

**MISSION**

The Classic Theatre's mission is to reinvigorate and create new audiences for the theatre by presenting professional productions of popular classics and forgotten masterpieces for residents of and visitors to San Antonio.

**VISION**

To build a professional theatre that inspires passionate involvement in a shared theatrical experience and is a source of pride for our community.

**BOARD OF DIRECTORS**

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- Chris Cheever
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- Diane and Rick Malone
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*She Stoops to Conquer*

By Oliver Goldsmith

The action of the play takes place in an old-fashioned country house in England and an inn nearby.

There will be one 15-minute intermission.

**CAST**

- Mrs. Hardcastle ..... Terri Peña Ross
- Mr. Hardcastle ..... Carl Rush
- Tony ..... Rick Sanchez
- Kate ..... Chelsea Fry
- Miss Neville ..... Courtney Coston
- Charles Marlow ..... Brandon Sasnett
- Mr. Hastings ..... Jimmy Moore
- Diggory /Sir Charles/ Prop man ... Richard Lukens
- Maid ..... Cindy Rodriguez

**PRODUCTION STAFF LISTING**

- Director ..... Allan S. Ross
- Producer ..... Diane Malone
- Stage Manager ..... Cindy Rodriguez
- Set Designer ..... Allan S. Ross
- Lighting Designer ..... Jesse Arenas
- Costume Designer ..... Jodi Karjala
- Sound Designer ..... Rick Malone
- Board Operator ..... Joan M. Williams
- Box Office ..... Rick and Diane Malone
- Set Construction ..... Phillip May
- Composer - "Three Pigeons" ..... Tom Masinter
- Costume Construction ..... Kaitlyn Jones
- ..... Doreen Dang
- ..... Samantha Brusnighan
- ..... Redding Baker
- ..... Faith Bradham
- ..... Jessica Lara
- ..... Katie Banick
- Wardrobe Crew ..... Kaitlyn Jones
- ..... Doreen Dang

**DIRECTOR'S NOTES**

On behalf of The Classic Theatre of San Antonio I thank you for the support you have shown for the establishment a professional theatre dedicated to producing classic plays of Yesterday, Today and Tomorrow. Tonight you will see a classic of Yesterday, but a play that has remained one of the most popular of all times. *She Stoops to Conquer* was first produced in 1773, gained immediate success and has been bringing laughter to audience ever since.

*She Stoops to Conquer* was difficult to get produced because it was such a departure from the sentimental style of comedy being produced at the time. Oliver Goldsmith wanted to establish a broader comedy not solely based on witty language. This, "laughing comedy" as he called it, was more dependent on the actors and the action than language.

Goldsmith's most successful works were based on his personal experience. *She Stoops to Conquer's* major comic plot element comes from an event that happened when Goldsmith was a young man traveling home from school. He had been given a small sum of money and instead of saving it he decided that he would indulge himself by staying at the best inn in the town the coach was passing through. By chance he asked the town wit for directions to the, "best house" in town, meaning the best inn, and the man directed him to Mr. Featherton's, truly the best house in town. When the family heard who had sent him there, they fell in with the joke and Goldsmith only discovered his mistake when he asked for the bill in the morning. His embarrassment has helped to bring laughter to audiences the world over ever since.

Tonight we hope that our production will give you a sense of the style and humor of the time. We have kept the convention of using "asides" and "direct address" to the audience and hope that you will enjoy your inclusion in our production.

- Allan S. Ross

**SPECIAL THANKS**

- Anne Collins, Village at Incarnate Word
- Dwayne Green, Photography
- Margaret Mitchell, Department of Theatre Arts, University of the Incarnate Word
- George Burnette, Department of Theatre Arts, University of the Incarnate Word
- Non-Profit Resource Center
- Deborah Martin, San Antonio Express-News
- Omar Leos, Edison High School
- Palco Specialties Inc.

## CAST BIOS

**Courtney Coston** (*Neville*) This is Courtney's first production with the Classic Theatre of San Antonio. She's excited to be a part of such a wonderful and talented company. Courtney's favorite roles include Sarah in *Spinning Into Butter*, Elaine in *Arsenic and Old Lace*, Miss Scarlet in *Clue: The Musical*, and Beth in *A Lie of the Mind*. She most recently worked as the Director of Education for the Texas Shakespeare Festival. Teaching kids about theatre inspires and excites her.

**Chelsea Dyan Fry** (*Kate*) returns to The Classic Theatre after playing Viola in *Twelfth Night*. She has a BA from The University of The Incarnate Word and is currently getting her MBA. Chelsea won an ATAC Globe award in 2005 for portraying Rosalind in *As You Like It*. Memorable productions include *Third*, *Vanities*, *The Laramie Project*, *The Sound of Music*, *The Blue Room*, *Marisol*, *After The Fall*, *The Crucible*, *Our Town*, *Antigone*, and *South Pacific*. Chelsea received an Irene Ryan nomination in 2003 for *The Laramie Project* by The American College Theatre Festival. Chelsea was the Artistic Youth Director at Bulverde Stage Theatre and Cambridge Elementary. Chelsea's poetry was nominated twice by The International Poetry Society for Poet of the Year. Her favorite role is being mom to her daughter, Lily.

