



SHAKESPEARE THEATRE COMPANY

2009 | 2010 season



Mrs. Warren's Profession

SIDNEY HARMAN HALL

Women's Work

In the summer of 1894, an undercover agent walked into the Empire Theatre of Varieties, London's most popular music hall. Arising in the 1850s, the music halls provided audiences with hours of entertainment mixing every imaginable form: music, ballet, comedy, magic, acrobatics, juggling, wrestling matches, even animal acts. But the social reformer Laura Ormiston Chant did not arrive at the Empire that night in search of entertainment. She came to investigate the rumors she had heard about the theatre's notorious promenade.

Situated at the back of the theatre, the promenade (a sort of lounge) offered nearly 300 patrons an unobstructed view of the stage, alcoholic drinks and fashionable company. As Chant discovered to her horror, it also offered the mostly male clientele another service: access to the women. "Very much painted, all of them gaudily dressed," who frequented the promenade to procure customers for prostitution. Shocked by this activity, and by the display of scantily clad women in the stage entertainments, Chant demanded that the London authorities revoke the Empire's license to operate. The city council agreed, permitting the Empire to reopen only on the condition that it stop serving drinks and that it discourage solicitation in the promenade.

But on the winter night of the reopening, a mob of young men ripped down the barriers that covered the bars. A 20-year-old army cadet named Winston Churchill gave his first public speech that evening, in opposition to the changes. For George Bernard Shaw, the writer and political agitator who also enjoyed the Empire's entertainments, the episode proved every point he had made in his play *Mrs. Warren's Profession* the previous year. Contrary to the Victorian view of prostitutes as either wicked fallen women or as innocents coerced into the practice by "white slavers," Shaw used his play to argue that they were merely victims of outrageous social and economic forces. "A large class of women

are more highly paid and better treated as prostitutes than they would be as respectable women," he wrote. Because those "respectable" professions paid so meagerly, young women were all but driven into prostitution unless they had (as Mrs. Warren notes) "a turn for music, or the stage."



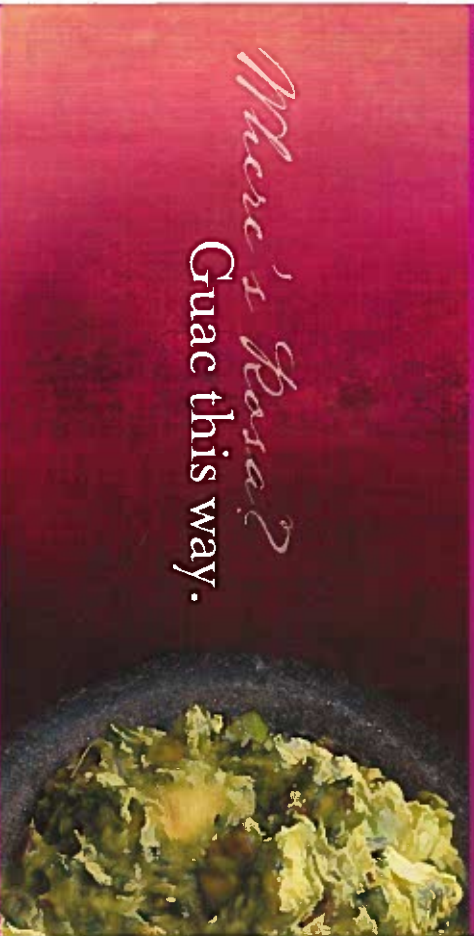
Marie Studholme, Constance Collier and Hatty Hamer as the Three Graces, 1894.

Although we may think of the Victorian woman as the stereotypical "angel in the house" of the upper and middle classes, work was a necessity for the lower classes that made up almost three quarters of the population in England. Lower-class women worked long hours in menial jobs to support themselves and their families; they worked as domestic servants, or in factories, or in shops and restaurants. But these professions paid such low wages that many still lived in poverty.

By the time Shaw wrote his play in 1893, however, established ideas about women's work were shifting rapidly. That shift began at the top, with the founding of Newnham and Girton colleges for women at Cambridge University around 1870. In 1890, a Newnham student named



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Philippa Fawcett outscored the best male student on the Cambridge honors examination, shocking the male students and delighting the female students. With a new generation of upper- and middle-class women receiving the same education as their brothers, they were also able and eager to join them in the workforce. Women began to work as teachers, as typists and as accountants. Only six thousand women worked as clerks in 1881; 30 years later, nearly 125,000 did.



