

**Nov. 10–20, 2016**

# **MOUTHFUL**

**by Inua Ellams, Lydia Adetunji, Bola Agbaje,  
Neil LaBute, Clare Bayley and Pedro Miguel Roza**

**Mary Moody Northen Theatre**



**ST. EDWARD'S  
UNIVERSITY**

## DIRECTOR'S NOTE

Here are a handful of questions I've been asking myself — a small exercise to work out my perspectives on nourishment and survival, collaboration and autonomy. Maybe you could read each one to yourself and think of your answer. Maybe speak with the person beside you and see what develops.

- What did I eat today and where did it all come from originally?
- Was it affordable? Why? How do I feel about all that?
- How would I define the modern circle of life? (or: How am I creating food during life? What grows because I die? Am I nutritious?)
- Can a globalized food industry be wholesome?
- If I purchase a seed, plant it, water it, help it grow to fruit, and then I take a seed from that fruit and I plant it, have I broken the law?
- Name one law I know about food.
- How many cooks should be in the kitchen when the kitchen is the theater and the play is about every person trying to live in this world?

*Mouthful* was commissioned and first performed in 2015 by Metta Theatre, a London-based theater company. It is a theatrical work by six playwrights hailing from Nigeria, Colombia, the United Kingdom and the United States. The playwrights collaborated with scientists to each investigate an element of our global food crisis and, in doing so, created the personal stories you'll see today here at Mary Moody Northern Theatre, where over 50 of us (students, staff and guests) have been working together in a rehearsal room with these words, these characters and each other, trying to get to the dirty bleeding heart of it.

I hope you enjoy the show.

—Alexandra B. Shaw

## SPECIAL THANKS

Erin Strange  
Carol Caruthers  
Lauren Green  
Theresa Mancuso  
Patrick Shaw

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Pedro Miguel Roza and Simon Scardifield

# MOUTHFUL

by Inua Ellams, Lydia Adetunji, Bola Agbaje,  
Neil LaBute, Clare Bayley and Pedro Miguel Roza

**Directed by**  
Alexandra Bassiakou Shaw

**Scene Design** Catherine Brant  
**Lighting Design** Kathryn Eader

**Costume Design** Benjamin Taylor Ridgeway  
**Sound Design** Robert Fisher

**Make-up and Hair Design** Tara Cooper  
**Properties Design** Leilah Stewart

**Composer** Peter Stopschinski  
**Production Stage Manager** Robert Tolaro\*

MEDIA SPONSOR: **THE AUSTIN CHRONICLE**

### ORGANICA

by Pedro Miguel Rozo  
translated by Simon Scardifield

Ruth .....Luxy Banner\*\*  
Roberto ..... Jarrett King\*  
Zulma ..... Jessica Thompson\*\*  
Frederico ..... Daniel Sullivan\*\*  
Customer ..... Adriana Fontañez\*\*

### CHOCOLATE

by Bola Agbaje

Rashida ..... Sierra Boudoin\*\*  
Steven ..... Jackson Pant\*\*

### BREAD ON THE TABLE

by Lydia Adetunji

Adam ..... Daniel Sullivan\*\*  
Mason ..... Michlynn Langlois\*\*  
Leilah ..... Viviana O. Garcia\*\*  
Tahar ..... David Herrera

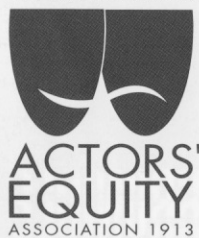
### THE PROTECTORS

by Clare Bayley

Dinah ..... Jessica Thompson\*\*  
Erica ..... Carla Nickerson\*  
Ilkka ..... Jarrett King\*

There will be one 10-minute intermission.

**Actors' Equity Association (AEA)** was founded in 1913 as the first of the American actor unions. Equity's mission is to advance, promote and foster the art of live theater as an essential component of our society.



Today, Equity represents more than 45,000 actors, singers, dancers and stage managers working in hundreds of theaters across the United States. Equity members are dedicated to working in the theater as a profession, upholding the highest artistic standards. Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theater has committed to the fair treatment of the actors and stage managers employed in this production. AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For more information, visit [www.actorsequity.org](http://www.actorsequity.org).