**Rick Lukens** (*Sir Charles/Prop Man*) This is Rick's first appearance with The Classic Theatre of San Antonio. He has appeared in over two dozen shows over the past several years at local theaters and is grateful for the opportunity to work with such an outstanding cast and crew.

**Jimmy Moore** (*Mr. Hastings*) is thrilled to appear again with The Classic Theatre in *She Stoops To Conquer*. Having grown up in San Antonio, he received his BFA in Theater from Texas State University graduating Cum Laude, and since then has lived and worked around the States. Favorite credits include Antonio in *Twelfth Night*, (Classic Theater) Dracula in *Dracula's Daughters*, and Teddy in *Rustle Your Bustle* (Virginia City Players) as well as Algernon in *The Importance of Being Earnest*, Richie in *A Chorus Line*, and Hector in *Roosters* (Various TX Theaters).

**Cindy Rodriguez-Martinez** (*Maid/SM*) has trod the boards of San Antonio stages since 1971 (yikes!). She has most recently worked with Diane Malone on Classic Theatre's *Twelfth Night* and The Renaissance Guild's *Crimes of the Heart*, and at Alpha Academy she is working feverishly to prepare her students for an original production of *You Might Be Growing Up, Charlie Brown!*, written by her special friend, Ralph Cortez.

**Terri Peña Ross** (*Mrs. Hardcastle*), a founding member of The Classic Theatre, is a former teacher of theatre arts. Her BA in Theatre is from UT Austin, her Masters in Theatre from Southwest Texas State. She was most recently in The Classic Theatre's *Uncle Vanya* as "maman". Her favorite roles include Amanda in *Glass Menagerie*, Vivian Bering in *Wit* and Dorothea in *Eleemosynary*. She delights in finding the perfect prop for the Classic's productions. She is an active member of ATAC and SATCO.

**Carl Harrison Rush** (*Hardcastle*) is delighted to be back with The Classic Theatre after this spring's fantastic production of Shakespeare's *Twelfth Night*. In San Antonio, his other favorite roles have included Zaretsky in *Conversations With My Father* (Vexler), Shelley in *Glengarry Glen Ross* (Actors' Theatre of SA), Dr. Lyman in *Bus Stop* and George Hay in *Moon Over Buffalo* (both at the Harlequin), and The Old Actor in *The Fantasticks* (Alamo St. Theatre). He received an ATAC Globe Award in 2001 for *Beau Jest* at the Harlequin. He performs weekly on percussion and bass with the Jazz Poets Society and the Celebration Circle Band.

**Rick Sanchez** (*Tony Lumpkin*) is an active actor and supporter for local theatre. Most recently, he directed the successful and critically acclaimed *Psycho Beach Party* at the Cameo Center. Favorite roles this past season include *A Funny Thing Happened on the Way to the Forum* (Hysterium) and *Altar Boyz* (Mark), both at San Pedro Playhouse, and *Twelfth Night* (Feste) with The Classic Theatre. Mr. Sanchez holds a BA in Music from UTSA. Some of his ATAC awarded performances include *HONK!* (Ugly) at UTSA Lyric Theatre, *Cabaret* (The Emcee) at The Cameo Theatre, *Southern Baptist Sissies* (Benny) at The Church Theatre, *You're a Good Man Charlie Brown* (Schroeder) at The Church Theatre, *Bat Boy: The Musical* (Bat Boy) at Magik Children's Theatre and *Beauty and the Beast* (Lumiere) at San Pedro Playhouse.

**Brandon Paul Sasnett** (*Marlow*) is delighted to be making his debut appearance with The Classic Theatre of San Antonio. Brandon has performed in theatres throughout the United States and London, England, and most recently performed in the Sheldon Vexler Theatre production of *Run For Your Wife*. Brandon would like to thank Alyssa for her undying support and love.

### BECOME A DONOR for THE CLASSIC THEATRE

Join us to improve the creative landscape in San Antonio. We have numerous opportunities to donate time, services and money. Every penny counts. With your help we can actualize our educational programs, invest in local artists, and produce high quality shows. You may donate online at our website [www.classictheatre.org](http://www.classictheatre.org), drop us a check at the box office or mail us a check to The Classic Theatre of San Antonio, P O Box 15454, San Antonio, TX 78212. Thank you for your support; we cannot do high quality theatre without YOU.

