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## 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 7-11 at Sri Atmarianda. 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 CICCOLHLA, ARTISTIC DIRECTOR  
ALEX B. ALFORD, MANAGING DIRECTOR  
PRESENT

# The Comedy of Errors

A Comedy

by WILLIAM SHAKESPEARE

Directed by MAIT RADFORD

Set Design .....MAIT RADFORD  
Lighting Design .....ROBERT WHYBURN  
Costume Design .....GLENDA BARNES  
Composer/Musical Director .....MICHAEL McKEVEY  
Assistant Director .....DAVID J. BOSS  
Properties Design .....NICOLE SHIRO & LISA DEMPSEY  
Movement Specialist .....ROB NASH  
Dramaturg .....CHRISTINA GUTIERREZ  
Stage Manager & Production Coordinator .....NICOLE SHIRO  
Assistant Stage Manager .....LISA DEMPSEY

June 25-28, 2009  
The Curtain Theatre

UNDERWRITTEN BY:  
BILL DICKSON

THE AUSTIN COMMUNITY FOUNDATION

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.



CHARACTER      LIST

SOLINUS, Duke of Ephesus.....Jack Corcoran  
 EGEON, a merchant of Syracuse.....Mary Bryce

Twin brothers, and sons to Egeon and Emilia, but unknown to each other

ANTIPHOLUS OF EPHEBUS.....Reide Hale  
 ANTIPHOLUS OF SYRACUSE.....Dallas Emerson

Twin brothers, and slaves to the two Antipholus

DROMIO OF EPHEBUS.....Savannah Finger  
 DROMIO OF SYRACUSE.....Georgia Mcleland

BALTHASAR, a merchant.....Dillon Marrs  
 ANGELA, a goldsmith .....Katherine Mateja  
 FIRSTMERCHANT, friend to Antipholus of Syracuse.....Wyatt Jackson Martin  
 SECOND MERCHANT, to whom Angela is a debtor .....Kelsey Hockmuller

MADAME PINCH, a conjurer .....Kelli Kent  
 PINCHKINS .....Wyatt Jackson Martin & Katherine Mateja  
 EMILIA, wife to Egeon, an abbess of Ephesus.....Rosalind Faires  
 ADRIANA, wife to Antipholus of Syracuse.....Ciara Flynn  
 LUCIANA, sister to Adriana .....Katie Pocock  
 COURTESAN.....Rachel Bergmann  
 LOOSE NELL, servant to Adriana .....David J. Boss

JAILOR.....Kelsey Hockmuller  
 OFFICERS.....Kelli Kent, Dillon Marrs, & Rosalind Faires  
 MESSENGER.....Wyatt Jackson Martin

MUSICIANS.....Cesar A. Osorio, Glenda Barnes & David J. Boss with the Cast

TIME: 1940's

PLACE: A Far Off Port

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.

DIRECTOR'S      NOTES

When Ann Ciccolella, artistic director of Austin Shakespeare, asked me if I'd be interested in taking the helm of this year's inaugural Young Shakespeare production, I confess to having set two conditions. First, the play should be something not just suitable, but exciting (by which I largely meant, of course, not another production of *A Midsummer Night's Dream*). Second, whatever their experience, the actors would be treated, and would be expected to behave, like seasoned professionals. Ann assured me that this is precisely what the cast would want, and what the company, from production values to administrative support and advertising, would offer. She was good to her word on both counts.

To support our young actors, Austin Shakes has assembled an outstanding production team that is rigorous, inventive, and impressively adaptable. (Our costume designer plays a mean clarinet and our dramaturg an even meaner whoopee cushion.) And the young cast, chosen from across Austin, proves the adage that professionalism is a state of mind. I take this opportunity to applaud their focus, commitment, enthusiasm and, supplying that necessary fuel of drama, their apparently limitless energy. If only age was a state of mind.

