



SHAKESPEARE
THEATRE COMPANY

2006 | 2007 SEASON

An Enemy of the people



The Outsider



Although *An Enemy of the People* is considered a great political play, its protagonist begins with an apolitical mission: Dr. Thomas Stockmann discovers a public health hazard and wants to alert the community. Enter two politicians: Peter Stockmann, the conservative mayor and police chief of the town, and Hovstad, the liberal editor of the local newspaper. The former tries to cover up his brother's discovery in order to maintain his own authority and preserve order; the latter takes up the doctor's cause in order to fight "obsolete reactionaries" like the mayor, but abandons the doctor when the cause becomes unpopular. But what were the political leanings of a writer who could create equally unflattering characters from opposite ends of the political spectrum?

Henrik Ibsen's critics had been asking this question for years. In 1869, Ibsen published *The League of Youth*, a play about an eloquent young politician who founds a radical leftist party. The character switches political and romantic allegiances, all in an opportunistic power grab. While conservatives were delighted, outraged Norwegian liberals saw the play as a personal attack, designed to trivialize their causes. But Ibsen's friend Aasmund Vinje saw the reactions for what they were: "those who think that they or their friends are portrayed in the play complain and find it bad," he wrote. "And those who enjoy seeing these people so caricatured are happy and find it a good piece."

The very same could be said of Ibsen's next performed play, though it attacked the opposite party. *The Pillars of Society* detailed the hypocrisy of a respectable businessman and community leader. He hides his past and present

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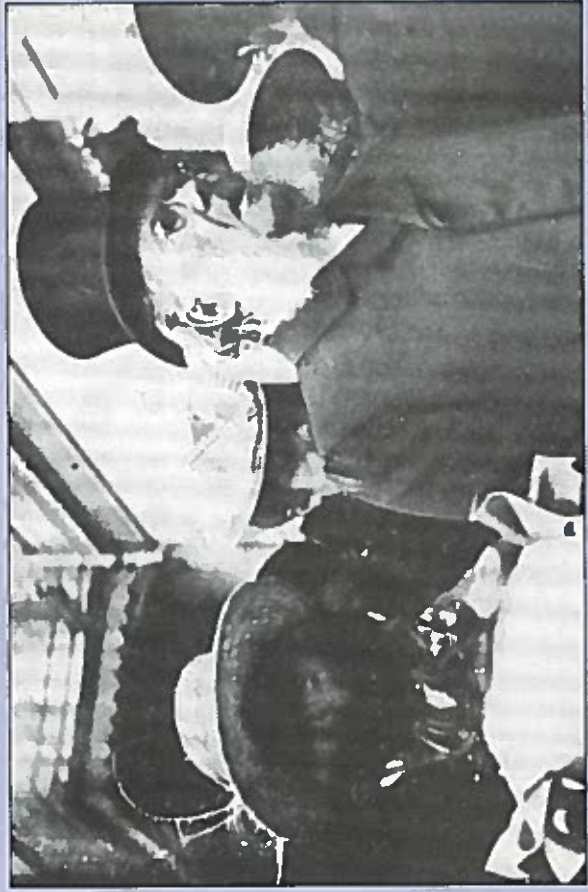
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wrongdoings in a desperate attempt to keep his position and nearly destroys his family in so doing. Ibsen wrote the play as "a counterblast to *The League of Youth*," almost deliberately designed to confuse his critics about his political sympathies. Not surprisingly, conservatives were now up in arms, while liberals rejoiced. The writer Nordahl Rolfsen was one of the first to understand Ibsen's project: "This play will help to dispel the idea that Ibsen is primarily a polemical writer," he noted in his review. "The real targets of Ibsen's indignation are mean-mindedness and pettiness, wherever they may be found."

Ibsen had long positioned himself as an equal-opportunity offender, but it was not until the uproar over his 1881 play *Ghosts* that his

contempt for politics boiled over. "I was quite prepared for my new play eliciting a howl from the conservative camp, and I care no more for this than for the barking of a pack of chained dogs," he wrote to a friend. "But the alarm which I have observed among the so-called liberals has given me cause for reflection." He had expected the moralistic right to take offense at his play's criticisms of religion and sexuality, but he was genuinely hurt when the supposed free-thinkers of the left distanced themselves from his calls for spiritual progress.

Responding to the furor surrounding *Ghosts*, Ibsen wrote *An Enemy of the People* in a few rage-filled weeks, determined to expose political hypocrisy on both sides. Dr. Stockmann became a vessel for many of Ibsen's own convictions,



Ibsen in Christiania (now Oslo) 1901.

both conservative and liberal. Just as Ibsen had when writing his earlier plays, Stockmann enters into the political arena as an amateur and emerges convinced that party politics actually hinders truth and liberty. "In Norway they do not trouble much about liberty," Ibsen wrote to his friend Georg Brandes, "but only about liberties—a few more or less, according to the standpoint of their party." To Ibsen, true liberty required "the revolution of the spirit" of the individual, and politicians only got in the way. "I do not believe in the emancipatory power of political measures," he told the writer Bjørnstjerne Bjørnson. "Nor do I have much confidence in the altruism and goodwill of those in power."

