

2008-09 THEATRE SEASON
THE UNIVERSITY OF PORTLAND

Much Ado About Not(h)ing by William Shakespeare
Nov. 19-23

Fuddy Meers by David Lindsay-Abaire
Feb. 25 - Mar. 1

Marat/Sade by Peter Weiss
Apr. 15-19



The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

The Kennedy Center American College Theater Festival— 41

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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

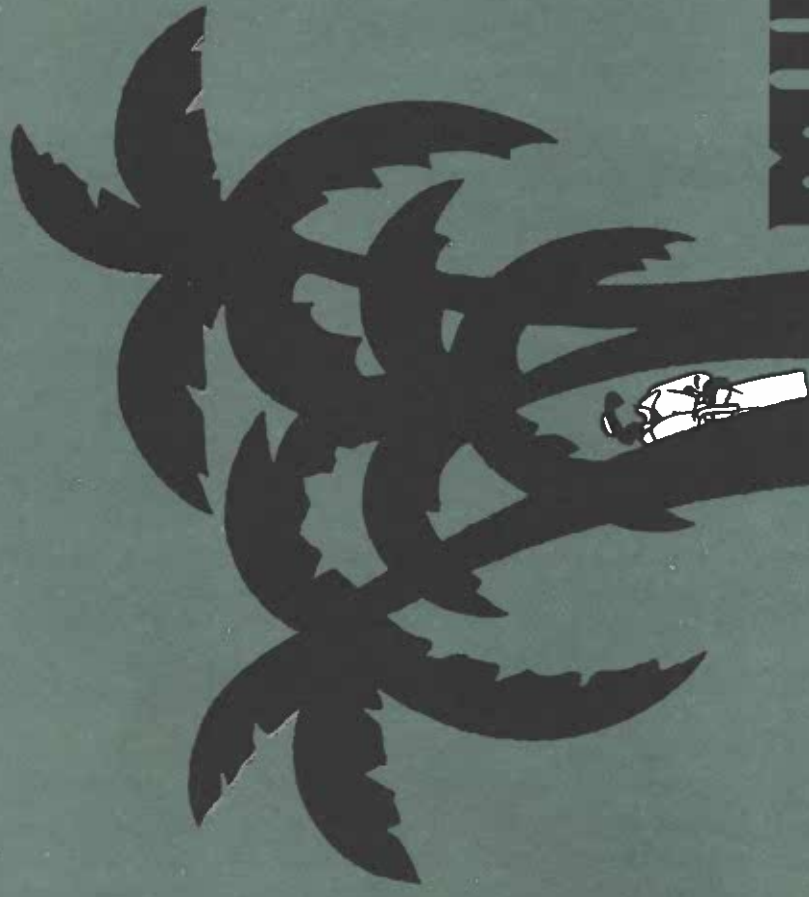
Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2009.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.



5000 North Willamette Blvd.
Portland, OR 97203-5798

The University of Portland
Department of Performing and Fine Arts
presents William Shakespeare's



MUCH ADO ABOUT NOT(H)ING

November 19-22 at 7:30 p.m.

November 23 at 2:00 p.m.

Mission Statement: Drama Program at University of Portland

The Drama program sees itself as strongly supporting the mission of the department and the University. The program at the University of Portland is dedicated to providing a broad-based generalist foundation for undergraduate and graduate students with the knowledge, skills, and opportunities necessary for establishing a life-long association with the theatre. Furthermore, its aim is to demonstrate a strong commitment to teaching and learning in a personal, energetic, interactive, liberal arts environment. This is done by offering a broad-based curriculum of theatre courses that provides a common knowledge-base and skill level. Beyond that, the program provides advanced course work in areas of specialization that prepare the students for a myriad of career and educational options. Finally, the program provides a variety of production opportunities open to the entire campus student community. Students are encouraged, mentored, and supervised in these productions, where they are challenged to use their academic background and technical training in the real laboratory of live theatre.

