

Dorothy F. Schmidt College
of Arts and Letters
Department of Theatre
presents

a twosome of captivating comedies!

Festival Rep

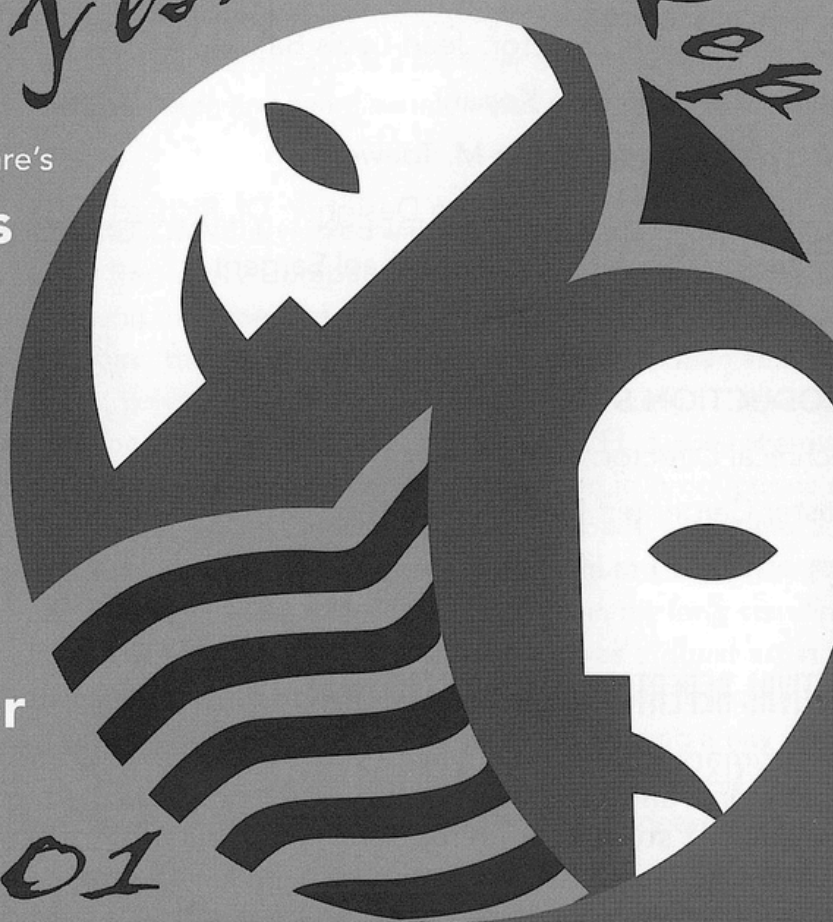
William Shakespeare's

**Love's
Labour's
Lost**

Wendy Wasserstein's

**An
American
Daughter**

2001



June 22 - July 22

UNIVERSITY THEATER

Dorothy F. Schmidt Performing Arts Center

FLORIDA ATLANTIC UNIVERSITY

Dorothy F. Schmidt College
of Arts and Letters
Department of Theatre
presents



Producer/Artistic Director: Jean-Louis Baldet

Scenic Designer: Den Kopani

Costume Designer: Anne M. Toewe

Production Manager/Lighting Designer: Dr. Richard J. Gamble

Production Stage Manager: Michael Sargent

PRODUCTION STAFF

Technical Director: Rick Tetrault

Master Carpenter: Michael Johnson*

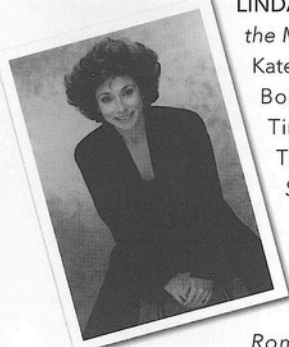
Property Master: Jill Biegler

FESTIVAL REPERTORY MISSION STATEMENT

The primary goal of Festival Rep 2001 is the integration of professional and academic theatre, which provides the highest standard of student training, reinforced by, and measured against, the realities of professional theatre. This goal is being accomplished through FAU's cooperation with Actor's Equity Association. Our contractual agreement with Actor's Equity Association provides deserving students with the opportunity to work side by side with recognized actors in a rare and dynamic learning environment. The end result of this synthesis is quality theatre for South Florida audiences.

