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Department of Theatre Arts

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IN SCHOOL EDUCATION PROGRAM

“Sometimes...Shakespeare speaks to those we least expect him to speak to and opens up a world of possibilities that otherwise might never have been.”

— Mary Fielding, Livermore Shakes Teaching Artist

Shakespeare’s Associates is proud to announce that we have designed an in-school program for K-12 students which enhances the current English/Language Arts curriculum. The program focuses on increasing language skills, comprehending key details in a text, improving the expression of ideas through drama, writing and reading, developing imagination and relating key themes in Shakespeare’s work to their own lives. The elementary program brings Shakespeare’s Associates Teaching Artists to a classroom to introduce the students to William Shakespeare and his history, teach scene comprehension, language study and active theme exploration. The program was created to align with Common Core Literacy standards.

Shakespeare’s Associates completed pilot programs in the second grade classrooms of Joe Michell Elementary, a half day workshop at Del Valle Continuation High School and visits to English classrooms at Livermore High School. Thanks to generous support from the Livermore Valley Education Foundation, Shakespeare’s Associates will be implementing the program in all Livermore public second grade classrooms in the 2015/2016 school year.

OUR EDUCATION PROGRAM IS POSSIBLE THANKS TO THE GENEROUS SUPPORT OF:

Wente Foundation
for Arts Education
Peggy was a core member of the theater company, serving on the founding board of Shakespeare's Associates, the dramaturg for all productions since 2004, and a dear friend. She helped many artists to a deeper understanding of the text and to more vibrant performances.

She strengthened the company through her wisdom, leadership and many hours of “roll-up-your-sleeves” volunteering. And she hosted parties in her home, reminding us to celebrate our successes together. Peggy and her family generously supported our Apprentice Program. To honor Peggy’s memory, we have created the “Peggy Riley Apprenticeship” for an outstanding apprentice who shows a deep commitment to honing their craft, mastering the text and who significantly contributes to the whole of Livermore Shakespeare Festival.

Livermore Shakespeare Festival 2015
Peggy Riley Apprentice

Amy (Lucy Steele – S&S/Audrey, Assistant to the Director – AYLJ) returns to LSF as the Apprentice Mentor after performing in last summer’s Pride & Prejudice as Charlotte Lucas. She recently graduated from the University of Portland with a BA in Drama (Performance and Production/Management) and will pursue an MFA in Acting at the University of Missouri Kansas City.

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Orlando—youngest brother  JOSEPH SALAZAR*
Oliver—oldest brother  PATRICK ANDREW JONES
Old Adam—their father's servant  WILLIAM J. WOLAK^
Judith—servant  ANNIE Ganousis

AT COURT

Duke Fredericke—usurping duke, younger brother to Duke Senior  TIMOTHY REDMOND
Rosalinde—his niece  MARYSSA WANLASS*
Celia—his daughter  LILIAN WOUTERS
Le Beau—a courtier  SEAN PATRICK NILL
Touchstone—a clown  ALAN LITTLEHALES
Charles the Wrestler  JEREMY TRIBE GALLARDO
Court Lady  LINDSAY VIRGILIO

IN THE FORREST OF ARDEN

Duke Senior—banished duke  TIMOTHY REDMOND
Amyens—a singer  SEAN PATRICK NILL
Jaques—a nobleman  MICHAEL WAYNE RICE^
Corin—an old shepherd  WILLIAM J. WOLAK^
Sylvius—a shepherd in love with Phebe  AARON KITCHIN
Phebe—a shepherdess  LINDSEY MARIE SCHMELTZER
Audrey—a goatherd  AMY BILLROTH-MA CLURG
William—a local farmer in love with Audrey  JACK CLIFFORD
Sir Oliver Martext—a vicar  PATRICK ANDREW JONES
Followers of Duke Senior

Shepherdess  SOPHIE PITTEL
Jaques—the second son of Sir Roland de Boys  JEREMY TRIBE GALLARDO

SENSE & SENSIBILITY

IN ORDER OF APPEARANCE:

Marianne Dashwood  LINDSEY MARIE SCHMELTZER
Elinor Dashwood  ROBYN GRAHN
Mrs. Henry Dashwood  JENNIFER MCGEORGE
John Dashwood  PATRICK ANDREW JONES
Mrs. John Dashwood  ANNIE Ganousis
Edward Ferrars  SEAN PATRICK NILL
Servant  JACK CLIFFORD
Sir John Middleton  SOPHIE KOELLE-PITTEL
Mrs. Jennings  LINDSAY VIRGILIO
Lady Middleton  MICHAEL ABTS
Colonel Brandon  MOLLY NOBLE*
Willoughby  MARY EILERS-FIELDING
Lucy Steele  RYAN TASKER*
Miss Grey  JEREMY TRIBE GALLARDO
Robert Ferrars  AMY BILLROTH-MA CLURG
Doctor Lowry  MADALYN BAKER
Mrs. Ferrars  AARON KITCHIN
Mrs. Jennings  WILLIAM J. WOLAK

UNDERSTUDIES

Michael Abts (Colonel Brandon, Doctor), Madalyn Baker (Celia, Mrs. Ferrars, Marianne Dashwood, Mrs. John Dashwood, Lady Middleton), Amy Billroth Maclur (Rosalind, Mrs. Jennings), Jack Clifford (Silvius, Robert Ferrars, Edward Ferrars, Willoughby), Mary Eilers-Fielding (Elinor), Annie Ganousis (Audrey, Phebe, Mrs. Henry Dashwood), Patrick Andrew Jones (Le Beau, Amyens), Aaron Kitchin (Touchstone, Servant, Sir John Middleton, John Dashwood), Sean Patrick Nill (Oliver), Sophie Pittel (Judith, Forrester), Michael Wayne Rice (Duke Fredrick), Jeremy Tribe Gallardo (Orlando, Duke Sr.), Lindsey Virgilio (Forrester, 2nd Son, Miss Grey).

*Member, Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

^Associate Artist, Shakespeare’s Associates, Inc.
MARY EILERS-FIELDING (Lady Middleton/Mrs. Ferrars – S&S) has previously appeared in LSF’s Taming of the Shrew, Shakespeare’s Associates’ Sonnet Café, and Curtain Theatre in Mill Valley. Mary earned her BA in musical theatre from the UOP and her teaching credential from SF State. She recently helped launch the pilot education program for Shakespeare’s Associates.

ROBYN GRAHN (Elinor – S&S) Robyn debuts at LSF in this beautiful adaptation of Sense & Sensibility. Most recently, Robyn has been seen at Masquers Theater in The Women and at Ross Valley Players in Persuasion. She holds a degree in Marine Biology from UC Santa Cruz. Robyn balances her days as a naturalist at the Aquarium of the Bay and nights as an actress.

MICHAEL ABTS (Sir John Middleton – S&S) has previously appeared at LSF as Treplev in The Seagull and Demetrius in A Midsummer Night’s Dream. Other credits include Berkeley Rep and SF Shakespeare Festival. He earned his MFA at the Shakespeare Theatre Company’s Academy For Classical Acting in Washington, DC. Up Next, Marin Shakespeare Company’s production of Richard III.

AMY BILLROTH-MACLURG (Audrey, Assistant to the Director – AYL/Lucy Steele – S&S) returns to LSF after performing in last summer’s Pride & Prejudice as Charlotte Lucas. She recently graduated from the University of Portland with a BA in Drama (Performance and Production/Management) and will begin pursuing an MFA in Acting at the University of Missouri Kansas City.

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PATRICK ANDREW JONES (Oliver de Boys/Sir Martext – AYLII/John Dashwood, Gardener – S&S) is thrilled to be spending his first summer with Shakespeare’s Associates in Livermore. Recent roles include Brutus in Julius Caesar, Boris in Russian Transplant, and Ferdinando in Crazy for the Country. Jones is entering his 2nd year of the MFA program at the American Conservatory Theater.