Ibsen's disdain for politics allowed him the unique status of "impartial" observer of which most writers only dream. "I do not have the gift of orthodoxy," he told Brandes, "and what I possess no gift for, I keep out of." And Ibsen was more than just a political outsider; for 27 of his most artistically productive years, he was a literal outsider, living far away from his homeland. "I have never seen the living heart of my country so clearly or so closely as when absent and afar," he said during a brief return to Norway in 1874. That same outsider's clarity makes *An Enemy of the People* a study of the pitfalls of politics, and not just a political tract in favor of one side or

the other. Ibsen was a descendant of sea captains, men with and without a country, and shared their skepticism; indeed, the most objective and apolitical character in the play is the sea captain Horster, who supports Stockmann but remains above the fray.

As much as Ibsen enjoyed being the outsider, however, he realized the price he had paid for objectivity. In *An Enemy of the People*, Stockmann decides not to leave his hometown and to continue the fight for justice. By having his alter ego do what he could not, Ibsen identifies the paradox of the writer's life: he may criticize injustice, perhaps influence others to act against it, but he can never join in the fight himself. "I only ask," he declared in an 1875 poem. "My task is not to answer." And when he returned to live in Norway in the last years of his life, he found that his coveted role as outsider had left him simultaneously objective and aloof; he knew his countrymen better than they knew themselves, and yet he could never fully feel at home with them. "Up here is my native land," he wrote to Brandes. "But—but! Where am I to find my homeland?"

--Akiva Fox, Literary Associate

Henrik Ibsen som Tugtemester.



(Se Vinen paa 1ste Side.)

Henrik Ibsen as *Disciplinarian*, an 1882 cartoon in *Vikinger* magazine. Ibsen attacks the left in *The League of Youth* while the right applauds, then attacks the right in *The Pillars of Society* while the left smiles. Finally, he attacks both sides in *An Enemy of the People*.



**SHAKESPEARE
THEATRE COMPANY**

Artistic Director **Michael Kahn**
Managing Director **Nicholas T. Goldsborough**

An Enemy of the People

by Henrik Ibsen

translated by Rick Davis and Brian Johnston

August 29—October 22, 2006

Director

Kjetil Bang-Hansen

Set and Costume Designer

Timian Alsaker

Lighting Designer

Charlie Morrison

Sound Designer

Martin Desjardins

Vocal Coach

Gary Logan

Resident Assistant Director

Stephen Fried

Literary Associate

Akiva Fox

Stage Manager

Amber Wedin*

Assistant Stage Manager

Cary Louise Gillett*

Casting

Stuart Howard, Amy Schechter and Paul Hardt

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brilliant
performance.

We look forward

KPMG is proud
to cosponsor the
2006 production of
An Enemy of the People

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This production is made possible in part through the generous support of KPMG LLP.

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Pierre-Auguste Renoir
Lunch on the Boat Deck (detail), 1881-84

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**THE PHILLIPS
COLLECTION**

Cast

AN ENEMY OF THE PEOPLE

- Dr. Thomas Stockmann, *staff physician at the municipal baths*.....JOSEPH URLA*
- Mrs. Stockmann, *his wife*.....CAITLIN O'CONNELL*
- Petra, *their daughter, a teacher*.....SAMANTHA SOULE*
- Eilif, *their son, age 12*.....BEN SCHIFFRADER
- Morten, *their son, age 10*.....CONNOR AIKIN
- Peter Stockmann, *the doctor's older brother, mayor*.....PHILIP GOODWIN*
- Morten Kiil, *master tanner, Mrs. Stockmann's foster-father*.....ROBIN GAMMELL*
- Hovstad, *editor of The People's Herald*.....DEREK LUCCI*
- Billing, *his assistant at the paper*.....TYRONE MITCHELL HENDERSON*
- Captain Horster.....PETER RINI*
- Aslaksen, *a printer*.....RICK FOUICHEUX*
- Ensemble.....NICK VIENNA
- Eilif (in selected performances).....SEAN MCCOY
- Morten (in selected performances).....SAM ZARCONE

UNDERSTUDIES

- Maria Kelly (Petra), Bill Laggass* (Peter Stockmann/Morten Kiil),
- Derek Lucci* (Dr. Thomas Stockmann), Amy McWilliams* (Mrs. Stockmann),
- Peter Rini* (Aslaksen), Matthew Stucky (Billing/Captain Horster/Ensemble),
- Nick Vienna (Hovstad)

Special thanks to

- Philip Baeckecker, Molly Cahill, Josh Drew, Daniel Eichner,
- Garth McCardle, Charles Phaneuf, Allan Kulakow and Gabriel Sigel.

THERE WILL BE ONE 15-MINUTE INTERMISSION.

A tobacco-free pipe is smoked during the performance.

The Shakespeare Theatre Company operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States, and employs members of the Society of Stage Directors and Choreographers and United Scenic Artists. The Company is also a constituent of Theatre Communications Group (TCG), the national organization for not-for-profit professional theatre, and is a member of the American Arts Alliance, the Cultural Alliance of Greater Washington, the League of Washington Theatres, the Greater Washington Board of Trade, the D.C. Chamber of Commerce, the United Arts Organization, Cultural Tourism DC and the Washington Convention and Tourism Corporation.

Copyright laws prohibit the use of cameras and recording equipment in the theatre.

- Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers.

IBSEN FESTIVAL 2006

The Shakespeare Theatre Company's production of *An Enemy of the People* is part of a yearlong festival that marks 100 years since the death of Henrik Ibsen. Featuring artists from around the world, the festival includes performances of theatre, dance and music as well as books, films, conferences and lectures. For information on performances happening worldwide, visit www.ibsen.net.

Caricature of Ibsen by Olaf Gulbransson.

