

AUSTIN *Shakespeare*

ARTISTIC DIRECTOR - ANN CICCOLELLA  
MANAGING DIRECTOR - ALEX ALFORD

# The Tempest

September 9-26, 2010

THE LONG CENTER  
FOR THE PERFORMING ARTS  
THE ROLLINS STUDIO THEATRE

Sponsored by:

PERRY LORENZ



## LOOKING 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.

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

### Shakespeare Studio!

Austin Shakespeare is currently accepting actors into the professional Shakespeare Acting Studio. The Fall semester will focus on scenes from King Lear, including cross gender casting. Focusing on interpretive tools, voice and diction, and intense physicalization, we believe by sharpening your skills in expressing Shakespeare's work, you will be a stronger actor in any endeavor.

7pm-9:30pm Mondays Oct. 11-Nov. 22 in 8 sessions. \$35 per session or \$200 for all 8 sessions. .

Shakespeare Studio includes a final showcase for professional agents, directors and supporters.  
Contact: [swan@austinshakespeare.org](mailto:swan@austinshakespeare.org)

### Following The Artist's Way!

This weekly lunchtime workshop focuses on using the techniques essential to The Artist's Way program to enhance your life in your career. Even if you have never done the "Artist's Way," you will learn to fuel your creativity and do what you have always wanted to do – release the power of your unique voice. If you have done the "Artist's Way" before, this class will serve as a renewal of morning pages, Artists Dates and WALKING to discover inner passions and fears. Each session will continue activities that help to free yourself from jealousy, guilt and self-sabotage.

Get into Ann Ciccolella's lunchtime downtown group  
Following The Artist's Way  
based on the books of Julia Cameron  
Wednesdays, Lunchtimes 12-1 pm  
in collaboration with AMOA, 823 Congress Ave  
contact [alex@austinshakespeare.org](mailto:alex@austinshakespeare.org)  
\$15 per class for the full series or \$20 for drop-ins

### 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.



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

## WILLIAM SHAKESPEARE'S The Tempest

Directed by ANN CICCOLELLA

Costume Design.....JENNIFER MADISON  
Lighting Design.....JASON AMATO  
Scenic Design.....JOHN AARON BELL  
Video Projections.....LINE DASH  
Sound Design.....CRAIG BROCK  
Properties Design.....STEVEN BISHOP & JADE WHITE  
Choreography.....TONI BRAVO  
Dramaturg and Text Consultant.....CHRISTINA GUTIERREZ  
Music Supervisor and Original Music .....MICHAEL McKELVEY  
Production Coordinator.....MELINDA PARR  
Stage Manager.....SHANNON RICHEY\*  
Additional Period Music.....SLOBODAN VUJISIC

\*Member Actors' Equity Association

September 9 – 26, 2010  
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**.



## CHARACTER LIST (IN ORDER OF APPEARANCE)

SHIPMASTER.....	Steven Bishop
PROSPERO, exiled Duke of Milan.....	Steve Shearer*
MIRANDA, daughter of Prospero.....	Lindsley Howard
ARIEL, Prospero's spirit of the air.....	Shaun Patrick Tubbs*
CALIBAN, island creature in the service of Prospero.....	Michael Amendola
FERDINAND, heir to King Alonso, in love with Miranda.....	Travis Emery
ALONSO, King of Naples.....	Tom Stephan
ANTONIO, Prospero's brother.....	David J. Boss
SEBASTIAN, King Alonso's brother.....	Scott Daigle
GONZALO, Milan Lord who helped Prospero escape.....	Tom Green
TRINCULO, the jester.....	Michael Dalmon
STEPHANO, drunken butler from Naples.....	Nathan Jerkins
BOATSWAIN/PERCUSSIONIST.....	Steve Cruz

\*Member Actors' Equity Association

There will be one fifteen minute intermission between Acts 1,2,3 (Part 1) and Acts 4,5 (Part 2).

