived in Austin since 1999. Stephen has performed in several productions over the years, playing roles from Feste in *Twelfth Night* to Jesus in *Godspell*, and participated in the Shakespeare at Winedale program in 2002.



CHRISTOPHER SKILLERN (*Snug*) has worked with Summer Stock Austin, the Austin Playhouse, and UT's department of Theatre and Dance. Some favorite credits include "John Wilkes Booth" in *Assassins*, "Jud" in *Oklahoma!*, and "Scott" in *Evil Dead the Musical*. He is currently finishing a degree at UT Austin (RTF).



CATLIN UHLIG (*Understudy Starveling*) THEATER: Mariana, *Measure for Measure*, Austin Shakespeare; First Witch, *Macbeth*, Texas State Mainstage; Mother in Law, First Lawyer, etc, *The Caucasian Chalk Circle*, Texas State Mainstage Theatre (and again at) ACTF Regional Festival; Susan, *Company*, Texas State's The Glade Theatre; Mary, *Memory of Water*, Texas State Studio Theatre; Sheila, *A Chorus Line*, Texas State Mainstage. TRAINING: Graduated May 2009 with BFA from Texas State University.

ABOUT THE MUSICIANS

STEVE CRUZ (*Drums/Percussion*) Steve Cruz is delighted to perform in Austin Shakespeare's *The Dream*. A recent transplant from Tucson AZ, he has worked as a session drummer for numerous albums and live projects since arriving in Austin. He has also been given the honor to perform as an actor around town alongside Austin's venerable Talents. Thanks to Cesar and Ann for granting me this fine opportunity.

MICHAEL L. McMONAGLE (*Lead Guitar*) 5'11, Plays guitar, Tall, Dark, and Handsome. ;) Enjoys long walks on the beach, and horseback riding. Just moved to Austin, Single.

CESAR OSORIO (*Lead and Rhythm Guitar*) Cesar is very excited about the unique combination of new music and established text for this production. He has been working on his beard. Cesar is extremely thankful to Michael, Ann and the company for this wonderful opportunity. Past performances with Austin Shakespeare include Young Shakespeare's *The Comedy of Errors*.

VINNIE SCALCO (*Bass*) works full-time at Blue Whale Moving and Storage, doing sales. His music career started when he was 12, playing trombone in the junior high band. From there, Vinnie went on to pick up and learn bass guitar, and has been doing that for 11 years now. Other than that, his life is a blur of family, close friends, good food, late nights, and loud music. Of course, he'd love to thank his parents for pushing him to be the man I am today - I couldn't have done it without them.

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 successful runs last season of *Macbeth*, *An Ideal Husband*, and *Romeo & Juliet*, she has followed this season with *Measure for Measure* and *Mary Stuart*.



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 (*Lighting Designer*) Jason Amato's career has spanned 17 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 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.



JASON AARON BELL (*Set Designer*) Aaron Bell grew up in the Dallas/Fort Worth area. He first worked for Fort Worth's Shakespeare in the Park as a carpenter, then for Casa Manana Musicals and others. Aaron received a BFA in Scenic Design at North Carolina School of the Arts. He finished his education in Boston at Brandeis University, with an MFA in Theatrical Design. While in Boston, Aaron worked for American Repertory Theatre in Cambridge. He returned to Dallas working for an industrial design company, Mecca Design. While there he designed many shows even returning to Casa Manana. Aaron now lives in Austin, and works with ZACH Theatre as their Lead Painter.

STEVEN BISHOP (*Assistant Stage Manager/ Understudy for Snug*) This is Steven's second Austin Shakespeare production. After a ten-year absence from theatre and film, he made his Austin debut as a crew member in Austin Shakespeare's *Mary Stuart*, followed by *Tea for Three* presented by the Long Center for the Performing Arts. Prior stage credits include Slim in *Of Mice and Men*; Richard Stanley in *The Man Who Came to Dinner*; Eddie in *The Musical Comedy Murders of 1940*, (City Park Players, Alexandria, LA); Danceny in *Dangerous Liaisons* (Baton Rouge Little Theatre). Film credits include extra work in *Double Jeopardy* and other Hollywood features.