AARON KITCHIN (Silvius – AYLII/Robert Ferrars – S&S) is thrilled to be performing with LSF. He was last seen as Cassio in the Arabian Shakespeare Festival’s Othello. Past credits include A Midsummer Night’s Dream, The Three Musketeers, and The Zoo Story. Next up: The Western Stage and Pacific Rep. He is a graduate of UC Berkeley. www.aaronkitchin.com

ALAN LITTLEHALES (Touchstone – AYLII) is a second year MFA candidate at the American Conservatory Theater. Recent credits in the graduate program include Henry in The Skin of Our Teeth and Alex in Russian Transport. Originally from Salem Oregon, Alan spent four years in New Mexico pursuing his BFA in Acting at Santa Fe University.

JENNIFER MCGEORGE (Mrs. Henry Dashwood – S&S) debuts with LSF in Sense & Sensibility. Other Bay Area credits include Marin Shakespeare Company, Women’s Will, NCTC and Shakespeare at Stinson. New York credits include the McCarter Theatre, Williamstown Theater Festival, and touring with The National Shakespeare Co. Jennifer holds a BFA in Acting from Emerson College in Boston.

SEAN PATRICK NILL (Amiens, Le Beau – AYLII/Edward Ferrars – S&S) returns to LSF after being an apprentice in the 2012 Season (Hamlet/Merry Wives of Windsor) and performing in Sonnet Café. Sean has performed at the Sacramento Theatre Company, B Street Theatre, Kingsmen Shakespeare Festival, Pacific Repertory Theatre, SacImpulse Theatre, E:Motion Dance Ensemble, and the Kennedy Center in Washington D.C.

MOLLY NOBLE (Mrs. Jennings – S&S) has appeared with Aurora Theatre Company, San Francisco Playhouse, Shotgun Players and is a proud member of PlayGround. She is so happy to work under the stars with the LSF company and Jennifer Le Blanc. Molly teaches theatre at College of Marin where she recently directed Chekhov’s Seagull. www.mollynoble.com


MICHAEL WAYNE RICE (Jaques – AYLII) will be making his seventh appearance with Shakespeare’s Associates. Michael is a graduate with an M.F.A. in Acting from the University of Missouri at Kansas City. Michael currently teaches acting at the University of the Pacific and has also taught at UMKC and the University of San Francisco.

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JOSEPH SALAZAR (Orlando – AYLJ) happily returns to LSF, where he previously appeared in The Seagull, A Midsummer Nights Dream, Romeo and Juliet, A Life in the Theater and Hamlet. Other Bay Area credits: Cal Shakes, Marin Theater company and Shotgun players. Joseph is a graduate of A.A.D.A. and a proud member of Actors Equity.

LINDSEY MARIE SCHMELTZER (Phebe – AYLJ/Marianne – S&S) is delighted to be back at LSF for a second season. Other local credits include: Monday Night Playground, Impact Theatre, Shakespeare Napa Valley, and Aurora Theatre Company. Regional credits include: Texas Shakespeare Festival, Summer Repertory Theatre. Lindsey graduated from CSU, Chico and interned at Milwaukee Repertory Theater.

RYAN TASKER (Colonel Brandon – S&S) is very pleased to return to LSF, having previously appeared in Much Ado About Nothing last summer, Romeo and Juliet, and The Real Thing. He has also worked with the San Francisco Shakespeare Festival, San Jose Repertory, Shotgun Players, Aurora Theatre Company, Word for Word, Just Theater, and TheatreWorks, among others. Member of AEA.

JEREMY TRIBE GALLARDO (Charles, Forester – AYLJ/Willoughby – S&S) is returning for his third season with LSF. Seen last season at LSF as Borrachio/George Wickham, Jeremy is very happy to be back. A bay area local, Jeremy has his BFA from the University of Idaho and is the recipient of the Rex Reybold Acting Fellowship for Oregon Shakespeare Festival’s 2016 season.