"Sweet Girl Graduates," from *Girls Own Paper* (1892-1891)

Vivie Warren, Mrs. Warren's Newnham-educated daughter, is a prime example of what came to be known in the 1890s as the "New Woman." Rejecting the old social restrictions of their parents' generation, these young women pressed for greater opportunity in the workplace. "In the past, other people have decided her duties for her," wrote Shaw's friend Alys Pearsall Smith in 1894. "Now she asks that she may decide them for herself. She asks simply and only for freedom to make out of her own life the highest that can be made." In that spirit, Vivie demands to be "treated as a woman of business."

Shaw called Mrs. Warren's *Profession* his "play for women," and indeed it dramatizes the contrast between the opportunities available to these different generations and classes of women. But the play is much more than a history or sociology lesson; instead, it presents the complicated

relationship between a mother and a daughter, each of whom practices her profession for reasons beyond economic ones. Consider, for example, the real-life women who, like Mrs. Warren, took up the less "respectable" professions. Victorian women, writes the historian Judith Walkowitz, "often drifted into prostitution because they felt powerless to assert themselves and alter their lives in any other way." Though Shaw held that "enactment of a minimum wage law and proper provision for the unemployed" would eradicate prostitution, history has proven otherwise. Mrs. Warren's *Profession* reveals a time of seismic changes in women's lives, lives which no scientific theory can fully explain.

Akiva Fox,
Literary Associate

Production support has been provided by



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Costume rendering for Mrs. Warren's Profession by Robert Perdziola.

About the Playwright

George Bernard Shaw



George Bernard Shaw was born in Dublin in 1856 to George Carr Shaw, a failed merchant, and Lucinda Shaw, a professional singer. When Shaw was 16, his mother moved to London with her voice teacher, taking along Shaw's two older sisters. Left alone with his alcoholic father, Shaw left school and found work as a real estate clerk. After a few miserable years, he joined his mother in London. Determined to become a writer, he spent his days in the reading room of the British Museum, giving himself a better education through books than he ever could have received in school.

Over the next several years, Shaw wrote five unpublished novels, but only managed to support himself once he began to write reviews of music, art, literature and theatre. And he might have remained little more than a successful critic and unsuccessful novelist had he not attended an early meeting of the Fabian Society, a group of intellectuals dedicated to promoting socialism in England for the benefit of the downtrodden. Already passionate about socialism, Shaw became an enthusiastic Fabian, speaking and writing as part of the group's campaign to inform the public.

Electrified by the power of ideas, Shaw found the perfect mode of expression for those ideas when he saw the London premiere of Henrik Ibsen's controversial play *A Doll's House* in 1889. He championed Ibsen's plays in his speeches and writings, and began to write plays in a similar style to counteract what he saw as a frivolous English stage out of touch with the great social problems of its time. His 1892 play *Widowers' Houses* attacked slumlords, and 1893's *Mrs. Warren's Profession* dealt with the causes of prostitution (and was immediately censored as a result). He built his reputation as a playwright with the Victorian comedies *Arms and the Man*, *Candida* and *You Never Can Tell*. Shaw did not attain true financial independence, however, until 1898, when he married the wealthy Irish Fabian Charlotte Payne-Townshend.

With the dawn of the 20th century, Shaw finally found a home for his plays of the modern age. His young protégé, the actor/playwright/director Harley Granville-Barker, took over the management of London's Royal Court Theatre in 1904, producing cutting-edge contemporary drama. Many of Shaw's best plays premiered at the Court, including *Man and Superman*, *Major Barbara* and *The Doctor's Dilemma*, as well as the first successful revivals of his earlier plays. His rise culminated in the hit production of *Pygmalion* in 1914.

But the vehemence of Shaw's public opposition to World War One led to his fall from favor amid accusations that he was unpatriotic. After five years without a play, he produced the bitter *Heartbreak House* in 1919. As Shaw rebuilt his reputation, his plays exhibited a growing cynicism toward humanity's chances for improvement. This new mature phase produced the metaphysical epic *Back to Methuselah* and the classic *Saint Joan*. In 1925, Shaw received the Nobel Prize in Literature and spent the rest of his life traveling the world as a celebrated public intellectual. George Bernard Shaw died in 1950 at age 94, leaving as his legacy more than 60 witty and contentious comedies of ideas.