### Bernard Levin

"If you cannot understand my argument, and declare "It's Greek to me", you are quoting Shakespeare; if you claim to be more sinned against than sinning, you are quoting Shakespeare; if you recall your salad days, you are quoting Shakespeare; if you act more in sorrow than in anger, if your wish is father to the thought, if your lost property has vanished into thin air, you are quoting Shakespeare; if you have ever refused to budge an inch or suffered from green-eyed jealousy, if you have played fast and loose, if you have been tongue-tied, a tower of strength, hoodwinked or in a pickle, if you have knitted your brows, made a virtue of necessity, insisted on fair play, slept not one wink, stood on ceremony, danced attendance (on your lord and master), laughed yourself into stitches, had short shrift, cold comfort or too much of a good thing, if you have seen better days or lived in a fool's paradise - why, be that as it may, the more fool you, for it is a foregone conclusion that you are (as good luck would have it) quoting Shakespeare; if you think it is early days and clear out bag and baggage, if you think it is high time and that that is the long and short of it, if you believe that the game is up and that truth will out even if it involves your own flesh and blood, if you lie low till the crack of doom because you suspect foul play, if you have your teeth set on edge (at one fell swoop) without rhyme or reason, then - to give the devil his due - if the truth were known (for surely you have a tongue in your head) you are quoting Shakespeare; even if you bid me good riddance and send me packing, if you wish I were dead as a door-nail, if you think I am an eyesore, a laughing stock, the devil incarnate, a stony-hearted villain, bloody-minded or a blinking idiot, then - by Jove! O Lord! Tut, tut! for goodness' sake! what the dickens! but me no buts - it is all one to me, for you are quoting Shakespeare." (Bernard Levin. From *The Story of English*. Robert McCrum, William Cran and Robert MacNeil. Viking: 1986).

## NOTES FROM THE DIRECTOR

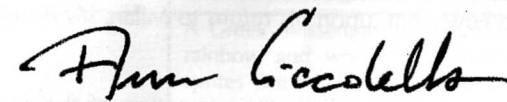
We ended last season in Zilker Park this summer with *A Midsummer Night's Dream*, Shakespeare's perfect comedy of romance; we begin this season with his other universe of the fairy world. *The Tempest* creates a very different, darker machine. Here, the charms don't always rhyme and our lovers are watched carefully. The engine at work here is fueled by love of learning, not quite science yet, but still deeply connected to the character of the natural world.

I have loved *The Tempest* for a long time... for its love of ideas, love of the illusions of the theater itself, and for the complexity of Shakespeare's poetry. With this production, I have discovered its love of humanity. I may not agree with Prospero's final blanket of forgiveness, but I admire his use of reason to control the fury of his revenge.

Although the play was written in the high Renaissance 1610-11, we have set the play a little later - in the Enlightenment of the early 18<sup>th</sup> Century when the seas were a battleground of power and the philosophy of reason had spread to encourage many more people to fight for their individual freedom.

Almost everyone in *The Tempest* becomes better through the experience of this day, even the fairies themselves. We yearn with Ariel for freedom. Prospero hands over the world to a new generation of "rare spirits" - Ferdinand and Miranda. The lovers grow and change through the harsh world of the island. Most of the royals have some spiritual awakening through their terrifying journey. Even Caliban seems to stretch for wisdom in his final promise to Prospero.

Here at the height of his genius, Shakespeare turns a spotlight on this theme of transformation. I hope that today as you live on this island for a couple of hours, you may discover something new and that it may change you a little bit, too.



- ANN CICCOLELLA, ARTISTIC DIRECTOR

The Tempest: Performing Romance

Prospero's famous "our revels now are ended" speech in Act 4 of *The Tempest*, often read solely as Shakespeare own farewell to the theatre, is a reflection of the play's heavy use of elaborate poetic metaphor and its exploration of characters in transition. Both linguistically and thematically, the speech reflects the play's participation in a Shakespearian genre scholars have termed "romance," as distinct from the conventions of histories, tragedies, and comedies. While *The Tempest* (1612) is not actually Shakespeare's final play- his collaborations on *Henry VIII* and *Two Noble Kinsmen* followed soon after - it is the work of an experienced writer experimenting with dramatic forms and responding to changing popular tastes.