Mission Statement: Bachelor of Arts in Drama

The Bachelor of Arts degree program at the University of Portland is designed to provide its students with a basic generalist foundation in the areas of performance, technical skills, history and literature. At the same time, it allows the student to further explore a chosen area of emphasis, i.e. performance, design/technical, or production management at an advanced level. Throughout the student's years in the program, there are ample opportunities to apply both academic knowledge and acquired skills to a variety of live production experiences. A senior project in the student's particular area of emphasis serves as a capstone experience, giving the student an opportunity to integrate what they have learned. All of this theoretical and practical learning takes place in a personal, supportive, collegial environment.

Mission Statement: Master of Fine Arts in Directing

The Master of Fine Arts degree program introduces the student to the need for a solid research-based foundation to support a common historical, theoretical, literary and conceptual approach to directing for the theatre. In addition, the degree allows for a tightly focused emphasis on the practical skills of directing. The MFA in Directing is unique at this school and in our region in that the faculty encourages and at times requires interaction between the older graduate students and our typically younger undergraduates, in some of our course work and in our productions. It fosters the necessary skill of mentoring and working with all skill levels that is the reality of the theatre. This terminal degree program acknowledges the professional-level potential of directing, but the focus of its course work, connection to younger students, and practice is geared towards its educational applications. The requirements are evenly divided between the academic and the practical, and systematically evaluated through directing projects, semester evaluations, and an oral defense of both the practical and written aspects of the thesis project. Each student is given a minimum of two practical directing opportunities with technical and stage support, including the thesis project which is a part of the department's main stage season. The student also has the requirements of one practicum experience during the first year of study on a program production, and an internship in which the student serves in a production capacity with an off-campus regional professional theatre-related organization.

Current Theatre Majors

Stephanie Bayne (CA)	Regina Galbick (OR)	Mara Pessa (WA)
Katy Blaustein (OR)	Jamie Grant (WA)	Heather Petersen (OR)
Connor Bond (OR)	Jane Gress (CA)	Gara Phipps (CA)
Sammi Boyd (WA)	David Harrell (WA)	<u>Katherine Portell (AK)</u>
Lauren Brennerman (OR)	Brittney Harris (WA)	Ariel Pulis (OR)
Brian Burger (WA)	Eleanor Johnson (WA)	Lily Raabe (OR)
Hillary Burrelle (OR)	Alexander Kirby (OR)	Patrick Rexroat (ID)
Lisa Dachsel (OR)	Jamie Kluth (WA)	<u>Adrienne Shelnuitt (CA)</u>
Emily Douglas (OR)	Megan LaFleur (CA)	William Steele (OR)
Colin Dorwart (NE)*	Danielle Larson (ID)	Junelle Taguas (CA)
Becky Downs (OR)	<u>Samantha Ann Layco (CA)</u>	Valerie Vernale (CA)
Jessica Downs (OR)	MaJori Maloney (OR)	Zach Virden (OR)
Amanda Edwards (OR)	Devin Olson (OR)	(* denotes Theatre Minor)
Conor Eifler (OR)	Philip Orazio (OR)	

M.F.A. Graduate Students

Robin Bowles (OR)	Jennifer Hunter (WA)	Anthony Rico Nan (CA)
John Christensen (OR)	Colin Murray (OR)	Michael O'Neill (OR)
Elizabeth Dummire (OR)		

Patron reminder: Out of concern for the safety of the performers and as a courtesy to other patrons, photography is strictly prohibited in the theater. We also ask that papers and cellular phones be turned off during performances.