MARYSSA WANLASS (Rosalind – AYLJ) returns to LSF, where she was last seen as Rosencrantz in Hamlet and Justice Shallow in Merry Wives of Windsor. Other credits include Betrayal (Pear Avenue Theatre), Macbeth (SF Shakespeare Festival), Persuasion (San Jose Stage), Crime and Punishment (San Jose Repertory Theatre), Enchanted April, Witness for the Prosecution (Center REPertory Company). www.maryssa-wanlass.com

BILL WOLAK (Adam, Corin – AYLJ/Doctor – S&S) In eight seasons at LSF, he’s played Sorin in The Seagull, Friar Lawrence in Romeo and Juliet, Polonius in Hamlet and Verges/Antonio in Much Ado About Nothing. Bill has also appeared in Proof and A Life in the Theatre for Shakespeare’s Associates. He is professor emeritus from The University of the Pacific, Department of Theatre Arts.

LILIAN WOUTERS (Celia – AYLJ) is making her debut with Shakespeare’s Associates this summer and is proud to be part of the company! She recently has worked with Drinking Voices in SF and graduated in December with Honors in Acting from UC Irvine.

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SOPHIE KOELLE (Page – AYLI/Servant – S&S) is an intern this summer and will be a junior at Granada high school. Sophie has been in many productions, but this is her debut with Livermore Shakes. Recent shows include The Girls of the Garden Club as Dede Lovewell, Mash as Mitzi Bonwit, and The Outsiders as Marcia. She is very excited to have this opportunity.

KARLIE TERUYA (Stage Management Intern) is excited to join LSF for the first time, assisting the stage management team. Karlie will be a junior at Granada High School and has enjoyed participating in the drama program there. She is interested in a career in the theatre and is enthusiastic to learn from the LSF cast and crew.

ANNIE GANOUSIS (Judith, Forrester – AYLI/ Fanny Dashwood – S&S/ Costume Design Assistant) debuts with LSF this season. In Portland, Annie has worked professionally with Defunkt Theatre Company acting in the west coast premiere of In The Forest, She Grew Fangs and designing costumes for the world premiere of Undiscovered Countries. Annie recently graduated from the University of Portland with a degree in Theatre.

MADALYN BAKER (Forrester – AYLI/Lady Grey – S&S) has appeared in Grease, Hairspray, and Anything Goes at Amador Valley High School, and was seen last summer in Shrek, with Starstruck Theatre. She last appeared in The Love of Don Perlimplin at Fordham University Lincoln Center, where she is studying to earn a degree in Theatre Performance.

JACK CLIFFORD (William, Forrester – AYLI/Servant – S&S) debuts this season with LSF. Jack is studying at Saint Mary’s College of California for his B.A. in Theater with a Minor in Creative Writing. Recent credits; The Good Person of Setzuan, Antigone, When We Awoke There Was Light and Light. He also performs in St. Mary’s improv group Gael Juice.

LINDSAY VIRGILIO (Court Lady – AYLI/Servant – S&S) is a high school intern for LSF. She has performed in eight plays through Cal Shake’s Artistic Learning programs. In her high school’s tech program, she has worked backstage for Urinetown, Suessical, and Into The Woods. She is currently a rising senior at the Athenian School.

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HIGH SCHOOL INTERNS

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Join the FUN on Twitter & Instagram @LivermoreShakes #LivShakes15 & #WillyatWente
As You Like It
By William Shakespeare

directed by
LISA A. TROMOVITCH

FEATURING
Maryssa Wanlass*
Joseph Salazar*
Timothy Redmond
Michael Wayne Rice^

COSTUME DESIGNER
Barbara Murray

STAGE MANAGER
Caroline Pegg

MUSIC DIRECTOR
Lindsey Marie Schmeltzer

PROPS MASTER
Bernadette Cabuay-Kelly

SET DESIGN
Malcolm Rodgers

TECHNICAL DIRECTOR
Gary Scheiding

LIGHTING DESIGN
Northern Lights

There will be one 15 minute intermission.
No photography or recording devices of any kind allowed.