### TRY ME

a bite-sized musical about entomophagy  
lyrics by Poppy Burton-Morgan

Grasshopper ..... D'Vonna Miller\*\*  
Grasshopper ..... Adriana Fontañez\*\*  
Grasshopper ..... Sierra Boudoin\*\*  
Ensemble ..... The Company

### 16 POUNDS

by Neil LaBute

Didi ..... Michlynn Langlois\*\*  
Gogo ..... Jarrett King\*

### TURNED

by Inua Ellams

Sebastian ..... David Herrera  
Halima ..... Carla Nickerson\*

*\*Member, Actors' Equity Association, the union of professional actors  
and stage managers in the United States  
\*\*Equity Member Candidate*

*Costume Renderings by Benjamin Taylor Ridgeway*

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Cara Johnston Firestone

## THE COMPANY



**JARRETT KING '09** (*Roberto/Ilkka/Gogo*) returns for his 12th appearance at Mary Moody Northern Theatre. Previous MMNT credits include *She Loves Me*, *Museum*, *The Further Adventures of Hedda Gabler* (Austin Critics Table

Award – Outstanding Acting in a Supporting Role), *Cyrano de Bergerac*, *Full Circle* and *Parade*. Other Austin credits include *Topdog/Underdog* (Viceroy, B. Iden Payne Award Nomination – Outstanding Lead Actor in a Drama), *Clybourne Park* (Penfold Theatre), *Doper Than Dope* (Heckle Her), *Bright Now Beyond* (Salvage Vanguard Theatre), *Endgame* (Palindrome Theatre) and *Little Shop of Horrors* (SummerStock Austin). Film credits include appearances on *American Crime* (ABC) and *The Lying Game* (ABC Family) as well as the independent films *Lumberjack Man* and *Homestate*, which premiered at the 2016 Austin Film Festival. King is a co-founder of Viceroy's (a sponsored project of Salvage Vanguard Theatre) and regularly performs improv at ColdTowne Theater. [www.jarrettking.net](http://www.jarrettking.net).



**CARLA NICKERSON** (*Erica, Halima*) is a multi-disciplinary artist and winner of regional awards from Austin Circle of Theatres, Austin Critics Table and San Antonio Alamo Arts Council. Her previous roles at Mary Moody Northern Theatre

include Calpurnia in *To Kill a Mockingbird* and Iyaloja in *Death and the King's Horseman*. Recent regional appearances include *Spunk*, *Crowns*, *Satchel Paige* and *the Kansas City Swing*, and *Mountaintop* at Austin Playhouse; *Vanya and Sonia* and *Masha and Spike* at ZACH Theatre; *Bright Now Beyond* at Salvage Vanguard Theatre; and *Love, Loss and What I Wore* for Hourglass Productions. Nickerson earned a Fine Arts degree from Prairie View A&M University where she began acting with the Charles Gilpin Players as a senior. She is a co-founder of Spectrum Theatre Company.

**LUXY BANNER '18** (*Ruth*) previously appeared in *Hamlet* for the Mary Moody Northern Theatre. She also appeared in the 10-Minute Play Festival. Other credits include Catherine Connolly/Others in *The Laramie Project*, *Ten Years Later* and Gertrude McFuzz in *Seussical*. She wants to thank the entire department and her mother for their support.

**SIERRA BOUDOIN '19** (*Rashida, Grasshopper*) previously appeared in *The Resistible Rise of Arturo Ui*, *To Kill a Mockingbird* (Chorus Member) and *She Loves Me* (Shop Girl #2).

**ADRIANA FONTAÑEZ '20** (*Customer, Grasshopper*) makes her Mary Moody Northern Theatre debut with this production, which is also her first show in Austin!

**VIVIANA O. GARCIA '18** (*Leilah*) previously appeared in the 10-Minute Play Festival. This is her Mary Moody Northern Theatre debut.

**DAVID HERRERA '17** (*Tehar, Sebastian*) just finished up a summer at Williamstown Theatre Festival, where he served as an acting apprentice. He last performed in *The Resistible Rise of Arturo Ui* (Butcher, Jim Crockett) at Mary Moody Northern Theatre. Previous MMNT shows include *The Government Inspector*, *Misalliance*, *Hamlet* and *Blood Wedding*. He would like to thank his friends and most importantly his family for always supporting him.