"In framing an artist, art hath thus decreed,
to make some good, but others to exceed"

Pericles, act 2, scene 3

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Cast Biographies



Connor Aikin
Morten

REGIONAL: Scena Theater: *One for the Road*, *Pinter Plays*; Washington International Theater; National Portrait Gallery Grand Opening: *Paperboy of 1900*.

TELEVISION: *The Wire*, *The West Wing*. FILM: *The Visiting*. PUBLIC SERVICE ANNOUNCEMENTS: *America's Most Wanted*; WETA; *FannieMae*; *The Weekly Standard* Magazine; *Hooked on Phonics*; *The Cancer Society*. TRAINING: Young Professionals Acting Workshops with Linda Townsend Management; Baltimore School for the Arts TWIGS Program in Theatre Arts; John Hopkins Gifted and Talented Youth Program.



Rick Foucheux
Aslaksen

SHAKESPEARE THEATRE COMPANY: *Antiochus/Pander in Pericles* (at Carter Barron). REGIONAL: *Woolly Mammoth* (company member); *Sandman* in

Roberto Aguirre-Sacasa's The Velvet Sky (premiere); *Milton in Homebody/Kabul*, *Dad in Cooking with Elvis*; Arena Stage: *Devery in Born Yesterday*, *Ross in The Goat or Who Is Sylvia?*, *Jack Warner* in *Ken Ludwig's Shakespeare in Hollywood* (premiere); *Theater J*: *Matt in Talley's Folly*, *Sichrovsky in An Roth's Born Guilty* and *Peter and the Wolf* (premiere); Round House Theatre: numerous, including *Edward in The Retreat from Moscow*, *Gaev in The Cherry Orchard* (with Emery Battis); Studio Theatre: *Mason Marzac in Take Me Out*, *Capt. Anderson in Far East*; Folger Theatre: numerous, including *Friar Lawrence in Romeo and Juliet*, *Claudius in Hamlet*, *Malvolio in Twelfth Night*; Source Theatre: numerous, including *Edmond in Edmond*, *Teach in American Buffalo*, *John in Oleanna*; Washington Stage Guild: numerous including *Erie in Hughie*; Open Circle: *Pilate in Jesus Christ Superstar*. AWARDS: *Helen Hayes Award*, *Outstanding Lead Actor*, 2000 for *Edmond*; 2006 for *Take Me Out*; numerous other nominations. UPCOMING: *Shakespeare Theatre Company: The Beaux' Stratagem*; *Round House Theatre: The Director*, a solo performance based on the life of *Ella Kazan* (premiere).



Robin Gammell
Morten Kill

SHAKESPEARE THEATRE COMPANY: *Judge Brack in Hedda Gabler*. NEW YORK: *New York Shakespeare Festival: Cinders, Hamlet, The Tempest*. REGIONAL:

Guthrie Theater (tour): *Arturo Ui*, *House of Atreus*; Center Theatre Group: *Templation*, *Largo Desolata*, *Chekhov in Yalta*, *Twelfth Night*; Mainix Theatre Company: *Waiting for Godot*, *Dangerous Corner*, *Mad Forest*, *Endgame*, *The Tavern*; Rubicon Theatre: *Waiting for Godot*; Nevada Repertory Theatre: *You Can't Take It with You*; Long Wharf: *Richard III*, *The Soldier's Tale*, *Arturo Ui*; Guthrie Theater: *Arturo Ui*, *House of Atreus*, *Homecoming*, *Tango*; ACT: *Endgame*, *King Lear*, *Six Characters in Search of an Author*. INTERNATIONAL: *Stratford*, *Ontario*: *School for Scandal*, *Cymbeline*, *Italian Straw Hat*, *King Lear*, *A Midsummer Night's Dream*; *Venice*, *Alma*: *Sheffield Playhouse: Peer Gynt*. FILM: *Dave*, *Guilty by Suspicion*, *Circle of Two*, *Bulworth*, *Austin Powers*, *Full Circle*, *Contact*. TELEVISION: *TV Movies: Lincoln*, *An Enemy of the People*, *The Blue and the Grey*; *TV Mini-Series: Nelworth*, *If These Walls Could Talk*, *Thanks of a Grateful Nation*, *When the Vows Break*; *TV Series: Manhattan*, *AZ: Amazing Grace*; *WIDU: Providence*; *Judging Amy*; *Nip/Tuck*; *Party of Five*; *Millennium*; *Start Trek: Murder*, *She Wrote*; *Hill Street Blues*. OTHER: *Directing: Nomad Theatre: Triptych*; *Long Wharf: Pygmalion*; *Theatre +: Joe Egg*.



Philip Goodwin
Peter Stockmann

SHAKESPEARE THEATRE COMPANY: *Prospero in The Tempest*, *Leontes in The Winter's Tale*, *Timon in Timon of Athens* (*Helen Hayes Award*), *King John* (*King John*, *Henry VI in Henry VI*, *Angelo in Measure for Measure*, *Malvolio in Twelfth Night* (*Helen Hayes Award*), *Cassius in Julius Caesar*, *Fool in King Lear*, *Richard II in Richard II*, *NEW YORK: Broadway: Tartuffe*, *The Diary of Anne Frank*, *The School for Scandal*; *Off-Broadway*: *New York Shakespeare Festival: New York Theatre Workshop: Signature Theatre: Theatre for a New Audience: Henry VI* (*Drama Desk nomination*); *Atlantic Theater Co. REGIONAL: Kennedy Center: Golden Child*, *Passion*; *Studio Theatre: Ivanov*, *The Lisbon Traviata*, *The Puppetmaster of Lodz*; *Olney Theatre: Night of the Iguana*; *Hartford Stage: Intiman Theatre; Guthrie Theater: Great Lakes Theater Festival; The Acting Company. FILM: The Pink Panther, Diary of a Country Priest*. TELEVISION: *Law and Order*; *Law and Order: Criminal Intent*; *As the World Turns*; *Hamlet*.