Setting: The Court Gardens and The Forest of Arden
Time: A Long Time Ago
Jane Austen’s
Sense & Sensibility
Adapted by Jon Jory

directed by
JENNIFER LE BLANC

FEATURING
Robyn Grahn       Lindsey Marie Schmeltzer
Molly Noble*       Ryan Tasker*

COSTUME DESIGNER
Callie Floor

STAGE MANAGER
Sarah Finn

PROPS MASTER
Peta Grimes^*

SOUND DESIGNER
Grant Huberty

FIGHT CHOREOGRAPHER
Thomas Gorrebeeck

PRODUCTION MANAGER
Cynthia Lagodzinski

*Member, Actors’ Equity Association, the Union of Professional Actors and Stage Managers.
in the United States. / ^Associate Artist, Shakespeare’s Associates, Inc.

Time: September 1811 – October 1812
Sense & Sensibility produced by special arrangement with Playscripts, Inc.
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Many thanks to Drs. Claire and Tom Marcel for donating this space to Open Heart Kitchen
SYNOPSIS | AS YOU LIKE IT

Written in 1599, *As You Like It* is one of Shakespeare’s love stories, yet it begins with another ruling emotion: jealousy. Jealousy dictates the politics of the men in AYLI, as Duke Frederick usurped the dukedom and banished his older brother, Duke Senior, to the Forest of Arden where he and others seek a life free of the political intrigue of the court. Orlando, the youngest son of a deceased lord, seeks sanctuary in Arden after wrestling psychologically with the eldest son, Oliver, and physically with Charles, the court wrestler. Before he flees, Orlando and Rosalind, Duke Sr.’s daughter, fall in love at first sight. Duke Frederick, Celia’s father, banishes Rosalind who then goes to Arden in male disguise with Celia, her loyal friend and cousin, and Touchstone, the court fool.

Once in the forest, Rosalind, disguised as the boy Ganymede, challenges Orlando’s love by saying she can cure him (a ploy to spend time with him). Oliver travels to Arden to arrest Orlando on behalf of Frederick, has a change of heart, and falls in love with Celia. The shepherd Silvius courts the ornery Phebe, while Touchstone falls for the goat herder, Audrey. As the lovers pave the way to a grand marital ending, comedy and battles of wit ensue. Uncharacteristic of the Bard’s plays, the women have the final word in *As You Like It*, as Rosalind tips the arc of the show from jealousy to love.

*As You Like It* is a joyous comedy, exploring love in all its facets: love-at-first-sight, unrequited love, and lost love. It puts the “natural bond” of siblings to the test, expands duty to friendship, then takes a romp in a love triangle with clowns. Gay and straight love, romantic and parental, the deeper you dig, the more love you find.

In addition, the play also explores honesty as a necessary foundation for love. In an obvious bit of irony, Rosalind is disguised as a man when she takes advantage of her new freedom to deepen her connection with Orlando. She tests his honesty, trustworthiness, steadfastness—the qualities she needs before she feels safe revealing herself.

The play also juxtaposes the dishonesty of the political life (at Court) with the honesty of the working class life (in the country). While characters are at Court, jealousy overcomes their ability to love. Once in the forest, jealousy ebbs away, opening their hearts.

The honesty of our lives is explored in Jaques’ “7 Ages of Man” speech. Shakespeare frequently used the metaphor of the stage and acting to offer perspective to our lives. It is a succinct 28-line reminder that life is short, and if we are all “meerely Players” and simply “strut and fret our hour upon the stage” (Macbeth) as we approach oblivion, perhaps we’re missing something. The song that follows the famous speech mourns the loss of friendship, while the final lines of the scene evidence friendship and loyalty remembered. Theatre brings us together; the company gathers to explore the text and share it with our loyal patrons, their friends and family, forging new relationships in the process.

*As You Like It*, based on the popular romance *Rosalynde* (1590) by Thomas Lodge, was written just after *Much Ado About Nothing*, which we produced last summer. I chose the play because the central themes of sisterly love and honesty in relationships run through both it and *Sense & Sensibility*. I hope the sense of community that brings us together to enjoy this performance is further kindled by the magic conjured in this particularly loving comedy.

