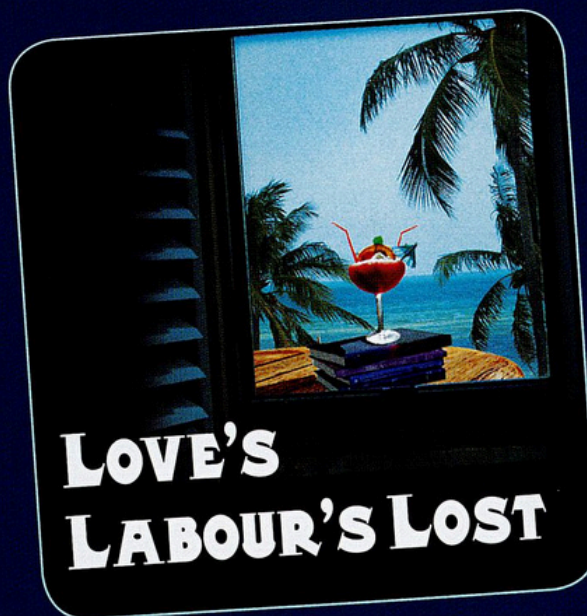


Festival Rep

FLORIDA ATLANTIC UNIVERSITY • 2012



June 22 – July 28

*University Theatre
Studio One Theatre*

*Department of
Theatre and Dance*

FAU

School of the Arts | Dorothy F. Schmidt College of Arts and Letters

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By Bert V. Royal

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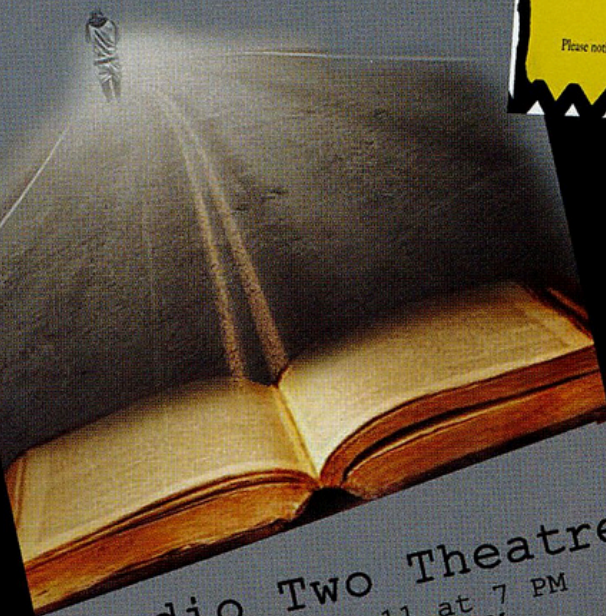
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by lee blessing



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A JERRY HERMAN MUSICAL REVUE **SHOWTUNE**

Directed by Laura Wayth*
Music Direction by Caryl Fantel
Choreography by Kally Khourshid

Scenic Design
Den Kopani

Costume Design
Jessica Cowden

Lighting Design
Richard Gamble

Sound Design
Richard Gamble

Stage Manager
George Kapetan*

Technical Director
Thomas M. Shorrock

**Member of Actor's Equity Association*

SHOWTUNE

A JERRY HERMAN
MUSICAL REVUE

Director's Note:

It is difficult to think of the American musical theatre without thinking of Jerry Herman.

Nominated for the Tony Award five times, Jerry Herman has delighted theatre audiences with the hits that everyone knows. From *Mame* to *Mack and Mabel* to *La Cage Aux Folles* to *Hello Dolly*, Jerry Herman has distinguished himself as one of Broadway's all-time greatest composers and lyricists.

Showtune is in every way a celebration.

It is a celebration of Jerry Herman's expansive and luminous career in the American musical theatre. It is a celebration of his memorable music — music that stays with you long after you have left the theatre. It is a celebration of his lyrics — witty and playful and often poignant and touching. And it is a celebration of his eccentric, charming and endearing characters and all of their humor and humanity.



But perhaps most importantly, *Showtune* is a celebration of life. What pervades and unites all of Jerry Herman's songs is something terribly rare and precious in our world today — optimism.

No matter how bleak things may seem, no matter how difficult they may be, no matter how lost or hopeless things feel, we can always put a little more mascara on, just go to the movies, put on our Sunday clothes, say goodbye with a little hello in it and tap our troubles away.

He promises us a happy ending.

