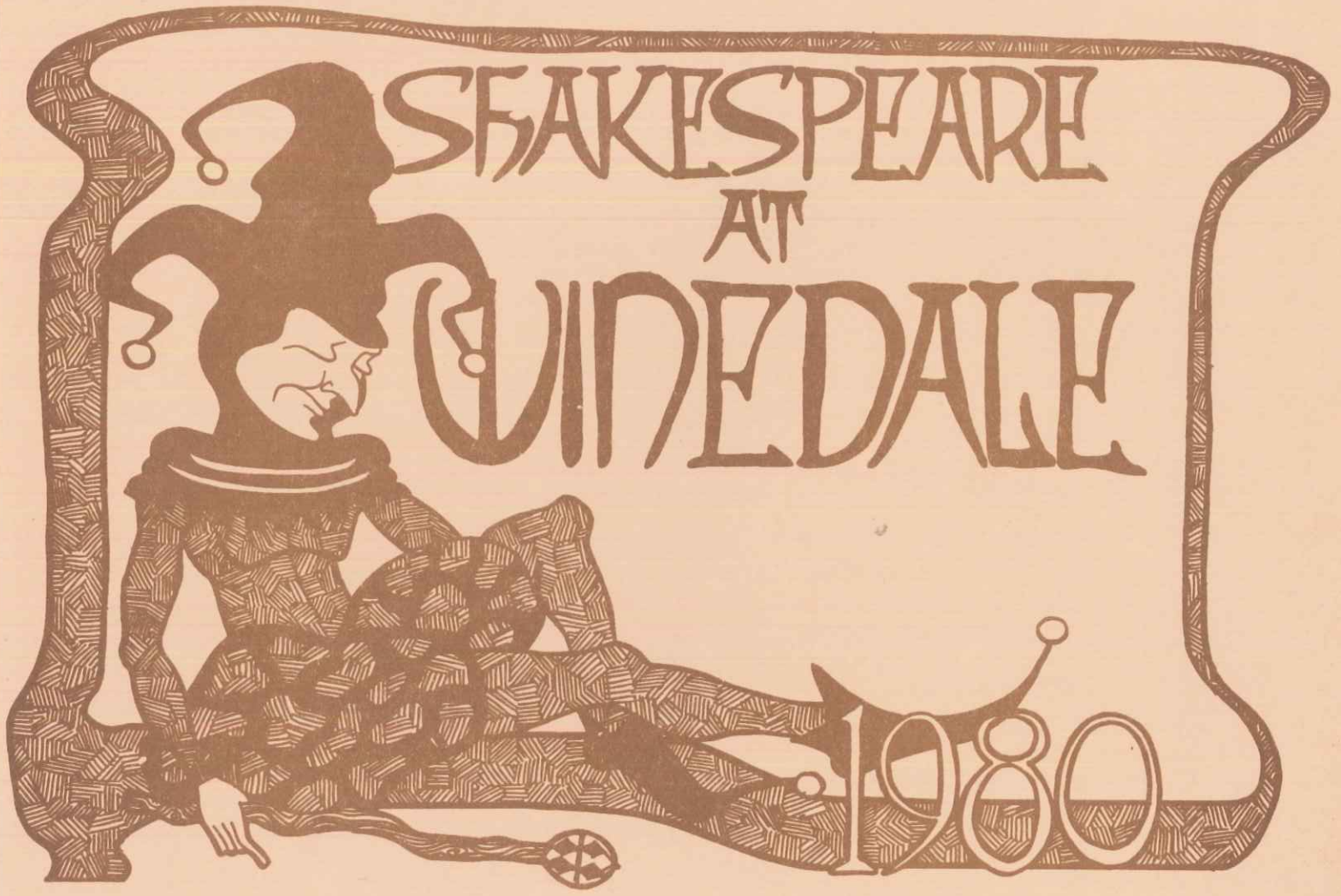


SHAKESPEARE
AT
VINEDALE



King Lear

Lear — Jeff Larsen
Cordelia — Cindy Jaynes
Goneril — Robin Mize
Regan — Phyllis Robertson

Gloster — Rich Armington
Edgar — Bruce Meyer
Edmund — Robert Faires

Kent — David Polley
Fool — Terry Galloway

France — Jim Ayres
Burgundy — Robert Perica
Cornwall — John Rando
Albany — Mike Godwin

Oswald — Cindy Williams
Gentleman — Joy Howard
Gentleman — Caryl Gorski
Doctor — Teresa Jaynes
Knight — Caryl Gorski
Old Man — Robert Perica
Herald — Caryl Gorski
Messenger — Joy Howard
Curan — Teresa Jaynes
Captain — Robert Perica
Servant — Teresa Jaynes
Servant — Joy Howard