Tyrone Mitchell Henderson*
Billing

NEW YORK: 1st National Tour: *Bring in 'Da Noise, Bring in 'Da Funk*; *Delicate Theatre: The Tempest* (dir. George C. Wolfe); Off Broadway: *The Public Sings* (dir. James Lapine); New York Shakespeare Festival: *The America Play, Two Noble Kinsmen*. REGIONAL: Shakespeare Theatre of Dallas: *Othello*; Syracuse Stage: *Hamlet*; Pennsylvania Shakespeare Festival: *Much Ado about Nothing*, *Merchant of Venice*; Alliance Theatre: *Angels in America* (dir. Kenny Leon), *Intimate Apparel* (dir. Susan Booth); Huntington Theatre: *Blues for an Alabama Sky* (dir. Kenny Leon, opp. *Phylicia Rashad*), *Art My Sons, Piano Lesson, Jitney, The Crucible* (dir. Timothy Douglas); and others. FILM: *Ride for Your Life, The Treatment* (2006 Tribeca Film Festival Award Winner). TELEVISION: *Law and Order: Criminal Intent*; *New York Undercover*; *The Beat*. AWARDS: Dallas Theatre Critics Award, Leon Rabin Award; Best Supporting Actor for *Angels in America*, Dallas Theater Center. OTHER: Playwright: *At Home in an Alien Land*, solo performance adapted from the writings of Richard Wright.



Derek Lucci*
Hovstad

NEW YORK: David Gordon's *Aristophanes in Birdania*; Ain Gordon's ongoing *Brooklyn under Reconstruction*; Rinne Groff's *Of a White Christmas (What Then)*, *Clubbed Thumb*; Primary Stages: *The Stendhal Syndrome* (w/s). REGIONAL: Williamstown Theatre Festival: *Lady Windermere's Fan, On the Razzle*; Eugene O'Neill Theater Center: *Fragrant Repast, Slay the Dragon*; Yale Repertory: *Medea, Macbeth, Cinderella, The Taming of the Shrew*; Yale Summer Cabaret (two seasons): *Beyond Therapy, Bash: Litterday Plays, Poor Folk's Pleasure, Art, No Exit*. FILM and TELEVISION: *Cadmium Green Deep: Law and Order: Criminal Intent: Goodnight Kiss*. TRAINING: Yale School of Drama; MFA.



Sean McCoy

Elif (in selected performances) REGIONAL: Olney Theatre: *Elif in An Enemy of the People*; Firebelly Productions: *To Kill a Mockingbird*; Ford's Theatre: *Grapes of Wrath*; Prince William Little Theatre: *To Kill a Mockingbird*; Kennedy Center (NSA): *The Changeling*; Alliance Theatre: *Oliver*; Pied Piper Theater: *Successful, Honk! The Hobbit, Annie*. FILM: *The Jersey Devil*, Daimler Chrysler's *Impact on America*. TELEVISION: *The Wire*. OTHER: numerous commercials and voice-overs. UPCOMING: Journeyman Theater: *The Christmas Foundling*.



Caitlin O'Connell*
Mrs. Stockmann

SHAKESPEARE THEATRE COMPANY: *Much Ado about Nothing, Twelfth Night, Measure for Measure, Macbeth, The Comedy of Errors*, *The Merry Wives of Windsor, Henry IV, Part 1 and 2, All's Well That Ends Well, As You Like It*. NEW YORK: Off-Broadway: *The Public Theater: Staff Happens*; Lincoln Center: *Third*; Primary Stages: *Boy*; Red Bull Theater: *Pericles*; Roundabout Theatre: *Give Me Your Answer Do!*. REGIONAL: O'Neill Theater Center: *Air Conditioning*; Old Globe: *Julius Caesar*; Guthrie Theater: *Mrs. Warren's Profession, Playboy of the Western World*; South Coast Repertory: *Habeas Corpus*; Center Stage: *The Winter's Tale, Othello, Romeo and Juliet, Slaves! How I Learned to Drive, A Doll's House, Oh, Pioneers!, The Film Society, There's One in Every Marriage*; Denver Center Theatre: more than 40 roles - most recently *The Clean House*; Dallas Theater Center; Intiman Theatre; Chautauqua Theatre, Milwaukee Repertory, McCarter Theatre, Yale Repertory. TELEVISION: *Law and Order, Whoopie, The Stepchild, Homicide, Perry Mason, Another World*.



