for a more fitting season to celebrate the Shakespeare Theatre Company’s past 25 years. It is truly extraordinary to see the impact this Theatre has made on audiences, artists and the American theatre throughout its existence. We were honored to receive the 2012 Regional Theatre Tony Award® from the American Theatre Wing, as a testament to our efforts to produce quality classical theatre. I was privileged to accept the award on behalf of everyone who has worked tirelessly for this on-going artistic adventure.

With our 25th anniversary, we commemorated all of the traits that make the Shakespeare Theatre Company a pillar of the community. We began with the beloved Washington tradition, Free For All, now in Sidney Harman Hall for the third season, with a revival of our 2007 production of Julius Caesar. It was so rewarding to see a crowd enjoying one of Shakespeare’s greatest works—especially those who have not visited us before.

We had a wonderful mainstage season that at once honored our past and thrust us toward the future. I began by directing a production that first found its home in our ReDiscovery Series, The Heir Apparent, a witty and thoughtful adaptation by David Ives. Our first Shakespeare play of the season, Much Ado About Nothing, brought Caribbean heat to Beatrice and Benedick, thanks to the immensely talented Ethan McSweeny. Shakespeare’s The Two Gentlemen of Verona was ushered into the modern era by PJ Paparelli, another former STC Associate Director. I was eager to direct Eugene O’Neill’s Strange Interlude, a play I have long admired and worked tirelessly to respectfully shorten. Washington welcomed an inventive commedia dell’arte troupe to our mainstage for an adaptation of Carlo Goldoni’s The Servant of Two Masters. We capped off our season with a glorious production of The Merry Wives of Windsor—which harkened back to our first Free For All production—expertly directed by Stephen Rayne.

We were also extraordinarily proud to present innovative international productions that bend our perceptions of what theatre can do. Basil Twist’s Petrushka, the Gate Theatre Dublin’s Krapp’s Last Tape with John Hurt and smash hit FELA! graced our stages this season. We also continued to present National Theatre Live, screening productions directly from the National Theatre in London.

As a part of our 25th anniversary festivities, we endeavored to recognize Shakespeare’s wide-reaching influence in a variety of genres and on our greatest actors. Bard’s Broadway presented two musicals drawing on Shakespearean works. Sidney Harman Hall played host to the 1930s musical The Boys from Syracuse, inspired by The Comedy of Errors, and Two Gentlemen of Verona: A Rock Opera, which played concurrently with STC’s mainstage production of the play. I was also fortunate enough to host some of the most talented actors of our time, Sir Patrick Stewart, Kevin Kline, James Earl Jones and Stacy Keach, during Classic Conversations. Audiences, and I, enjoyed this series so much that I have decided to continue it past our anniversary season.

The Theatre celebrated our anniversary by welcoming back many friends of the company to reflect, dine and dance at the Harman Center for the Arts Annual Gala. We also added two initiatives to our already robust roster of educational programs—District Shakespeare and Teen Critic. Both of these programs serve as reminder of the responsibility and privilege we have to engage with the community.

We would not be here after 25 years without the generous support of our donors and the Washington area community. We are proud to advocate for our mission of classical theatre and our place as a cultural institution at the service of this great city. It is with your boundless generosity that we may produce world-class theatre and extend appreciation of classical works to all. On behalf of the staff and Board of Trustees of the Shakespeare Theatre Company, I would like to sincerely thank the individuals, foundations, corporations and government entities that have supported us for the past 25 years. I look forward to the journey of the next 25 years with you.

Warmly,

Michael Kahn
Artistic Director
6       Our Mission, Our Vision and Our Values
9       Board of Trustees
12      The Season
26      Renters
28      Figures and Statistics
30      Community
40      Education Programs
54      Special Events
62      Financial Report
65      Support
74      Staff
Our Mission

The mission of the Shakespeare Theatre Company is to present classic theatre of scope and size in an imaginative, skillful and accessible American style that honors the playwrights’ language and intentions while viewing their work through a 21st-century lens.

Our Vision

The Shakespeare Theatre Company endeavors to be an important resource to an expanded national and international community—as the nation’s premier destination for classic theatre, as a training ground for the next generation of theatre artists and as a model provider of high-quality educational content for students and scholars.
Our Values

We believe:

• that through the power of their language and the timelessness of their themes, classic plays reflect on the human experience in ways that transcend the period in which they were conceived and remain relevant in our time.

• that the timelessness of classic plays provides infinite opportunities for contemporary theatre artists to re-interpret them.

• in staging classic plays with world-class production values.

• in discovering and re-introducing great plays into the classic repertory and commissioning new translations or adaptations.

• in building a more diverse audience for our theatre.

• in fostering an appreciation for classic theatre through our education programs.

• in using cutting-edge technology to share our work with people around the world.

• in supporting and developing actors, directors, designers and artisans who will make major contributions to the world of theatre for years to come.

• in encouraging a synergy of arts and ideas by developing collaborative programming with other institutions.

• in bringing the best of the performing arts to our audience by hosting a broad spectrum of local, national and international arts companies.

• in being responsible stewards of our resources.
THE BOARD OF TRUSTEES

(as of 7/31/12)

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Celebrating 25 Years:

PRODUCTIONS

Over the past 25 years, the Shakespeare Theatre Company has staged more than 150 productions, including Shakespeare’s entire commonly recognized canon. Part of our commitment to classic theatre manifests itself in the ReDiscovery Series, where lost classics are rediscovered and rejuvenated. To date, 11 works from this series have been produced for our mainstage. As a complement to our mainstage productions, STC is also committed to bringing award-winning, innovative, international works to our stages.

AUDIENCES

STC has welcomed more than 2.5 million audience members to enjoy our productions throughout its history. During the annual Free For All, more than 640,000 people from the Washington, D.C., area have experienced free Shakespearean productions at the end of every summer for more than two decades. We also invite tens of thousands of audience members to enjoy free artistically-diverse programming like Happenings at the Harman and educational Creative Conversations.

