

FAU's Department of Theatre and Dance Presents

Festival Rep 2014

August: Osage County



June 27 – July 26

BONNIE
&
CLYDE

July 5 – 27

Piano Gala
EXTRAVAGANZA



Friday, Aug. 1, 7 pm

Big Band
Concerts



Saturday, Aug. 2, 7 pm
Sunday, Aug. 3, 2 pm



Dorothy F. Schmidt College of Arts and Letters
Florida Atlantic University, Boca Raton

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- ☐ Check made payable to the FAU Foundation, Inc./Cultural Arts Prodigy Program
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Mail to: Laurie Carney, Development Officer, Dorothy F. Schmidt College of Arts and Letters, FAU,
777 Glades Road, Boca Raton, FL 33431 | 561-297-3606 | lcarney@fau.edu

AUGUST: OSAGE COUNTY

By Tracy Letts

Directed by Jean-Louis Baldet

Scenic Design
Melina Oikonomou

Costume Design
Tim Dial

Lighting Design
Thomas Shorrock

Sound Design
Azael Mora+

Stage Manager
Barry Marks*

Technical Director
Chris Evans

NOTE: There will be 2 ten-minute intermissions.

**Members of Actors' Equity Association
+Member of Alpha Psi Omega*

GUEST EQUITY ARTISTS



Kim Ostrenko is a native Miamian and has been a proud member of Actors' Equity Association and Screen Actors' Guild for several decades. She is thrilled to be working with the FAU Summer Rep on these incredible shows. Kim has been honored with several Carbonell Awards & nominations. Her credits include: *The Last Schwartz* (Parade Productions); *Becky's New Car*, *The Boy From Russia*, *Picasso At The Lapin Agile*, *A Funny Thing Happened On The Way To the Forum* (Actor's Playhouse); *God of Carnage*, *Distracted*,

Lying in State, *Lend Me a Tenor*, *Don't Dress for Dinner* (Caldwell Theatre); *Gulf of Westchester*, *Fish or Cut Bait* (Florida Stage); *A Round Heeled Woman* (Gablestage, starring Sharon Gless); *Sylvia* (Florida Studio Theatre); *You Can't Take it With You* (Florida Rep.); *Well* (PlayMakers Rep in NC); *A Midsummer Night's Dream* (NCSF) and 5 seasons of *Summer Shorts Festival* (City Theatre). Film: *Dolphin Tale* and *Dolphin Tale 2* with Ashley Judd and Morgan Freeman; *A Change of Heart*, *Boynton Beach Club*, *Sex Drive*, *Bachelor Party 2*, *Loving The Bad Man*. TV: "Graceland," "Magic City," "Burn Notice," "From The Earth to The Moon." Kim would like to thank her family & friends for their love & support.



Jessica K. Peterson is delighted to be working with Bruce Linser and the FAU Summer Rep. She is just back from a run of *August: Osage County* (The Warehouse Theatre) in Greenville, S.C playing Violet Weston. This past December she was at The Willow Theatre in the Women's Theatre Project's production of *The Lyons*, and Kate in *Brighton Beach Memoirs* at The Plaza Theatre in Manalapan. A multiple Carbonell Award nominee, and winner for Best Actress in *The Music Lesson* at Florida Stage, she's worked across

the country including Arkansas Rep, Playmaker's Rep, NC, Warehouse Theatre, SC, and theatres across Florida. Other favorites include: *Going to See The Elephant* (Blowing Rock Stage), NC; *Moon For The Misbegotten*, *Beauty Queen of Leenane* and *Ghosts* at Banyan Theatre, Sarasota; *Deathtrap* (Maltz Jupiter Theatre); *Anna In The Tropics*, *Frozen* (The Hippodrome); *How I Learned To Drive* (Caldwell Theatre); *Hysteria*, *A Park In Our House* (Florida Stage); *Hamlet* (American Stage), and *The Glass Menagerie* (Blowing Rock Stage). She was seen in *Burn Notice* its last season. She is also a photographer.