And after all, isn't that what all of us need?

— DIRECTOR LAURA WAYTH*

CAST | SINGERS:

Darrick Penny
Alexander Salup++
Terry Cain*
Taylor Darden
Laura Wayth*

Ryan O'Shea
Lynn Wilhite
Joanna Mandel++
Abby Perkins

PRODUCTION STAFF

House Managers.....Lysette Pérez, Melissa Betterly
Assistant Stage Managers.....Ryan Mahannah++, Sydney Miller
Costume Shop Manager.....Jessica Cowden
Scene Shop Manager.....Jay Reese
Set Construction Assistants.....Ryan O'Shea, David Meldman
Costume Assistants.....Lynn Wilhite, Audra Yokley,
Larry Bauman
Properties Construction Assistant.....Taylor Darden
Dance Captains.....Sydney Miller, Matthew Morrell++
Properties Master.....Rebecca Rosenfeld
Master Electrician/Light Board Operator.....Kristine Madden
Set Crew.....Production Class
Costume Construction.....Marquita Abu, Kristine Madden,
Liliana Franky, Patricia Bello
Dept. Publicity.....Ryan Mahannah++, Darrick Penny
Follow Spot Operators.....Antonio Patterson, Cedric Dumornay
Wardrobe/Dressers.....Simonie Andres, Eduardo Rivera,
Liliana Franky, Larry Bauman
Sound Run Crew.....Ashley Berman
Production Graphics.....Den Kopani
Backstage Run Crew.....Randell Johnson, Cory Henry
Dramaturge.....Chuck Snyder
Photography.....Shannon Ouellette++
Ushers.....Marquita Abu, Taylor Jacobs,
Noelyn Howard
Courtesy Drivers.....Jordon Armstrong, Shannon Ouellette++

+ Member of Alpha Psi Omega

++ Officer of Alpha Psi Omega

* Member of Actor's Equity Association

LOVE'S LABOUR'S LOST

By William Shakespeare

Director/Adapted by Jean Louis Baldet

Scenic Design
Den Kopani

Costume Designer
Tim Dial

Lighting Design
Richard Gamble

Sound Design
Ashley Berman

Stage Manager
George Kapetan+

Technical Director
Thomas M. Shorrock

+ Member of Alpha Psi Omega

++ Officer of Alpha Psi Omega

** Member of Actor's Equity Association*

LOVE'S LABOUR'S LOST

By William Shakespeare

Director's Note:

William Shakespeare was obsessively fond of placing his plays in exotic or imaginative settings. Just think about the Italian or Greek locations in which most of his comedies and some of his tragedies are set. For Elizabethan audiences Italy and Greece were distant places that evoked images of romance and passion. Places in which the countryside was beautiful and the climate was near tropical and lush, far from the dreary, cold and damp climate of London. Shakespeare played on the imagination of his audience and set his plays in places that they desired to experience. And so for the duration of the play they could, through their imagination, experience these exotic peoples and places.

In this tradition, as adapter and director, I hope to carry all of you to an exotic location of our contemporary imagination; a Key West that never existed, but in our romanticized view we believe it did. This was the Key West of Hemmingway, Tennessee Williams, a place where President Truman came to relax, at the "Little White house," away from the affairs of state. So I have placed our production in 1947, a simpler time in our legendary Key West.



In order to tell the story that *Love's Labour's Lost* unfolds, I have also had to reimagine history. So for our purposes I have assumed the theatrical conceit that Key West is an independent Kingdom and is the seat of power of the Great Florida Keys. I have also assumed that the "Kingdom of the Conchs" by some stretch of imagination had claim to the peninsula of Florida, a land under dispute with the King of France which provides the political setting necessary to jump into a contemporary retelling of Shakespeare's *Love's Labour's Lost*. The cast and I have also enjoyed discovering mid 20th century character types that might have populated our romantic Key West; eccentric "Conchs" that parallel the types found in Elizabethan England. (continued)

LOVE'S LABOUR'S LOST

By William Shakespeare

Our King of the Conchs is a former Jamaican who rallies his band of playboy lords to pledge that for three years they will devote themselves to study and to live an academic and spiritual life without the distraction of women. Upon the arrival of the feisty Princess of France with her entourage of playful and fashionable ladies, havoc ensues and as the Princess seeks to negotiate "terms" for the ownership of Florida it becomes clear that the men's life of academic devotion is bound to failure. Our Key West is populated with an amazing array of unbelievable eccentrics, among them is a "fantastic Spanish military man" who competes for the love of the Island's "favorite barmaid" with a small time gangster and toughguy. To add to the silliness, the island's most educated professor goes about convoluting language with the help of the island's preacher. The constable is a very laid-back fellow, who tags along, understanding nothing, perhaps because he is a bit too fond of drink and the islands' medicinal weeds.