**MICHLYNN LANGLOIS '20** (*Mason, Didi*) makes her Mary Moody Northern Theatre debut with this production. She appeared in many high school productions, including *The Trojan Women*, *The Skriker*, *Noises Off* and *Marie Antoinette*.

**D'ONNA MILLER '20** (*Grasshopper*) makes her Mary Moody Northern Theatre debut in this production. She has previously appeared in high school productions of *Blood Wedding* and *As You Like It*, and she has professionally performed alternative live music in San Antonio, Texas. She thanks Maggie Boos for supporting her on the journey.

**JACKSON PANT '20** (*Steven*) makes his Mary Moody Northern Theatre debut with this production. Some previous credits include Seymour in *Little Shop of Horrors*, Sky Masterson in *Guys and Dolls* and Frederick Fellowes in *Noises Off*.

**DANIEL SULLIVAN '18** (*Frederico, Adam*) makes his Mary Moody Northern Theatre debut with this production. He is originally from Monterrey, Mexico, and has worked in Austin with Teatro Vivo and Pollyanna Theatre Company. He is currently directing a production of his own play, *Establishing a Love-Hate Relationship with Latex*.

**JESSICA THOMPSON '18** (*Zulma, Dinah*) graduated from the High School of Performing and Visual Arts in Houston, where she worked on productions such as *Dreamgirls*, *Avenue Q*, *Raisin in the Sun* and *Big Love*. This is her debut performance at Mary Moody Northern Theatre. She would like to thank her parents for always believing in her.

**LEILAH STEWART** (*Properties Designer*) is a freelance scenic designer and performance artist. She recently designed Mary Moody Northern Theatre's production of *The Resistible Rise of Arturo Ui*. Other recent designs here include *Mr. Burns*, a post-electric play and *She Loves Me*. She collaborated with Daniel Alexander Jones on a production of *Bright Now Beyond* at Salvage Vanguard Theater, and she designed scenery for the world-traveling production of *The Method Gun*. Stewart is a company member of the Rude Mechanicals, an experimental theater cooperative. She earned an MFA in Scenic Design from the University of Texas at Austin.

**TARA COOPER** (*Make-up/Hair Designer*) is a freelance make-up, hair and wig designer and puppet maker in Austin, Texas. A diverse artist, Cooper's work has been featured in publications from *TIME* to *Forbes*, in films with actors Paul Rudd and Willie Nelson, as well as in touring productions such as *Wicked* and *The Lion King*. Cooper's skills were highlighted by the *Austin American-Statesman* in a November 2014 profile article. She is an adjunct instructor in make-up design at St. Edward's University.

**ROBERT FISHER** (*Sound Designer*) is a sound designer, musician and performance artist with Rude Mechanicals. His work has been featured around the world on 13 albums, more than 150 stage productions, 12 television shows, five feature films and 10 video game titles.

**BENJAMIN TAYLOR RIDGEWAY '07** (*Costume Designer*) has been working as a designer since he graduated from St. Edward's University. In New York City, he worked for Theatre East and Shakespeare NYC. Upon returning to Austin, Ridgeway began working with Paper Chairs, Physical Plant and Kids Acting. He served as the head costume designer for Kids Acting for four years. He most recently designed *Mr. Burns*, a post-electric play for Mary Moody Northern Theatre.

**KATHRYN EADER** (*Lighting Designer*) has designed *To Kill a Mockingbird*, *Hamlet*, *Merrily We Roll Along*, *Tartuffe*, *The Secret Garden*, *Under Construction*, *The Crucible*, *Eurydice* and *Who's Afraid of Virginia Woolf?* at Mary Moody Northern Theatre. In addition to her role as assistant professor of Theater Design at St. Edward's, Eader is the resident lighting designer for the Butler Opera Center at the University of Texas at Austin, where she has designed 16 productions including the world premieres of *La Hija de Rappaccini* and *A View From the Bridge*. For Austin Lyric Opera, she recently designed *The Manchurian Candidate*, *Tosca* and *The Marriage of Figaro*. After completing her undergraduate degree at the University of Texas at Austin, Eader earned her MFA in Lighting from New York University.