CRAIG BROCK (*Sound Design*) has been a freelance audio engineer since 1989. He works internationally as a recording engineer and music producer. At ZACH: *The Flaming Idiots*, *25th Annual Putnam County Spelling Bee*, *Love, Janis*, *The Grapes of Wrath*, Anna Deavere Smith's *Let Me Down Easy*, *Shooting Star*, *Beehive*, *Caroline or Change*, *The Clean House*, *Altar Boyz*, *Porgy and Bess*, *Speeding Motorcycle*, *Seussical*, *High School Musical*, *Jesus Christ Superstar/ Jesuscristo Superestrella*, *Plaid Tidings*, *An Almost Holy Picture*, *Take Me Out*, *The Rocky Horror Show*, *I Am My Own Wife*, *Urinetown*, *Shear Madness*, *Hank Williams: Lost Highway*, *The Vagina Monologues*, *Aida*, *Rockin' Christmas Party*, *The Santaland Diaries*, *Crowns*, *Cabaret*, *It Ain't Nothin' But The Blues* (sound mixer). REGIONAL: *Evil Dead*, *The Musical*; Zilker Hillside Theatre, *The Music Man*, Austin Shakespeare, *Romeo & Juliet*, Sound mixer for *Starlight Express* (Las Vegas Hilton). Album credits include: El Tri, Mana, Luis Miguel, La Maldita Vecindad, Jose Jose, Beppe Gambetta, Ofra Haza, Michael Jackson, Ray Charles, Barbra Streisand, Guns and Roses, David Crosby, Stephen Stills.

ABOUT THE PRODUCTION STAFF



KEVIN FARR* (*Rehearsal Stage Manager*) has been working professionally in theatre for the past 20 years, as a Singer, Actor, Director, Producer and Stage Manager. Recent credits include stage managing *Romeo and Juliet* for Austin Shakespeare and *Doubt* for ZACH Theatre. Kevin is the Communications Manager for Animal Trustees of Austin, sits on the board of directors for Ariel Dance Theatre and is a member of Actors Equity Association.



CHRISTINA GUTIERREZ (*Dramaturg/Text Coach*) is a Ph.D. student in Performance as Public Practice at the University of Texas at Austin working on a dissertation on medievalism in performance. She has worked as a dramaturg and text coach both academically and professionally, most recently for Austin Shakespeare's *Mary Stuart* and *Measure for Measure*. She has also worked for Austin Shakespeare's Young Shakespeare company (*The Comedy of Errors*), the Rude Mechs (*I've Never Been So Happy*), Salvage Vanguard Theatre (*The Werewolves*), the University of Texas at Austin (*A Midsummer Night's Dream*, *Pride and Prejudice*), UT's Cohen New Works Festival, the Colorado Shakespeare Festival, The University of Colorado at Boulder, and Whittier College. Upcoming projects include *The Merry Wives of Windsor* with Young Shakespeare, *The Tempest* with Austin Shakespeare, and *Hamlet* with a group of Austin Shakespeare veterans.



MICHAEL MCKELVEY (*Musical Director, Lyricist, Co-Composer*) Credits (Austin Shakespeare): Composer - *Macbeth*, *An Ideal Husband*, *Measure for Measure*, *Romeo and Juliet*; Musical Direction - *Words by Shakespeare...*, *Celebrate*, *Macbeth*, *Measure for Measure*, *Romeo and Juliet*; Sound Design - *Mary Stuart*, *An Ideal Husband*, *Measure for Measure*, *Macbeth*. Other Composition/Music Direction Credits: *A Christmas Carol*, *Twelfth Night*, *As You Like It* (B. Iden Payne Nom.), *Alice In Wonderland*, *The Little Mermaid*, *The Frog Prince* and *Calm*. He is the recipient of two B. Iden Payne Awards and two Austin Critics Table Awards for Musical Direction and recently was awarded the John Bustin Award for his "conspicuous versatility." He is the Coordinator of Music and Director of Musical Theatre at St. Edwards University, and Artistic Director of SummerStock Austin and The Performers Workshop. He holds a doctorate in music from the University of Texas.