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Images top to bottom: Robert Ryman, *Variations and Improvisations*, 1958, acrylic on canvas, GGK Art Projects; Poussette-Dart, *Predominantly White Paintings*, 1989–91, gouache on Kanchell Gallery, GGK Art Projects; Phillipps, *Contemporary Art Series*, 1984–85, oil on canvas, GGK Art Projects; Phillipps, *Contemporary Art Series*, 1984–85, oil on canvas, GGK Art Projects.

SHAKESPEARE THEATRE COMPANY

Artistic Director Michael Kahn
Managing Director Chris Jennings

Mrs. Warren's Profession

By George Bernard Shaw

June 8–July 11, 2010
Sidney Harman Hall

Director

Keith Baxter

Set Designer

Simon Higlett

Costume Designer

Robert Perdziola

Lighting Designer

Peter West

Composer, Arranger and Musical Director

Kim D. Sherman

Sound Designer

Martin Desjardins

Choreographer

Karma Camp

Voice and Dialect Coach

Ellen O'Brien

Miss Ashley's Wig Designer

Paul Huntley

Wig and Facial Hair Designer

Anne Nesmith

Assistant Director

Jenny Lord

Literary Associate

Akiva Fox

Production Stage Manager

Brandon Prendergast*

Assistant Stage Manager

Benjamin Royer*

Casting

**Stuart Howard, Amy Schecter
and Paul Hardt**

Production sponsored by The Artistic Leadership Fund

Media Partner: WETA

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

Cast

MRS. WARREN'S PROFESSION

Vivie Warren, a recent Cambridge graduate.....AMANDA QUAIN*
 Mrs. Warren, her mother.....ELIZABETH ASHLEY*
 Mr. Praed, an architect.....TED VAN GRIETHUYSEN*
 Sir George Crofts, Mrs. Warren's business partner.....ANDREW BOYER*
 Frank Gardner, Vivie's friend.....TONY ROACH*
 The Rev. Samuel Gardner, Frank's father and vicar of the local parish.....DAVID SABIN*
 Young Kitty Vasasour.....CATLIN DIANA DOYLE
 Cockney Bruisers.....KENNETH CAVETT*, MICHAEL GREW, BEN LOVING,
 DAVID JOSEPH REGELMANN*,
 Ensemble.....MEREDITH BURNS*, CHARLIE FRANCIS MURPHY*,
 PATRICK VAILL*

UNDERSTUDIES

Meredith Burns (Vivie Warren, Young Kitty Vasasour), Kenneth Cavett (Sir George Crofts, Rev. Gardner, Mr. Praed), Catlin Diana Doyle (Ensemble), Helen Hehman* (Mrs. Warren), David Kozick (Cockney Bruiser/Ensemble), Ben Loving (Ensemble), Charlie Francis Murphy* (Frank Gardner), Patrick Vaill* (Cockney Bruiser/Ensemble)

MUSIC HALL NUMBERS

She Was Poor, But She Was Honest (Traditional).....Kitty & the Cockney Bruisers
 Beautiful Dreamer (Stephen Foster).....Frank Gardner
 After the Ball (Charles K. Harris).....Kitty & the Cockney Bruisers
 Hello! Hello! Who's Your Lady Friend? (David & Lee).....The Company