“Shakespeare doesn’t tell us what to
An American Classic

EDUCATION

Over the past 25 years, STC has engaged with more than 200,000 students and educators through free performances, workshops and extracurricular opportunities for students in the Washington, D.C., area. STC is committed to bringing Shakespeare to the classroom, to giving students the experience of live theatre and to strengthening the connection between education and the arts.

COMMUNITY

STC is proud to be at the heart of the Penn Quarter neighborhood, a bustling, bright cultural hub in the middle of downtown Washington, D.C. Because of their locations, the Lansburgh Theatre and Sidney Harman Hall are easily accessible and, in addition to presenting STC’s mainstage productions, provide performance opportunities for artists from across the area. STC has been at the forefront of the revitalization of this neighborhood.

“Shakespeare doesn’t tell us what to think, but what to think about.”

Michael Kahn
WE CREATE AND PERFORM
Artistry is at the core of all our productions. The 2011-2012 Season’s plays ranged from classic revivals to stunning adaptations, including a breadth of genres and international programming. STC advanced the boundaries of classic theatre while introducing audiences to modern works influenced by the classics.
JULIUS CAESAR
by William Shakespeare
directed by Alan Paul
original direction by David Muse
August 18–September 4, 2011
Sidney Harman Hall

Our third Free For All in Sidney Harman Hall solidified this beloved Washington tradition in our easily-accessible, indoor and air-conditioned home. Alan Paul directed this enthralling revival of the 2008 production of Julius Caesar, originally directed by David Muse. Brimming with stunning rhetoric, Julius Caesar investigates the intoxicating effects of power and the dangers of idealism. The original production received four stars from The Washingtonian and was hailed as “majestic” by The Washington Times.

Many original cast members returned to star in this revival including Aubrey Deeker, Tom Hammond, Tyrone Henderson and Dan Kremer. There were also some new additions: local favorites Rachael Holmes and Naomi Jacobson. STC provided audiences from all across the Washington area with 12,608 tickets to 16 Free For All performances, free of charge!
THE HEIR APPARENT
adapted by David Ives from the comedy
by Jean-François Regnard
directed by Michael Kahn
September 6–October 23, 2011
Lansburgh Theatre

Based on a neoclassical work all but unknown in America, this French farce charmed audiences with rhyming couplets and squealing pigs. Eraste is hopelessly in love with Isabelle but he needs the inheritance from his miserly old uncle Geronte. Crispin, Eraste’s quick-witted servant, must don a series of disguises to ensure that his master is the heir apparent.

This is the tenth work to jump from the page to the stage thanks to the Shakespeare Theatre Company’s ReDiscovery Series, and the second from critically-acclaimed playwright David Ives. The Heir Apparent, adapted from Jean-François Regnard’s 1708 masterpiece, follows Ives’ sensational adaptation of Pierre Corneille’s The Liar. Ives once again teamed up with Artistic Director Michael Kahn to rave reviews from audiences and critics alike. Variety said The Heir Apparent “underscores the value of STC’s enterprising ReDiscovery Series as a vital source for re-envisioned classics for today’s audiences.” The Heir Apparent was nominated for The Charles MacArthur Award for Outstanding New Play—quite a feat for a play first performed in 1708.

The Heir Apparent was commissioned through the generous support of The Beech Street Foundation.
MUCH ADO ABOUT NOTHING
by William Shakespeare
directed by Ethan McSweeny
Sidney Harman Hall

Shakespeare’s timeless romantic comedy brought Caribbean warmth to the holiday season. Much Ado About Nothing features famous bickering lovebirds Benedick and Beatrice, tricked into marital bliss by their family and friends. When the young love of Hero and Claudio is attacked by the jealous Don John, Beatrice and Benedick are forced to redress wrongs, restore Hero’s honor and find their own tongues false to their hearts.

Ethan McSweeny, acclaimed as “one of the hottest directors to come out of Washington” by The Washingtonian, gave Shakespeare’s wittiest comedy a rousing and memorable interpretation. Starring STC favorite Derek Smith as the slick-talking Benedick and Kathryn Meisle as the incomparable Beatrice, Much Ado About Nothing brought holiday joy to audiences and garnered awards for the Company. STC Affiliated Artist Ted Van Griethuysen won the Helen Hayes Award for Outstanding Supporting Actor for his performance as the bumbling, hilarious Dogberry. The show’s design was recognized with several Helen Hayes nominations, with a win for Lee Savage’s Outstanding Set Design.

“[Director Ethan] McSweeny’s stage business is genius.”
Washington City Paper

Media Partner:

Photo of Derek Smith and Kathryn Meisle by Scott Suchman.
THE TWO GENTLEMEN OF VERONA

by William Shakespeare
directed by PJ Paparelli
January 17–March 24, 2012
Lansburgh Theatre

With a setting in the age of cell phones, laptops and karaoke machines, *The Two Gentlemen of Verona* felt right at home in our modern world. Best friends Valentine and Proteus are young and unpredictable—especially when they both fall for the same girl. With all parties heartbroken, including Proteus’ slighted girlfriend Julia, they run off to escape their troubles. As quickly as their hearts seem set to hate, they sway back toward love for a surprisingly tender and identifiably Shakespearean comedic ending.

Former STC Associate Director PJ Paparelli, heralded as “one of the most exciting talents working in Washington” by *The Washington Post*, made his STC mainstage debut with this modernized production. Nick Dillenburg’s Proteus and Andrew Veenstra’s Valentine brought beautiful humanity to these troubled characters, and STC Affiliated Artist Miriam Silverman’s interpretation of Julia argued for the character as Shakespeare’s first comic heroine.
Artistic Director Michael Kahn directed one of the most critically praised productions of Washington, D.C.’s Eugene O’Neill Festival with *Strange Interlude*. Unfolding over the course of 25 years, *Strange Interlude* follows Nina Leeds’ many lives and loves in the aftermath of her true love’s death in WWI. Wracked by guilt and tormented by regret, Nina marries a man she does not love only to give him a child by one she does. Since its premiere in 1928, this controversial and Pulitzer Prize-winning play has been rarely produced due to its extreme length of nearly six hours.