DIRECTOR’S NOTES | AS YOU LIKE IT

by Lisa A. Tromovitch

*As You Like It* is a joyous comedy, exploring love in all its facets: love-at-first-sight, unrequited love, and lost love. It puts the “natural bond” of siblings to the test, expands duty to friendship, then takes a romp in a love triangle with clowns. Gay and straight love, romantic and parental, the deeper you dig, the more love you find.

In addition, the play also explores honesty as a necessary foundation for love. In an obvious bit of irony, Rosalind is disguised as a man when she takes advantage of her new freedom to deepen her connection with Orlando. She tests his honesty, trustworthiness, steadfastness—the qualities she needs before she feels safe revealing herself.

The play also juxtaposes the dishonesty of the political life (at Court) with the honesty of the working class life (in the country). While characters are at Court, jealousy overcomes their ability to love. Once in the forest, jealousy ebbs away, opening their hearts.

The honesty of our lives is explored in Jaques’ “7 Ages of Man” speech. Shakespeare frequently used the metaphor of the stage and acting to offer perspective to our lives. It is a succinct 28-line reminder that life is short, and if we are all “meerely Players” and simply “strut and fret our hour upon the stage” (Macbeth) as we approach oblivion, perhaps we’re missing something. The song that follows the famous speech mourns the loss of friendship, while the final lines of the scene evidence friendship and loyalty remembered. Theatre brings us together; the company gathers to explore the text and share it with our loyal patrons, their friends and family, forging new relationships in the process.

*As You Like It*, based on the popular romance *Rosalynde* (1590) by Thomas Lodge, was written just after *Much Ado About Nothing*, which we produced last summer. I chose the play because the central themes of sisterly love and honesty in relationships run through both it and *Sense & Sensibility*. I hope the sense of community that brings us together to enjoy this performance is further kindled by the magic conjured in this particularly loving comedy.
Congrats on another great season!

“The golden age is before us, not behind us.”

-William Shakespeare
SYNOPSIS | SENSE AND SENSIBILITY

Jane Austen’s 1811 satirical romance *Sense & Sensibility* was adapted for the stage by Jon Jory in 2010. This adaptation follows two sisters, Elinor and Marianne Dashwood, as they fall for two very different men in two very different ways. Sensible Elinor is charmed by the quiet, bumbling goodness of Edward, while passionate Marianne is quite literally swept off her feet by the dashing and mysterious Willoughby. As the men are kept from deepening their connection to the sisters, each for their own mysterious reasons, the depth of the sisters’ love for one another is revealed.

DIRECTOR’S NOTES | SENSE AND SENSIBILITY

by Jennifer Le Blanc

“Know your own happiness. You want nothing but patience, or give it a more fascinating name: call it hope.”

Jane Austen, Sense and Sensibility

Jane Austen’s novel *Sense and Sensibility* was first published in 1811, though it was originally credited only to “A Lady.” “Sense” had the same meaning in the Regency era as it does now, exercising good judgment and rational thought. “Sensibility” referred to romantic ideals of sensitivity and emotion, and the superiority of following one’s heart over following one’s mind.

At the beginning of our story, Elinor Dashwood epitomizes belief in Sense, and her sister, Marianne, is utterly devoted to notions of Sensibility. We take a journey with the Dashwood family and learn the strengths and pitfalls of both philosophies.

It’s hard to imagine a conversation about Jane Austen that wouldn’t include the words “romance” and “love.” Her name often conjures images of sweeping vistas, swooning ladies, and dashing cads. Her novels are deliciously romantic, but they are also so much more. They question the notion of honor. They test the bonds of familial loyalty. Her novels lay bare the ugly sides of humanity – our greed, jealousy, lust, pride, and capacity for betrayal. There is scathing wit, socio-economic satire, proto-feminism, and moral ambiguity. And one more critical element: there is humor. Absurdity, irony, and silliness abound. Ms. Austen manages to serve up her romance with a very healthy dose of laughter.