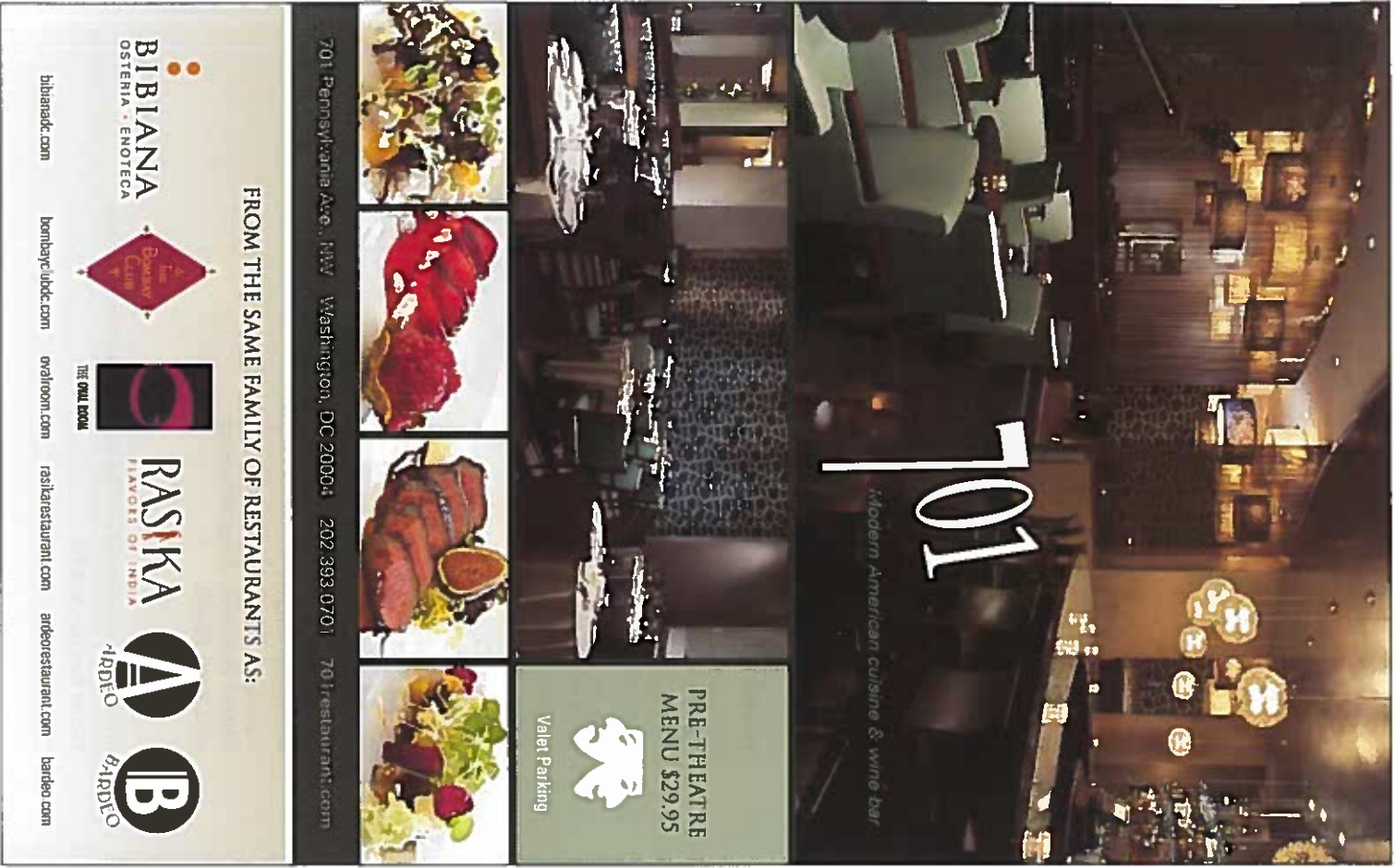
THERE WILL BE ONE 15-MINUTE INTERMISSION.

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 League of Washington Theatres, the D.C. Chamber of Commerce, the United Arts Organization, Cultural Tourism DC and the Washington Convention and Tourism Corporation.

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* Acting Fellow of the Shakespeare Theatre Company.



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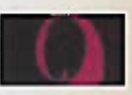


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Cast Biographies

Elizabeth Ashley*



Mrs. Warren
STC: Regina Giddens in *The Little Foxes*; The Princess Kosmonopolis in *Sweet Bird of Youth* (Helen Hayes Award nomination). NEW YORK: Broadway: Ms. Ashley made