Generally, romances are characterized by their emphasis on transition, often highlighting the flow from one generation into the next, and usually featuring a daughter who redeems her father's sometimes questionable actions. Romance traditions also include a genre-bending mixture of tragedy with high comedy, life changing journeys (often at sea), remote or exotic locations, the on-stage revelation of characters at one point thought to be dead, and a period of dangerous or difficult struggle that leads to redemption and reconciliation. The sense of foreboding in a romance is greater than that in a comedy, complicating any notion of an easy or inevitable happy ending. In *The Tempest*, the drunken comic subplot, for example, is shot through with a plot to murder Prospero in his sleep, and the terror the shipwrecked royals feel at the sight of Ariel the harpy is real and immediate. Alonzo laments for his drowned son as his brother and Antonio plot to murder and overthrow him. The tension of the first four acts, however, makes Prospero's act of forgiveness in the final scene all the more fantastic. The chaos and isolation of the island are resolved as Prospero reveals Ferdinand and Miranda in a scene of tranquil domesticity. The plots of the older generation fade into hope for the successes of the younger, as Prospero vows that, upon his return to Milan, his every third thought will be of his death.

The redemptive and sometimes serious nature of the romance genre does not, however, preclude the extensive use of stage spectacle. The goddesses Prospero conjures in celebration of Ferdinand and Miranda's union is part of the Jacobean tradition of court masques - elaborate private entertainments incorporating cutting edge developments in stage and costume technology that showcased the wealth and artistic opulence of the households in which they occurred. Historians generally agree, in fact, that *The Tempest* was first staged indoors as part of the private, royal celebrations of King James' daughter Elizabeth's marriage. In this way, as in its setting on an exotic island at a time in which tales of sea exploration and piracy were gaining in popularity, *The Tempest* very much participated in the cultural context in which it was written. Its literary and theatrical conventions indeed mark the play as much more than Prospero's "insubstantial pageant."

—Christina Gutierrez, Dramaturg

LANGUAGES AND REFERENCES IN *The Tempest*

by Christina Gutierrez, Dramaturg/Text Consultant

Word/Text	Definition/Meaning
Boatswain	Officer in charge of a ship's sails, rigging and anchors, responsible for directing other sailors while at sea.
Bermoothes	Ariel's name for the uninhabited Bermuda islands which, in Shakespeare's time (as now), were the setting of a number of stories of mysterious shipwrecks.
Art	Prospero continually refers to his magical powers as art - a superior brand of magic (presumably based on his studies in 17th century natural science, astrology and philosophy, probably including alchemy) as distinct from Sycorax' more sinister use of witchcraft. These studies are partly represented by Prospero's numerous books.
Gabardine	a long loose cloak made out of coarse cloth.
Moon-calf	a misshapen infant, whose deformity was thought to be caused by the influence of the full moon on his/her birth. Renaissance audiences would have associated such birth defects with idiocy and mental disorders. Here, it is Trinculo's less than sympathetic nickname for Caliban.
Sack	A particularly potent Spanish white wine that would have been well known to Shakespeare's audiences.
"Kiss the book"	A sign of loyalty during an oath, akin to kissing the Bible.
Harpy	a mythical predatory bird with the head of a woman, and the talons and body of a vulture, who was thought to be associated with divine retribution. Here, it is the shape in which Ariel appears to Alonzo and the royals.
Hymen's lamps	Hymen, the Greek and Roman god of marriage, carried a torch thought to burn brightly for a blessed marriage and smokily for one that was doomed. Prospero invokes the torch to wish Ferdinand and Miranda well.
Iris	A Greek messenger goddess who was signified by the rainbow and whose airy qualities associate her with sprites like Ariel. Here, she is a figure in the wedding masque Prospero conjures for Ferdinand and Miranda
Ceres	The goddess of the earth and of the harvest, included in Prospero's masque because of her association with maternal fertility.
Juno	the wife of Jupiter (king of the gods) and the goddess of marriage. She was also associated with fertility (within wedlock), and appears in Prospero's wedding masque.
Frippery	An old clothing shop. Trinculo foolishly calls the magic clothesline which Prospero uses to distract he and Stephano a frippery in order to assure Caliban that the clothes on it are no illusion.
Setabos	A Patagonian god, associated here with Sycorax (Caliban's mother), whom Caliban calls on when he believes Prospero will punish him for plotting with Stephano and Trinculo.