Peter Rini*
Captain Horster

SHAKESPEARE THEATRE COMPANY: Don Pedro in *Much Ado about Nothing* (co-production with Hartford Stage, dir. Mark Lamos), *Turbo in The Two Gentlemen of Verona* (at Carter Barron). NEW YORK: Broadway: *Vinnie Bivasi in Proposals* (dir. Joe Mantello); *Marco in A View from the Bridge* (dir. Michael Mayer); *Circle in the Square: Agent Loyal in Tartuffe: Born Again* (dir. David Saint). Off-Broadway: Playwrights Horizons: *Deluca in Somewhere in the Pacific* (dir. Mark Brokaw); *New York Shakespeare Festival: Balthazar in The Merchant of Venice*; Ensemble Studio Theatre: *Jonathan in Heights*; HB Playwrights: *Danny in Six Available Men*; 3LD Art and Technology Center: *Gabriel in Dead City* (dir. Daniella Topoli); Lincoln Center: *Uncle Marty/Fallon Company: Franco in Naked* (dir. John Rando, opp. Mira Sorvino); *Promenade Theater: Gene in Things You Shouldn't Say Past Midnight* (dir. John Rando). REGIONAL: American Repertory Theater: *The Provoked Wife* (dir. Mark Wing-Davey); Westport County Playhouse: *Heaven Can Wait*; Long Wharf Theatre: *Saturday, Sunday, Monday, Robbers* (dir. Marshall Mason). FILM: *Boiler Room, Sleepers, The Juror, The Narrow Gate*. TELEVISION: *All three Law and Order* episodes; *Rescue Me: Third Watch: Now and Again*; *Sex and the City: Spin City* (Michael J. Fox farewell episode). TRAINING: New York University; MFA from the Graduate Acting Program.



Benjamin Schiffbauer
Elif

SHAKESPEARE THEATRE COMPANY: *Camp Shakespeare: Othello, The Taming of the Shrew, Macbeth, The Tempest, A Midsummer Night's Dream*, *Richard III*. REGIONAL: Kennedy Center for the Performing Arts, American Ballet Theatre: *Petrouchka, The Nutcracker, Romeo and Juliet*. TRAINING: American Ballet Theatre (Victor Barbee, Gary Chrys); Shakespeare Theatre Company: Master Acting Classes for Teens and Young People (Lorraine Resseger, John Sloan, Wyckham Avery); The Lee Strasberg Theatre and Film Institute Young Actors Program; The Maryland Youth Ballet Academy (Jennifer Cox, Tensia Fonseca, Rhodie Jorgensen). OTHER: Bethesda Elementary and Westland Middle School.



Samantha Soule*
Petra

SHAKESPEARE THEATRE COMPANY: *Miranda in The Tempest*. NEW YORK: Broadway: Lincoln Center Theater: *Dinner at Eight*; Off-Broadway: *Rising Phoenix Repertory* (company member): *Three Sisters, The Telling*; Summer Play Festival at Theater Row: *Splitting Infinity, Mayhem*; The Culture Project: *White Chocolate*; New York Theatre Workshop: *Valhalla*; Juggernaut Theater Company: *Silver Nitrate*; Manhattan Theater Source: *The Funeral*; Pearl Theatre: *Daisy Mayme*; *Rising Phoenix Rep at Soho Rep*; *Detour Days*. REGIONAL: Old Globe: *A Body of Water*; Westport County Playhouse: *David Copperfield*; Williamstown Theatre Festival: *Lady Windermere's Fan*; Eugene O'Neill Theater Center: *Millicent Scowllworthy, Afterdark, As Reaper in Summer Grain*; Cape Playhouse: *Da, TV/FILM: Guiding Light, Contest Searchlight on Comedy Central, The Callback, Three Sisters*. TRAINING: The Juilliard School: BFA.



Joseph Urla*
Dr. Thomas Stockmann

NEW YORK: Broadway: *The Boys Next Door* (original cast); Off-Broadway: *Second Stage Theatre: Living Out*; Manhattan Theatre Club: *Principia Scriptoriae*

Richard Nelson; New York Shakespeare Festival: *Measure for Measure, The Way of the World*; Ensemble Studio Theatre. REGIONAL: Yale Repertory: *Petruchio in The Taming of the Shrew* (dir. Mark Lamos), *Heaven, Search and Destroy*; Williamstown Theatre Festival: *Prince Hal in Henry IV, Part 1 and II*; Shakespeare Festival/LA: *Iago in Othello*; leading roles at Mark Taper Forum; La Jolla Playhouse; Actors Theatre of Louisville, Berkshire Theatre Festival; National Playwrights Conference (11 seasons). FILM: *Guerilla* (dir. Stephen Soderbergh); *Disclosure* and *Sleepers* (dir. Barry Levinson); *Deep Impact*; *Indictment: The McMartin Trial*; *Strange Days*; *Invitation to a Suicide*; *Bodyguard*. TELEVISION: *Law and Order: Criminal Intent*; *Third Watch*; *Seinfeld* (six episodes); many others; numerous television commercials and voice-overs. AWARDS: Theatre World Award. INSTRUCTOR: Continuing faculty position at the National Theatre Institute. TRAINING: Yale School of Drama; MFA.



Nick Vienna
Ensemble

SHAKESPEARE THEATRE COMPANY: 2006-2007 Acting Fellow. CHICAGO: *National AIDS Quilt - Navy Pier: The Dwarfs*; Chicago Sable Ensemble: *The Complete Works... Abr.*; Bailiwick Winterfest: *\$1.25 per Load*. REGIONAL: Branson Broadway Mus., Inc.: *Annie Get Your Gun*; Shawnee Theatre: *The Odd Couple, The Foreigner*; Summer Music Theatre: *Big PAACE: Ten in a Bed* (regional tour); Living Theatre: *A Day in the Life of the City*. AWARDS: 2006 KC/ACTF Irene Ryan National Finalist-Region III. TRAINING: Western Illinois University.