her Broadway debut in 1959; *The Highest Tree*; *Mattie Fae Alken in August*; *Osoyo County*; *Horton Foote's Dividing the Estate* (dir. Michael Wilson); *Take Her, She's Mine* (Tony Award and Theatre World Awards); *Barefoot in the Park* with Robert Redford (Tony nomination); *The Skin of Our Teeth*; *Caesar and Cleopatra* with Rex Harrison; *Legend, Hide and Seek*; *Agnes of God*; *Cat on a Hot Tin Roof* (dir. Michael Kahn, Tony nomination); Off-Broadway: Playwrights Horizons: upcoming in Edward Albee's *Me, Myself & I*. REGIONAL: include Jean Giraudoux's *The Enchanted*; *The Glass Menagerie* (2002 Elliot Norton Award for Outstanding Visiting Production); *Suddenly Last Summer*; *Red Devil Battery Sign*; *The Milk Train Doesn't Stop Here Anymore*; *Out Cry*. TOURS: *When She Danced*; *The Perfect Party*; *The Enchanted Master Class*; *Vonities*; *Who's Afraid of Virginia Woolf?*; *A Couple White Chicks*; *Full Gallop*; *Eleemosynary*; *FLM: The Carpebaggers*; *Ship of Fools*; *Rancho Deluge*; *92 in the Shade*; *The Great Scout, Cathouse Thursday*; *Coma*; *Paternity*; *Split Image*; *Dragnet*; *Vampire's Kiss*; *Happiness* (Independent Spirit Award); *Windows*; *Labour Pains*; *Home Sweet Hoboken*. TELEVISION: currently appearing in episodes of HBO's series *Treme*; *The Rope* (ACE Award nomination); *The Two Mrs. Grenvilles*; *Svengolf* with Peter Onorati and Jodie Foster; *The War Between the Tates*; *Sandburg's Lincoln*; *Evening Shade* with Burt Reynolds (Emmy nomination); *Law & Order*; *Law & Order: SVU*; *The Larry Sanders Show*; *Homicide*. AWARDS: Millennium Recognition Award. OTHER: National Council of the Arts (under Presidents Kennedy and Johnson); author of best-selling memoir *Actress: Postcards from the Road*.

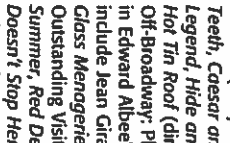
Andrew Boyer*
Sir George Crofts
NEW YORK: Broadway: *Gypsy* with Patti Lupone (dir. Arthur Laurents), Charlie Cowell in *The Music Man*; Off-Broadway: Roundabout Theatre: *Duke of Cornwall in King Lear* with Hal Holbrook. NATIONAL TOURS: Cogswoorth in *Disney's Beauty and the Beast*; National Actors Theatre: *Speed in The Odd Couple* with Tony Randall and Jack Klugman; All Hailm in Oklahoma; REGIONAL: Dale Harding in *One Flew Over the Cuckoo's Nest*; Fagin in *Oliver*; Allie



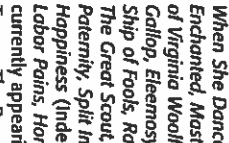
Meredith Burns
Ensemble
STC: 2009-2010 Acting Fellow, *The Liar* (understudy); *Richard II*; *Henry V*; *As You Like It*. NEW YORK: Off-Broadway: *Signature Theatre: An Evening of New Writing*; Teatro Pregonos; *Betsy*. FILM: *Display*; TRAINING: SUNY Purchase; BFA.



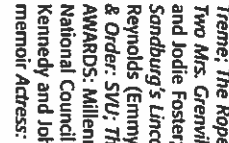
Kenneth Cavett*
Cockney Bruiser
NEW YORK: Off-Broadway: *Signature Theatre Company*; Gerard Anderson in *Horton Foote's Talking Pictures*; *Theatre Row Stages*; *Lord Edmund in Sweet Love Adieu*; *York Theatre: Johnny Johnson*; *Take Me Along*; *New Girl in Town*. REGIONAL: *Paper Mill Playhouse*: Col. Thomas McKean in *1776*; *Goodspeed Opera House*: *Pap in Big River*; McKean in *1776*; *Princeton Rep Shakespeare*: *Sir Toby Belch in Twelfth Night*; *John Engeman Theater*: *Kris Kringle in Miracle on 34th Street*; *Imkeeper in Men of La Mancha*; *The Cactus Theatre* (Chicago); *Founding Member*: *Attie in Hurlyburly*; *Henry Fatt in Waiting for Lefty*; *Cedric Henry in Spring Dance*; *Leo Gordon in Paradise Lost*. TELEVISION: *HBO's Boardwalk Empire* (prod. Martin Scorsese); *Warner Bros.' Trinity* (prod. John Wells).