## ABOUT THE CAST



**MICHAEL AMENDOLA** (*Caliban*) was most recently seen as George Gibbs in *Our Town* at ZACH Theatre, for which he won an Austin Critics Table Award. Other Austin Credits include: *Measure for Measure* (Austin Shakespeare), *Intermission* (Cambiare), *Mute Point* (The Search Party), *The Tragedy of Achilles in Vietnam*, *Shakespeare's Husbands and Wives*, and *Autobahn*. Michael holds a BFA in Acting from Texas State University and has studied in Stratford-upon-Avon. This October, he will be working on a new play cycle with The Search Party.



**DAVID J. BOSS** (*Antonio*) Hidden Room Theater: "Biondello, Tailor"/*The Taming of the Shrew*; Breaking String Theater: "Yasha"/*The Cherry Orchard*; Austin Shakespeare: "Count Bellievre, Sir Henry Melville"/*Mary Stuart*, "Provost"/*Measure for Measure*, "Prince Escalus"/*Romeo and Juliet*, "Angus, Menteith"/*Macbeth*, "Friar Francis"/*Much Ado About Nothing*; 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"/*Henry IV*, "Cornwall"/*King Lear*, "Duke of Milan"/*Two Gentlemen of Verona*, "Camillo"/*The Winter's Tale*; Education: BA in English, University of Texas.



**STEVE CRUZ** (*Boatswain/Percussionist*) is an Austin musician who was last seen with Austin Shakes as the percussionist for *A Midsummer Night's Dream* band for free Shakespeare in the Park last May. On stage regionally: Eteocles in *Post Oedipus* at Blue Theater, and *Buried Child* at City Theater. Past favorite roles include Trofimov in *The Cherry Orchard* and Bluntschli in *Shaw's Arms and the Man*.



**MICHAEL DALMON** (*Trinculo*) holds two BFAs from Texas State University in Acting and Directing. He has performed with many of Austin's theatres in roles such as "Bottom" in *Midsummer* (Austin Shakespeare), "Eddie" in *Shear Madness* (ZACH Theatre), "Hamlet" in *Hamlet* (Hyde Park), and "Stanley" in Pinter's *The Birthday Party*. Michael now teaches filmmaking to Austin area students using his experience producing independent films and corporate video as certification. Michael has a feature film ready for distribution should you feel so inclined. michaeldalmon@yahoo.com



**SCOTT DAIGLE** (*Sebastian*) has previously appeared with Austin Shakespeare in productions of *Mary Stuart*, *Hamlet*, and *A Midsummer Night's Dream* (2000). Local credits include *Wake For The Dark Poet* at the Vortex, *Ham* with Hyde Park Theatre, *American Arcana* for Refraction Arts Project, and last year's *As You Like It* at the Scottish Rite Theatre. In addition to touring nationally with *Poetry Alive!*, he has performed with the Oklahoma Shakespearean Festival and Maine's Theater at Monmouth.



**TRAVIS EMERY** (*Ferdinand*) THEATER: Austin credits include "Andres" with Debutantes and Vagabonds *Virgin w/10,000 Arrows*. Texas State University credits include "Septimus", *Arcadia*; "Malcolm", *Macbeth*; "Frank", *Memory of Water*; and "Lane", *The Importance of Being Earnest*. HAYS P.A.C credits include "Benedick" *Much Ado About Nothing*, and "Bottom" *Midsummer Night's Dream*. Also noted is "Bastian" in John A. Boulanger's award winning *House of Several Stories*, which was performed in Washington D.C last year as a part of the Kennedy Center American College Theatre Festival. TRAINING: B.F.A in Acting Texas State University.

## ABOUT THE CAST



**TOM GREEN** (*Gonzalo*) appeared most recently in Austin Shakespeare's production of *Mary Stuart*. Also with Austin Shakespeare: *Romeo and Juliet* (2004); *Julius Caesar*; *La Ronde*. With ZACH Theatre: *The Grapes of Wrath*; *The Clean House*; *Take Me Out*; *The Exonerated*; *Keepin' It Weird*.