Sam Zarcone

Morten (in selected performances) REGIONAL: Scena Theatre: *One for the Road*; Reston Young Actors Theatre: *Wizard of Broadway*. Frankfort. OTHER: Local commercials: StoneMasters, Inc.; CarMax; Print: national print ad for Fairfax County Economic Development Authority. TRAINING: Young Professionals Workshops with Linda Townsend; Lopez Studios, Acting and Characterization; Choral with Dr. Edward Nassor of the National Cathedral; Hip Hop, Rhythm and Cheer Studios.

Direction and Design

Kjetil Bang-Hansen

Director

INTERNATIONAL: Norway: Actor and Dancer: from 1962 to 1967; Director and Actor: from 1967 to 1970; Resident Director at Oslo Nye Teater from 1970 to 1971; Founder and Artistic Leader of Teatret Vårt, Mère and Romsdal Regional Theatre from 1971 to 1973; Principal of the Norwegian State Drama School in Oslo from 1973 to 1976; Artistic Director of Rogaland Teater in Stavanger from 1976 to 1982; Artistic Director of the National Theatre in Bergen from 1982 to 1986; Artistic Director of the National Theatre in Oslo from 1986 to 1987; Resident Director of Det Norske Teatret in Oslo from 1987 to 1994; Resident Director of the National Theatre in Oslo from 1994 to 1996; Artistic Director of Oslo Nye Teater from 1996 to 2001; Resident Director of the National Theatre in Oslo since 2002; Directed more than 100 productions (including plays by Sophocles, Shakespeare, Molière, Ibsen, Chekhov, Brecht and plays of every genre from the contemporary repertoire, including musicals) in theatres all over Norway, as well as in Poland, France, Denmark and the United States. AWARDS: Free Word Prize (Fritt Ord), 1983; Das Verdienstkreuz der Bundesrepublik Deutschland, 1986; Chevalier L'Ordre des Arts et des Lettres from France, 1994; Ridder av 1 klasse av St. Olavs Orden in Norway, 2001. OTHER: Written numerous articles plus two books on theatre: a study on Henrik Ibsen's play *An Enemy of the People*, 1972; and a collection of theatre articles written during 20 years, 1987. INSTRUCTOR: Teaches and lectures in Poland, France, Holland, Sweden, Denmark and the United States. TRAINING: Norwegian State Drama School from 1959 to 1962; pursued literary studies at Oslo University; studied classical ballet and choreography in London and Stockholm from 1962 to 1967.

Rick Davis

Translator

Artistic Director: Theater of the First Amendment and the Center for the Arts at George Mason University; Associate Artistic Director and Resident Dramaturg: Baltimore's Center Stage; co-founder of Pittsburgh's American Ibsen Theater; has directed theatre and opera across the country. MEMBERSHIPS: Served a term as Vice President of the Ibsen Society of America. TRANSLATOR: His collaborative Ibsen translations with Brian Johnston have been produced at Center Stage, Berkeley Repertory, San Diego Stage, Alliance Theatre, Alabama Shakespeare and other regional companies, and are published by Smith and Kraus; has also translated (solo) works by Calderon and Goldoni and is the librettist for *Love's Comedy*, an opera by Kim D. Sherman, based on the early Ibsen play. INSTRUCTOR: Associate Dean: George Mason University, College of Visual and Performing Arts. TRAINING: Lawrence University, Yale School of Drama.

Brian Johnston

Translator

TRANSLATOR: Has translated all 12 plays of Ibsen's *Realist Cycle*, *Peer Gynt* and *Emperor and Galilean*. OTHER: Author: His critical books include *The Ibsen Cycle* (1975; 1992), *To the Third Empire* (1980), and *Text and Supertext in Ibsen's Drama* (1988). His latest publication is the Norton Critical Edition, *Ibsen's Selected Plays* (2004). INSTRUCTOR: Retires from teaching this year with a final Ibsen Course at Carnegie Mellon University: His teaching career has taken him to Beirut, Lebanon (1982-86), Jordan (1980-82), Norway (1960-64) and the United States, where he has taught at Northwestern University, U.C. Berkeley, U.C. Santa Barbara and at Carnegie Mellon University (1986-2007); His fondest memories in a long teaching career are of the students and faculty of the American University of Beirut and of the beautiful land of Lebanon and its people.

Timian Alsaker

Set and Costume Designer

RESIDENT DESIGNER: Royal Theatre of Great Britain, London, England, 1973-1976; National Theatre, Bergen, Norway, 1976-1981; National Theatre, Oslo, Norway, 1981-1983; Los Angeles Theatre Center, Los Angeles, California, 1985-1991. FREELANCE: Since 1973 he also has worked as a freelance set, costume and lighting designer in theatre, opera, ballet, film and television all over Europe as well as in the United States. AWARDS: Received numerous awards in Europe and the United States. Received 1989-1990 prime-time Emmy Award for Mini-Series or Special — *Phantom of the Opera* as production designer. OTHER: Has also been production designer for special events like Opening and Closing Ceremonies at the Winter Olympics at Lillehammer, 1994. TRAINING: Diploma in Interior Design and Industrial Design, Norway 1968-1972; Motley Theatre Design School, post-graduate, London, England 1972-1973.