Much Ado About Not(h)ing

By William Shakespeare

Setting: Leonato's House, Hawaii

Prologue: July 1940

Act I, Scene 1: One year later

Act I, Scene 2: The following day

Act II, Scene 1: Five days later

Act II, Scene 2: The following day

Act II, Scene 3: The following day

CAST

Antonia	Elizabeth Evans
Balthasar	Conor Eifler
Beatrice	Regina Galbick*
Benedick	David Harrell*
Borachio	Kevin Monette
Claudio	Devin Olson
Conrade	Drew McLaughlan
Dancer/Court Reporter/Torchbearer	Samantha Layco
Dancer/Torchbearer	Irene Nieto
Dogberry	Patrick Rexroat
Don John	Philip Orazio
Don Pedro	Zachary Virden
Father Francis	Brian Burger
George Seacoal	Patrick Gorski
Hero	Danielle Larson
Hugh Oatcake	Colin Dorwart
Josetta	Jamie Kluth
Leonato	Will Steele*
Magistrate	Valerie Vernale
Margaret	Brittney Harris
Messenger	Jamie Grant
Ursula	Jane Gress
Verges	Junelle Taguas
Dog 1	Ike Bowles
Dog 2	Spike Murray

There will be one 15-minute intermission between Acts I and II.

ARTISTIC TEAM

Director Robin Bowles**
Set Designer Larry Larsen
Lighting Designer Nathaniel Bartos
Assistant Lighting Designer Junelle Taguas
Costume Designer Jill Peterson Hoddick
Sound Design and Original Music Hal Logan
Choreographers Akala Neves (Hula), John Szerszen (Swing)
Stage Manager Jessica Downs*
Asst. Stage Manager Becky Downs
Master Electrician Lauren Brenneman
Light Board Operator Kristie Weisert
Sound Board Operator Mara McGreevey
Props/Dog Wrangler Ariel Puls
Costume Crew Head Cara Phipps
Costume Crew Katerine Portell, Amelia Gradt, Sammi Boyd, Adrienne Shelnuitt
House Manager Ian Paja
Box Office Anna Mottice

* In partial fulfillment of the Senior Capstone for the BA in Drama

** In partial fulfillment of the Thesis project for the M.F.A. in Directing

PRODUCTION STAFF

Production Manager Larry Larsen
Scene Shop Supervisor Nathaniel Bartos
Costume Shop Supervisor Mooch Martin
Box Office Supervisor Brittney Harris
Asst. Box Office Supervisor Devin Olson
Properties Master Anthony Rico Nan
Lead Carpenter Colin Murray
Light Area Director Junelle Taguas
Set and Light Crew Stephanie Bayne, Lauren Brenneman, Emily Douglas, Conor Eifler,
Patrick Gorski, Patrick Rexroat, Mark Smith, Will Steele, and Tim Yandi
Costume Crew Sammi Boyd, Becky Downs, Jessica Downs, Megan LaFleur, Heather Petersen,
Cara Phipps, and Ariel Puls
Mask Construction Volunteers Lisa Daschel, Anna Mottice, Devin Olson
Volunteer Light Crew for *Much Ado about Nothing* Stephanie Bayne, Jessica Downs,
Patrick Gorski, Amelia Gradt, Samantha Layco, Heather Petersen, and Junelle Taguas

Special Thanks to: Cara Carr and Lewis and Clark College

DIRECTOR'S NOTES

Why Hawaii? It is one of the two most frequently asked questions regarding this production. When Shakespeare wrote *Much Ado*, Sicily (where he set the play) was occupied by Spain and he reflected that presence by giving some of the soldiers Spanish names. About ten years ago, I was spending the day at Donkey Beach on Kaua'i reading this play. For some reason, on that day, the story of Beatrice and Benedick took a bit of a back seat as I realized the fundamental thrust of this story is a very intense and damaging culture clash between an occupying foreign military force and a local indigenous culture and how that culture is thereby diffused. If this scenario doesn't describe the troublesome relationship Hawaiians have had with the U.S. military occupation of their islands over the years, nothing does.

Why the (H)? This is the second most frequently asked question. In Elizabethan speech 'nothing' and 'noting' sounded very similar. This play's plot depends on 'noting' — watching, eavesdropping, spying, and gossiping. Overhearing is central to the plot followed by the erroneous reporting of what was seen or heard. The tricking of Beatrice and Benedick, the accusations against Hero are all based on notings that are ultimately based on nothing.

Apart from the soldiers, everyone in this play is considered to be 'local'. This means they are born and raised in the islands but rather than being native Hawaiian, they may be descended from Japanese, Chinese, Filipino, Portuguese or Caucasian ancestors.