Caitlin Diana Doyle
Young Kitty Vauvour
REGIONAL: Lyric Stage Company of Boston; *Kiss Me, Kate*; *Olney Theatre Center*; *Camelot*. OTHER: *Muffin Man*; *The Musical* (Boston Premiere). TRAINING: Emerson College; BFA in Musical Theatre.



Michael Crew
Cockney Bruiser
REGIONAL: *Signature Theatre: Les Miserables*; *Nest*; *Folger Theatre: As You Like It*; *The Kennedy Center: The Brand New Kid*; *Round House Theatre: Lord of the Flies*; *Adventure Theatre: The Adventures of Flat Stanley*; *Chatter Theatre: Short Order Stories*; *Forum Theatre: Mandy Sade*. AWARDS: *Helen Hayes Award for Most*



Doolittle in My Fair Lady; *Cap'n Andy in Show Boat*; *Scrooge in A Christmas Carol*; *Clem Rogers in The Will Rogers Follies*. TELEVISION: *Law & Order: SVU*; *Third Watch*; *Family Matters*; *Sisters*; soap operas. OTHER: more than 100 commercials.



Over the Cuckoo's Nest; *Fagin in Oliver*; *Allie*

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Ben Loving

Cockney Bruiser
REGIONAL: Folger Theatre:
Fred in *HMS Pinfore*; *Interact*
Theatre: *Puck in A Midsummer*
Night's Dream; Pennsylvania
Centre Stage; Sandy in *Hayfever*,
Belthrop in *Lend Me a Tenor*,
Mr. Fain in *The Apple Tree*; Riverside Dinner
Theatre: *Will Parker in Oklahoma!*; TRAINING:
Penn State University; MFA in Acting; College of
Charleston; BA in Theatre.

Charlie Francis Murphy



Ensemble
STC: 2009-2010 Acting Fellow,
Richard II, Henry V, As You
Like It. REGIONAL: Chautauqua
Theatre Company: *Much Ado*
about Nothing, *Ah, Wilderness!*,
Volstead! (World Premiere).
OTHER: Carnegie Mellon: *Boys Next Door*, *Golden*
Boy, *The Other Shore*; Pittsburgh: *Big Love*, *Nine*
Days in the Sun, *Manly Men Doing Manly Things*.
TELEVISION: *I Remember Chloë*. TRAINING:
Carnegie Mellon University; BFA.

Amanda Quaid*



Vivie Warren
NEW YORK: Broadway: *Equus*
opposite Daniel Radcliffe;
Off-Broadway: Irish Repertory
Theatre: *The Queen in W.B.*
Yeats's A Full Moon in March
and other plays in *The Yeats*
Project. The Flea: world premiere of Christopher
Durang's *Not a Creature Was Stirring*. REGIONAL:
Folger Theatre: *Rosalind in As You Like It*; Hudson
Valley Shakespeare Festival: *Juliet in Romeo and*
Juliet, *The Merchant of Venice*; Kitchen Theatre
Company: *Three Tuff Women*. INSTRUCTOR: HB
Studio, ACTEAT. TRAINING: The Actors Center
(NYC), Michael Howard; Vassar College;
BA in English.

David Joseph



Regelmann
Cockney Bruiser
STC: 2009-2010 Acting Fellow,
The Lie (understudy), *Love's*
Labor's Lost, *Richard II*, *Henry*
V, *As You Like It*. NEW YORK:
Gonilla Repertory; *Julius Caesar*;
Bard Hall Players; *Tattooed Poet*. REGIONAL:
Minneapolis Children's Theatre Company: *Charlie*
and *the Chocolate Factory*, *How the Grinch*
Stole Christmas!, *The Snow Queen*, *Alice*, *True*
West, *Eurydice* by Sarah Ruhl; Chamber Theatre

Productions; Outward Spiral Theatre Company; *In*
the Heart of America; Texas Shakespeare Festival;
Rector-Roberts Productions. FILM: *She's So Lame*,
Woyzda. TELEVISION: *America's Most Wanted*, *The*
Oval Show. AWARDS: Joseph Collins Award for
Excellence in Medicine and in the Arts; Licensed
Physician in New York State. TRAINING: CTC;
Dominique Serrand, Matthew Howe, Peter Brosius;
Stanford University; Amy Freed, Aleksandra Wojska;
Breck School; Tom Hegg.