I have wanted to direct *The Comedy of Errors* since seeing a fine production at the London Globe a few years back that opened my eyes to the play's, jocular yet subversive brand of humor. That performance was heavily rooted in a thoroughly British comic medium, the lowbrow, high camp world of "saucy seaside postcards" from the 1950s. The challenge now was to fashion a setting and style familiar to young Americans that would also conjure the Ephesus of the Elizabethan imagination; a place both historical and mythic, enchanting and corrupt. The solution was to mix the cinematic with the local and create a port somewhere near yet far away: or as the film pitch would have it, "Casablanca goes to Cuba!"

As to suitability; I cannot imagine a play that - short, fast and funny - more perfectly replicates its cast, nor a space better designed to house it. Richard Garriott's Curtain Theatre gives us the opportunity to stage Shakespeare's three-door farce in something approximating its original environment. Our "wooden O" not only supplies the shared work-domestic spaces of the Courtesan, Antipholus, and the Abbess, it also allows us to explore the vertical possibilities of a wonderfully adaptable stage and the exciting proximity of the audience. Like the Chorus to *Henry V*, first spoken on the boards of the original Curtain in 1599, we now ask you, the audience, to let your "imaginary forces work" on our version of *Comedy*, hoping only that you remain willing "Gently to hear, kindly to judge our play."



- Matt Radford



"Known Unto These and to Myself Disguised:" *The Comedy of Errors* and Farce

*The Comedy of Errors* is one of Shakespeare's earliest plays, first staged as part of a Christmas festival in 1594. It is based largely on Plautus' second century Roman comedy *The Maenechmi*, in which a young man travels to a foreign town to seek his long lost twin brother. *The Maenechmi* relies on a complex series of mistaken identities, easily recognizable stock characters and physical humor. Shakespeare's adaptation, with its intricate and lightning fast plot, is often read as one of the best Elizabethan examples of farce, a form playwrights and directors understand today to include unlikely, extravagant, and improbable situations, absurdity and nonsense, disguises and mistaken identity; extremely strong willed characters blocked by ridiculous obstacles, numerous sight gags, an abundance of verbal humor often relying on extensive word play, and a broadly stylized mode of performance.

Shakespeare certainly includes all of these elements in *The Comedy of Errors*, but peoples his play with recognizably human characters rather than the predictable stock "types" common to farce comedies. Much of the play's comedy results from characters mistaking the sentimental, naive Antipholus of Syracuse for his smooth dealing, adulterous brother from Ephesus. Indeed, Renaissance audiences would have identified Ephesus, the port town in which Shakespeare sets the play, as a place where money and wealth ultimately underlie everything from business to love to religion. In Ephesus, everything is a transaction. As such, it was strongly associated with superstition, witchcraft, double-dealing, violence, and shady morals. Shakespeare's addition of the twin Dromios - servants to the twin Antipholus brothers; one accustomed to beatings and the other to witty wordplay - further complicates and humanizes his farcical plot. Egeon's opening monologue, describing the harrowing sea storm that originally separated the twins, begins the play on a note of pathos and familial devotion. The dreamy and innocent Luciana, confused and intrigued by romantic advances from a man she believes to be her sister's husband, is also a Shakespearian original.

*The Comedy of Errors* is thus a mix of grief-distracted fathers and intricate sight gags, religious superstition and fart jokes. All of this is crammed into a play that takes place on a single day, in a mere 1,722 lines (half the length of *Hamlet*, for example). Throughout the play's production history, directors have searched for a balance between its elements of classical farce and the humanity Shakespeare injects into the comedy. As a play so concerned with the fluidity of identity, it carves out a comedic form all its own. Perhaps Shakespeare's Abbess, mother to the twin Antipholi, sums *The Comedy of Errors* up best: "After so long grief, such felicity!"