Cast

Beverly Weston.....	David Meldman
Violet Weston.....	Kim Ostrenko*
Barbara Fordham.....	Elizabeth Price
Bill Fordham.....	Scott Wells
Jean Fordham.....	Nicole Pellini+
Ivy Weston.....	Connie Pezet+
Karen Weston.....	Jenna Wyatt
Mattie Fay Aiken.....	Sujotta Pace+
Charlie Aiken.....	Wayne LeGette*
Little Charles Aiken.....	Jack Kelly++
Johnna Monevata.....	Amanda Otero-Romano+
Steven Heidebrecht.....	J. Connor Hammond+
Sheriff Deon Gilbeau.....	Carlos Londono

Production Staff

Shop Manager.....	Chris Evans
Costume Shop Manager.....	Jessica Cowden
Master Carpenter.....	Guy Haubrich
House Manager.....	Shannon Ouellette+
Theater Manager.....	Jim McDonough
Box Office Supervisor.....	Nikki Horbach
Program Assistant.....	Judith Page-Sarfati
Dialect Coach.....	Kathryn L. Johnston*
Fight Choreographer.....	Connor Hammond+
Scenic Artist.....	Melina Oikonomou
Properties Master.....	Steven Kennedy+
Master Electrician.....	Steven Kennedy+
Sound Engineer.....	Melissa Fiorini+
Assistant Stage Managers.....	Olivia Hancock+, Mandalyn Stevens
Office Assistant.....	Sujotta Pace+
Scene Shop Assistants.....	J. Connor Hammond+
Properties Assistant.....	Elizabeth Price
Costuming Assistants.....	Scott Wells, Jenna Wyatt
Photography.....	KRG Photography
Publicity Staff.....	Joey De La Rua+, Bradley Wells++
Run Crew.....	Jameelah Bailey
Properties Crew.....	Lucas Moss+
Dressers.....	Katelyn Elliott+, Dinah Rose+
Wardrobe.....	Christina Rodriguez+
Ushers.....	Amir Ashmamy, Chris Cooper+, Bruno Faria+, Ashley Rodriguez
Golf Cart.....	Chris Boike+

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+Member of Alpha Psi Omega
++Officer of Alpha Psi Omega*

FAU'S DEPARTMENT OF THEATRE AND DANCE
DEDICATES FESTIVAL REPERTORY 2014
TO THE MEMORY OF:



TERRY M. CAIN

October 24, 1961-June 23, 2014

Don't cry because it's over.

Smile because it happened. - Dr. Seuss

June 23, 2014 - 5:30 pm

As I write this, a little over 12 hours have passed since the South Florida and FAU Theatre communities suffered a tremendous loss: Terry Cain passed away early this morning. Our audience members were blessed to witness Terry's brilliant comedic timing and warm Bari-Tenor voice in 2012's *Showtune: Celebrating the Words and Music of Jerry Herman* and *Love's Labour's Lost*. Last summer he graced our stages again in *Side by Side by Sondheim* and *A Funny Thing Happened on the Way to the Forum*. Terry was one of those rare spirits who could brighten anyone's day by simply saying hello. A wonderfully talented actor, a true and humble gentleman and one of the kindest people to grace a Green Room, he set an excellent example for all who were fortunate enough to work with him – students and professionals alike. We're all better people for having had him in our lives for a brief time. Our deepest sympathies go to Terry's husband, Jim and the rest of his family.

I believe Terry would be proud to know that we are dedicating FAU Festival Repertory 2014 to his memory. He always let us know how much he loved working with our students and they, in turn, had nothing but the highest regard for him. (As I write this, they are preparing a memorial gathering to be held later this evening to share their memories of Terry). On this sad day we struggle as we try to accept the loss of one of our own, but by the time you read this (before the curtain rises) we will be preparing to perform for you with spontaneity, love for the Theatre and, above all, a great deal of JOY! It's what Terry would have done and we aim to follow his example. See that picture at the top? That's how we'll remember him. Enjoy the show.