We hope to share with you our heads, our hearts, and our humor.

Livermore Shakes 2015 Family Nights

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LISA A. TROMOVITCH (Producing Artistic Director/ Director – AYL) founder of SA/LSF, has over 40 professional directing credits in six states. She is a Backstage West Garland and Indy Award winner for her direction of Amadeus at PCPA TheatreFest. Most recently she directed The Liar, Hamlet and Much Ado for LSF. She is a tenured professor and chair of the Department of Theatre Arts at University of the Pacific, and President of the International Shakespeare Theatre Association. MFA, Southern Methodist University; BA Dartmouth College; Phi Beta Kappa.

KATIE MARCEL (Managing Director) treasurer of the founding board of SA, now serves as the Managing Director. She was formerly with Livermore Downtown Inc., spending six years assisting the downtown’s renaissance. Marcel also served as one of the original members of the City of Livermore’s Commission for the Arts. In addition to her non-profit experience, she managed a bi-coastal talent management company and performed in New York City. BA, Santa Clara University. Katie lives in downtown Livermore with her husband, Russ, and daughters, Zoe and Stella.

JENNIFER LE BLANC (Director – S&S) is grateful to have acted with the Livermore Shakespeare Festival in the past five seasons, and to direct this year. Jennifer directed Lonely Planet at S12E in New York.

She teaches for the Livermore, San Francisco, and Arabian Shakespeare Festivals. Jennifer received her MFA from the National Theatre Conservatory. She adapted Jane Austen’s Persuasion which received its world premiere at San Jose Stage Company directed by Kenneth Kelleher. www.jenniferleblanc.com
JANE AUSTEN (Novelist – S&S) was born in Steventon, Hampshire, England, in 1775. She began writing poems, stories and plays as early as 1787. Her six completed novels, including *Pride and Prejudice*, are literary classics, bridging the gap between romance and realism. Her works have never been out of print since they were first published.

LAURA BATTI (Web/Program Designer) is a graphic designer and co-owner of Metier Marketing Communications, Inc. She has extensive experience in all forms of marketing, including graphic design, tradeshows, writing, web development, social media, presentations, and project management. Laura has worked with Shakespeare’s Associates since its inception, designing the website, collaterals and the Shakespeare Festival programs. She currently serves on the board of Shakespeare’s Associates. You can see more of her work at www.metiermc.com.

AMY BILLROTH-MACLURG (Assistant to the Director – AYL) see cast bio.

BERNADETTE CABUAY-KELLY (Props Design – AYL) returns for her fifth LSF season. She has designed Props for *A Life in the Theatre*, *Merry Wives of Windsor* and *Much Ado About Nothing*, and set painting for *The Taming of the Shrew*. She has a BA in English and Communication Arts/Theatre Studies from the University of San Francisco.

SARAH FINN (Stage Manager – S&S/Assistant Stage Manager – AYL) was last seen as a Stage Management Apprentice for LSF ‘14, and is grateful to return this season. She is currently working towards a BA in Technical Theater and English at Saint Mary’s College of California. Previous credits include LSF’s *Much Ado About Nothing*, *Pride & Prejudice*, and SMC’s *Spring Awakening*.

CALLIE FLOOR (Costume Designer – S&S) Recent projects, Choir Boy, Marin Theatre Co. Floor is the resident designer for the California Revels and is the Costume Rentals Supervisor for A.C.T. She has a BFA from the University of Utah and a Higher Diploma in Theater Design from the Slade School of Fine Art, University College London.
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“The host program was, for me, an experience that I will cherish for a very long time!”
— Michael, Actor
THOMAS GORREBEECK (Fight Choreographer) has choreographed fights for several Bay Area and regional organizations including Diablo Theatre Company, Los Altos Youth Theater, and the Great American Melodrama & Vaudeville in Oceano. He has trained with Dueling Arts International, the Society of American Fight Directors, and works locally as a professional stage and commercial actor.