As the great director Julie Taymor said while directing *The Lion King*, "...comprehended language trivializes an event and takes away from the poetry and mystery of the sound of these languages." I couldn't agree more. Therefore, some of the Hawaiian lyrics have not been translated into English. Enjoy the sound of the music and the terrific mood it evokes. And welcome to Hawai'i.

Mahalo nui loa.

The Director would like to thank Melanie Chang, Carrie Formway, and Andrew Golla for their help on this production.

BIOGRAPHIES

Robin Bowles — Director — Robin is from Oakridge, Oregon; he graduated from the American Academy of Dramatic Arts in New York City and the College of Santa Fe (CSF) with a BFA in Acting. He spent many years as an actor in Seattle before becoming an adjunct professor at CSF. He directed *Talley's Folly* last fall on the Mago Hunt stage and will direct *The Diners* at CSF next semester.

Robin is an associate member of the Society of Stage Directors and Choreographers and will graduate with a MFA from the University of Portland in directing next May.

Brian Burger — *Father Francis* — Brian is a sophomore Drama and Biology double major from Vancouver and is thrilled to be a part of his first Shakespearean production in many years.

Brian spends his free time rehearsing with the a cappella group UPown. Before donning the holy robes, Brian was last seen as the dimwitted younger brother Bartley McCormick in *The Cripple of Irishman* and as the eccentric and very British writer Keith in *Audience* after transferring from Linfield College. At Linfield, Brian played Don in *The Universal Language* and The Judge in *The Learned Ladies*. Brian would like to thank Robin Bowles for being both a wonderful director and person throughout this entire experience. He would also like to thank his family for their continued support in his interesting choice of majors.

Colin Dorwart — *Hugh Oatcake* — Colin Dorwart is a sophomore Political Science major with minors in Business and Drama. He is usually seen looking for laughs with the improv troupe, ActUP. He enjoys all things fair trade certified and is also a licensed pool operator. Colin would like to thank his family and friends for all their support.

Becky Downs — Assistant Stage Manager — This is Becky's first attempt at a management role in a show. Usually she's an actor or occasionally on costume crew. You might have seen her most recently as Ruth in this semester's *Blithe Spirit*. She welcomes the opportunity of new and challenging jobs in her beloved theatre. She sends her love to the cast and the rest of the crew, who were a dream to work with, especially Robin and big sis, Jessica, for putting up with her crazy antics and actor-like tendencies.

Jessica Downs — Stage Manager — Jessica is a senior Drama major with double emphasis in Production Management and Costume Design. *Much Ado About Nothing* is her last show at the University of Portland because she will be graduating early, this December. Jessica's previous UP credits include stage managing *Little Women*, *Steel Magnolias*, and *Laundry and Bourbon*; assistant stage managing *The Three-penny Opera* and *The House of Bernarda Alba*; as well as costume designing *Hooters*, *Audience*, *Talley's Folly*, and

Death Comes to us all, *Mary Agnes*. As the Region VII ACTF stage management winner in 2007, she went to Washington DC for a KCACTF SM fellowship. Her professional experiences include stage managing for the last two summers at the Nebraska Repertory Theatre; most recently, *Doubt* and previously, *The Last Five Years* and *Metamorphoses*. She has also worked for Mock's Crest Productions for the past three summers in Portland, in addition to working in the UP theatre costume shop for three and a half years. Jessica's favorite parts of putting on a show are stage managing, building costumes, and hanging and focusing the lights. She hopes to be able to get a job where she can continue to stage manage and make a living doing what she loves to do every day.