With permission from the O’Neill estate, Michael Kahn pared down the production “with a skilled hand” (*The New York Times*) to a more manageable, under four-hour length. Kahn, who chose the show because of his great respect for O’Neill and lifelong admiration of the play, has called this work “one of the most ambitious depictions of the American experience written between the two world wars.” Francesca Faridany won over audiences and critics alike with her enthralling performance as Nina Leeds.
Renowned director and improvisational comedy guru Christopher Bayes brought his hilarious commedia dell’arte troupe’s Goldoni masterpiece, previously staged at Yale Repertory Theatre, to Washington, D.C., audiences. When the ever-hungry harlequin Truffaldino schemes to double his wages by doubling his masters, the result is mistaken identities and sheer, uproarious chaos. *The Servant of Two Masters* comes alive on stage with inspired clowning and age-old tricks of the theatre that encourage audiences to rethink surprise.

Steven Epp stars as Truffaldino, drawing laughs from the audience as he draws meals from his masters. This 18th-century classic gave actors the freedom to elicit laughs however they saw fit and every night the show was different. Audiences and critics rolled in the aisles at what *The Washington Post* called a “bowlful of joy.”
THE MERRY WIVES OF WINDSOR
by William Shakespeare
directed by Stephen Rayne
June 12–July 15, 2012
Sidney Harman Hall

Performed as STC’s first ever Free For All production more than 20 years ago, *The Merry Wives of Windsor* made a triumphant return with a new incarnation. Falstaff, a knight hurting for money, schemes to court two wealthy wives at once. When his plot is discovered, the shrewd wives exact revenge, bringing shame to Falstaff and turning Windsor upside down.

British director Stephen Rayne set Shakespeare’s only middle-class comedy in the early 1900s, to close out STC’s 25th Anniversary Season. The production starred David Schramm as the beloved Falstaff and Tony Award® nominee Veanne Cox as Mistress Page. Lavish costumes by Wade Laboissonniere and an extravagant set by Daniel Lee Conway perfectly placed the play in a *Downton Abbey*-esque setting. Hailed as “gorgeously staged” by *The Washingtonian*, the show punctuated a diverse season with mischief and laughs.

“Charms universally”  
*Metro Weekly*
THE BARD’S BROADWAY
Many of Shakespeare’s works have made their way into modern popular culture through movies, televisions shows and modern musicals on Broadway. As part of our 25th anniversary, STC celebrated Shakespeare through song and dance with two musical interpretations performed in concert-style staging as additions to the regular season. Nearly 6,000 audience members enjoyed these limited engagements.

The Boys from Syracuse
Music by Richard Rodgers
Lyrics by Lorenz Hart
Book by George Abbott
Concert Adaptation by David Ives
Directed by Alan Paul
November 4-6, 2011
Sidney Harman Hall

Richard Rodgers and Lorenz Hart adapted Shakespeare’s The Comedy of Errors into the 1938 musical comedy, The Boys from Syracuse. The musical staging, featuring a 19-piece orchestra and three choreographed dance numbers, followed identical twin brothers as they reunite after a childhood shipwreck separated them. Popular music from the era lifts the musical with such tunes as “This Can’t Be Love.”

Two Gentlemen of Verona: A Rock Opera
Music by Galt MacDermot
Lyrics by John Guare
Book by John Guare and Mel Shapiro
Directed by Amanda Dehnert
January 27-29, 2012
Sidney Harman Hall

Running alongside STC’s mainstage production of The Two Gentlemen of Verona, this musical of the same name follows two friends as they fight for the love of the same woman. From the composer of Hair and award-winning playwright John Guare, the production featured a diverse and richly-voiced cast including Broadway’s In the Heights stars Javier Muñoz and Robin de Jesús and D.C.’s own Eleasha Gamble.

Support for Bard’s Broadway generously provided by Peter A. Bieger and Dr. Paul and Mrs. Rose Carter.
The Shakespeare Theatre Company was proud to host three unique and moving presentations for nearly 33,000 audience members during our 25th Anniversary Season.

**STC Presents**

**FELA!**
Sidney Harman Hall
September 13-October 9, 2011

The Tony Award-winning musical and international hit *FELA!* featuring extraordinary direction and choreography from Tony Award® winner Bill T. Jones hit the stage at Sidney Harman Hall to the tune of two Helen Hayes Award nominations and one award. STC was proud to present this triumphant tale of courage, passion and love, featuring Nigerian activist Fela Kuti’s captivating Afrobeat music.

**Gate Theatre Dublin’s**
*Krapp’s Last Tape*
Lansburgh Theatre
November 24-December 4, 2011

STC presented Oscar-nominated actor John Hurt’s skillful star turn in Samuel Beckett’s *Krapp’s Last Tape* from Gate Theatre Dublin. The *Independent* called his performance “unmissable” and *The Washington Post* praised the “perfect symmetry of the actor and material.”

Support for *Krapp’s Last Tape* was generously provided by Dr. Paul and Mrs. Rose Carter. Additional support has been provided by the International Union of Bricklayers and Allied Craftworkers and the Laborers’ International Union of North America.

**Basil Twist’s**
*Petrushka*
Lansburgh Theatre
March 17-March 25, 2012

This magical and mesmerizing reimagining of the ballet *Petrushka* used puppets as its ballerinas. Accompanied by Stravinsky’s original score, puppeteer Basil Twist employed nine hidden puppeteers and used Czech and Japanese practices to bring three puppets to life.

This tour of Basil Twist was made possible by a grant from Mid-Atlantic Arts Foundation with support from the National Endowment of the Arts.

Support for *Petrushka* was generously provided by Dr. Paul and Mrs. Rose Carter.
For the third season, the Shakespeare Theatre Company offered screenings of world-class productions from the National Theatre in London. Each presentation was filmed live in London and then broadcast in HD to the Shakespeare Theatre Company’s Sidney Harman Hall.