On behalf of the entire FAU Festival Repertory 2014 Company,
Kathryn L. Johnston, Assistant Professor

Director's Comments

Eighty years ago, Clyde Barrow and Bonnie Parker riveted America's fear and fascination with their defiant two-year crime spree. Since then, Hollywood and the media have elevated them to iconic proportions, romanticizing them as heroes and maligning them as villains with little in between. The musical version you're about to see is different. It follows the lives of Bonnie & Clyde from their early years in the West Dallas slums through their ill-fated but enduring romance to their eventual fall from grace as they brazenly courted the outlaw spotlight. Less of an indictment of the criminals, however, the musical seeks to reveal the humanity behind the heinousness – the hopes, dreams, fears, and despairs of the people behind the crimes that the American Dream, and its Great Depression, helped to create, foster, and carelessly discard.

Through no fault of their own, Bonnie & Clyde found themselves on the wrong side of a fractured and divided America. There were the "haves" – bankers, businessmen, politicians, and lawmen – and the "have-nots," and each group harbored a deep, disquieting mistrust of the other (sound familiar?). The common working man was a threat to high society; the "haves'" ability to keep what they had depended on the "have-nots" staying where they were. So Bonnie & Clyde's aspirations for a better life were pipedreams at best and demoralizing at worst. This inequity and unrest became both backdrop and fodder for what was to ensue.

Add to this several important facts. 1) Communications were slow; TV was in its infancy, so disseminating images to a wide audience was impossible. 2) Law-enforcement was only a budding new discipline with little power or jurisdiction, especially across state lines. Rob a store in Texas, hide out in Oklahoma. And with the inherent mistrust of these "citizen militia" police forces, much of the public (especially the "have-nots") would rather quietly cheer on their fellow underdogs than help those who had kept them down. 3) The newer, faster cars were expensive, so while Clyde could steal them, the "laws" were stuck with the slower, more ponderous models. And thus began the story of *Bonnie & Clyde*.

This show does not attempt to justify the behavior or the acts of these people; the line between right and wrong here is clear, as it should be. It does, however, ask a thoughtful question. "Are criminals born or bred?" From our comfortably middle-class vantage point, it's easy to point fingers of disapproval down the ladder of success. But I can't help but wonder: given Bonnie & Clyde's prospects, who would *you* have become?

– Bruce Linser

Cast (In Order of Appearance)

Bonnie Elizabeth Parker.....	Alana Ernst+
Clyde Chestnut Barrow.....	Bruno Faria+
Young Bonnie.....	Emily D'Addio
Emma Parker.....	Elizabeth Price
Preacher #1/John/Churchgoer/ Joe/Reporter/Bread-Liner/Bud/ Customer.....	Chris Cooper+
Young Clyde.....	Michael Materdomini
Cumie Barrow.....	Jessica K. Peterson*
Henry Barrow.....	David Meldman
Cop/Churchgoer/Guard #2/Bread-Liner/Customer/Teller/ Alcorn.....	Lucas Moss+
Judge/Charlie/Churchgoer/Bread-Liner/Customer/Archie.....	Joey De La Rua+
Ted Hinton.....	Andrew Spinelli
Blanche Barrow.....	Ashley Rodriguez
Marvin Ivan "Buck" Barrow.....	Bradley Wells++
Eleanore/Churchgoer/Reporter/Bread-Liner/Customer.....	Kayla Bussel+
Trish/Churchgoer/Reporter/Bread-Liner/Customer.....	Katelyn Elliot+
Stella/Churchgoer/Reporter/Bread-Liner/Customer.....	Holly Tatem+
Sheriff Schmid.....	Chris Boike+
Preacher	Wayne LeGette*
Cop/Churchgoer/Guard #1/Bread-Liner/Shopkeeper/Johnson.....	Steven Kennedy+
Crowder/Hamer.....	Jack Kelly++
Miriam "Ma" Ferguson.....	Kim Ostrenko*