Conor Eifler — *Balthazar* — A sophomore Drama major, Conor's recent roles at UP include Laurie in *Little Women*, and a cop in *The Threepenny Opera*. He also wrote *The Flight of the Sloth* produced last year at UP by the ragtag Portland Organic Theatre. Conor taught himself the ukulele over the past four years, starting where all the greats do: with a ukulele chord book and a Beatles guitar book. Conor would like to thank Robin for the great opportunity to finally put his ukulele chops to work and Hal for his wonderful music to which the ukulele chops will be applied. "Strike up, pipers!" *Kanikapila!*

Elizabeth Evans — *Antonia* — Elizabeth is excited to return to the UP stage in her first Shakespearean production. She was most recently seen in the Mock's Crest production of *Pirates of Penzance*. Her past UP roles include Mrs. Peachum in *The Threepenny Opera* and Sallie Gardiner in *Little Women*. Elizabeth would like to thank the cast and crew for a wonderful experience and her friends and family for all their unending support.

Regina Galbick — *Beatrice* — Regina is delighted to be back on the stage performing in her first Shakespearean production, especially one so chock-full of hilariously antagonizing characters. She sees sacrifices as growing in her eyebrow, shoulder pain from toting around a bag full of lexicons, sleeping less and dreaming faster; her rewards are a more intrinsic understanding of how deep denial can run, a furthered appreciation for the power of words, and improved ab muscles from laughing. Infinite thanks to Robin, the two wonderful Ms. Downs-s, Bennie her hero, and all the other cast members and crew workers who made this thing go. As for her cue-reading, food-making housemates, encouraging friends, and supportive family — you already know she loves you, loves.

Patrick Gorski — *George Seacoal* — Patrick is the black sheep in the theatre department. He is neither a major nor a minor of theatre, but is in fact only pursuing a Mechanical Engineering degree. That doesn't stop him from spend-

ing what seems like way too much time in the theater. He loves it though and that is why after this, his second play here, he hopes to be back many more times during the rest of his college career. Patrick was seen last year on the UP stage in *The Threepenny Opera* as Crookfinger Jake and, while he loves everyone, is looking forward to someday doing a show with a small cast. Patrick would like to thank all of the people who supported him during this show; especially his wonderful family who flew out to see him, his amazing girlfriend who took a train, Robin our Director, Jessica our Stage Manager, and all of the beautiful people of this cast.

Jamie Grant — *Messenger* — Jamie is happy to appear for the first time on the UP stage. She is a freshman Drama major. Jamie performed in many high school productions including *Our Town*, as the Stage Manager, *Camelot* and *Cinderella*. She is excited to work on this show with her new drama family and the great acceptance and support of the *Much Ado* cast.

Jane Gress — *Ursula* — Jane is a junior double Social Work and Drama major. If you are wondering how she plans to find a job with these degrees she would tell you, that is a good question, but also that you might be surprised how well they complement each other. Working on *Much Ado* has been a great to do, full of jumbled Shakespearean phrases and long hula practices. Jane wants to thank the extraordinary cast and crew,

Robin, our cruise director, and her wonderful friends, family, and housies for all their love and support. "Be you blithe and bonny, sing Hey nonny, nonny!"

David Harrell — *Benedick* — David Harrell, a senior here at the University of Portland, is thrilled to be returning to the stage as Benedick in this fall's production of *Much Ado About Nothing*. After making his downtown Portland theatre debut as Courfeyrac in Staged's *Les Miserables* last spring, he returned to the UP theatre this fall, working as the ASM for last month's production of *Blithe Spirit*. David has been seen previously on the UP stage as Max in Ken Ludwig's *Lend Me a Tenor*, Rosencrantz in Tom Stoppard's *Rosencrantz and Guildenstern are Dead*, Ray in James McLure's *Lone Star*, and Rev. David Marshall Lee in Larry Shue's *The Foreigner*.