She spends most of her time these days focused on her most important productions — her three beautiful children: Josephine, Megan and Shane.

**CATHERINE BRANDT '16** (*Scene Designer*) is thrilled to return to design her second show for Mary Moody Northern Theatre, following *To Kill a Mockingbird* last fall. She co-designed Zilker Theatre Productions' *Shrek the Musical* with Joe Carpenter last summer. She is filled with gratitude for her home on the hilltop, and she hopes you enjoy *Mouthful*.

**PETER STOPSCHINSKI** (*Composer*) recently composed the music for *The Resistible Rise of Arturo Ui* at Mary Moody Northern Theatre. He has composed music for Madeleine George's Pulitzer Prize-nominated play *The Watson Intelligence*, string arrangements for Grupo Fantasma's Grammy Award-winning album *El Existential* and the film score for two-time Academy Award-winning director Al Reinert's film *Rara Avis: The Life of John Audubon*. His operas and musicals have been performed across the country from Arena Stage (DC) to Playwrights Horizons (NYC) to Center Theatre Group's Kirk Douglas Theater (LA).

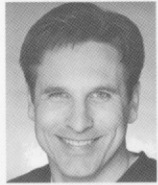


**ROBERT TOLARO** (*Production Stage Manager*) returns to Mary Moody Northern Theatre after appearing as an actor in *The Resistible Rise of Arturo Ui*. At MMNT, he has staged managed *She Loves Me*, *The Government Inspector*, *Mr.*

*Burns*, a post-electric play, *Hamlet*, and *Love and Information* and directed *To Kill a Mockingbird*, *Misalliance*, *Blood Wedding*, *Great Expectations* and *Othello*. Tolaro has been a member of Actors' Equity Association for 38 years. He served as production stage manager for national tours of *The Foreigner*, *Greater Tuna*, *The Fantasticks*, *Red, White and Tuna*, and *A Tuna Christmas*, which included four weeks on Broadway. He has stage managed such dignitaries as Walter Cronkite, Bob Shieffer, Willie Nelson, Lyle Lovett, Nancy Dussault, Tommy Lee Jones, Tommy Tune, Betty Buckley and Carol Burnett. He recently stage managed Holland Taylor in her one woman show *Ann!* at Lincoln Center in New York. Tolaro holds an MFA in Theatre from Trinity University in San Antonio, and he was co-founder of the Callier Theatre of the Deaf in Dallas and artistic director of the Fairmount Theatre of the Deaf at the Cleveland Play House. He teaches Stage Management at St. Edward's University.

**ALEXANDRA BASSIAKOU SHAW** (*Director*) is a Greek-American director, writer and composer focused on new work. Plays directed in Austin include Rude Mechanicals' *Fixing Timon of Athens* by Kirk Lynn (co-direction with Madge Darlington),

*Operation Istanbul* by Patrick Shaw (Cohen New Works Festival, B. Iden Payne Theatre), *The Orange Garden* by Joanna Garner (UT New Theatre, Oscar G. Brockett Theatre). Shaw's work has been produced by FullStop Collective (Galapagos Art Space), ITE, Communal Spaces, The Pershing Square Signature Center (New Plays Now 2014), New York Musical Theatre Festival (NYMF Mint'd Explorers) and the Florence Griswold Museum. She is currently devising *Public Good*, a documentary theater performance commissioned by Actor's Theatre of Charlotte investigating the Eugenics Board of North Carolina. Shaw is managing director of Austin-based experimental theatre collective Rude Mechanicals. MFA, Columbia University.