— Christina Gutierrez, Dramaturg



**RACHEL BERGMANN** (*Courtesan*) Rachel is thrilled to be a part of Young Shakespeare's first production, *The Comedy of Errors*. Her recent roles include Viola from *Twelfth Night* in *From Shakespeare, with Love?*, Aliesha in *Shakespeare Unbound*, and Swallow in *The Happy Prince*. She has had over five years of singing and dancing experience with Austin Girls' Choir and Austin's Dance Elite. Rachel would like to thank her family, Austin Shakespeare, and the cast for this wonderful experience.



**MARY BRYCE** (*Egeon*) is thrilled to be working with Young Shakespeare and for the opportunity to hone her inner old man. Previous credits include, Izzy and Cass from *Made In America: A Selection of American Playwrights*, Second Woman in *And They Dance Real Slow in Jackson*, Antonio in *The Merchant of Venice*, and Kate from *The Taming of the Shrew* all with ZACH's Performing Arts School. She will also be in SummerStock Austin's upcoming production of *Sweeney Todd*. She would like to thank her many lovely mentors as well as her spiffy family, for everything.



**JACK CORCORAN** (*Solinus*) Jack Corcoran is a Theatre student at Austin High School. He writes plays and poems, many inspired by William Shakespeare. He volunteers at Austin Lyric Opera's summer camp, which produces plays and musicals, but this is his first professional show.



**DALLAS EMERSON** (*Antipholus of Syracuse*) attends Veritas Academy and has long been active in the drama department there. He's been cast in numerous leading roles including Edmund in *King Lear* and The Burgomeister in Oscar Wilde's *The Happy Prince*. Dallas also appeared as Caspian in the KidsActing production of *The Chronicles of Narnia: Prince Caspian*, and played multiple lead roles for installments of *The Lord of the Rings* trilogy, *The Fellowship of the Ring*, and *The Two Towers*. Dallas enjoys improv & comedy, earning recognition for his over-the-top portrayal of a sniveling, evil Cassius in *Julius Caesar*.



**ROSALIND FAIRES** (*Emilia/Officer*) is terribly excited to play a nun and work with Austin Shakespeare for a third time! She is a junior at the Liberal Arts and Sciences Academy in Austin and a member of the Alley Cat Players there, where she will soon be seen as Cherry Valance in *The Outsiders*. In the past, she has been seen as Viola (*Twelfth Night*) and Dr. Livesay (*Treasure Island*) at her high school, and she won All Star Cast for her portrayal of Mother in their UIL production of Arthur Miller's *After the Fall*. Rosalind has worked as part of a deck crew at ZACH (*Clean House*), and participated in Suzan Lori Park's *365 Days/365 Plays* with Zach and Red Then Productions. She is a member of the National Honor Society.





SAVANNAH FINGER (*Dromio of Ephesus*) is excited to be performing for Young Shakespeare. In the fall, she will be playing Lucie Manette in *A Tale of Two Cities* at Austin Waldorf School. She has recently played Fantine in *Les Miserables* at KidsActing and Rosalind in *As You Like It* at Austin Waldorf School. *The Comedy of Errors* has been a wonderful challenge for her, especially playing Dromio E. She thanks Mum and Abel, Carmen, Tess and Elizabelle for being patient cheerleaders, Matt Radford and Co., and Sasha-Izzy.



CIARA FLYNN (*Adriana*) is excited to bring her love of theater & performing to Young Shakespeare's first production. Her theater credits include roles in ZACH Theater productions of Shakespearean drama & comedy and starring as Moon in Tom Stoppard's *Real Inspector Hound*. She's written & performed original sketches in Rob Nash's *Skit Happens*. She's an active student with the State Theater School of Acting. Ciara is hopeful a long career in the performing arts will lead to her name being pronounced correctly. ("Key-ar-ah")



REIDE HALE (*Antipholus of Ephesus*) has been acting since middle school and has appeared in such roles as Lord Brockhurst in *The Boyfriend*, Charlie in *The Foreigner* and Grandpa Vanderhoff in *You Can't Take It With You*. He was named best actor in four University Interscholastic League competitions. Reide is also a skilled musician and lyricist and performs in local clubs as lead singer for the rock band, Satellite Soldiers.