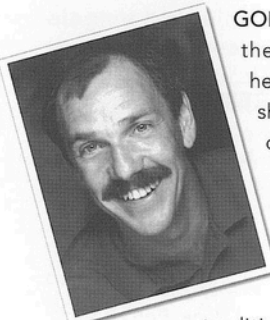
* indicates IATSI

ACTOR'S EQUITY ASSOCIATION



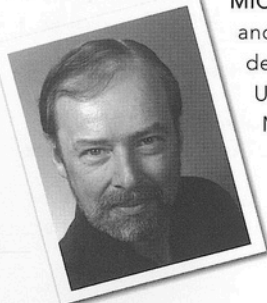
LINDA BERNHARD's South Florida theatre credits include *Arms and the Man* (as Catherine, Gables Stage), *Brighton Beach Memoirs* (as Kate, West Boca Theatre Company), *Hay Fever* (as Myra, Hollywood Boulevard Theatre - chosen Best Actress in a Comedy - New Times, Best of Miami), *Lillian* (as Lillian Hellman, The Caldwell Theatre, Performing Artists Series, and The Area Stage), *The Sisters Rosensweig* (as Dr. Gorgeous, The Hollywood Playhouse), *Social Security* (as Trudy, Broward Stage Door, as Barbara, West Boca Theatre Company), *Made in Heaven* (as Rose, Broward Stage Door), *The Hope Zone* (as Fern, Hollywood Boulevard Theatre), *Macbeth* (as Lady Macbeth, The Public Theatre), *Romeo and Juliet* (as Lady Capulet, New River Shakespeare Festival), and *Independence* (as Tess, New River Rep). Trained in New York,

Linda has performed in Off Broadway productions, including appearances at Carnegie Hall, Equity Library Theatre and Lincoln Center and is a member of the Labyrinth Theatre Company. Nationally, Linda has been seen and heard on numerous commercials, appeared on television and in film.



GORDON MCCONNELL worked with Geraldine Page for two years at the Mirror Repertory Company in New York City. In London, he helped found the American Repertory Theatre. Described by many show-folk as "the workin'est actor in SoFla," he has been an actor, director, private coach and is presently working to create a professional theatre company in Wellington, FL. Since his arrival from NYC in 1987, his work has been seen in productions at Florida Stage, The Caldwell Theatre Company, and numerous other professional theatres from Gainesville to Miami. Gordon is pleased to return to FAU to participate in the long-standing tradition of the Summer Festival Repertory. He was a guest artist in

Festival Rep 1990 with two major supporting roles in *The Rimers of Eldritch* and in *The Diviners*. When he's not busy theatrically, Gordon can be found chasing a tiny white ball in his best attempts to play golf. He wishes to thank the people at FAU for this wonderful opportunity to perform and to thank you for supporting their endeavors.



MICHAEL SARGENT has worked professionally as an actor, director and stage manager since 1971. He holds a dual-major bachelor's degree in Theatre Arts and Communications from Murray State University and an MFA in Directing from Florida Atlantic University. Michael joined the FAU Department of Theatre staff in 1982 as the Fine Arts Production Manager/Specialist. In 1995, he was appointed Educational Programs Coordinator for the department. In addition to his administrative and professional responsibilities, Michael teaches theatre courses on FAU's Boca Raton, John D. MacArthur and Treasure Coast campuses.

William Shakespeare's



Directed by Jean-Louis Baldet

Cast of Characters

King of Navarre	Jeffrey McMorrough
Berowne, A Lord	Jeffrey T. Bower
Longaville, A Lord	Adam Curtis Simpson
Dumaine, A Lord	M. Clinton Merritt
Costard, A Comedian	Eric LaVoie
Dull, A Constable	John Kissingford
Don Armado	Jeff Quinones
Moth, A Page	Alisha Campton
Jaquenetta, A Lady of Opportunity	Niki Klass
Boyet, Advisor to Ladies	Gordon McConnell*
Princess of France	Jennifer Knight
Rosaline, A Lady	Carrie Santanna
Maria, A Lady	Cora Lebuis
Katherine, A Lady	Jan-Marie Coniglio
Holofernia, A College Dean	Linda Bernhard*
Sir Nathaniel, A Parson	Rom Bar-Nissim