NT Live presented a wide sampling of the National Theatre’s programming, including the Tony Award®-winning One Man, Two Guvnors starring Tony Award® winner James Corden. This season also included Arnold Wesker’s dark workplace comedy The Kitchen, John Hodge’s new surrealist play Collaborators, Shakespeare’s The Comedy of Errors and the critically-acclaimed production of the classic Oliver Goldsmith comedy She Stoops to Conquer. Throughout the season, more than 2,600 patrons enjoyed these screenings.
Artistic Director Michael Kahn and Managing Director Chris Jennings accepted the 2012 Regional Theatre Tony Award® on behalf of the Shakespeare Theatre Company at the June 10, 2012, ceremony. In his speech, Kahn touched on the dramatic effect of nonprofit theatre on the industry as a whole. The Company is truly grateful and honored to have been awarded this recognition.
2012 Helen Hayes Awards and Nominations

In addition to the Regional Theatre Tony Award, the Shakespeare Theatre Company has now won more Helen Hayes awards for producing than any other theatre, with 3 wins and 7 nominations this season including Outstanding Supporting Actor and Set Design for Much Ado About Nothing. Congratulations to the artists who were nominated and received awards for their work on Shakespeare Theatre Company productions.

FELA!
Sahr Ngaujah (WINNER)
Outstanding Lead Actor, Non-Resident Production

THE HEIR APPARENT
David Ives
The Charles MacArthur Award for Outstanding New Play

MUCH ADO ABOUT NOTHING
Lee Savage (WINNER)
Outstanding Set Design, Resident Production

Tyler Micoleau
Outstanding Lighting Design, Resident Production

Steven Cahill
Outstanding Sound Design, Resident Production

Ted van Griethuysen (WINNER)
Outstanding Supporting Actor, Resident Play

3 WINNERS
7 NOMINATIONS
WE OPEN OUR DOORS

We invite artists from all disciplines into our spaces. The Shakespeare Theatre Company is pleased to host many different organizations, ranging from local companies to international groups. In the 2011-2012 Season, STC welcomed more than 40 organizations and companies from various disciplines to our theatres.
Thank You

The Shakespeare Theatre Company thanks the following organizations for hosting their events at the Harman Center for the Arts:

AARP
American Institute of Architects
British School of Washington
Catalogue For Philanthropy
DC Public Charter Schools
Ford’s Theatre
Ford/Forlano Jewelry & Art
IIDA MAC
InfoComm Live
NEA – Poetry Out Loud
The NEED Project Youth Awards

Photos of Giselle Alvaraz by Brianne Bland.
Figures and Statistics
2011–2012 Mainstage Productions

ATTENDANCE BY TYPE

Subscribers
32%
Single Ticket Buyers
10%
Package Holders
3%
Groups
5%
Other
3%

ATTENDANCE BY PRODUCTION

The Heir Aparent
50%
Much Ado About Nothing
30%
The Two Gentlemen of Verona
20%
Strange Interlude
10%
The Servant of Two Masters
5%
The Merry Wives of Windsor
3%

35,000
30,000
25,000
20,000
15,000
10,000
5,000
0
WE ENGAGE AUDDIENCES AND ARTISTS
Community Engagement

is the source of our strength. In the 2011-2012 Season, the Shakespeare Theatre Company ensured its place in the Washington, D.C., community as a cultural home for audiences and artists. Patrons were introduced to lost classics, explored familiar plays and discovered new artists. In honor of our 25th anniversary, we introduced an exciting conversation series with theatrical greats and STC’s Artistic Director Michael Kahn. STC is proud of its ability to provide performance opportunities for local artists by enabling them to grow their work and enrich the area’s arts community.
The Shakespeare Theatre Company’s Creative Conversations offer a unique opportunity for audiences to deeply connect with the work seen onstage. The discussions approach each production from multiple perspectives, offering insight from scholars, artists, cultural leaders and audience members. Presented in different formats, Creative Conversations encourage patrons to learn and offer their own opinions—often inciting animated debates on everything from themes of the show to the design of the costumes. This season, Creative Conversations engaged more than 1,000 patrons.

In honor of our 25th anniversary, Artistic Director Michael Kahn and the Shakespeare Theatre Company debuted a new series called Classic Conversations. For four evenings this past season, Kahn interviewed stage legends about their lives, careers and love of the craft of acting. The guests were Sir Patrick Stewart, Kevin Kline, James Earl Jones and Stacy Keach. More than 2,300 audience members enjoyed these informal and entertaining discussions covering everything from the actors’ childhoods to their most challenging classical roles. Though originally planned as a special event for the anniversary season, the program elicited such a positive response from participants and audience members alike that the series has been added to STC’s impressive roster of regular events.

These dynamic conversations provided a “Window” into the creation of the Shakespeare Theatre Company’s mainstage productions, free of charge. Along with a local scholar, members of the production’s artistic team examined the challenges and themes underlying the plays. Guest scholars this season included local television and radio personality Robert Aubry Davis and Dr. Franklin J. Hildy, the Director of the Shakespeare Globe Centre (USA) - Research Archive.
This season, the Shakespeare Theatre Company presented two half-day symposia. These mini-conferences allowed patrons to deepen their understanding of *Much Ado About Nothing* and *Strange Interlude*. Nearly 100 patrons purchased tickets to attend these morning-long discussions, where topics ranged from “Changing Times: Much Ado in Cuba” to “O’Neill Today.” In addition to scholars, each event also featured members of the production’s artistic team or director in conversation about their production. Other noted guests included Christopher Loar, director of New York theatre troupe The Neo-Futurists, actor Rick Foucheux and author Ricardo L. Ortiz.

**DIVINING SHAKESPEARE**

In a partnership with the Virginia Theological Seminary, STC offered this free discussion series to explore STC’s productions through a theological perspective. Reverend Roger Ferlo, Director of the Virginia Theological Seminary’s Institute for Christian Formation, was joined by STC’s Audience Enrichment Manager Hannah J. Hessel to discuss *The Heir Apparent*, *Much Ado About Nothing*, *The Two Gentlemen of Verona* and *Strange Interlude*.