Tony Roach*

Frank Gardner
STC: *The Lie*, *The Imaginary*,
Invidia. NEW YORK: Studio 42:
Gauglephantown; Diana League/
Fringe: *Cop Out*; *The Life I've*
Chosen. REGIONAL: Arizona
Theatre Company: *Enchanted*
April; Vermont Stage Company: *Woody Guthrie*; An
American Song; *Three Days of Rain*; Shakespeare
Festival of St. Louis: *Much Ado About Nothing*;
Cincinnati Playhouse: *A Christmas Carol*; Alabama
Shakespeare Festival: *Fair & Tender Ladies*;
Stanford Theatre Works: *Far East*; American
Repertory Theatre: *Romeo and Juliet*; Kitchen
Theatre Company: *Who's Afraid of Virginia Woolf?*,
Secret Order, *Stage Blood*, among many others.
OTHER: Former guitarist/singer in the band
Catlyric in Birmingham, Alabama, where he also
played the title role in *Hedwig & the Angry Inch*.
TRAINING: Columbia University; BA in Drama and
Theatre Arts; American Repertory Theatre/Moscow
Art Theatre School Institute for Advanced Theatre
Training at Harvard; MFA.

David Sabin*



Rev. Gardner
STC: 21 years, 55 plays. Favorite
roles: Sir John Falstaff in *Henry*
IV, *The Cook in Mother Courage*,
Boss Finley in *Sweet Bird of*
Youth, Ben in *The Little Foxes*,
York in *Richard II*, Hastings in
Richard III, Sir Anthony Absolute in *The Rivals*,
Pinchwife in *The Country Wife*, Bottom in *A*
Midsummer Night's Dream, Gloucester in *King*
Learn, Lord Augustus Lorton in *Lady Windermere's*
Fan, Polonius in *Hamlet*, Old Shepherd in *The*
Winter's Tale. NEW YORK: Broadway: 13 produc-
tions including *The Senator in Miss Moffat* (opp.
Bette Davis), *Matie in Slapstick Tragedy* (opp.
Zoe Caldwell and Margaret Leighton), *Waymarsh*
in Ambassador! (with Howard Keel and Danielle
Danteau), *Virgil Gunch in Ganry* (opp. Robert
Shaw and Rita Moreno), *The Yearling* (with
David Wayne), *The Suicide* (with Derek Jacobi),
Othello (with James Earl Jones and Christopher
Plummer), *The Threepenny Opera* (opp. Raul Julia
and Blair Brown), *Dance a Little Closer* (with Len
Cotau and George Rose), *The Water Engine* by
David Mamet, Sir Toby Belch in *Music 1st* (written
and directed by George Abbott). Off-Broadway:

The Fantasticks, *Heartbreak House*, *You Never*
Can Tell, *The Master and Margarita*, *Pravie Du*
Chien and *The Blue Hour* both by David Mamet.
REGIONAL: Long Wharf Theatre, Yale Repertory,
Williamstown Theatre Festival, Actors Theatre of
Louisville, Trinity Square Repertory, Philadelphia
Drama Guild, Steppenwolf, Royal Shakespeare
Company and many others. TELEVISION: *When*
Things Were Rotten (Mel Brooks), *Love of Life*,
Kojak, *The Rockford Files*, *Murphy Brown* and
many others.



Patrick Valli

Ensemble
STC: 2009-2010 Acting Fellow,
Gloucester's *Servant in Richard II*,
Boy in *Henry V*, Denis in *As You*
Like It. NEW YORK: Off-Broadway:
Red Bull Theater: *Edward II*, *Don't*
Fuck With Love; Examined Man
Theater: *When in Disgrace*; The Brick Birthaint,
Exit, Persuz by Bears; also The Public Theater,
SoHo Think Tank, Theater for the New City, NY
Fringe and Fringe Encores, among others. TRAINING:
Bard College; BA; will begin MFA at NYU in the fall.