KELSEY HOCKMULLER (*2nd Merchant/Jailor*) is a freshman theatre major at McCallum Fine Arts Academy. Her last role was Jean-Paul Marat in *Marat/Sade*, and has worked crew for shows *The Pillowman* and *Fuddy Meers*, as well as TV pilot *Runaway*. She has previously been the Courtesan and understudy to Antipholus of Syracuse in *The Comedy of Errors*, Alcibiades in *Timon of Athens*, and Holofernes in *Love's Labour's Lost*.



KELLI KENT (*Pinch*) has been acting for over eight years in Austin, and was a part of ZACH's Junior Troupe for four years. There she took part in Alfred Jarry's *Ubu Trilogy*, Christopher Durang's *'dentity Crisis* and most recently *Marat/Sade*, where she played Charlotte Corday. She is grateful to all her fellow castmates and crew for making this such a lovely experience.



GEORGIA McLELAND (*Dromio of Syracuse*) is a sophomore at the Liberal Arts and Science Academy High school. She has worked with the school theater program, the Alley Cat Players, on *Treasure Island* and *Dracula Baby!* She was also in the school's Shakespeare Club's production of *Twelfth Night*. In the past she has participated with KidsActing in more productions than she trusts herself to count. Georgia is honored to be able to participate with Young Shakespeare in this event, where she has finally found her twin.



DILLON MARRS (*Balthasar/Officer*) is a member of ZACH Theatre's pre-professional troupe ZACH Showstoppers. Recent performances include the world youth premiere of *Wanda's World* at ZACH as Ty Belvedere, *Macbeth* as Macbeth at CRMS, *Sherlock Holmes* as Sherlock at ZACH Theatre and *The Best Little Theatre in Town* as Brock at LWBE. He will soon be seen in *Into the Woods* as the Narrator/Mysterious Man. Dillon is an honor student and football player at Canyon Ridge Middle School.



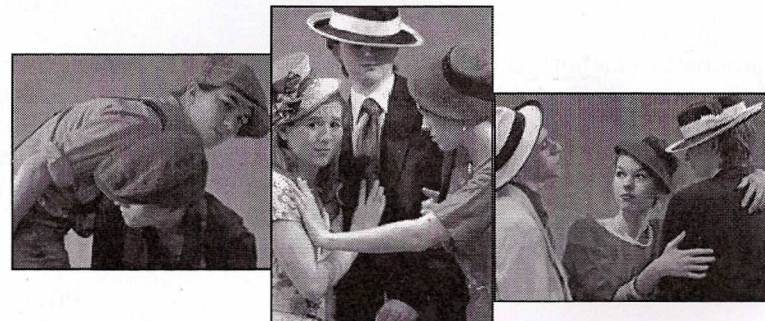
WYATT JACKSON MARTIN (*1st Merchant/Messenger/Pinchkin*) was born in Denver, Colorado. He has been an Austin resident for 11 years and is a student at Wallah Middle School. His love for playing characters was evident at a young age. His preschool teacher once said of him, "If he doesn't end up being an actor, I'll be amazed." He has been featured in several Live on Page clips and been a student at ZACH and Kid's Acting. He was introduced to Shakespeare by his 6<sup>th</sup> grade teacher, Kirsten Coleman, and was inspired. He wishes to thank Matt Radford, Nicole Shiro, and his parents for making his first professional theater experience such a fantastic one.



KATHERINE MATEJA (*Ange/a/Pinchkin*) Kat is honored to be a part of the first Young Shakespeare production, *The Comedy of Errors*. She fell in love with Shakespeare four years ago with the production of *Julius Caesar* at her school. Since then she has participated in *King Lear*, *The Happy Prince*, *Shakespeare Unbound*, and *From Shakespeare with Love*. She thanks her family, friends and cast of *The Comedy of Errors* for giving her such wonderful experiences. Kat gives a special thanks to Mrs. Holle for opening the door to the world of drama.