**CLASSICS IN CONTEXT**

Bringing together the city’s leading players from a variety of disciplines, Classics in Context allowed panelists and audiences to engage in lively discussions about the season’s productions from diverse perspectives. The season’s panelists were WAMU’s Metro Connection host Rebecca Sheir, Howard University Classics professor Norman Sandridge, Reverend Ruth Hamilton and Americans for the Arts’ Mitch Menchaca. STC’s Director of Education Samantha K. Wyer led these free conversations.

**POST-SHOW DISCUSSIONS**

After the performance, audiences got up close and personal with the artists themselves. These free discussions allowed patrons to ask actors about their craft and the experience of performing. These discussions were led by STC’s Literary Associate Drew Lichtenberg.

**ASIDESLIVE**

This season, the Shakespeare Theatre Company presented two half-day symposia. These mini-conferences allowed patrons to deepen their understanding of *Much Ado About Nothing* and *Strange Interlude*. Nearly 100 patrons purchased tickets to attend these morning-long discussions, where topics ranged from “Changing Times: Much Ado in Cuba” to “O’Neill Today.” In addition to scholars, each event also featured members of the production’s artistic team or director in conversation about their production. Other noted guests included Christopher Loar, director of New York theatre troupe The Neo-Futurists, actor Rick Foucheux and author Ricardo L. Ortiz.
The Shakespeare Theatre Company was once again pleased to host the Fall Arts Preview event at Sidney Harman Hall on September 10, 2011. The event coincides with the 19th Annual ARTS ON FOOT festival. More than 1,300 patrons attended this free, day-long showcase and celebration of the D.C. artistic community.

**Participating Arts Organizations**

- Arena Stage
- Synetic Theater
- Signature Theatre
- Faction of Fools
- Furia Flamenca
- Victoria Vox
- Woolly Mammoth Theatre Company
- Washington National Opera - Domingo-Cafritz Young Artist Program
- The Washington Ballet
- UrbanArias
- Ballet Teatro Internacional
- Edwin Aparicio Flamenco
- Ford's Theatre
- Theater J
- Gay Men's Chorus: Potomac Fever
- Eureka Dance
- Gala Hispanic Theatre
- Forum Theatre

In cooperation with the Downtown Business Improvement District
This season, STC invited local residents and workers to take an artistic respite from their busy Wednesday afternoons to watch free presentations of dance, theatre and music. More than 2,200 local office workers, retirees, young parents and fans of the arts gathered to enjoy a wide spectrum of free performances from choral music to puppetry and Flamenco dancing and everything in between.

The season’s lineup featured 38 performance groups including:

- Local Dance Curated by Peter DiMuro
- Burnett Thompson with Coco Zhao
- Local Puppeteers
- OperaBelle
- O’Neill Festival partnership with Arena Stage and local universities
- WPAS: Feder Memorial String Competition
- Furia Flamenca
- Washington Balalaika Society’s *Russkie Musikanti*
- DanceAntonini
- Happenstance Theatre
- Congressional Chorus
- Faction of Fools
- Cam Magee and Beverly Cosham

Photo of EDGEWORKS performers by Isaac Oboka.
Following two highly successful years, the Shakespeare Theatre Company was proud to further strengthen its support of the local arts community by welcoming VelocityDC Dance Festival back to Sidney Harman Hall. VelocityDC brought together the Washington Performing Arts Society, Dance/MetroDC and the Shakespeare Theatre Company. Presented in partnership with The Washington Ballet and CityDance Ensemble, the festival exhibited the creativity and skill of Washington’s dance community.

The 2011 VelocityDC performances featured:
Asanga Domask
Christopher K. Morgan
Daniel Brukholder/The PlayGround
EDGEWORKS Dance Theatre
Flamenco Aparicio
Flamenco Pastora/Anna Menendez
Jane Franklin Dance
Next Reflex Dance Collective
PEARSON/WIDRIG Dance Theatre
Runqiao Du/Ballet ADI
The Washington Ballet
The Washington Ballet Studio Company
Urban Artistry
Jordan Gehley
Keira Hart-Mendoza
Sara Hoke

VelocityDC was funded in part by the DC Commission on the Arts and Humanities, an agency supported in part by the National Endowment for the Arts.
This season, more than 1,500 patrons attended readings as part of the ReDiscovery Series. The ReDiscovery Series—a favorite for STC and Washington audiences—proudly presented and explored more obscure works of theatre and literature. With a cast of professional actors, STC provided free staged readings of forgotten classic works, carefully selected by Artistic Director Michael Kahn. Several works first presented in the ReDiscovery Series have gone on to grace STC’s stages.

This season, the ReDiscovery Series featured:

- *Marta the Divine* by Tirso de Molina (translated and adapted by Harley Erdman)
- *Egmont* by Johann Wolfgang von Goethe (translated by Michael Hamburger)
- *Sejanus* by Ben Jonson
- *Emilia Galotti* by Gotthold Ephraim Lessing (translated by Anna Johanna Gode von Aesch)

The ReDiscovery Series is made possible through the generous support of Ann K. Morales and Jean and David Grier.
Volunteers were vital to the daily operations of the Shakespeare Theatre Company. Volunteers worked in many of our departments, including administrative, marketing, artistic and education. During the season, volunteer ushers were essential as friendly and welcoming representatives to our theatre patrons. This past season, STC had more than 1,500 volunteers, including 75 new ushers. Volunteers also provided assistance with many special events and education programs STC hosts, including our Meet the Cast receptions for each mainstage show and SHAKESPEARIENCE Student Matinees.