The Classic Theatre of San Antonio is a not-for-profit organization with IRS 501(c)3 designation and is a member of the San Antonio Theatre Coalition and Texas Non-Profit Theatres. For more information, please see our website : [www.classictheatre.org](http://www.classictheatre.org)

## STAFF BIOS

**Jodi Karjala** (*Costume Design*) is the costume designer and costumer in the Department of Speech and Drama at Trinity University, where she designs the costumes for the mainstage productions, teaches classes in costume design, costume construction and makeup design, and supervises the daily operations of the costume studio. Jodi has been honored with ATAC Globe awards for her costume designs for *Into the Woods*, *The School for Scandal*, *Triumph of Love*, *Anything Goes* and *Holiday* (all at Trinity) and *Enchanted April* (at San Pedro Playhouse). She holds an MFA in stage design (costumes and lighting) from Northwestern University, Evanston, IL.

**Diane Malone** (*Producer*) is a co-founder and co-Artistic Director of The Classic Theatre of San Antonio. The former Artistic Director of San Antonio's Church Theatre, she has also served as director and/or designer for theatres in Germany, Louisiana, Indiana and Washington, DC. She has received awards for Excellence in Directing and Design in San Antonio, Louisiana, Florida, Indiana, Washington DC, and from the US Army. She is a member of the Society of Stage Directors and Choreographers. [www.diane-malone.com](http://www.diane-malone.com)

**Rick Malone** (*Sound Design*) is a co-founder of The Classic Theatre of San Antonio. He has designed award-winning sound and lighting for Firelight Players, The Sheldon Vexler Theatre, Extended Run Players, San Pedro Playhouse, Magik Theatre's Shakespeare in the Park, The Summer Company, The Renaissance Guild and the Church Theatre. His sound designs have been selected for display at the Prague Quadrennial Exposition of Scenography in 2003 and 2007 and for the Gallery at World Stage Design 2005 (Toronto) and 2009 (Seoul).

**Allan S. Ross** (*Director/Designer*) is a Professor Emeritus of Theatre. He is Co-Artistic Director of The Classic Theatre. He has worked professionally in theatre as a director, actor and designer. He was resident director for two dinner theatres, the director for the children's opera series for the San Antonio Symphony, and guest director for many university and community theatres in the area. He has received recognition for his work by receiving seventeen ATAC Globe awards for acting, directing and design. He was also given ATAC's highest award, The Jasmina Wellinghoff Award for special contributions to theatre in San Antonio. Mr. Ross has also been recognized for his work in educational theatre. He was named Educator of the Year for community colleges. He has twice received the NISOD award for Teaching Excellence, The Yellow Rose Award for teaching excellence, and was given the Texas Educational Theatre Association's highest honor, the Founders Award for Outstanding Contributions to Theatre in Texas.

**Jesse Arenas** (*Lighting Design*) is the Head of Production Lighting at San Antonio Sound & Light. He is the company's webmaster and also helps in the lighting design for permanent installations for churches, schools, and corporate settings. Recently he designed the lighting for a corporate event that produced a musical revue located on Broadway, New York City. He had worked at the San Antonio College Theatre and Communications Department as the Assistant to the Technical Director and Assistant to the Auditorium Manager for five years before continuing his education. He has worked in production in San Antonio for more than 13 years.

## 2009 DONORS

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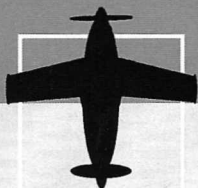
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# THE Classic Theatre

SAN ANTONIO

## UP NEXT!

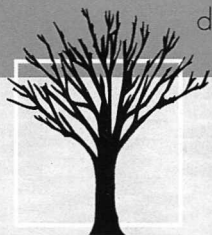


### ALL MY SONS

by Arthur Miller  
directed by Diane Malone

March 11 - 28, 2010

A middle-class couple, Joe and Kate Keller, have lost their older son in WWII, but Kate cannot give up believing that he is still alive. Chris, their surviving son, falls in love with his brother's fiancée Ann and brings her home to tell them of their new relationship and their plans to marry. In the confrontations that follow, cracks begin to appear in everyone's stories, lies are exposed, and a secret is revealed that could destroy them all. Don't miss this thrilling production of Arthur Miller's thought-provoking play about the American dream, and the price we pay to keep it alive.



### WAITING FOR GODOT

by Samuel Beckett  
directed by Tony Giaravino

May 13 -30, 2010

Two dilapidated bums fill their days as painlessly as they can. They wait for Godot, a personage who will explain their interminable insignificance, or put an end to it. They are resourceful, with quarrels and their dependence on each other, as children are. They pass the time; which would have passed anyway. A brutal man of means comes by, leading a weakling slave who does his bidding like a mechanical doll. Later on he comes back, blind, and his slave is mute, but the relationship is unchanged. Every day a child comes from the unknown Godot, and evasively puts the big arrival off until tomorrow. It is a portrait of the dogged resilience of a man's spirit in the face of little hope.

1-800-838-3006

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

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