When David is not in the theatre, he can often be heard singing with the University Singers or his a cappella group, Road Less Traveled; or at the elephant exhibit at the Oregon Zoo, where he is currently leading a behavioral research study. In this coming spring, David will graduate with a BA in Drama and a BS in Life Science; he plans to audition for graduate school at the U/RTA auditions in Chicago. He hopes to pursue an MFA in Acting and begin his professional career as an actor. He would like to thank Robin Bowles, his unendingly inspirational director, for guiding this production with grace to develop a beautiful show, as well as the theatre faculty for

giving him their unconditional love and support over the last 4 years! It is thanks to them that he has grown and learned so much! *Aloha!*

Brittney Harris — *Margaret* — Brittney is proud to be the University of Portland's token Drama and Accounting double major and has somehow survived long enough to make it to her senior year. Brittney has been seen as Polly in *The Threepenny Opera*, Claire in *Proof*, The Leading Player in *Rosencrantz and Guildenstern Are Dead*, Shelby in *Steel Magnolias*, and Carmen in *Sweet Charity*. She would like to thank Robin and Jessica for putting up with her shenanigans, and to dear Borrachio for shaving off that creepy mustache. Big thanks to Kelly Brown, roomies, and her family for their endless support. Aloha!

Jamie Kluth — *Josetta* — Jamie is overjoyed and thankful to be working with such a fantastic cast and crew. As a Drama major, she can be frequently found hanging around the theatre. You will also spy her in the business school where she is declaring a major in Accounting as well. This is Jamie's sophomore year at the University. She hopes you enjoy this production and her attempts at hula.

Danielle Larson — *Hero* — Danielle is a sophomore Music and Drama major who recently decided to dabble in Pre-UP she has been seen as Jenny Diver in *The Threepenny Opera* and Meg in *Little Women*, as

well as a (presently defunct) member of ActUP. Before moving to Portland from Boise, Idaho, she was an apprentice at the Idaho Shakespeare Festival, where she also interned and taught Shakespeare drama camp this past summer. Other Boise credits include performances with Stagecoach Theatre, Boise Little Theatre, and Opera Idaho. Danielle is thrilled and honored to be involved in this fabulously exciting production of Shakespeare's *Much Ado!* She would like to give her love and thanks to her family, SHE(D), and BR for all their love and support.

Samantha Layco — *Dancer/Court Reporter/Torchbearer* — This is Samantha's first on stage production at UP. She is excited to be part of the Drama program. Samantha is an Organizational Communications and Drama double major and is a sophomore. She would like to extend many thanks to everyone who worked on the show.

Drew McLauchlan — *Conrade* — Drew is incredibly excited to be in both his first Shakespearean play as well as his first show here at UP. College has been a fantastic ride so far and this experience has only made it better. He would like to thank his loving family, amazing friends, and beautiful girlfriend for their support.

Kevin Monette — *Borachio* — Kevin is overjoyed to fulfill a dream; at last, he is in a play that his mother has heard of before. As a Business major in his junior year, he has fit Shakespeare in his schedule.

Previously, you may have seen Kevin in *Hooters*, playing music, or even handing out samples of nuts at the Saturday market. Kevin would like to thank his family, housemates, coworkers, and fellow cast members for his influences. For the cast who worked especially 'close' with him over these past few weeks, he's learned incredibly much, blushed a few times, and had a great deal of jolly moments in this building.

Irene Nicdo — *Dancer/Torchbearer* — Irene is a freshman Business major and is currently thinking of pursuing a degree in Accounting. She is of Filipino descent but was born and raised in the beautiful island of American Samoa. She loves to share about her island's culture. She enjoys taking pictures and singing and plays a variety of instruments. She was the bass guitarist for her youth band, back home; and she currently plays the hand bells for the University of Portland church choir.

Devin Olson — *Claudio/Dance Captain (Swing)* — Devin is a junior Drama and Psychology double major. This will be his fifth time on the stage here at the University of Portland. Recently, he was seen in *The Foreigner* as Ellard and *The Threepenny Opera* as Smith. Devin would like to thank everyone involved with the production for all their hard work; a big thank you to Robin for this great opportunity, and to his friends and family for all their support.

Ed Bowen, Ph.D., Sutherland Professor of Theatre

Dr. Bowen begins his eighteenth year at the University of Portland. His directing assignments over the last few years have included *Noises Off*, *Steel Magnolias*, *Honk*, *Sweet Charity* and *Measure for Measure*. He is not scheduled to direct this season as he begins the second year of a phased retirement program, that put he and his wife, Polley, in Mexico and France this past spring with plans to return to Mexico in January and February and to Italy for April and May. They will return home to Oregon for the summer where there is no better place at that time of the year. In between adventures, they will be checking in on their 4 cats and 7 grandchildren.