**LINDSLEY HOWARD** (*Miranda*) is new to Austin's theatrical scene, but has participated in Houston based theatre for several years. Most recently she has appeared as "Lenora" in the regional premier of *God's Ear* at the Blue Theatre, and as "Jean" in *Early Girl* at Salvage Vanguard. Lindsley is a sophomore currently pursuing her BA in Theatre Arts at St. Edwards University.



**NATHAN JERKINS** (*Stephano*) is back with Austin Shakespeare after playing Lennox/Doctor in *Macbeth* here in the Long Center. Nathan is one of the founders and Associate Artistic Director of the Penfold Theatre Company. As an actor, he has twice won B Iden Payne awards for his work with the Scottish Rite Children's Theatre, in *Sleeping Beauty* and *Hansel & Gretel*, and a nomination for Best Actor from the Austin Critic's Table for his role as "Milo" in *Sleuth* with the Paradox Players, along with his part in the Best Ensemble nominations for Penfold's *Art*, and Hidden Room's *Taming of the Shrew*.



**STEVE SHEARER\*** (*Prospero*) Appearing on Austin stages since the mid 1980's. Actors Equity roles (State Theater) have included "Petruccio" in *The Taming of the Shrew*, title role in *Macbeth*, "John Proctor" in *The Crucible*, "Uncle Louie" in *Lost In Yonkers*. A one-man show portraying Gov. Huey Long in Larry L. Kings's play *the Kingfish* (Austin Playhouse). Steve also performed as "Hamlet" for Dr. Paul Baker in his production *Hamlet ESP* at The Hyde Park Theater. "Sir Toby Belch" in *Twelfth Night*, State Theater and UT Theater dept. Masters program. Training has included workshops with Barry Ingham, Associate Artist Royal Shakespeare Co. Studies under Vernon Morris of the Corona Academy of Dramatic Arts in London, and residency at the National Shakespeare Company Summer Conservatory in New York. Steve's more than 20 film/tv credits include HBO, CBS, Disney, Stephen Soderberg's "The Underneath," "Friday Night Lights" and multiple episodes of Walker, Texas Ranger.



**TOM STEPHAN** (*King Alonso*) 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 was last seen with Austin Shakespeare as Sir Amias Paulet in *Mary Stuart*.



**SHAUN PATRICK TUBBS\*** (*Ariel*) is a recent MFA graduate in Acting from University of Texas. He has appeared in numerous Austin area productions most recently at the Salvage Vanguard Theatre in *A Brief Narrative of An Extraordinary Birth of Rabbits*, at The University of Texas at Austin in *Pride and Prejudice*, and with the Austin Shakespeare in *An Ideal Husband*. He is a proud member of the Actor's Equity Association and the Screen Actors Guild.

\*Member Actors' Equity Association

## ABOUT THE ARTISTIC/PRODUCTION STAFF



**ANN CICOLELLA** (Artistic Director/Director) became AustinShakespeare'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 (now Greater Austin Creative Alliance), 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. 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." As Artistic Director of Austin Shakespeare, she has staged *Much Ado about Nothing*, *Macbeth*, *An Ideal Husband*, *Romeo & Juliet*, *Measure for Measure*, *Mary Stuart* and *A Midsummer Night's Dream*. This coming season Ann will direct a world premiere of a new adaptation of Ayn Rand's *Anthem* (January) as well as Shaw's *Man and Superman* (February) for Austin Shakes at the Rollins Theater.



**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.



**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](http://www.jasonamato.com).

## ABOUT THE PRODUCTION STAFF



**PETER BEILHARZ** (Assistant Stage Manager) In the past 25 years, Peter has performed and worked in various productions in Austin including productions with the Mary Moody Northen Theatre, Austin Civic Chorus, Gilbert and Sullivan Society, Austin Lyric Opera, River City Pops, ZACH Theatre, Austin Shakespeare, Silverstar Theatre Productions, Sweet Charity, and Zilker Theatre Productions. Peter has been a producer with Zilker Theatre Productions since 2004 and has been on the board of Directors of River City Pops for over 10 years. Peter holds an Undergraduate Degree in Theatre Arts Administration and a Masters in Human Services Administration from St. Edward's University where he has worked for over 25 years. He is currently the Bursar for the Office of Student Financial Services.