JENNIFER MADISON (*Costume Design*) has designed costumes for Austin Shakespeare's *Mary Stuart*, Mary Moody Northen Theatre's *City of Angels*, St. Stephen's School's *Elephant Graveyard*, the University of Texas's Department of Theatre's productions of *Assassins* and *A Midsummer Night's Dream*, and Dance Repertory Theatre's productions of *Aria Redux*, *Parade*, and *Sextet*. Her costume designs for *Assassins* and *A Midsummer Night's Dream* both shared recognition with the scenic designs for "Beautiful designs at UT" in the Austin Chronicle article "Top 10 Wonderful Things About Austin Theatre in 2008 (In No Particular Order)." Jennifer has also designed lights for the UT Department of Theatre and Dance's production of *Elephant's Graveyard*. She has worked at Arkansas Repertory Theatre, and the Cleveland Playhouse as well.

*Member Actors' Equity Association

ABOUT THE PRODUCTION STAFF



KYLE MOORE (*Technical Director*) Kyle has been working in the Austin area for a few years. A graduate of Texas State University, Kyle is the Master Carpenter at ZACH Theatre. This is Kyle's fourth show as the Technical Director with Austin Shakespeare, including *Much Ado About Nothing*, *An Ideal Husband*, and *Measure For Measure*. Kyle also owns and runs a custom scenery company in the area called The Scene Shoppe.

CESAR OSORIO (*Co-Composer*) Cesar is very excited about the unique combination of new music and established text for this production. He has been working on his beard. Cesar is extremely thankful to Michael, Ann and the company for this wonderful opportunity. Past performances with Austin Shakespeare include Young Shakespeare's *The Comedy of Errors*.

MELINDA PARR (*Production Manager*) Previously with Austin Shakespeare: *Mary Stuart*, *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.



ADAM ROBERTS (*Choreographer*) Having taught and coached musical theatre voice and dance styles throughout the country, his students have been cast in principal roles for Broadway and regional theatre productions and have been admitted to some of the nation's most highly competitive collegiate musical theatre programs. With choreography and music credits including two European concert tours, he is also highly active as an interpreter of sacred music, having served as musical director at several churches and currently as resident pianist at Hyde Park United Methodist Church. He holds a Master's degree in Music and a College Teaching Certificate from the Florida State University and received undergraduate degrees from Youngstown and Kent State universities. A member of the Voice and Speech Trainers Association (VASTA) and the National Registry of Dance Educators (NRDE), he holds faculty positions with the ZACH Theatre, the Jewish Community Association of Austin, and the Austin Children's Theater, in addition to having served as head of the pre-professional Musical Theatre Laboratory at Ballet Austin.

SHANNON RICHEY* (*Stage Manager*) Shannon has been a production and stage manager in Austin for over ten years. With Austin Shakespeare: Stage Manager for *Mary Stuart*, 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*.

*Member Actors' Equity Association

ABOUT THE PRODUCTION STAFF

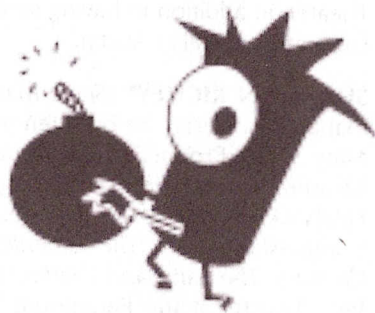


JILL K. SWANSON (Assistant Director) recently directed *Shakespeare's Husbands & Wives* at the Blue Theatre, and assistant-directed last year's Austin Shakespeare's Zilker Park production of *Romeo y Julieta*. Most recently, Jill played Petruchio in Austin Shakespeare's *The Taming of the Shrew: an All Female Staged Reading* and Prospero in *Spooky Shakespeare* as well as Maria in *Twelfth Night* and Phoebe in *As You Like It* for The Scottish Rite Theatre. Past performances with Austin Shakespeare include Beatrice in *Much Ado About Nothing*, Desdemona in *Othello*, Helena in *A Midsummer Night's Dream*, and Portia in *Julius Caesar*. Ms. Swanson studied Shakespeare at Florida State University with Jean McDaniel-Lickson, and directing at Texas State University - San Marcos with Dr. Charles Ney and Michael Costello. Jill thanks Ann for another great experience and Daniel and Jackson for making do without her for a while.



JADE WHITE (Properties Design) Recently with Austin Shakespeare, Jade was the Stage Manager for *The Taming of the Shrew: an All Female Staged Reading*, Properties Designer for *Mary Stuart*, 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 a recent graduate of Texas State University with a BFA in Theatre and Teacher's Certification.