Andrew Golla, M.F.A., Visiting Assistant Professor, Directing

This is Andrew Golla's second year as full-time faculty at the University of Portland, having previously taught here as an adjunct. Previous University's productions include *Rosencrantz and Guildenstern are Dead*, *The Foreigner*, and last spring's *The Threepenny Opera*. He has directed plays in Portland, including *if you take one elf off the shelf*, and has worked at Portland Center Stage's JAW Festival for the last several years. Andrew is also the Artistic Director of Portland Theatre Works, as well as a freelance director, new play dramaturg, and actor. He received an M.F.A. in Directing from the University of Iowa and a B.A. in Political Philosophy from Carleton College. He has directed over 30 productions of classical and contemporary plays and musicals in over 15 years of directing, many of them world premieres. He is currently single and has no pets, though he is still debating getting a plant.

Jill Peterson Hoddick, M.F.A., Professor of Theatre

Jill has designed costumes for over 238 productions in her more than 38 year career, which includes 32 years here at the University. She has designed costumes and sets for three California summer stock companies, designed a season Off-Broadway, as well as designed several shows for Artists Repertory Theatre in Portland. Jill has also been honored by the Kennedy Center and the Northwest Drama Conference for her work with the Northwest University theatre community. Jill received her BA from University of the Pacific, an MA in theatre from Cal State-Fresno, and an M.F.A. from the University of Southern California. She enjoys the balance of teaching and costuming in her current work. Jill is an active volunteer in Portland Public Schools, and a founding parent of daVinci Arts Middle School. She is also a practicing artist working in textile arts. Husband Kent and daughter Kayley offer great support and inspiration in her life here and away from the University. Kayley recently graduated in studio art / photography from Pitzer College in Southern California and has begun her career as a photographer.

Lawrence Larsen, M.F.A., Associate Professor, Director of Theatre

Professor Larsen is in his 15th year teaching and designing for the University. His scenic work at the University includes last year's productions of *The Foreigner* and *The Cripple of Inishmaan*. Other designs for the University include *Measure for Measure*, *Rosencrantz and Guildenstern are Dead*, *The Fan*, *Electra*, *Noises Off*, *The Philadelphia Story*, and *Big Love*. His current professional design work includes the scenery for Artists Repertory Theatre's productions of *Streetcar Named Desire* and *Blackbird*, and the lighting for *String of Pearls*, and the scenery for Northland Revels for the Portland Revels organization. Other theatres designed for include Mocks Crest, Portland Repertory Theatre, Tygres Heart Theatre, Northwest Children's Theatre, Portland Civic Theatre and Summer Repertory Theatre in Santa Rosa. Prior to his employment at the University, Larry worked for the Oregon Shakespeare Festival, both in Ashland and Portland. Professor Larsen teaches all the scenic, lighting and stage management courses at the University and is the Director for the Drama Program. When he isn't in the Mago Hunt theater, Larry spends time with his wife, actress Caren Graham and their son Mac. He has his M.F.A. in scenic and lighting design from the University of Washington.

Mindi Logan, M.F.A., Assistant Professor, Acting Instructor

Mindi is beginning her tenth year teaching for the University of Portland. Her artistic work at the University includes choreography, acting and dialect coaching for last year's productions. Mindi received her M.F.A. from the Professional Actors Training Program at Rutgers University and then worked professionally as an actor in New York and Los Angeles, appearing off-Broadway, in soap operas, sitcoms, and film. Continuing her professional acting career, Mindi has appeared locally with Quintessence Theater, Stark Raving Theatre, in commercials, industrials, and voice-overs. Mindi also serves as the Regional Chair of the Kennedy Center/American College Theatre Festival. Mindi's husband, Hal, is a professional musician and composer who also works locally and teaches at the University of Portland.