Charlie Morrison

Lighting Designer

SHAKESPEARE THEATRE COMPANY: *Othello* (2006 Helen Hayes nomination), *The Tempest* (2006 Helen Hayes Award), *Henry IV, Part 1* and *Part 2* (2005 Helen Hayes nomination) (associate designer); *The Oedipus Plays* (Greece - associate designer). REGIONAL: Papermill Playhouse: *Hello Dolly!*, starring Tovah Feldshuh; Playmaker's Repertory: *The Underpants* (dir. Gene Saks); Goodspeed Musicals: *Flight of the Lawnchair Man*, (world premiere); Olney Theatre Center: *The Elephant Man*, *Oliver!* (2006 Helen Hayes Nomination), *The Foreigner*, *Anything Goes*; American Stage Company, American Stage Festival, Stoneham Theatre, LaMama, many others. NATIONAL AND INTERNATIONAL PRODUCTIONS: *Aida* (U.S. National Tour); *42nd Street* (Japan and U.S. tours); *Miss Saigon* (U.S. tour); *Smoochy Joe's Café* (U.S. tour); *The Who's Tommy* (Japan and European tour); *Titanic* (U.S. tour); *The Music Man* (U.S. tour); *Footloose* (Las Vegas, Atlantic City, U.S. tour); *Man of La Mancha* (U.S. tour); *Peter Pan* (U.S. tour); *1776* (U.S. tour); *The King and I* (U.S. tour, South American tour, South Korea, Atlantic City); *Singin' in the Rain* (South Korea); many others.

Martin Desjardins

Sound Designer

SHAKESPEARE THEATRE COMPANY: *Love's Labor's Lost*, *The Comedy of Errors*, *Othello* (Helen Hayes nomination), *Lady Windermere's Fan*, *Lorenzaccio*, *Macbeth* (Helen Hayes nomination), *Cyrano*, *Five by Tenn*, *Henry IV, Part 1* and *Part 2*, *A Midsummer Night's Dream* (Helen Hayes Award), *The Rivals*, *Ghosts*, *Richard III* (Helen Hayes nomination), *Hamlet* (Helen Hayes nomination), *The Oedipus Plays*, *Don Carlos*. NEW YORK: Off-Broadway: *The Wooster Group*: *North Atlantic*, *House/Lights*; Playwrights Horizons: *Gunsby*; John Houseman: *Below the Belt*. REGIONAL: McCarter Theatre: *Ridiculous Fraud*; Actors Theatre of Louisville: *Natural Selection*, *Mystery of Atraction*, *Wit*, *Ti Jean Blues*, *East of Eden*, *The Batting Cage*, *Cloud Tectonics*; Arena Stage: *An American Daughter*; Center Stage: *The Voyage Inheritance*, *Picnic*; Dallas Theater Center: *Dreamlandia*; Huntington Theatre: *Breath, Boom*; Round House Theatre: *A Body of Water*, *Midwives*, *Carnife*, *columbinus* (Helen Hayes Award), *The Diary of Anne Frank* (Helen Hayes Award); Williamstown Theatre Festival: *Defying Gravity*, *Hotel Oubliette*; Woolly Mammoth: *Velvet Sky*, *Recent Tragic Events*, *Clean House*; Yale Repertory: *Iphigenia at Aulis*. INTERNATIONAL: The Holland Festival, Amsterdam: *House/Lights*; FINN, Haestad, Norway: *Rett Etter Midnatt*; Mirivish Productions, Toronto, Canada: *Death of a Salesman*; Edinburgh Fringe Festival, Edinburgh, Scotland: *Embracing the Riddle*. TRAINING: Yale School of Drama: MFA.

Gary Logan

Vocal Coach

REGIONAL: The Denver Center Theatre Company: Voice, Text, and Dialect Coach for 40 productions, including *Arcadia*, *Travels with My Aunt*, *Misalliance*, *Wit*, *The Winter's Tale*, *Valley Song*, *A Skull in Connamara*, *The Tempest*; Ford's Theatre: *Shenandoah* (Dialects, with Scott Bakula); The Studio Theatre Secondstage: *Frozen* (Dialects). INTERNATIONAL: The Royal Shakespeare Company and The Denver Center Theatre Company: *Tantalus* (world premiere, dir. Sir Peter Hall); *The Stratford Festival of Canada*, Ontario: *Twelfth Night* (with Brian Bedford), *The Miser*, *The Night of the Iguana*, *The School for Scandal*. OTHER: Several national voice-overs, including AT&T, and *The 11th Hour* Series for PBS; On the advisory board for The National Center for Voice and Speech, Member of VASTA; Director (40 productions); Actor (AEA); Author of *The Eloquent Shakespeare*, University of Chicago Press (forthcoming). INSTRUCTOR: Shakespeare Theatre Company Academy For Classical Acting: Speech and Text; Canada's National Voice Intensive: Voice and Text; The National Theatre Conservatory: Former Head of Voice and Speech. TRAINING: American Conservatory Theater: MFA in Acting.

Amber Wedin* Stage Manager

NEW YORK: Broadway; Avenue Q; Actors' Fund Benefit: *On the 20th Century*; Off-Broadway: *In the Heights*; The Public Theater: *Embedded* (dir. Tim Robbins), New York Workshop of Bounce; Mint Theater Company: *The Skin Game*; Summer Play Festival: *Spin Moves*; Transport Group: *Requiem for William, Fetching Water*. REGIONAL: Williamstown Theater Festival: *Lucy and the Conquest*; Ceffen Playhouse: *Dinner with Friends* (National Tour); Dallas Theater Center: *Twelfth Night, Blur, The Front Page*; Portland Center Stage: *My Fair Lady*; Triad Stage: *Julie's Dance*; Shakespeare Festival/LA: *Julius Caesar, As You Like It, Much Ado about Nothing, The Comedy of Errors, Romeo and Juliet*, and five celebrity benefits hosted by Tom Hanks and Rita Wilson. INTERNATIONAL: *Burn the Floor* (Australia, Japan, China, Canada, U.S.).