KATIE POCOCK (*Luciana*) is thrilled to be performing with Young Shakespeare in their inaugural production of *The Comedy of Errors*. She finds great pleasure on the stage as a junior in Westwood High School's Fine Arts Academy. She has performed previously in *The Tempest* and *Never the Sinner*, both at Westwood High School, *The Attack of the Pom-Pom Zombies* at OCTMS, and most recently her favorite role of Yente in *Fiddler on the Roof* with Westwood High's Musical Production. She would like to thank her directors for this great opportunity, and her family for all their love. "Enjoy the show!"





## 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 A4stin. 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 theatres, 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 this Fall with Austin Shakespeare's *An Ideal Husband* and *MACBETH: A Global Perspective*, she joined forces with Michael McKelvey over the past holiday season to create a revue for Austin Shakespeare titled: *Celebrate!* This summer she will write an adaptation of *A Midsummer Night's Dream* for children to perform as part of a collaborative summer camp for Austin Shakespeare and The Scottish Rite Children's Theatre.



**ALEX B. ALFORD** (*Managing Director*) is pleased to join Austin Shakespeare as its 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



**MATT RADFORD** (*Director/Set Design*) was a professional actor/director in the UK for fifteen years. He is an associate director of the nationally acclaimed Actors From the London Stage, and is currently enrolled in the PhD program in English Literature at UT, where he also teaches upper division Shakespeare through Performance. Last summer Matt played Benedick in Austin Shakespeare's production of *Much Ado About Nothing*, for which he won a B. Iden Payne for Outstanding Performance in a Comedy. He will next be seen as the Duke in this fall's production of *Measure for Measure* before taking the role of Lopakhin in Broken String's production of *The Cherry Orchard*.



**GLENDA BARNES** (*Costume Designer/Clarinet*) This is her second Austin Shakespeare production, the first being *Macbeth* where she designed the special effects and later washed them out of the costumes. Raised in Texas, she got her BFA in Costume Design at Texas State University. She has designed costumes for plays such as Tennessee Williams' *The Night of the Iguana*, Oscar Wilde's *The Importance of Being Earnest* and assisted on various others for Texas State and the Illinois Shakespeare Festival. Her more recent projects include designing costumes for Tapestry Dance Company's *From Head to Toe*, Austin Playhouse's production of Stoppard's *Heroes*, Penfold's award winning musical *The Last 5 Years*, and Gobotrick's production of Steven Dietz's *The Nina Variations*.



**DAVID J. BOSS** (*Assistant Director/Loose Nell/Percussion*) David is proud to complete his first year with Austin Shakespeare with a wonderful cast and crew. A graduate of UT's English department, David directed *Closer* for The Broccoli Project. David also trained with the Shakespeare at Winedale program, where he was fortunate enough to play roles such as Falstaff (*Henry IV, Part 2*), The Duke (*Measure for Measure*), and Cornwall (*King Lear*) among several others. Modern drama credits include Bernie (*Sexual Perversity in Chicago*), Teddy (*The Homecoming*), and Bartley (*Riders to the Sea*). All gratitude to James, Alan, and Gags.



**LISA DEMPSEY** (*Assistant Stage Manager/Properties Designer*) is a Radio, Television, Film major at the University of Texas at Austin. Recently, she has worked with Austin Shakespeare as crew for *Romeo and Juliet*, *An Ideal Husband* and *Macbeth*. She has also worked crew for ZACH in *Rockin' Christmas Party*, *Speeding Motorcycle*, *Altar Boyz*, *High School Musical*, and *Jesus Christ Superstar*.



**CHRISTINA GUTIERREZ** (*Dramaturg*) is a Ph.D. student in Performance as Public Practice at UT Austin. She has worked both academically and professionally as a dramaturg, most recently for the Rude Mechs' *I've Never Been So Happy* work-in-progress showing. Other dramaturgy credits include UT's *A Midsummer Night's Dream*, *The Psyche Project*, *101 Ways To...*, and *Portrait*, along with work at Salvage Vanguard Theatre, The Colorado Shakespeare Festival, The University of Colorado at Boulder, and Whittier College.