PLACE: Court of Navarre

TIME: 1889

ACT I

THERE WILL BE ONE 15-MINUTE INTERMISSION

ACT II

Scenic Design	Den Kopani
Costume Design	Anne M. Toewe
Lighting and Sound Design	Richard J. Gamble
Technical Director	Rick Tetrault
Production Stage Manger	Michael Sargent*
Stage Manager	Susan Manikas
Assistant Stage Managers:	Noah Levine, Erin Mills
Dramaturg	John Kissingford
Properties:	Jill Biegler, Tina Repaci, Jennifer Knight, Daniel Burrese, Keary Schwingendorf
Scenic Crew	Rom Bar-Nissim, Jeffrey T. Bower, Jan-Marie Coniglio, Nicole Laudecio, Cora Lebuis, Noah Levine, M. Clinton Merritt, Jeff Quinones, Melanie Reichel, Isabelle Sanchez
Costume Crew	Alisha Campton, John Kissingford, Eric Lavoie, Jeffrey McMorrough, Carrie Santanna, Adam Curtis Simpson
Light Board Operator	Isabelle Sanchez
Sound Engineer	Keary Schwingendorf
Wardrobe:	Emily Rose, Lidia Duda, Jennie Rose Fuldauer
Wardrobe Running Crew:	Katharine Kissingford
Seamstresses	Lida Duda, Denora Gutierrez

*Member of Actor's Equity Association

Synopsis

Here in the small kingdom of Navarre, King Ferdinand has decided to devote himself to learning. With his best friends, Berowne, Longaville, and Dumaine, he drafts a solemn oath: the four of them will concentrate strictly on their education for three full years. They will fast; they will study; and most importantly, they will see no women. Ladies are outlawed from the court, which shall be a "little academe," a sort of monastery devoted to learning. Their only amusement, they agree, shall come from their earthy, sex-crazed clown, Costard, and the fantastical wandering Spanish knight, Don Adriano de Armado.

Of course, the moment these four elegant bachelors swear to give up women, four beautiful bachelorettes arrive on a political embassy from the ailing King of France. The Princess and her three ladies-in-waiting, Rosaline, Maria, and Katherine, chaperoned by their observant courtier Boyet, arrive to do their country's business-negotiations over money and the disputed territory of Aquitaine. But, as Boyet says, "Aquitaine would be an appropriate dowry for a queen." Flirtation, at least, is certainly to be expected.

How can Ferdinand and his fellow students even welcome these ladies without breaking their oaths? And, once the men and the women fall in love (come on now, of course they will fall in love!), how can they woo without destroying their honor? After all, oaths are sacred to a gentleman; he would rather die than forswear himself.

Meanwhile, the rest of the kingdom is chafing (so to speak) against the rule

of celibacy. Costard is arrested when taken with the 'country wench' Jaquenetta. Armado, who has sworn to uphold the same oath as the King, falls in love with Jaquenetta, much to the jealous chagrin of his young servant Moth. Even Nathaniel, the local parish curate, is feeling the mood: he has a secret crush on Holofernia, dean of the local university. It seems that everyone (except perhaps the local constable, who is too Dull to feel much of anything) is in love.

How does a gentleman woo in secret? Sonnets, of course. But a man's writing can be used against him, and when each of the lords is revealed to be writing love letters, they unite to justify the breaking of their oaths. If they have made a vow to study, Berowne reasons, where does one learn the most? "From ladies' eyes," he concludes: "They are the books, the arts, the academes that show, contain, and nourish all the world!" The men decide together to woo the ladies: they send gifts, they dress up in a Russian masquerade, and they ask Armado to organize a little play for their entertainment.

The ladies tease their men wittily, treating all this wooing as a game, but in the last moments the play turns serious. Then the ladies have to decide on the spot how much they trust these men who have forsworn themselves for love. Are they mature enough for the world without end bargain of marriage? Have they wooed in vain? Will all the Labour's of Love be Lost?

We hope you enjoy our production.