The play is wildly silly and is a perfect vehicle for a summer of fun. Shakespeare toys with the wonderful discrepancy between what men think about women and how women see themselves and see men.

No one in this play is quite what they believe they are. We all hide behind the masks and illusions that our genders afford us. Love is the rectifier of all of our self-delusions. Love is the great equalizer in the war of the sexes. This spirited and buoyant play offers us, the modern audience, a view of Shakespeare's eccentric and delightful world of imagination and what better setting than our own kingdom of fancy and imagination...Key West. See you all at Key West's Fantasy Fest and I dare you to try to tell me differently.

- DIRECTOR, JEAN LOUIS BALDET

+Member of Alpha Psi Omega

++Officer of Alpha Psi Omega

* Member of Actor's
Equity Association

CAST | *In Order of Appearance:*

Jaquenetta: an island wench.....	Shannon Ouellette++
Ferdinand: King of Key West.....	Darrick Penny
Longaville: a lord.....	Taylor Darden
Dumaine: a lord.....	Matthew Morrell++
Berowne: a lord.....	David Meldman
Dull: a constable.....	Doug Wetzel
Costard: a clown and criminal.....	Alexander Salup++
Don de Armado: a fantastical Spaniard.....	Jordon Armstrong
Moth: a page to Armado.....	Ryan Mahannah++
Boyet: a lord attending to the Princess.....	Terry Cain*
Princess of France.....	Lynn Wilhite
Maria: a lady.....	Joanna Mandel++
Katharine: a lady.....	Ryan O'Shea
Rosaline: a lady.....	Audra Yokley
Sir Nathaniel: a curate and a missionary.....	Eduardo Rivera
Holofernia: a professor of etymology and philology.....	Kathryn Lee Johnston*

PRODUCTION STAFF

House Managers.....	Lysette Pérez, Melissa Betterly
Assistant Stage Managers.....	Ashley Horowitz, Sydney Miller
Scene Shop Manager.....	Jay Reese
Costume Shop Manager.....	Jessica Cowden
Set Construction Assistants.....	Ryan O'Shea, David Meldman
Costume Assistants.....	Lynn Wilhite, Audra Yokley
Properties Construction Assistant.....	Larry Bauman
Properties Master.....	Taylor Darden
Stage Combat Choreographer.....	Noelle Dibble
Master Electrician/Light Board Operator.....	Jean Louis Baldet
Set Crew.....	Joe Lamia+
Costume Construction.....	Production Class
	Marquita Abu, Kristine Madden,
	Liliana Frankey, Patricia Bello
Stage Coach.....	Kathryn L. Johnston*
Dept. Publicity.....	Ryan Mahannah++, Darrick Penny
Sound Board Operator.....	Ashley Berman
Wardrobe/Dresser.....	Simonie Andres, Abby Perkins
Properties Run Crew.....	Kristine Madden, Larry Bauman
Backstage Run Crew.....	Doug Wetzel, Marquita Abu
Photography.....	Patricia Bello
Producers.....	Shannon Ouellette++
Transport Driver.....	Quasheery Ahmed, Cedric Dumornay, John Franklin
	Anthony Howe

GUEST EQUITY ARTISTS



Terry M. Cain is a native Kentuckian who has now called South Florida "home" for 16 years. He first came here to work at Jan McCart's Royal Palm Dinner Theatre (RPDT), right here in Boca Raton, where he quickly became fond of warm winters and, more importantly, the South Florida theatre community. At RPDT, he attained his Equity membership with the role of William Desmond Taylor in *Mack and Mabel*. He is excited to be back in Boca, and to be working with this very talented company. His other South Florida credits include: FDR in *Annie* at Actors' Playhouse; L.M. (and Co-musical Director) in *Pump Boys and Dinettes* at Hollywood Playhouse; and Frankie (and Musical Director) in *Forever Plaid* at Stage Door Theatre, among many others. Elsewhere, his credits include Capt. Von Trapp in *The Sound of Music*, Johnny Cantone in *The 1940's Radio Hour*, Portia (a step-sister) in *Cinderella*, and El Gallo in a national tour of *The Fantasticks*. Most recently, he performed in his second season (soon to begin his third) in the chorus of Florida Grand Opera. One of the highlights of his career was singing with The American Symphony Orchestra in Carnegie Hall. In addition to his work as a vocal coach/instructor, he is a baritone soloist at Miami Shores Community Church. Many thanks to his husband Jim for everything.