PETA GRIMES (Props Master – S&S) grew up in England, but has lived in the Bay Area since graduate school at Berkeley. She has been volunteering with Shakespeare’s Associates for about nine years in a variety of capacities, including serving as props designer for several shows, working in the front of house and producing management reports from the database.

GRANT HUBERTY (Sound Designer) has provided sound design and reinforcement for dozens of theaters across the Greater Bay Area, both professional and educational, straight plays and musicals. He collaborated with director Tromovitch on the musical Honk! at Solano College and provided sound support on early productions with this company under the Valley Shakes banner.

JON JORY (Adaptor – S&S) As the Producing Director at Actors Theatre of Louisville, Jon Jory directed over 125 plays and produced over 1,000 during his 32-year tenure. He conceived the internationally lauded Humana Festival of New American Plays, the SHORTS Festival, and the Brown-Forman Classics-in-Context Festival. He was also the Artistic Founding Director of Long Wharf Theatre in New Haven, Connecticut, and he has been inducted in New York’s Theatre Hall of Fame. He currently teaches acting and directing at the University of Washington.

CYNTHIA LAGODZINSKI (Production Manager) has worked with LSF for 6 years as PM, Props Designer, and last summer as an actor in Pride & Prejudice. She works in the SF Bay area as an actor and director. Cynthia received her BA in Acting/Playwriting and her Post Baccalaureate in Directing at UCSC.

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THE ENCORE PLAYERS
are looking for a few good men and women

Our theatre company is especially geared for older actors, directors, set designers and other technical people (say 55 and older) who have enjoyed working in the theatre in the past, and would like flexing their creative muscles again, at a more relaxed pace.

In addition to full productions, we plan informal play readings, acting classes, and other related get-togethers. Our next full production, yet to be announced, will be October 23-25 at the Bothwell Arts Center in Livermore.

Our initial production was A.R. Gurney’s poignant comedy “Love Letters” in February. Its success proved that a company like ours can thrive in a community that is so supportive of the arts.

Interested? We’d love to hear from you. Send an email with comments or questions to joanboer@aol.com, and we’ll get acquainted.

KAREN RILEY (Associate Producer/Deck Manager) joined LSF January 2008 as the Technical Director for Proof and has been the production manager on four other LSF shows and filled several different technical positions. Karen participates at Las Positas College in productions, building sets and working in a variety of back stage roles. She works at LLNL.

MIKE RINALDI (Lighting Designer) has worked with LSF for several seasons. He has been a Stage Technician at Las Positas College for ten years. Previous work includes the Oakland and San Francisco Stage Hand Unions, working on opera, ballet, theater and concerts. Michael owns Northern Lights, providing lighting for performing arts, concerts and special events.

MALCOLM RODGERS (Set Designer) is the Design Director for Hot Rod Shop. Recent set designs include Berlin to Broadway at The Masquers; Persuasion and Enchanted April at The Ross Valley Players; and Kiss Me Kate at CCCT. Malcolm studied at The Pacific Conservatory for the Performing Arts, and San Francisco State University.
GARY SCHEIDING (Technical Director) has been the Technical Director at the University of the Pacific since 2005. He has also worked as an actor and musician. Gary has designed sets, sound and composed music for innumerable dance and stage productions. He has also worked in film, television and radio.

LINDSEY MARIE SCHMELTZER (Music Director – AYLJ) see cast bio.

WILLIAM SHAKESPEARE (Playwright – AYLJ) is widely recognized as the greatest playwright of all time. Shakespeare was born in Stratford-upon-Avon, England, in 1564. By the end of 1592, he was an established actor and playwright in London, eventually becoming part-owner of the Lord Chamberlain’s Men and, after 1603, the King’s Men. Shakespeare wrote at least the 36 plays published in the First Folio, as well as 154 sonnets and several long poems.

LSF uses the First Folio texts edited by Canadian Scholar Neil Freeman for all its Shakespeare productions.
SHAKESPEARE’S ASSOCIATES ADDITIONAL STAFF

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