## MUSICIANS

Guitar ..... Cesar A. Osorio  
 Percussion ..... David J. Boss  
 Clarinet ..... Glen da Barnes

ROMEO & JULIET PRODUCTION STAFF

Director .....	Matt Radford
Set Design er.....	Matt Radford
Lighti ng Desi gner.....	Robert Whyburn
Costu me Desi gner.....	Glenda Barnes
Composer & Musical Director .....	Michael McKelvey
Residen t Light Desi gner.....	Jason Amato
Ass istant Director .....	David J. Boss
Properties Designers .....	Lisa Dempsey & Nicole Shiro
Stage Manage r.....	Nicol e Shiro
Pro duction Coord inator.....	Nicol e Shiro
Produ ction Assi stant.....	Lisa Dempsey
Drama tu rg.....	Ch ristina Guti errez
Movem ent Special ist.....	Rob Nash
Text Coaches .....	Matt Radford and Christina Gutierrez
Milliner.....	Jean Cannon
Deck Crew .....	Lisa Dempsey, Nicole Shiro & Kiara Brynne
Ward robe Supervi sor/D resser .....	Kiara Brynn e
Makeup .....	Kyle Houseworth
Scen ic Builders .....	Shaggy & Chris
Scenic Dressing and Artists .....	Kiara Brynne, Lisa Dempsey, Kevin Farr, Jamie Keener & Nicole Shiro
Rehea rsal Assistant.....	Jam ie Keen er
Backstage Managers .....	Mary Bryce and Dillon Marrs
Ca teri ng.....	Casey Shiro
Video Pro duction .....	Scott Martin
Volunteers .....	Shelli Bergmann, Will Bergmann, Asa Buehler, Laura Butler, Adam Brutocao, Ben Brutocao, Michael Bryce, Ch,lrle Cannon, Gayle Cannon, Nancy Cooper, Bonnie Drenik, Edmo, Bridget Farias, Betsy Hadlock, Hannah Huerta, Laura Holle,Hannah Huerta, Lisa Jones, Gary Karasick, Diane Mateja, Rob Matney, Bernadette Nason, Linda Nenno, Justin Scalise, Casey Shiro, Eliza Waugh, Gretchen Weicker

## ADMINISTRATIVE

## STAFF

Artistic Director.....	Ann Ciccolella
Managing Director.....	Alex B. Alford
Box Office .....	Aus Tix
Concession Manager .....	Rachael Keith
Poster and Poster Design .....	Jeannie Lozano
Photos .....	Kimberley Mead
Program .....	Nicole Shiro



## DIRECTOR'S CIRCLE/MEMBERS

**Director's Circle:** Carol and Chris Adams, Anonymous, Arnold & Placek, P.C. Sheila Asher, Dan Bullock, Scott & Desiree Brutocao, Boyce Cabaniss & Tom Welch, Gayle & Charles Cannon, Catalyst 8, James Cousar, Valerie d'Antonio, Ogletree Deakins, Bill Dickson, Larry & Helen Foster, Graves Dougherty, Hearon & Moody, Tim & Melissa Gray, Richard Hartgrove & Gary Cooper, Lisa Jones, Mary Keeney, Perry Lorenz, Steve & Mary Barrow Nichols, Rhode Partners, Pete & Frances Schenckan, Nicole Shiro, Phil & Sylvia Spertus, Thompson & Knight, Catherine & David Wildermuth, Tom & Deborah Green Foundation, Alice Kleberg Reynolds Foundation, Comal Education Foundation and the Austin Community Foundation.