**JOHN AARON BELL** (Set Designer) With Austin Shakespeare: *THE DREAM: A Midsummer Night's Dream*, *Mary Stuart*. Aaron 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** (Co-Properties Designer/Ship Master/Deck Crew) Steven is pleased to be a part of this, his fourth Austin Shakespeare production. After a ten-year absence from theatre and film, he returned to the theatre last February as a member of the crew in Austin Shakespeare's *Mary Stuart*. He then served as Assistant Stage Manager for *A Midsummer Night's Dream* at the Zilker Hillside Theatre and Stage Manager for Young Shakespeare's *The Merry Wives of Windsor*. He has been seen on stage in *Of Mice and Men* (Slim); *The Man Who Came to Dinner* (Richard Stanley); *The Musical Comedy Murders of 1940* (Eddie); *The Madwoman of Chaillot* (The Peddler); *Dangerous Liaisons* (Chevalier Danceny); *Picasso at the Lapin Agile* (Charles Dabernow Schmendimand); and as The Valet in Sartre's *No Exit*.



**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*, *THE DREAM: A Midsummer's Night Dream*; 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



**CHRISTINA GUTIERREZ** (*Dramaturg/Text Consultant*) is a Ph.D. student in Performance as Public Practice at the University of Texas at Austin. Her dissertation research centers on staged performances of the Middle Ages, notably in Shakespeare's history plays. Christina is also a freelance dramaturg in the Austin area, and has worked with Austin Shakespeare for two years. Previous Austin Shakespeare shows include *Measure for Measure*, *Mary Stuart*, *A Midsummer Night's Dream*, and the Young Shakespeare productions of *Comedy of Errors* and *The Merry Wives of Windsor*. She has also worked extensively at UT, most recently on *Pride and Prejudice*. Other companies/organizations for which she has served as a dramaturg/text coach include Salvage Vanguard, Scottish Rite Summer Shakespeare, the Rude Mechs, the Colorado Shakespeare Festival, the University of Colorado at Boulder, Fresh Baked Theatre (Los Angeles), and Whittier College. She has also recently served as the dramaturg on *Hollow Oaks*, an independent feature film with the Austin-based RAS productions.

**K. ELIOT HAYNES** (*Video Engineer*) is a founding member of Refraction Arts Project and is technical director of the annual Fuse Box arts festival here in Austin. A sound and video designer for many years, he won a Critics Table Award for his video design of *The Assumption* (Refraction Arts) and one for his sound design for *The Kindermann Depiction* (Physical Plant). Most recently he designed sound for *Flush* (Ariel Dance Theater) and *Doubt: A Parable* (ZACH Theatre). Eliot also collaborated with Colin Lowry on *My Favorite Year* (Zilker Theatre Productions) and *How Late It Was, How Late* (Rude Mechs).

**COLIN LOWRY** (*Projection Design*) is a producer of digital media. Some design credits include *My Favorite Year* (Zilker Theater Productions), *Jouët* (ZACH Theatre, The Actors' Theatre of Louisville), *The Laramie Project* and *Limonade Tous Les Jours* (ZACH Theatre), *Flush*, *Pexo*, *Silent Circle*, *five2ten*, *(re)flex* and *Gyre* (Ariel Dance Theatre), *Rhythm of a Life* and *Souls of Our Feet* (Tapestry Dance Company), *The Tempest* and *The Little Prince* (State Theatre Company), *Writing Austin's Lives* (U.T. Humanities Institute), *Requiem for Tesla* and *How Late It Was How Late* - 2003-2004 Austin Critics' Table Award for Video Design - (Rude Mechs, Austin and Philadelphia Fringe Festival).