University in South Carolina and Portland State

**DAVID M. LONG** (*Mary Moody Northern Theatre Artistic Director*) is an award-winning actor, director and educator who has worked professionally throughout the U.S. and in Japan. Long has served as a faculty member at Winthrop University in South Carolina and Portland State

University in Oregon and currently serves as artistic director and associate professor of Theater Arts at St. Edward's University. Directing credits at Mary Moody Northern Theatre include *The Resistible Rise of Arturo Ui*, *Mr. Burns, a post-electric play* (Austin Critics Table Award for Outstanding Direction), *Love and Information*, *Tartuffe*, *Museum, Under Construction*, *The Further Adventures of Hedda Gabler* (Austin Critics Table Award for Outstanding Comedy), the world premiere production of David Chamber's *The Imaginary Invalid*, *On The Verge*, *bobrauschenbergamerica* (Austin Critics Table Award for Outstanding Ensemble Performance), *Cloud 9*, *Full Circle* (Austin Critics Table Award for Best Comedy), *Macbeth* and *Antigone*. At MMNT, he has appeared as Neville Craven in *The Secret Garden*, John Proctor in *The Crucible*, Stone in *City of Angels*, Cyrano (Austin Critics Table Award for Outstanding Acting in a Leading Role) in *Cyrano de Bergerac* and Leo Frank in *Parade*. Long is an active member in both Actors' Equity Association and the Screen Actors' Guild. He would like to thank his wife, Tracy, and daughters, Amelia and Alura, for their patience and loving support.

## THE PLAYWRIGHTS

**BOLA AGBAJE** (Playwright: *Chocolate*) graduated from the young writers program at the Royal Court in 2007. Her first play, *Gone Too Far!*, was selected to be performed as part of the Young Writer Festival and was performed at the Royal Court Theatre (Upstairs) in February 2007. In 2008, the play won the Laurence Olivier Award for Outstanding Achievement in an Affiliated Theatre. The play was revived in 2008 and returned for a run in the main downstairs space at the Court, as well as at the Hackney Empire and Albany Theatre. She was also nominated for the *London Evening Standard* Most Promising Playwright of the Year in 2008. Her writing has been presented by the Royal Court Theatre, ATC, Tiata Fahodzi, Hampstead Theatre, Soho Theatre, Young Vic, Talawa and Cardboard Citizens to name a few. Her screenplay adaptation of *Gone Too Far!* (produced by Poisson Rouge Pictures and the BFI) premiered at the London Film Festival in 2013 and was released in 2014. She has a sequel, *Gone to Africa*, currently in development with Poisson Rouge.

**LYDIA ADETUNJI** (Playwright: *Bread on the Table*) is a London-based screenwriter and playwright. Her first play *Fixer* opened at the HighTide Festival, was

subsequently revived at Oval House and is published by Nick Hern Books. Her second, *Compliance*, written while she was Pearson playwright in residence at Paines Plough, won the Catherine Johnson award for Best Play. Other work has been performed at the Tricycle, Young Vic and Globe. She is currently under commission to Birmingham Repertory Theatre.

**CLARE BAYLEY** (Playwright: *The Protectors*) is based in London. She writes for theater, radio, film and TV, mentors playwrighting students on the MA/MFA at Central School of Speech and Drama, and teaches Creative Writing at London South Bank University. Bayley is the former theater editor of *The Independent*. Her plays have been performed in London, Edinburgh, Cardiff, USA, Australia, Mexico and Canada. Her book, *Playwriting: An Artists' and Writers' Companion*, co-written with Fraser Grace and published by Bloomsbury, is available in bookshops. Her play *The Container* opened at The Canadian Stage in Toronto in August 2016. She recently completed Oxford Playhouse Playmakers project, writing a new play *The Long and the Short*, and is currently under commission to Metta Theatre for a new play about screen and internet addiction. The U.S. premiere of her play *Blue Sky* opened at the Burning Coal Theatre Company in North Carolina in January 2016.