*Members of Actors' Equity Association
 +Member of Alpha Psi Omega
 ++Officer of Alpha Psi Omega

BONNIE & CLYDE

Act One

<i>Prologue/Picture Show</i>	Young Bonnie, Young Clyde, Bonnie, Clyde
<i>This World Will Remember Me</i>	Clyde, Bonnie
<i>You're Goin' Back to Jail</i>	Blanche, Buck, Stella, Trish, Eleanore
<i>How 'Bout a Dance</i>	Bonnie
<i>When I Drive</i>	Clyde, Buck
<i>God's Arms Are Always Open</i>	Preacher, Congregation
<i>You Can Do Better Than Him</i>	Ted, Clyde
<i>You Love Who You Love</i>	Bonnie, Blanche
<i>Raise a Little Hell</i>	Clyde
<i>This World Will Remember Us</i>	Clyde, Bonnie

15-MINUTE INTERMISSION

Act Two

Entr'acte

<i>Made In America</i>	Preacher, Ensemble
<i>Too Late to Turn Back Now</i>	Bonnie, Clyde
<i>That's What You Call a Dream</i>	Blanche
<i>What Was Good Enough For You</i>	Clyde, Bonnie
<i>Bonnie</i>	Clyde
<i>Raise a Little Hell (Reprise)</i>	Clyde, Buck, Ted
<i>Dyin' Ain't So Bad</i>	Bonnie
<i>God's Arms Are Always Open (Reprise)</i>	Blanche, Preacher
<i>Finale Reprises</i>	Ted, Young Bonnie, Young Clyde
<i>Dyin' Aint So Bad (Reprise)</i>	Bonnie, Clyde
<i>Finale-How 'Bout a Dance?</i>	Bonnie

BONNIE & CLYDE

Production Staff

Shop Manager.....	Chris Evans
Costume Shop Manager.....	Jessica Cowden
Master Carpenter.....	Guy Haubrich
House Manager.....	Shannon Ouellette+
Theatre Manager.....	Jim McDonough
Box Office Supervisor.....	Nikki Horbach
Program Assistant.....	Judith Page-Sarfati
Dialect Coach.....	Kathryn L. Johnston*
Fight Choreographer/Gun Captain.....	J. Connor Hammond+
Assistant Director.....	Manuel Zaldivar+
Scenic Artist.....	Melina Oikonomou
Properties Masters.....	Kyle Barrett++, Holly Tatem+
Master Electrician.....	Alexander Taylor+
Sound Engineer.....	Melissa Fiorini+
Assistant Stage Managers.....	Andrew Armas++, Dinah Rose+, Mandalyn Stevens
Office Assistant.....	Sujotta Pace+
Scene Shop Assistants.....	J. Connor Hammond+
Properties Assistant.....	Elizabeth Price
Costuming Assistants.....	Scott Wells, Jenna Wyatt
Photography.....	KRG Photography
Publicity Staff.....	Joey De La Rua+, Bradley Wells++
Run Crew.....	Olivia Hancock+, James Lanners+
Properties Crew.....	Connie Pezet+
Dresser.....	Nicole Gregory, Nicole Pelini+, Christina Rodriguez+
Wardrobe.....	Kayla Bussel+, Alana Ernst+
Follow Spot.....	Samuel Iglehart+, Cassandra Glenn
Ushers.....	Amir Ashmamy, Jordan Duke, Carlos Landono, Shanea Longley
Golf Carts.....	Cassandra Glenn, Griffen Mello