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THE DREAM PRODUCTION STAFF

Director.....	Ann Ciccolella
Lighting Designer.....	Jason Amato
Set Designer.....	Jason Aaron Bell
Costume Designer.....	Jennifer Madison
Music Director/Lyricist/Co-Composer.....	Michael McKelvey
Co-Composer.....	Cesar Osorio
Sound Designer.....	Craig Brock
Choreographer.....	Adam Roberts
Properties Designer.....	Jade White
Dramaturg/Text Coach.....	Christina Gutierrez
Rehearsal Stage Manager.....	Kevin Farr*
Stage Manager.....	Shannon Richey*
Production Coordinator.....	Melinda Parr
Assistant Director.....	Jill K. Swanson
Assistant Stage Manager.....	Steven Bishop
Properties Assistant.....	Hannah Roberts
Wardrobe Supervisor.....	Ramsey Scott
Dressers.....	Summer Damuth, Pamela Guinn
Draper.....	Sarah Lankenau
Deck Crew.....	Frank Washington
Master Electrician.....	Sam Chesney
Master Carpenter.....	Luke Wenz
Carpenters.....	Cory Niel, Adam Rogers
Electricians.....	Patrick W. Anthony, Margo Boyd, Chris Cogswell, Ray Oppenheimer, Nicholas Renaud
Scenic Charge Artist.....	Jason Aaron Bell
Scenic Artist.....	Erin Wendel
Sound Board Operator.....	Brian Moore
Zilker Sheffield Park Technical Advisors.....	Bill Wise, Joe Peters
Volunteers.....	Wailand Bessent, Lynn Butler, Charlie Cannon, Gayle Cannon, Mary Alice Carnes, Scott Daigle, Sandy Eells, Patricia Fraga, Helen Foster, Larry Foster, Pat Fox, Jessica Garcia, Liz Handlin, Trevor Holden, Diane Ingram, Hudson Ingram, Mary Ivy, Karen Jambon, Lisa Jones, Jessica Karam, Megan Klein, Irene Krill, Kurt Krill, Anita Knight, John Knudsen, Sigrid Knudsen, Travis McLenden, Ray McLeod, Andy Moore, Linda Ofshe, John Payne, Paul Pine, Andrea Pully, Judy Rinehart, Jacqueline Rosso, Ada Sanchez, Sally Sekac, Carol Spielberg, Jessica Thompson, Shannon Wood, Carolyn Wright, Patricia Yacovone

ADMINISTRATIVE STAFF

Artistic Director.....	Ann Ciccolella
Managing Director.....	Alex B. Alford
Stage Manager.....	Shannon Richey
Concession Manager.....	Rachael Keith
House Manager.....	Nicole Shiro
Shakes Aloud Moderator.....	Jill K. Swanson
Poster and Cover Design.....	Kevin Farr
Program.....	Nicole Shiro

Shakespeare in the Park and Young Shakespeare Underwriter: Bill Dickson

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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.

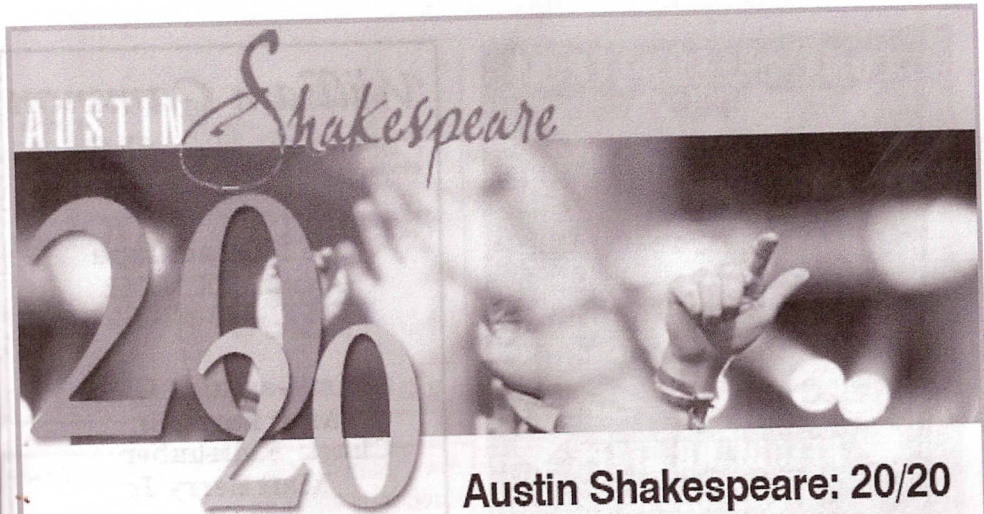
Young Shakespeare

Austin Shakespeare's 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.