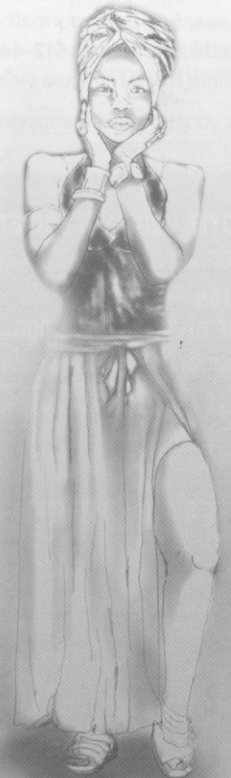
**INUA ELLAMS** (Playwright: *Turned*) is an internationally touring poet, playwright, performer, graphic artist and designer. Born in Nigeria in 1984, he has published three pamphlets of poetry: *Candy Coated Unicorns and Converse All Stars*, *Thirteen Fairy Negro Tales* and *The Wire-Headed Heathen*. His first play, *The 14th Tale* (a one-man show which he performed), was awarded a Fringe First at the Edinburgh International Theatre Festival and his third, *Black T-Shirt Collection*, ran at England's National Theatre. He is currently working on *Barber Shop Chronicles*, a new play, and a poetry pamphlet called *#Afterhours*. In graphic art, design, online and print he tries to mix the old with the new, juxtaposing texture and pigment with flat shades of color and vector images. He lives and works from London, where he founded the Midnight Run — an arts-filled, night-time, playful, walking, urban movement that attempts to reconnect inner city lives with inner city spaces.

**NEIL LABUTE** (Playwright: *16 Pounds*) received his MFA in dramatic writing from New York University and was the recipient of a literary fellowship to study at the Royal Court Theatre. Films include *In the Company of Men* (New York Critics Circle Award for Best First Feature, Filmmakers' Trophy at the Sundance Film Festival), *Your Friends and Neighbors*, *Nurse Betty*, *Possession*, *The Shape of Things*, *The Wicker Man*, *Lakeview Terrace* and *Death at a Funeral*. Plays include *Bash: Reasons to be Pretty*, *Latter-day Plays*, *The Shape of Things*, *The Distance From Here*, *The Mercy Seat*, *Autobahn*, *This Is How It Goes*, *Some Girl(s)*, *Wrecks*, *In a Dark Dark House*, *Helter Skelter*, *The Furies* and *The War on Terror*. LaBute is the author of several fictional pieces that have been published in *The New Yorker*, *The New York Times*, *Harper's Bazaar* and *Playboy*, among others. A collection of his short stories was published by Grove/Atlantic.

**PEDRO MIGUEL ROZO** (Playwright: *Organica*) is a Colombian playwright, script writer and drama director. In 2013 he won the Coral Award for the Best Unproduced Screenplay (*Pact*) in the Havana Film Festival. In theater he won the District Playwriting Award with his play *Nuestras vidas privadas* ("Our private life"), directed by Lyndsey Turner, which was staged at The Royal Court Theatre in London, as well as in México City under the direction of Sebastián Sánchez Amunátegui. Rozo has taught screenwriting at several Colombian universities and for four years led the Colombian Playwright Network in coordination with the Arts Department of the Ministry of Culture of Colombia. Some of his plays include *Club Suicida Busca* (suicide club seeking), *Solos Para Piano* (solos for piano), *Cadáver Exquisito* (exquisite corpse), *Purgatorio Express* (express

*purgatory*), among others. Currently he works as a script writer developing different TV projects for Colombia and abroad. [www.pedromiguelrozo.com](http://www.pedromiguelrozo.com)

**SIMON SCARDIFIELD** (Translator: *Organica*) studied Spanish, French and German at Cambridge University and then trained as an actor at Guildhall and with Philippe Gaulier. He has acted with Propeller, the RSC, ETT, and at Bath Ustinov (*The Double*, nominated TMA Best Performer), Chichester, Birmingham, Soho, Bristol and the Arcola (*Sons Without Fathers*) in a mix of Shakespeare and Russian things, mostly. There have also been flirtations with puppets: Blind Summit's *1984* and, most recently, *Citizen Puppet in Edinburgh*. He has taught and directed at drama schools in London, Barcelona, Germany and Rome, and translated plays for the Royal Court (including Pedro Rozo's *Our Private Lives*), the Institut Français and the Old Vic Tunnels. His adaptations of *Danton's Death* and *Agamemnon* aired on BBC R3, and his original play, *Ubykh*, was broadcast on R4.



# MARY MOODY NORTHEN THEATRE SOCIETY

Through Mary Moody Northern Theatre, St. Edward's University Theater Arts majors work alongside professional actors, designers and directors in the creation of dynamic artistic work. Our students enjoy unparalleled professional training and an opportunity to earn points toward membership in the Actors' Equity Association, the union of professional actors and stage managers in the United States — all within the context of the university's nationally recognized liberal arts education.