**MICHAEL MCKELVEY** (*Musical Supervisor and Additional Original Music*) Austin Shakespeare credits *DREAM* (Co-composer & lyricist), *Mary Stuart* (Music supervisor), *Measure for Measure* (Composer and Music Supervisor), *Romeo & Juliet* (Composer & Musical Director), *An Ideal Husband* (Composer & Sound Designer), *Celebrate* (Performer & Music Director), *Macbeth* (Composer & Music Director), *Words by Shakespeare Music by Austin* (Music Director). Regional (Music Director): *Annie*, *Beauty and the Beast*, *Seven Brides...*, *Annie Get Your Gun*, *Crazy for You*, *Into the Woods* (ZTP); *Damn Yankees*, *The Music Man*, *Big River*, *I'll Be Seeing You* (TexArts); *Jacque Brel...*, *Three Penny Opera*, *The Fantasticks*, *Best Little Whorehouse...*, *Kiss Me Kate*, *Mahalia*, *A Christmas Carol*, *Damn Yankees* (Austin Playhouse); *The Little Prince*, *Gifts of the Maji*, *A Christmas Carol* (State Theatre); *City of Angels*, *Peer Gynt*, *Cloud 9*, *Bobrauschenbergamerica*, *Cesar & ...*, *Full Circle*, *Pajama Game*, *Three Sisters*, *On The Town*, *Parade*, *Honk* (MMNT); and *Evil Dead*, *The Musical*. Awards: B. Iden Payne Awards for Best Musical Direction (*Sweeney Todd*, *Assassins*, *Seven Brides*); Austin Critics' Table Awards for Best Musical Direction (*Crazy for You*, *Parade/Big River/The Music Man*) And The John Bustin Award. He is the Coordinator of Music and Director of Musical Theatre at St. Edward's University. Michael holds a doctorate in music from the University of Texas.

## ABOUT THE PRODUCTION STAFF



**JENNIFER MADISON** (*Costume Design*) has designed costumes for Austin Shakespeare's *THE DREAM: A Midsummer Night's Dream*, *Mary Stuart*, *Mary Moody* Northern 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.

**MELINDA PARR** (*Production Coordinator*) Previously with Austin Shakespeare: *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*) has been a production and stage manager in Austin for over ten years. Recent credits include: *Soul to Sole Festival* with Tapestry Dance Company, *Third Coast Rhythm Project*, *City of Angels* with St. Edward's University, and *A Texas Christmas Carol* presented at the Long Center. With Austin Shakespeare: Stage Manager for *THE DREAM: A Midsummer Night's Dream*, *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*, *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 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 Barbecü*. Ms. Richey also toured as Company Manager on *The Foreigner* and *Greater Tuna*.



**STACIA STRODER** (*Assistant Costumer*) This is Stacia's second Austin Shakespeare production. This past summer she was the Costume Designer for Young Shakespeare's *The Merry Wives of Windsor*. Fresh out of school, she received her BFA in Theatre Design & Technology with Texas State University. There, she had her hand in productions like *The Servant of Two Masters*, *Beautiful*, *Beautiful World*, and *Batboy*. She is excited to have kick-started her design career with such a wonderful cast and production team working on this show and hopes you enjoy it.

\*Member Actors' Equity Association

## ABOUT THE PRODUCTION STAFF



**JADE WHITE** (*Co-Properties Designer*) This is Jade's fifth production with Austin Shakespeare. Most recently, she was the Scenic/Properties Designer for Young Shakespeare's *The Merry Wives of Windsor*. Other work with Austin Shakespeare includes: Properties Designer for *The Dream*, *Mary Stuart*, and a member of the deck crew for *Measure for Measure*. In October of 2009, Jade was the scenic designer for Austin's B. Iden Payne Awards. She 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 graduate of Texas State University with a BFA in Theatre and Teacher's Certification.

### TEEN AUDITIONS FOR: Young Shakespeare 2011

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Performed at the Curtain Theatre, a replica of an Elizabethan Theatre

Shakespeare's classical tragedy takes place in the midst of the long and bloody Trojan War as Troilus, the youngest son of Priam, King of Troy, meets and falls in love with the beautiful Cressida, daughter of a deceptive and treacherous Trojan priest. Although the two vow to stay true to one another, Cressida is forcibly taken from Troy after her father defects to the Greek army and begins to fall in love with Diomedes, her Greek captor. As Troilus vows to avenge her betrayal on the battlefield, Agamemnon, king of the Greeks, attempts to lure the famous warrior Achilles out of a state of depression and apathy and back into the war. The play comes to a violent and epic conclusion as a series of battles pit mythic warriors against each other in single combat for the future of Troy.