Shakespeare Theatre Company Student Ambassadors, an initiative created during the 2010-2011 Season, continued to have great success. Student Ambassadors represented STC to their fellow students at Washington-area high schools and universities and spread the word on campus about STC’s productions, budget-friendly tickets, special events and audience-enrichment programming. Student Ambassadors also volunteered at STC’s annual Free For All and other community events throughout the season. Thirty-six students represented the Shakespeare Theatre Company to high schools in D.C., Maryland and Virginia and universities including American University, The George Washington University and the University of Maryland.
photo of Ted van Griethuysen and Floyd King in Much Ado About Nothing by Scott Suchman.
WE TEACH THROUGH

PERFORMANCE

PARTICIATION

PROFESSIONAL TRAINING
defends the future of classical theatre. During this 25th Anniversary Season, the Shakespeare Theatre Company's Education Department reinforced its commitment to deepening understanding of, appreciation for and connection to classical theatre. The department continued to offer its dynamic programs to diverse learners of all ages, strengthening ties to the greater Washington community. This anniversary season also saw the start of exciting new initiatives, including Teen Critic and District Shakespeare, which reached all 53 public schools in D.C. Like all of STC's Education programs, these ambitious projects served as conduits to reach out to new audiences, ignite passion for the theatre and forge new partnerships with District of Columbia schools.

Miles Gilburne and Nina Zolt are founding sponsors of the education programs of the Shakespeare Theatre Company.
DISTRICT
SHAKESPEARE

This year, STC launched a new community-building initiative to ensure that students in the District of Columbia had access to the arts. District Shakespeare reached out to D.C. Public Schools (DCPS) serving grades 8-12 to provide a classical theatre experience that encompassed Shakespeare’s artistry and relevancy for today’s youth.

Organized as an ambitious multi-year initiative to make classical theatre essential to a secondary school education, STC launched phase one in September 2011, using a grassroots approach to build relationships in all 53 DCPS secondary schools. STC Affiliated Teaching Artists brought Shakespeare to more than 1,500 students by leading dynamic, thought-provoking workshops in D.C. classrooms. Participating students and teachers were introduced to Shakespeare through an interactive performance-based approach in one of four subject areas: language, acting, theatrical design or stage combat. The curriculum for each workshop was uniquely designed to complement the needs of each individual school, and workshops were provided free of charge.

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SHAKESPEARIENCE

In the 2011-2012 Season, the SHAKESPEARIENCE Student Matinee Program gave teachers and students the chance to experience the thrill of live performance—for many, for the first time. Designed to allow greater access to classical theatre and the dramatic arts for educators and their students in D.C., Maryland and Virginia, the program offered price-reduced tickets, preparatory materials and in-school workshops. STC also provided supplemental materials to all who attended, free of charge.

This past season, STC offered 16 SHAKESPEARIENCE Student Matinees and more than 6,000 students attended The Heir Apparent, Much Ado About Nothing, The Two Gentlemen of Verona, Petrushka and The Servant of Two Masters. Free in-school performance workshops in all schools were an essential part of the SHAKESPEARIENCE program. STC staff and Affiliated Teaching Artists taught 150 pre- and post-performance workshops to a total of 4,000 students this season.

SHAKESPEARIENCE provided the opportunity for students to engage with the Bard’s work off the page and out of the classroom. STC gave students who may have never been exposed to classical theatre on the stage an avenue through which to deepen their understanding of these texts. Live performances breathed new life into the language and excited students about learning. This season’s SHAKESPEARIENCE gave students a living breathing encounter with Shakespeare and a thirst to attend theatre again.

SHAKESPEARIENCE Student Matinees are part of Shakespeare for a New Generation, a national program of the National Endowment for the Arts in cooperation with Arts Midwest. Additional support for SHAKESPEARIENCE Student Matinees has been provided by the Marshall B. Coyne Foundation and the George Preston Marshall Foundation.

Photo of students at a performance of All’s Well That Ends Well.
TEXT ALIVE!

Text Alive! continued to help students unlock Shakespeare's plays through a performance-based curriculum. Over ten workshops, students closely examined one of Shakespeare's text in their classrooms with STC Affiliated Teaching Artists. They also attended a SHAKESPEARIENCE Student Matinee of that play. As a culminating project, the students designed, rehearsed and performed a Shakespearean scene onstage at both of our theatres. Teachers also participated in professional development workshops, which provided them with the tools necessary to successfully integrate the study of Shakespeare into their classrooms. The program supported English and Theatre standards of learning in D.C., Maryland and Virginia.

Text Alive! worked with 29 classrooms, over two semesters, reaching 17 teachers and 655 students. Priority was given to public schools in the District of Columbia and suburban schools with high economic disadvantage rates. During the 2011-2012 school year, 64% of the 14 participating schools were underserved.

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Students For Shakespeare (SFS) provided advance access to tickets, reserved seats and play guides at the annual Shakespeare Theatre Company Free For All for student groups. Students For Shakespeare groups enjoyed six performances of the Free for All production of *Julius Caesar* this season. Upon arrival at the theatre, the groups were recognized by name from the stage before each performance. Title I schools were eligible to receive bus transportation or Metro passes to and from Sidney Harman Hall. In total, 550 students attended the production of *Julius Caesar*.
To help foster a richer understanding of the season’s plays, the Shakespeare Theatre Company Education Department produced The Guide to the Season Plays and First Folio: Teacher and Student Resource Guides. The Guide was made available to all audience members through the STC’s website.

The First Folio: Teacher and Student Resource Guide offered educators and students an approachable lens to each production. The First Folio provided information about the plays and the playwrights, including a plot synopsis, background information on the world and the characters of the play, pre-and post-performance activity ideas and questions for discussion to better prepare students to attend the performances. Nationally-recognized Common Core Standards were integrated into The First Folio to make classroom integration even easier. The First Folio was made available to every audience member for download on STC’s website. Specially created for the Free For All production, The Free For All Play Guide gave students of all ages the tools to understand the Bard’s language. This season’s Play Guide for Julius Caesar included a synopsis of the play, words from the director, theatre-related word games and discussion questions.
Camp Shakespeare had its highest participation numbers ever—giving 268 students, ages 9 to 18, a magical and intensive classical theatre experience. In each camp, young participants played, explored and deepened their understanding of Shakespeare through classes in acting, movement, stage combat and text analysis. Students also developed and performed a play on the Lansburgh Theatre stage, where they showcased their knowledge and talent for family and friends. To ensure that all students, regardless of socio-economic background, had a chance to be a part of Camp Shakespeare, STC provided more than $6,000 in scholarships.