**Members:** Madeleine Aubry, Jayne Barrett, Norma Brutocao, John de la Garza, Brad & Mandy Graeber, Mark Holzbach & Dana Friis-Hansen, Pam & Phil Friday, Susan B. Hammer, Ami Henton, Carey Leva & Elizabeth Danon-Leva, Nora & Allen Lieberman, Wendi & Brian Kushner, Lucia Palacios Maley, Julia Marsden, Connie McMillan, Denise Moore, Jerele & Elizabeth Neeld, Anthony Petrosino, Ken Shepardson, Nate Shockey & Nicholas Duron, Beverly Smith, Phil & Sylvia Spertus, Dirk van Allen, Sharon Watkins, Jinji Willingham, Suzanne Wofford, and Paul Woodruff.

Become part of the Director's Circle or become a Member

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

## SPECIAL THANKS

- Richard Garriott for use of The Curtain Theatre.
- Robert Whyburn for lighting The Curtain Theatre..
- Austin Circle of Theaters for sustenance and most especially Latifah Taomina who makes it all happen!
- Nicole Shiro for year-round support of every kind.; Shannon Richey for resources.
- Joe Carpenter and St Edward's University's Theatre Department & Stuart Moulton and Austin Cabaret Theatre for use of props.
- Professor James Loehlin and Winedale for the ship's rope.
- Jessica McMichael for her costume donations.
- Lindsay Jones, Christina, Texas State Costume Shop and Theatre Dept.
- Buffy Manners
- Lisa Dempsey for her invaluable help and efforts!
- Scott Martin for all of his time and video work!!

## FALL 2009

### Measure for Measure

Directed by Ann Ciccolella

September 19 - 27, 2009

The Rollins Theatre

The Long Center for the Performing Arts

## ABOUT THE UNDERWRITERS

**Bill Dickson** has generously underwritten Austin Shakespeare's Young Shakespeare program for four years, this being the first. Thanks to Bill we can look forward to future productions at The Curtain Theatre with talented teen casts. We are deeply grateful for his support, not only of Austin Shakespeare, but of the numerous nonprofit organizations in Austin who have benefited from his generosity. We would like to dedicate this inaugural production of Young Shakespeare's *The Comedy of Errors* to Bill Dickson.

**The Austin Community Foundation** is the heart of philanthropic giving in Central Texas. Created in 1977 with a \$30,000 gift from Fanny Gray Leo, the Foundation has grown over the past 30 years to more than \$100 million in assets. The Austin Community Foundation is a unique, not-for-profit connection between donors from all walks of life and the broad spectrum of efforts that improve our evolving community. The Foundation brings an efficiency of scale to donors, allowing charitable dollars to go as far as possible toward improving life for all Central Texans.

## 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.

Visit [www.austinsakespeare.org](http://www.austinsakespeare.org)

## 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-July to end of September. Also production internships in light, sound, set, costume, or props. You can also apply to be an assistant to the stage director!

- June-July 2009 work education internships with students for summer camps, or for teens for a production that rehearses in the evening and performs on weekends.

- August includes rehearsals for Shakespeare's *Measure for Measure* to be performed at the Long Center for the Performing Arts in September.

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

"Can one desire too much of a good thing?" As You Like It (Act IV, Sc1)

## RHODE"PARTNERS

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Ages 7-13

\* Camp 1: July 6-10, 2009

Camp 2: July 13-17, 2009

\* Camp 3: July 20-24, 2009

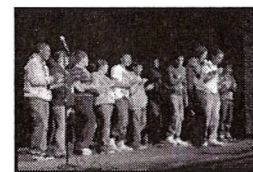
Camp 4: July 27-31, 2009

\* See Shakespeare in a new way. Lights, InterAction, Camera is a fun, creative acting camp filled with activities based on the many stories of William Shakespeare that are captured everyday on video tape. Children can be behind the camera or in front of the camera, but all will be integrally involved. The program focuses on building skills in creativity, collaboration and team building as well as speaking and presentation. Theater games and delightful activities culminate in a presentation every Friday for friends and family in a beautiful setting: in the heart of Austin.