Twelfth Night

Orsino — David Polley
Valentine — Cindy Williams
Curio — Jeff Larsen

Olivia — Caryl Gorski
Sir Toby — Mike Godwin
Maria — Joy Howard
Fabian — Bruce Meyer
Sir Andrew — Terry Galloway
Feste — Rich Armington
Malvolio — Robert Faires

Viola — Teresa Jaynes
Sebastian — John Rando
Antonio — Robin Mize
Sea Captain — Cindy Jaynes

Officer — Phyllis Robertson
Officer — Cindy Jaynes
Boys — Russell Klump
Dwayne Mathis
Priest — Robert Perica

The Comedy of Errors

SYRACUSIANS

Antipholus — John Rando
Dromio — Joy Howard
Egeon — David Polley

EPHESIANS

Antipholus — Bruce Meyer
Dromio — Robert Perica

Adriana — Cindy Williams
Luciana — Cindy Jaynes
Solinus — Robert Faires
Emilia — Phyllis Robertson
Courtesan — Caryl Gorski
Luce — Teresa Jaynes
Angelo — Mike Godwin
Balthasar — Terry Galloway
Merchant — Rich Armington
Merchant — Robin Mize
Officer — Terry Galloway
Messenger — Teresa Jaynes
Jailer — Jeff Larsen
Dr. Pinch — Jim Ayres
Dr. Pinch's Assistants
Robert Faires
Terry Galloway
Boys — Russell Klump
Dwayne Mathis

SHAKESPEARE AT WINEDALE, now celebrating its 10th anniversary with The Comedy of Errors, Twelfth Night, and King Lear, is many things. Officially, it is a regularly-scheduled English Department, course offered at the University of Texas at Austin, open to any university student anywhere, taught and lived in residence in the 19th Century restored buildings at the Winedale Historical Center near Round Top, Texas. In theory, the course attempts to explore Shakespeare's plays through performance, in their "theatrical context," with students from academic interests varied as life itself, none of them, however, students of theatre. The experience of Shakespeare at Winedale is best told by those who have moved through it:.....it is a lesson in perceiving the self striving in unison with other striving selves.....it is studying, learning, reading, writing, memorizing, acting and reacting, sweating, running, eating (a lot), sleeping(a little).....we let the characters draw upon our emotions.....the process is so stimulating that one cannot help but come out of it a richer person.....As we approach the end I find myself clutching every moment, not wanting to let it pass.....wondering who your character is and why he thinks so little of you.....the language: no matter what else you give, you must always give the words themselves. It comes down to that simple and that complex a fact: language and its expression.....it is necessary to excite, create, nurture, grow and cause others to grow. It is much hard work and emotional nudity.....wondering at times why you ever came but knowing there's no one big enough or strong enough to take you away.....Shakespeare at Winedale thrives on the energy created from the joyfulness and mirth, and yes, the pain and tears of living Shakespeare everyday. It is a tapestry of experiences woven from love and loneliness, happiness and heartbreak. There is no mediocrity of emotional expression at Winedale..... Eastern philosophies have taught us that enlightenment is manifest in daily routines and daily tasks as well as in special moments of revelation. Winedale assumes the first--that we eat, sleep, and breathe Shakespeare to understand him--and this total immersion often leads to the second--epiphanic moments where the student sees words written 400 years ago come alive with meaning and power.....what will happen next? How can I say this to make you say that?.....I have been pushed to recognize my own confidence, resourcefulness, willingness to believe, and the power of that belief.....it is an experience with language and feeling and their expression through our lives so profound that no amount of time, no amount of change could exhaust the infinite variety of what it has to teach and what we have to learn.....Winedale is about exploration: of the play, of the power of language, of community, of self, of limitations and what lies beyond them, of the often mystical connection between the works of a playwright who lived four centuries ago and the universal human experience.....I have never worked so hard in my life! I am constantly reminded, by all three plays, of how tenuous our truths can be, how facilely they alter themselves into realities more potent than we dared imagine. The worlds the playwright creates, his distressing paradises and his pleasing purgatories, though they often reveal human vulnerability to deception and to the arbitrary devices of fate, are not created out of despair. To the contrary, to speak Shakespeare's words, and to play roles quite different from my own conception or myself, helped me to understand how much we all share a desire to know the truth, and enabled me to appreciate that force of honesty in others.....Ripeness is all.

To everyone whose gifts of love, self, and gold have made possible this 10th year and these experiences, thank you very, very much.

Jim Ayres
Shakespeare at Winedale
1980