Wendy Wasserstein's

Directed by Matthew Wright

an american daughter

Cast of Characters

Lyssa Dent HughesKatharine Kissingford
Quincy QuinceCora Lehuis
Judith B. KaufmanMahogany Scott
Walter AbrahamsonJohn Kissingford

Morrow McCarthyAdam Curtis Simpson
Timber TuckerM. Clinton Merritt
Senator Alan Hughes.Gordon McConnell*
Charlotte "Chubby" HughesLinda Bernhard*
JimmyJeffrey McMorrough
Billy RobbinsJeff Quinones
Television CrewJeffrey T. Bower, Eric LaVoie
Television PersonalitiesMatthew Wright,

David Bugher, Suzanne Dunn, Jennifer Knight, Michael Hagens

The Play Takes Place In a Time Like Ours...

In a Place We All Recognize

ACT I:

Scene 1: A Saturday in September

Scene 2: That Night

Scene 3: The Next Morning

Scene 4: Later That Afternoon

THERE WILL BE ONE 15-MINUTE INTERMISSION

ACT II:

Scene 1: Saturday Afternoon, a Week Later

Scene 2: The Next Day

Scene 3: Later That Day

Scene 4: That Evening

Scenic DesignDen Kopani
Costume DesignAnne M. Toewe
Lighting DesignRichard J. Gamble
Sound and Video DesignRichard J. Gamble
Video DesignHarold Klein
Technical DirectorRick Tetrault
Production Stage MangerMichael Sargent*
Stage ManagerMelanie Reichel
Assistant Stage ManagersDaniel Burress,
Kearly Schwingendorf
Assistant DirectorRom Bar-Nissim
PropertiesJill Biegler, Daniel Burress,
Kearly Schwingendorf, Jennifer Knight
Scenic Crew:Rom Bar-Nissim,
Jeffrey T. Bower, Jan-Marie Coniglio, Nicole Laudecio, Cora Lehuis, Noah Levine,
M. Clinton Merritt, Jeff Quinones, Melanie Reichel, Isabelle Sanchez
Costume CrewAlisha Campton,
John Kissingford, Eric Lavoie, Jeffrey McMorrough, Carrie Santanria, Adam Curtis
Simpson Light Board OperatorIsabelle Sanchez
Sound Engineer.Rom Bar-Nissim
WardrobeEmily Rose, Lida Duda
SeamstressesLida Duda, Denora Gutierrez

*Member of Actor's Equity Association

Produced by special arrangement with Dramatists Play Service, Inc.

Director's Notes

We live in the 'Cyber Age' at an address known as the 'Global Village,' which, from what I gather, means that we occupy the unprecedented position in history of being bombarded with new information from all over the world virtually every second of our lives. The various vehicles for all this information we collectively call the media. This media would appear to be the 'Master of the Cyber/Global Village,' and we seem to be at its mercy. The private dealings of anyone from politicians to trailer park denizens are available for our consideration, debate and judgment via the popular media...we merely have to tune in, log on or drop our change in the news vending machine. We seem to have a voracious appetite for all forms of news from pure to the puerile; and the more we ask for, the more the media seems able to supply. In fact, it's impossible to distinguish from whence this symbiotic process issues: does the demand drive the supply or vice versa?

Wendy Wasserstein has written a contemporary comedy of manners that takes on our culture's addiction to information overload. She's created a world that seems uncomfortably familiar, and even though her play was written in the Cigar and Intern Era, it seems indistinguishable from our current President Cowboy Age. The people of this play are familiar to us...they ARE us...and the play is like watching some horrifically funny national home video. I think ALL these people mean well...I think they're just all trying to get it "right." But, to whose definition of "right" are we intended to subscribe? In the ongoing tournament of 'The Individual vs. Cyber Force,' we're left to wonder.

Matthew Wright



FLORIDA ATLANTIC UNIVERSITY

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President and Professor

Dr. Richard L. Osburn
University Provost and
Chief Academic Officer

Dr. Norman S. Kaufman
Associate Provost and Professor

Dorothy F. Schmidt College of Arts and Letters

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Dean, Dorothy F. Schmidt College
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Edward Madden, University Theater
Manager

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Chair and Professor

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Visiting Professor of Theatre

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Bridget Connors,
Assistant Professor of Theatre

Timothy Dial, *Assistant Professor of Theatre*

Dr. Richard Gamble,
Associate Professor of Theatre

Den Kopani, *Visiting Professor of Theatre*

Edward L. Madden, *Professor of Theatre*

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Professor of Theatre

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The Dorothy F. Schmidt College of Arts and Letters gratefully acknowledges all of the students, faculty and staff who contributed so generously of their time and talents to make this program possible.