In addition to the two-week sessions, STC offered Advanced Camp: a rigorous session for talented teens ages 14 to 18. In Advanced Camp, participants had the chance to rehearse and perform a full Shakespeare play. After three weeks of rehearsal, campers mounted a final performance of *The Winter’s Tale* in The Forum in Sidney Harman Hall, complete with full technical support.
ARTISTS IN THE CLASSROOM

Artists in the Classroom residencies brought the Shakespeare Theatre Company into local schools. These customized classes are designed with teachers to create an arts-integrated workshop series led by STC Teaching Artists that are specific for each classroom. Residencies address Common Core standards for Language Arts and Theatre by exploring Shakespeare’s text through performance. Workshops aim to challenge students to actively engage with the language, plot and themes as it relates to their other studies. This season, the Shakespeare Theatre Company provided 14 Artist in the Classroom residencies, reaching almost 2,000 students from elementary-age to high-school level.
ArTISTS I n T he Comm UnitY

Artists in the Community offers professional development and enrichment workshops to organizations in a wide variety of industries. The workshops are customized to reach the goals set forth by each host organization, teaching life skills through techniques used in the theatre. In 2011-2012, the Shakespeare Theatre Company reached more than 420 participants through workshops provided to organizations including the National Gallery of Art, the National District Attorneys Association and Wesley Housing Development Corporation. An active participant in local festivals, the Shakespeare Theatre Company also provided workshops to an additional 3,100 participants at events like the Barracks Row Festival and the British Embassy Open House.
MASTER ACTING CLASSES

The Shakespeare Theatre Company continued to offer a wide variety of classes taught by working professionals. This year’s teaching artists included Floyd King, Naomi Jacobson, Andrew Long, Nancy Robinette and Craig Wallace—actors often seen on STC’s stages. Classes allow students the opportunity to feed their love of theatre and study the craft in a way that is accessible to everyone.

This season, Master Acting Classes engaged 360 teens and adults from all over the Washington metropolitan area. Classes serve a diverse student body, ranging from early career actors to suburban teens to business administrators and government employees. In each session STC Affiliated Teaching Artists helped students explore a variety of disciplines, including voice and movement, text analysis, stage combat and Shakespeare monologues.
This season more than 1,000 early career theatre artists, technicians and professionals from all over the country, and the world, competed for a spot as an intern or fellow at the Shakespeare Theatre Company. Interns and fellows work with respected theatre professionals and are treated as full members of the STC staff. STC interns and fellows follow a packed full-time schedule and receive a weekly stipend to help offset living expenses. This season, 26 early career artists and professionals, travelling from as far away as Texas, California and Colorado, joined the Company in artistic, administrative and production departments. Past interns and fellows have been hired as STC staff, and others are pursuing their careers at other top artistic institutions. Alumni have gone on to work or study at such notable organizations as New York City Ballet and Yale School of Drama.
This season, STC Education launched a new program for young writers, Teen Critic. Designed for high school students interested in journalism and critical writing, the Teen Critic Program taught students how to view theatrical productions with a critical eye and compose their own theatre reviews. Eleven teens from schools across D.C., Virginia and Maryland were accepted into the program from a competitive pool of applicants.

For each production, the Teen Critics were invited to see the show on Press Night alongside professional journalists. To hone their writing skills, the students participated in writing intensives and met with top theatre critics from across the D.C. area, including Chris Klimek of the Washington City Paper and Peter Marks of The Washington Post. The teens’ reviews were then shared in school newspapers and posted on STC’s Asides Online.
The Shakespeare Theatre Company’s one-year Academy for Classical Acting is a unique graduate course of study which confers Master of Fine Arts degrees in Classical Acting through The George Washington University.

This season’s 12 member class of 2012 marked the 12th anniversary of ACA graduates. In all, 178 talented graduates have gone on to grace many of the best stages, including the Shakespeare Theatre Company, The Kennedy Center, the Folger Theatre, Arena Stage, Guthrie Theater, Goodman Theatre, the Oregon Shakespeare Festival and more than 200 others across the country.

Every summer, the ACA performs two classical plays in repertory as part of the students’ final projects. In June 2012, the ACA staged _All's Well That Ends Well_ and _The Atheist’s Tragedy._

ACA students greatly benefit from the growing scholarship support of the Emerging Classical Artists Fund. The large amount of work—both in and outside of the classroom—that the demanding ACA curriculum requires prevents degree candidates from working during their tenure at The George Washington University. To assist in curbing the costs associated with pursuing their MFA, the Emerging Classical Artists Fund provides merit awards to ACA students to support them while they earn their degrees. The Fund endeavors to ensure the future of classical theatre in America by sustaining the training of the next generation of classical actors.
SPECIAL EVENTS
Celebrating

the transformative power of arts and culture in the D.C. metropolitan area, the Shakespeare Theatre Company strives to present opportunities for Washington’s cultural, political, media and legal communities to interact through special events like the Mock Trial, Harman Center for the Arts Annual Gala and Will on the Hill. STC invites patrons to experience artistic excellence, support education and outreach opportunities, and socialize with local and national supporters of the arts.
The 2011 Harman Center for the Arts Annual Gala, “Celebrating Michael Kahn,” welcomed guests to a star-studded event honoring 25 years of Michael Kahn’s strong leadership and superb artistry. The thrilling gala performance featured the Broadway cast of *West Side Story*, opera singer Lyubov Petrova, Lonette McKee, Jason Danieley, Marin Mazzie, Denyce Graves, ballet performances by Joffrey Ballet and beloved Shakespeare Theatre Company Affiliated Artists. There were also special appearances from Chelsea Clinton, Donald E. Graham and Terence McNally. Patrick Stewart, Kelly McGillis, Bradley Whitford and Harry Hamlin, as well as other stars who have appeared on our stages, presented highlights from STC’s 25-year history.