Cary Louise Gillett* Assistant Stage Manager

REGIONAL: Round House Theatre (three seasons as the Resident Stage Manager): *A Murder, a Mystery and a Marriage, The Retreat from Moscow, Midwives, A Year with Frog and Toad, Camille, Diary of Anne Frank, Living Out, The World Goes Round, Fences, Wintertime, Heartbreak House, The Drawer Boy, Underneath the Lime, Pavilion, The Cherry Orchard, The Weir*; Rep Stage: *Kimberly Akimbo*; Patomac Theatre Project: *The Best Man, Crave, Piaf*; Olney Theatre: *Collected Stories, Bye Bye Birdie, Thérèse Raquin, West Side Story*; Center Stage, Baltimore: *The Piano Lesson*. TOURING: National Players Tour 50: *Twelfth Night, Cyrano de Bergerac*; Olney Theatre Summer Shakespeare Festival: *Much Ado about Nothing, Twelfth Night, Two Gentlemen of Verona*. TRAINING: University of Maryland at College Park BA in Theatre.



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Shakespeare Theatre Company

half-million area residents. Its contribution to the community has been recognized with both the Washington Post Distinguished Service Award and the Public Humanities Award from the Humanities Council of Washington, D.C.

Education

Through the increased use of technology, scholarly dialogue with community and audience members and by strengthening our presence in schools locally and nationally, the Shakespeare Theatre Company's Education Department promotes understanding of appreciation for and connection to classic theatre for learners of all ages. Text Alive!, a curriculum enrichment program, works with public school teachers to make Shakespeare and his works accessible to young audiences. SHAKESPEERS, a community outreach initiative, provides a nurturing environment during non-school hours for young people to explore their creative voices. With its broad range of programs—including Classics in the Classroom, Students for Shakespeare, Windows, Master Acting Classes, Professional Internships, SHAKESPEAREANCE, Re:ACT and Theatre History Initiative—the Theatre's Education Department is an innovative and creative community resource.

Academy for Classical Acting

Intended for professional actors, the Academy for Classical Acting is an immersion program with an exceptional number of contact hours between students and professional faculty. Under the guidance of Michael Kahn and accredited through The George Washington University, ACA seeks to join the emotional, physical and imaginative life of a role with the technical skills needed to express the texts of Shakespeare and other classical playwrights to the fullest. During their 12 months of study, students at ACA train in voice, speech, acting, text, mask, Alexander Technique, movement, clown and stage combat. Since 2001, ACA has graduated more than 80 actors who are now performing on stages in Washington, D.C., and across the country.

Annual Support

Despite record-breaking attendance, ticket revenue and other earned income account for just 60 percent of the Theatre's \$13 million operating budget. More than 300 corporations, foundations and public agencies—along with more than 4,000 individuals—generously provide the additional support required for the Theatre to fulfill its mission as the nation's leading force in producing and preserving classic theatre.

In his 21st season with the Shakespeare Theatre Company, Artistic Director Michael Kahn, together with Managing Director Nicholas T. Goldsborough and the Theatre's artists, staff and Board of Trustees, continues to fulfill the Company's ambition to become the country's leading force in the presentation and preservation of classic theatre. The Shakespeare Theatre Company enjoys national and international renown as "one of the world's three great Shakespearean theatres" (*The Economist*), "the nation's foremost Shakespeare company" (*The Wall Street Journal*) and "the best classical theatre in the country, bar none" (*The Christian Science Monitor*). Each season, the Shakespeare Theatre Company presents five plays by Shakespeare and other classic playwrights in its 451-seat performance space in the heart of Washington, D.C.'s Pennsylvania Quarter arts district. The Company's noted company of classical actors regularly includes such distinguished guest artists as Jane Alexander, Elizabeth Ashley, Avery Brooks, Dixie Carter, Kathleen Chalfant, Keith Hamilton Cobb, Keir Dullea, Jonathan Hadary, Harry Hamlin, Hal Holbrook, Tom Hulce, Stacy Keach, Sabrina LeBeauf, Jean LeClerc, Judith Light, Victor Love, Kelly McCallis, Patrick Page, Jean Stapleton, Patrick Stewart, Richard Thomas, Joan van Ark, Geraint Wyn Davies and Karen Ziemba. Building on the record-breaking success of previous seasons, the Shakespeare Theatre Company proudly offers another season of dramatic classics presented by its renowned company of actors. The 2006-2007 season begins with Henrik Ibsen's *An Enemy of the People* translated by Rick Davis and Brian Johnston, directed by Kjetil Bang-Hansen. Michael Kahn then directs George Farquhar's brilliant comedy *The Beaux' Stratagem*, featuring the world premiere of an adaptation by Thornton Wilder and Ken Ludwig. In the new year, the Theatre kicks off the citywide *Shakespeare in Washington* celebration with Kahn's production of *Richard III*, featuring Geraint Wyn Davies in the title role. Gale Edwards then returns to direct the Theatre's first production of *Titus Andronicus*, also part of *Shakespeare in Washington*. The season ends with Kahn's production of *Hamlet*, featuring Jeffrey Carlson in the title role. *Hamlet* closes the *Shakespeare in Washington* celebration.

Shakespeare Theatre Company Free For All
Each summer, with the help of numerous community-minded sponsors, the Theatre offers free performances at Carter Barron Amphitheatre in Rock Creek Park. Started in 1991 to engage new and diverse audiences, the Free For All has presented free Shakespeare under the stars to a