All camps will run from 9 am - 12 noon daily Monday thru Friday and takes place at The Sri Atmananda Memorial School, 4100 Red River (by Hancock Center).

To enroll, contact Alex Alford: (512) 470-4505 or [alex@austinsakespeare.org](mailto:alex@austinsakespeare.org)

For more information visit [www.austinsakespeare.org](http://www.austinsakespeare.org)



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

ROMEOWANDDROOLIETII  
Ages 5-11

June 15-19, 2009

This story follows a star-crossed feline and pooch through their various adventures - fortunately for us, love conquers all in this children-friendly "tail". Students will perform in an original adaptation of Romeow and Draoliet at the Friday workshop performance. The week's activities feature creative collaboration, teamwork and improvisation. Campers will also discover the transformation that theatre makes possible in a structured creative environment. By the end of the week, our goal is to share and relish the joy of language while learning about one of Shakespeare's most beloved plays.



MIDSUMMER CAMP'S DREAM

Fairies and Sprites: Ages 5-6

\* Crazy Comedy Crew: Ages 7-13

\* June 22-26, 2009

Through improv, storytelling and creative drama, students will have a fun-filled experience creating their own twist on the play. Fairies and Sprites, led by Puck, create mischief in the woods. A crazy comedy crew tries to rehearse a play for the king's wedding - can they do it? Students will perform in an original adaptation of A Midsummer Night's Dream at the Friday workshop performance.



Contact Gwell' Kelso [1tgwellkelso@srctoorg](mailto:1tgwellkelso@srctoorg)

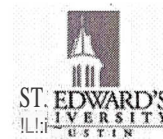
Austin Shakespeare & St. Edward's Summer Camp

SHAKESPEARE ON THE HILL

Middle School and High School

June 29-July 10, 2009

Students bring Shakespeare's characters to life and make them your own! Includes text interpretation, voice and diction, movement, and performance. Mornings feature professional actors and directors. Afternoon sessions focus on the individual rehearsal of scenes and speeches to be performed in a SHOWCASE at the end of the workshop.



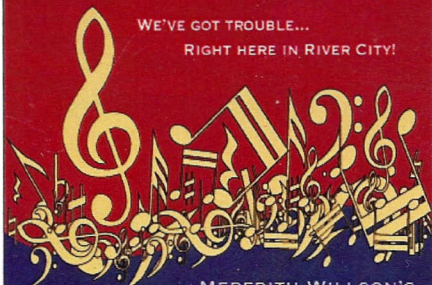
For more information contact [mform@stedward.edu](mailto:mform@stedward.edu)

\*\*\*\*\*



COMING THIS SUMMER

WE'VE GOT TROUBLE...  
RIGHT HERE IN RIVER CITY!



MEREDITH WILLSON'S

# THE MUSIC MAN

ZILKER HILLSIDE THEATER

JULY 3-AUGUST 15, 2009

THURSDAYS-SUNDAYS

APPROX 8:30PM (AT DUSK)

AUSTIN Shakespeare

## SUMMER WITH SHAKESPEARE

Spend your summer with Austin Shakespeare  
Summer Camp

### NEW CAMP THIS SEASON:

*Lights, InterAction, Camera*

4 one-week camps in July

(serving ages 7-13)



### Additional Camps:

- The Scottish Rite Children's Theatre  
2 one-week camps in June  
(serving ages 5-13)
- St. Edward's University  
2 week camp June 29 - July 10, 2009  
(serving middle school and high school ages)

A different way to spend your summer.

**SIGN UP NOW! LIMITED SPACES!**

## 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.**

• classes • lectures • camps • education outreach • readings • workshops •

**SUPPORT LIVE THEATRE. SUPPORT SHAKESPEARE. SUPPORT YOUR COMMUNITY.**

Contact Alex at [alex@austinshakespeare.org](mailto:alex@austinshakespeare.org) to find out how.

AUSTIN Shakespeare

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