**Members of Actors' Equity Association*

+Member of Alpha Psi Omega

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BONNIE & CLYDE

Book by
Ivan Menchell

Lyrics by
Don Black

Music by
Frank Wildhorn

Directed by Bruce Linser*^
Musical Direction by Paul Reekie

Scenic Design
Melina Oikonomou

Costume Design
Larry Bauman

Lighting Design
Thomas Shorrock

Sound Design
Azael Mora+

Stage Manager
Barry Marks*

Technical Director
Chris Evans

***Please note: haze, strobe lighting, and
live gun shots will be used during this performance***

**Members of Actors' Equity Association*

^Member of the Society of Stage Directors & Choreographers

*"Bonnie & Clyde" is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI, 421 West 54th Street, New York, NY, 10019 • TEL: (212)397-4684
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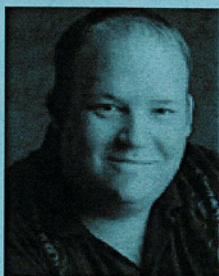
*"The videotaping or other video or audio recording of this production
is strictly prohibited."*

GUEST EQUITY ARTISTS



Wayne Legette is happy to return to FAU after appearing in *Side By Side* and *The Man Who Came to Dinner* last summer. Recently, he appeared in the mega-hit *Spamalot* (Actors' Playhouse), *Fiddler on the Roof* (freeFall), *Chapter Two* (Plaza), *Company* (Palm Beach Dramaworks), and *Cabaret Verboten* (Arts Garage - Carbonell nom). Regional: *Rags* (Paper Mill), *The Rothschilds* (Coconut Grove), *West Side Story* (Int'l Tour), *Jolson!* (El Portal, LA - B'way World LA Nom), *August: Osage County* (American Stage), *Ruthless!*

(Hollywood Plhs, Carbonell Award), *Sunday in the Park*, *Follies*, *Into the Woods* & *The Secret Garden* (Caldwell), *Tuesdays With Morrie* (Gulfshore), *The Full Monty* (Maltz), the longest running show in S FL's history *I Love You, You're Perfect, Now Change* (Actors' Playhouse - Carbonell nom), and originated the title roles in the world premiere of *Dr. Radio* (Florida Stage) & *Chaplin* (Shores - Carbonell nom), to name just a few. Wayne is a two-time Carbonell Award winner, seven-time nominee, and BroadwayWorld LA Award nominee. TV/ Film: *Graceland* (USA), *Burn Notice* (USA), *The Glades* (A&E), *Sins of the City* (USA) & the feature film *Tony Tango*. Classically trained at New York's National Shakespeare Conservatory, he is also an internationally known acting coach.
www.waynelegette.com



Barry Marks (Stage Manager) is pleased to join FAU as part of its Summer Festival Rep productions. Barry received a B.A. in Theater from Nova Southeastern University. South Florida Stage Management credits include: *RED*, *The Mother***** with the Hat*, *The Brothers Size*, and *Masked*. Other favorite production credits include: *Agatha Christie's BBC Murders*, (part of the Broadway across America series), and the first licensed full production of *RENT* after its Broadway closing. Barry is a very proud member of Actors' Equity Association.

Tracy Letts' play belongs to the black comedy genre, giving it quite a dark dimension. The action revolves around the Weston family who are forced to confront their reality both from their past and their present. The story takes place over several weeks in the home of Beverly and Violet Weston in Oklahoma. Beverly is a poet and has a drinking problem, while his wife suffers from mouth cancer and has become addicted to drugs.

The story begins when Beverly is trying to hire a new live-in cook and caregiver for Violet. When Johnna, a Cheyenne Native-American housekeeper, is brought in, problems erupt between the couple. A few weeks later, Beverly disappears which motivates the family to come together to look for him, but only to find out a few days later that he has committed suicide. Barbara and Karen, the eldest daughters of Violet and Beverly, along with Ivy who lives in the house, come to their father's funeral, as does Violet's sister and her family.