For more audition information, contact [youngshakespeare@austinshakespeare.org](mailto:youngshakespeare@austinshakespeare.org)

## SPECIAL THANKS

- ◆ Greater Austin Creative Alliance for sustenance and most especially Latifah Taormina who makes it all happen!
- ◆ Nicole Shiro and Casey Shiro for year-round support of every kind.
- ◆ Lisa Jones for services above and beyond the call of duty.
- ◆ Dale Flatt, Richard Garriott & The Curtain Theatre
- ◆ The Scottish Rite Children's Theatre
- ◆ Texas State University, St. Edward's University
- ◆ Nick Keene, Line Dash, *Video Artist*
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- ◆ Scott Schroeder, Joe Carpenter, Scott Braudt, Jim Larkin, Jonelle Speak, Mary Alice Carnes
- ◆ Zilker Theatre Productions
- ◆ The Vortex
- ◆ Paul Flint and ZACH Theater

## THE TEMPEST PRODUCTION STAFF

Director.....	Ann Ciccolella
Costume Designer.....	Jennifer Madison
Lighting Designer.....	Jason Amato
Set Designer.....	John Aaron Bell
Video Projections.....	Line Dash
Projection Design.....	Colin Lowry
Video Engineer.....	K Eliot Haynes
Musical Supervisor and Additional Original Music.....	Michael McKelvey
Additional Period Music.....	Slobodan Vujisic
Sound Designer.....	Craig Brock
Properties Designers.....	Steven Bishop, Jade White
Dramaturg and Text Consultant.....	Christina Gutierrez
Stage Manager.....	Shannon Richey*
Production Coordinator.....	Melinda Parr
Assistant Stage Manager.....	Peter Beilharz
Assistant Lighting Designer.....	Patrick Anthony
Production Assistant.....	Laura Powell
Assistant Costumer.....	Stacia Stroder
Text Consultant.....	Christina Gutierrez
Movement Consultant.....	Jim Hancock
Voice Consultant.....	Pamela Christian
Ensemble Workshop.....	Linda Nenno
Wardrobe Supervisor.....	Chelsea DuVall
Dresser.....	Laura Powell
Deck Crew.....	Steven Bishop
Master Electrician.....	Patrick Anthony
Scenic Artists.....	John Aaron Bell, Erin Wendel
Sound Board Operator.....	Callie Boatman
Light Board Operator.....	Natalie Kabenijan
Volunteers.....	Colin Bjork, Maureen Engle, Lisa Jones, Rachael Keith, Sigrid Knudsen, Edmund Martinez, Judy & Pete Rinehart, Judy Rohmann, Bob Tolaro

## ADMINISTRATIVE STAFF

Artistic Director.....	Ann Ciccolella
Managing Director.....	Alex B. Alford
Stage Manager.....	Shannon Richey*
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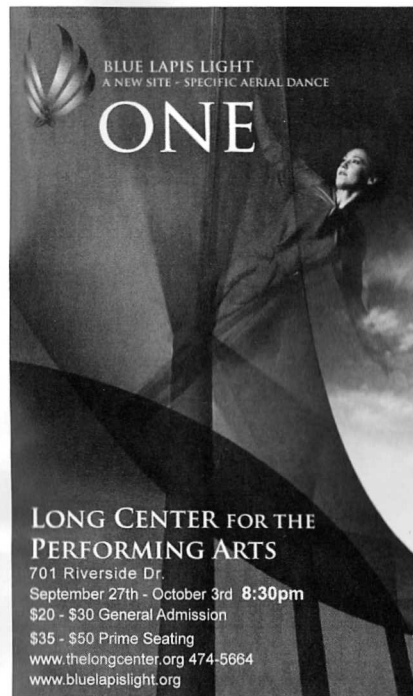
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