George Kapetan: This is George's premiere as Stage Manager for the summer repertory season and he's pleased to work with such a talented staff and company. He has worked in all aspects of professional theatrical production for over 30 years including producing, directing, performing and designing. Some of his favorite stage managing credits include *Copenhagen*, Palm Beach Dramaworks; *Dream a Little Dream*, Florida Stage; *I'm Not Rappaport*, New Vista Theatre; and *Steel Magnolias*, Caldwell Theatre. George is very grateful to the FAU Department of Theatre and Dance for this opportunity to serve the performing arts and especially to Jean-Claire, always.



Kathryn Lee Johnston: This is Kathryn's fourth summer at FAU. Past summers have included roles in *Oklahoma*, *Noises Off*, *Bye, Bye Birdie* and *The 1940's Radio Hour*. She continues to work professionally as an actor while serving as Visiting Assistant Professor of Voice and Speech here at FAU. Local audiences have seen her at Caldwell Theatre (*The Impressionists*, *The Voyage Inheritance*), New Vista Theater (*I'm Not Rappaport*), New Theatre (*Madagascar*),

Shores Performing Arts (*Bat Boy*) and GableStage where she received a Carbonell nomination for her performance in *Bug* and appeared in *Fahrenheit 451*. Most recently she played Ivy in Actors' Playhouse's Carbonell-nominated production of *August: Osage County*. She has also appeared on stage in her hometown of Indianapolis, Indiana as well as at The Shakespeare Theatre in Washington, D.C. (*Twelfth Night*, *The School for Scandal*, *Taming of the Shrew* and others.) Television credits include "Spin City," "Welcome to New York" and "Madigan Men." Kathryn is certified as an Associate Teacher of Fitzmaurice Voicework® and has served as dialect coach for productions at Mosaic Theater, Caldwell Theatre and many FAU productions. Here's looking at you, kid.



Laura Wayth is Assistant Professor of Acting at FAU. Ms. Wayth has taught acting at the University of Miami and the University of Wisconsin, Eau Claire and has worked internationally as a teacher and coach in Italy, Morocco, China and at the Central School of Speech and Drama in London. She was a 2002 Fulbright Fellow to Moscow, Russia and a 2011 Senior Fulbright Scholar to Romania. She received her M.F.A. from the American

Repertory Theatre Institute for Advanced Theatre Training at Harvard University and the Moscow Art Theatre School Institute in Russia. You may remember her from recent Festival Rep shows *Hooray for Hollywood*, *A Midsummer Night's Dream* and *The Tony Goes To...* She is a proud member of Actor's Equity Association and delighted to be a part of Festival Rep again this year.

UPCOMING PRODUCTIONS | 2012/13

Thérèse Raquin by Emile Zola - In this psychological drama, *Thérèse Raquin* tells the story of an unhappily married young woman who enters into a tragic affair with a friend of her selfish and overbearing aunt.

September 28 – October 6, Studio One Theatre

Summer and Smoke a play; by Tennessee Williams - The drama is a simple love story between two people with vastly divergent attitudes toward life. **November 9 - 18, Studio One Theatre**

Repertory Dance Theatre Ensemble

February 1 – 3, University Theatre

Equus by Peter Shaffer - *Equus* is a suspense drama that tells the story of a psychiatrist who attempts to treat a young man convicted of blinding six horses. **February 15 - 23, Studio One Theatre**

Lysistrata by Aristophanes - Set at the time of the Peloponnesian War, *Lysistrata* is a story about an Athenian housewife who organizes a strike among Greek women urging them to refuse having sex with their husbands until the men end the war. **April 12 – 20, Studio One Theatre**

Tickets: Single adult \$20; faculty, staff and alumni \$15; students with ID \$12; groups of 15 or more \$14 (call 561-297-2471); package tickets (all 5 shows) \$80; **1-800-564-9539 or www.fauevents.com**

Dances We Dance Fall Showcase

November 30 – Dec 1, University Theatre

Dances We Dance Spring Showcase

April 26-27, University Theatre

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