Our program is made possible in part by the generous contributions of the Mary Moody Northern Theatre Society membership. Society contributions provide students with resources for hands-on learning and provide audiences with the rich experiences that keep you returning to our performances year after year. In addition, society members contribute to student scholarships, allowing us to maintain our commitment to educate a diverse group of Performing Arts students, regardless of their financial situation. Society members may also make a gift in support of the BFA Acting Showcase, which provides an opportunity for senior Acting majors to travel to New York and Los Angeles to audition for agents and casting directors.

Your gift may be designated to scholarships, production support, capital improvements, the BFA Showcase, or you may make an unrestricted gift.

We sincerely hope you will join the Theatre Society or continue as a member by making a gift to the Mary Moody Northern Theatre today. We also invite you to encourage your friends and associates to join. For more information about the Theatre Society, contact Michelle Polgar at [michellp@stedwards.edu](mailto:michellp@stedwards.edu) or 512-448-8483, or find her in the lobby after the show. For more information about MMNT, please visit [stedwards.edu/theatre](http://stedwards.edu/theatre).

Thank you for your continued support. We look forward to seeing you again at the MMNT.

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by Jon Jory | based on the novel by

Jane Austen

directed by Robert Tolaro

Feb. 16–26, 2017

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book by Joe Masteroff

music and lyrics by John Kander

and Fred Ebb

directed by Danny Herman

April 6–15, 2017

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Costume Production Assistant	Blythe Stensgaard
Sound Production Assistant	Gregory Cal Richardson
Assistant Stage Managers	Damon Gibson,** Jake Salinas,** Maddie Scott,** Kit Taylor**
Grid Crew	Zoe Murphy, Santiago Facundo
Spot Operators	Annie Eldridge, Mykkaela Garcia, August Riehle, Weston Smith
Properties Crew	Blake Browning, Chloe Cox, Leah Fitzgerald, Jacqueline Flores, Owen Ziegler
Make-up and Hair Crew	Tiara Clayton, Gaby Gaudette
Light Board Operator/Programmer	Katie McLoughlin
Sound Board Operator	Molly Rapoza
Scene Shop Staff	Ashton Chase, Eamon Fossi, Jean Hritz, Jacob Foster
Costume Shop Staff	Sydney Floyd, Larisa Maddux, Deja Morgan, Colleen McCool, Katie Myron, Maria Neff, Blythe Stensgaard
Lighting Department Staff	Miriam Alexander, Cassandra Valentin
Sound Department Staff	Shelby Thomason
Stitchers	Virginia Egal, Melissa Schwartz
House Manager	Sierra Roy
Box Office Manager	David Herrera
Assistant Box Office Manager	Hannah Wilson
Box Office Staff	Kit Taylor, Marcos Ramirez
MMNT Administrative Staff Assistants	Emile Lachney, Michlynn Langlois
House Staff	Viviel Bohler, Natalia Garza, Alexandra Harrity, Conner Martin, Katrin Otterness
Wardrobe Supervisor	Katie Myron
Dressers	Joshua Bippert, Abbygail Cortinas, Madison Gracia, Jean Hritz, Ana Jamie
Laundry	Tori Jimenez, Daniel Sullivan
Costume Crew	Sydney Floyd, Jacob Foster, Tori Jimenez, Deja Morgan, Katie Myron, Daniel Sullivan and the students of THAR 1331, 2128, 2130, 3153 and 4154
Scenic Crew	Roby Attal, Michelle Clarke, Meg Court, Grace Riggs, Emile Lacheny, Jamie Watkins, Cassandra Valentin and the students of THAR 1330, 2128, 2130, 3153 and 4154
Make-up/Hair Crew	Luxy Banner, Chloe Cox, Tiara Clayton, Gabrielle Gaudette, Taylor Ruthven and the students of THAR 1331, 2128, 2130, 3153 and 4154
Lighting Crew	Sierra Boudoin, Lucinda Culver, Anne Harbaugh, Kathleen McClung, Hollis McNutt and the students of THAR 1330 and 3323