Theatre Patrons Fund

The Theatre Patrons Fund was originally set up in the 1980's by Professor Tom Lasswell as an additional resource for the Drama Program's productions and students. This fund has allocated financial support for many needs of the program that are not always able to be met by the University and its yearly program budget. The Theatre Patrons Fund shall use the dedicated monies placed in the Fund to give additional support to the Drama Program's production costs, student's professional development and outreach. These funds should never be used in lieu of other funding from program, department, and college budgetary resources, but only when needed resources are not available. These funds must clearly be directed to the benefit of our students' growth and training as theatre artists', that happens both in the classroom and in the program's productions.

If you have enjoyed what we offered tonight, we invite you to get more involved in our program by making a donation to our Theatre Patrons Fund. If you are interested in supporting the efforts of our students, please contact any of the faculty listed above (503-943-7228) or send a check to University of Portland-Theatre Patrons Fund, Department of Performing and Fine Arts, 5000 N. Willamette Blvd., Portland, OR 97203

Zachary Virden — Don Pedro

— Zach is back at the University in his junior year after a five-month stint abroad last spring. In London, he was able to rekindle his love for Shakespeare and his craft and is excited to further his education in the theatre. Some of his past roles at UP include Hal in *Proof*, Claudio in *Measure for Measure*, and Arnall in *Line*. He is pleased to be working with Robin on this fantastic script/concept after a terrific experience with him onstage in last fall's production of *Proof*. He would like to thank his friends for their good laughs and generous hospitality. He would also like to thank his parents for their frequent and poignant lessons on sacrifice, ambition, and true love.

About Nothing and is sure it will be nothing short of much ado. Will is honored to be working with director Robin Bowles and has enjoyed the process of rehearsal and study tremendously. Will would like to thank God, his family, friends, and all his teachers — past and present — for helping him translate his blessed talents for loving life into a life full of love and blessings.

Junelle Taguas — Verges/

Dance Captain (Hula)/Asst.

Lighting Designer — Junelle is a senior Drama major with minors in French and Philosophy. This is her third appearance in a UP mainstage. She was last seen as Abhorson in *Measure for Measure*. Junelle would like to thank Robin for giving her this opportunity to work with this incredible cast and crew. She would also like to thank Akala for refreshing her hula skills and Nat for letting her assist him in lighting this huge show.

Valerie Vernale — Magistrate

— A History and Drama double major, Valerie was Vivien Pommie in *Death Comes to Us All*, *Mary Agnes* her freshman year. She looks forward to being a part of this show especially because she hasn't done any theatre since being in Salzborg for a year. Valerie's goals are, in short, to become a better actor and performer through making mistakes and learning from not only her professors but also from her peers.

Philip Orazio — Don John — This is Philip's fifth show at the University of Portland and he is super excited! You may have seen Philip in *Little Women*, *The Cripple of Inishmaan*, *Audience*, and *Hooters*. He is so grateful for the opportunity to test his ability in such a wonderful role. He would like to thank his friends and family for all of their support during such a hectic time. To God be the glory.

Patrick Rexroat — Dogberry

— Patrick is a junior this year majoring in Drama with an emphasis in performance and appearing for his seventh time on the UP stage. He has recently been seen in the College of Southern Idaho R.A.T. summer production of *The Laramie Project* (Jedediah Schultz, others), in addition to the University of Portland productions of *The Cripple of Inishmaan* (Billy), *Audience* (Reginald) and *Talley's Folly* (Matt Friedman). Aside from finishing his degree here at UP, Patrick's personal goals include attending graduate school for either acting or playwriting, and working professionally as a playwright, actor, teacher, or all of the above. He would also like to be involved in children's theatre. He was born and raised in the small town of Jerome, Idaho, in the Magic Valley.

Will Steele — Leonato

— Will Steele is a fifth year senior here at the University of Portland now in his second show this semester. He was last seen in *Blithe Spirit* as Dr. Bradman. Will is excited to be in this production of *Much Ado*