Visit www.austinshakespeare.org or email youngshakespeare@austinshakespeare.org for information.

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.
- ◆ Mary Alice Carnes
- ◆ George of USPS
- ◆ Paul Flint and ZACH Theatre for strip lights and additional production support.
- ◆ Dwight Markus, Scott Braudt
- ◆ Dale Flatt, Richard Garriott & The Curtain Theatre
- ◆ Gwendolyn Kelso and The Scottish Rite Children's Theatre
- ◆ Texas State University, St. Edward's University, University of Texas at Austin
- ◆ Eclectic Eyewear, Malcolm Wardlaw, Cream Vintage and UT Dept of Theatre and Dance for costume support.
- ◆ Bill Wise, Laura Esparza & Joe Peters of Austin Parks & Recreation Department
- ◆ Denise Moore & Monica Capuano



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.

Austin Shakespeare receives acclaim for its annual presentation of FREE Shakespeare in Zilker Park, now in its 25th 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.



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- 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.
- Aug-Sept rehearsals for Austin Shakespeare's Fall Production to be performed at the Long Center for the Performing Arts.

Please visit www.austinshakespeare.org for more information.



Summer Camp with The Scottish Rite Children's Theatre

June 21-25: Superhero Squad

9:00 AM - 1:00 PM, Ages 5-11

Ever wonder what it's like to be a superhero? In this camp, we will create our own superheroes and develop superpowers! Campers will learn about character development, storytelling and work together to make a squad of awesome superheroes!



June 14-June 18: Great Adventures in Shakespeare

July 5-9: Myths and Legends

9:00 AM - 1:00 PM, Ages 5-11

Castles, princesses, pirates, dragons - oh my! In Myth and Legends week, campers will learn about famous myths and develop their own unique legend based on characters they create throughout the week. Join us as we travel to the magic lands of the far away kingdom!

July 12-16: Fantastic Fables - Create your own adventure!

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Everyone loves a fable. In this week, campers will learn about famous fables and fairy tales from Aesop to Anderson. What would happen if Jack and Jill decided not to go up the hill, but instead meet at Grandmother's house? Was the Big, Bad Wolf framed? Campers will create develop twists on classics and develop their own fables.

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Ages 5-13

June 14-18, 2010

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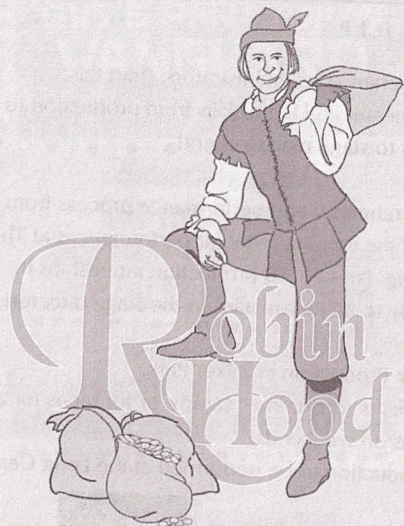
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For more information contact mikeem@stedwards.edu



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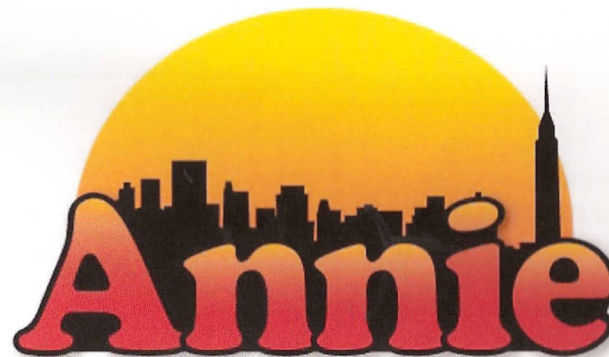


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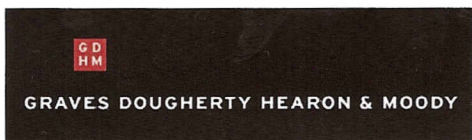
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