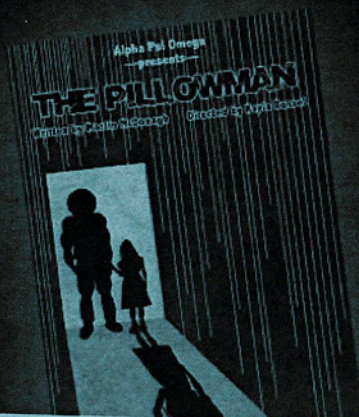
A series of conflicts ensue over the next several days as Violet and Barbara, who have never understood each other, argue and fight. The family disapproves of Karen bringing her new fiancé to the funeral, and Ivy is planning to run away after engaging in a romantic relationship. Their world falls into chaos, which leads them to the ultimate decision. Will they leave or stay?

Director's Comments

This play, which won the 2008 Pulitzer Prize and Tony Award, sets a new standard for American drama with its biting wit, uninhibited, in-your-face characters, and painfully honest family situations. This play demands our attention as very few plays have since the great age of American playwrights, Eugene O'Neill, Tennessee Williams and Arthur Miller. As *Time Magazine* said in their review, "This original and corrosive black comedy deserves a seat at the dinner table with the great American family plays." Though very few families may be as dysfunctional as the Weston clan we inevitably see our own extended family lives in their tortured reality. We know these people as we know our own. We laugh, cry, are shocked, and made more human by their pain. They reveal who we are and how we relate to those who are closest to us.

For the Cast and me, this darkly funny drama was both a pleasure and a gut-wrenching challenge on which to work. Many moments, while developing this piece, brought gales of laughter from one another as well as sensitive and delicate awareness and touching human responses. Each rehearsal was a roller coaster of emotional highs and lows and confronted each of us with our own life choices and the unintended results of those choices. We were time and again faced with our own humanity. It is with great pleasure and humility that we offer this work to you.

AΨΩ - Alpha Psi Omega
The National Theatre Honor Society's Summer Series:



The Pillowman
by Martin McDonagh

In FAU's Studio Two
August 21st, 22nd & 23rd at 7pm
August 23rd at 1pm

This is a free production,
but we suggest you reserve your
seats by emailing
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Seagull**

A Comedy

Written By Anton Chekhov | Directed by David Meldman

August 1-3 & 8-10, FAU Studio Two Theatre

Fridays & Saturdays 7 pm; Sundays at 1 pm; Free production

Space is limited! Reserve seats by emailing FAUStudioTwo@gmail.com

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if special accommodations for a disability are necessary.*

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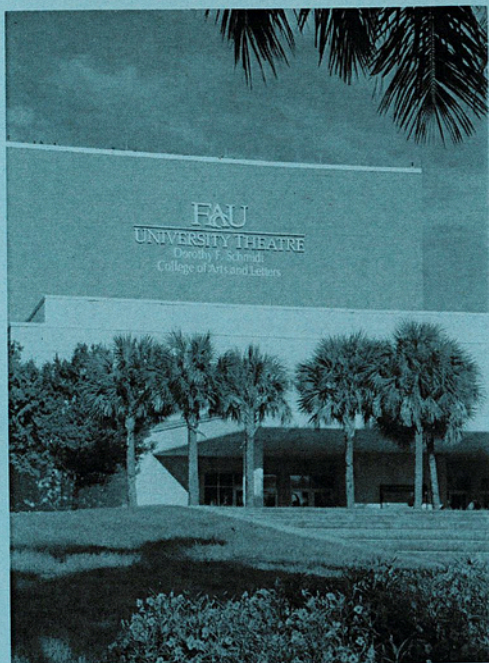


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FAU SCHOOL OF THE ARTS

Dorothy F. Schmidt
College of Arts and Letters
Florida Atlantic University

THE DEPARTMENT OF THEATRE AND *Dance*



Actors' Equity Association (AEA), founded in 1913, represents more than 49,000 stage actors and stage

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www.actorsequity.org

www.fau.edu/theatre

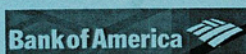
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