Following the performance, guests gathered for a celebratory dinner at the National Building Museum. The décor featured luxurious draperies and illuminated dinner tables. Guests enjoyed gourmet cuisine that included local beet and ricotta ravioli, lamb shank Provençal, fingerling potatoes with toasted mustard seeds, and pear and pistachio cake.

Gala After Hours

Gala After Hours is quickly becoming a mainstay of the annual gala. This year, the second annual after-party sold out! The event was held in the National Building Museum following the gala performance and featured a DJ, dancing and hors d’oeuvres. The event provided a unique opportunity for Washington’s young professionals to socialize, network and support the Shakespeare Theatre Company’s education and outreach programs.

Photos: National Building Museum and Gala After Hours by Margot Schulman.
Photos from left to right: Patrick Stewart; Joffrey Ballet; Denyce Graves; Kathleen Matthews and Chelsea Clinton; Nancy Robinette, Harry Hamlin and Patrick Page; Michael Kahn; Rose Carter, Rene Aubenkois and Helen Henderson; Jason Danieley. Photos by Kevin Allen.
This season marked the 10th anniversary of Will on the Hill, an event designed for Washington’s politicians, media representatives and theatre lovers alike. The 2012 Will on the Hill event made it clear why this event has been such a success for a decade. A sold-out crowd filled Sidney Harman Hall, contributing more than $400,000 for the Shakespeare Theatre Company’s education and community enrichment programs.

This season’s event featured Emmy Award® winner Richard Schiff, Tony® Award-nominated actress Veanne Cox, and nearly 20 members of Congress and a member of British Parliament. The play, *Speak the Speech, I Pray You!*, was written specifically for this season’s Will on the Hill by playwright Peter Byrne. The audience entered the world of a derailed benefit performance of *Romeo and Juliet*. The director and stage manager had to make the show go on while the fictionalized Washington luminaries would not discard their agendas or ambitions. Guests also enjoyed a pre-show performance of scenes from *Much Ado About Nothing* by students from STC’s Text Alive! program.
In celebration of *FELA!*’s opening night at the Shakespeare Theatre Company and to launch its national tour, STC hosted a fundraiser complete with Nigerian flair to support the presentation of renowned national and international works on STC’s stages.

Guests enjoyed a dinner of traditional Nigerian cuisine and an exclusive pre-show performance by Coyaba Dance Theatre. After the sold-out performance, supporters were joined by the cast and crew for an after-party spanning all three lobbies of Sidney Harman Hall. Celebrated NYC artist DJ Reborn entertained everyone into the night.
It’s not every day that Supreme Court Justices reference Kim Kardashian, especially in the same case as President Obama’s health care law, but that’s why the Shakespeare Theatre Company’s annual Mock Trial is always sold out! This season’s case, Ado, I do, Adieu: Claudio v Hero, followed the aftermath of Claudio and Hero’s happy wedding. After three months of marriage, Lady Hero of Messina files a complaint for absolute divorce from her husband, Count Claudio in the Superior Court of Messina, seeking *inter alia*, return of her dowry, division of marital property (specifically, their opulent wedding gifts) and permanent alimony. She claimed he is easily angered and irrational; he claimed she hoards her trust fund and has abandoned her duties as his wife.

A special session of the Supreme Court of Messina was convened to hear Hero’s claim, presided over by Justice Ruth Bader Ginsburg with Justice Samuel Alito, Justice Elena Kagan, Judge Merrick Garland, Judge Douglas Ginsburg and Judge Brett Kavanaugh serving on the panel. The event was a big hit with members of the Shakespeare Theatre Company’s Bard Association enjoying exclusive access to tickets.
SHAKESPEARE
AND THE LAW
Thursday, March 22, 2012
The Forum in Sidney Harman Hall

This season marked the second year of Shakespeare and the Law, which included a panel discussion series that examined legal issues through a Shakespearean lens. Produced by the Shakespeare Theatre Company and the Bard Association, this third installment explored lobbying in Shakespeare and Elizabethan England. The event was:

“If Money Go Before...”: Shakespeare, Lobbying and Elizabethan England

Moderated by Abbe David Lowell, Esq., Partner, Chadbourne & Parke LLP
with
Nick Allard, Patton Boggs LLP
Michael Isikoff, National Investigative Correspondent, NBC News
The Honorable Stephanie Herseth Sandlin, Olsson Frank Weeda Terman Matz P.C.

And Shakespeare experts:
Michael Evans, K&L Gates
Drew Lichtenberg, Literary Associate for the Shakespeare Theatre Company

EMERY BATTIS AWARD FOR ACTING EXCELLENCE
Sidney Harman Hall

Named for beloved Shakespeare Theatre Company actor Emery Battis, this annual honor recognizes two actors whose work in a mainstage production demonstrated outstanding classical technique. The award, funded by an anonymous donor, includes a cash prize. The selection committee carefully considered each performance of the 2011-2012 Season to choose the two most deserving awardees.

This season’s awardees represented the comedic side of the 25th Anniversary Season. Carson Elrod was honored for his hilarious portrayal of Crispin in Michael Kahn’s production of The Heir Apparent. Elrod most recently starred on Broadway in the Tony Award®-winning Peter and the Starcatcher. The Company also paid tribute to Steven Epp, who gave a masterful performance as the crafty servant Truffaldino in The Servant of Two Masters. Epp is the former Co-Artistic Director of Theatre de la Jeune Lune in Minneapolis, which was the winner of the 2005 Regional Theatre Tony Award®. The Shakespeare Theatre Company congratulates both actors on their extraordinary accomplishments.
The 2011-2012 Season operated on a $21.2 million budget. The financial highlights presented in this report are derived from the audited financial statements. A copy of the financial report and auditor’s statement are available on request.
SUPPORT BY TYPE OF DONOR

- Government: 4%
- Individuals: 46%
- Corporations: 16%
- Foundations: 11%
- Special Events: 13%
- In-Kind Gifts: 10%
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Photo of Francesca Faridany and Jake Land in Strange Interlude by Scott Suchman.
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Samantha Wyer
Meridith Young

Thank you for helping make this Annual Report possible.