Ted van Griethuysen*



Mr. Praed
STC: Duke of York in *Richard II*,
Chorus/Epingham in *Henry V*,
Adam/Sir Oliver Mal-Text in *As*
You Like It, Malvolio in *Twelfth*
Night (STC mainstage and
McCenter Theatre), Friar Lawrence
in *Romeo and Juliet*, Lepidus/A Cobbler in *Julius*
Cesar, Lepidus/A Rural Fellow in *Antony and*
Cleopatra, Andrew Undershaft in *Major Barbara*
(Helen Hayes Award), Chos/First Player/Crawdigger
in *Hamlet*, Hololernes in *Love's Labor's Lost* (main-
stage and RSC), Darius in *The Persians*; Falstaff in
Henry IV; Manders in *Ghosts*; Morose in *The Silent*
Woman; Phillip II in *Don Carlos*; Apenantus in
Timon of Athens (Helen Hayes Award); Menenius
Agrippa in Coriolanus; Lear in *King Lear*; Prospero
in *The Tempest*. NEW YORK: Broadway: *Romulus*,
Indismissible Evidence (Drama Desk Award), *Galileo*,
Off-Broadway: New York Shakespeare Festival:
Roundabout Theatre; La Mama ETC. REGIONAL:
Olney Theatre; *The Helms*; Folger Theatre; *The*
Clandestine Marriage; Studio Theatre; *The Life*
of Galileo (Helen Hayes Award), *The Steward of*
Christendom (Helen Hayes Award), *Rock 'n' Roll*,
Moonlight; Long Wharf Theatre; Hartford Stage;
Williamstown Theatre Festival. INTERNATIONAL:
Battersa Arts Center, London: title role in *The Life of*
Galileo; Arcola Theatre, London: *Broadway from the*
Showdown; Trafalgar Studios, London: Mr. Paradise in
Lovey and Misfit. INSTRUCTOR: Aesthetic Realism of
Elis Siegel; Columbia University, Mount
Vernon College.

What's in your lunch today?



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June 11 **Marleena Coulston Cabaret**

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June 23 **Jazz pianist/composer Burnett Thompson**
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Note: Performers and performances
subject to change. Seating is on a first-
come basis. Reservations not required.
No Happenings are scheduled in July.

The VSA Festival is a member of the
Society of Stage Directors and Choreographers,
and an authorized member of the VSA.



Keith Baxter

Director
 STC: Directing: *The Imaginary Invalid*, *Lady Windemere's Fan*, *The Rivals*, *The Country Wife*; Acting: King Henry IV in *Henry IV, Part 1* and *Part 2*, *The Duke in Measure for Measure*; Antonio in *The Merchant of Venice*; NEW YORK: Broadway: *A Man for All Seasons*, *The Affair*; Avonni: *Sleuth*; *A Meeting by the River*, *Corpus*; Off-Broadway: *The Penultimate Case of Sherlock Holmes*, *The Woman in Black*; FLM: *Chimes at Midnight*, *Golden Rendezvous*, *Peeping Tom*, *La Regatta*, *Ash Wednesday*, *Berlin Blues*, *Melvin*; INTERNATIONAL: London: *Teo and Sympathy*, *Change of Tune*, *Chimes at Midnight*, *Where Angels Fear to Tread*, *You Never Can Tell*, *The Rivals*, *Sleuth*, *Macbeth*, *Much Ado about Nothing*, *Three Sisters*; *The Red Devil Battery Sign*, *Anthony and Cleopatra*, *Corpus*, *Barnaby and the Old Boys*; *Private Lives*, *Dangerous Corner*, *Elvira 1940*; Directed: *Rope*, *After October*; Canada: *Anthony and Cleopatra*, *The Way of the World*, *Three Sisters*, *Hamlet*, *56 Duncan Terrace*; PLAYWRIGHT: *56 Duncan Terrace*, *Caveil*, *Barnaby and the Old Boys*.
AUTHOR: *My Sentiments Exactly*; **AWARDS**: Bronze Medal (RADA), Most Promising New Broadway Personality; New York Outer Circle Critics Award; Drama Desk Award.

Simon Higlett

Set Designer
 STC: *The Imaginary Invalid*, *Lady Windemere's Fan*, *The Rivals*; *The Country Wife*; LONDON AND WEST END: Ronald Harwood's *Collaboration* and *Taking Sides*; Old Vic: *Pygmalion*; Nicholas Nickleby (also Canada) *Amy's View*, *Hay Fever* with Judi Dench (dir. Peter Hall); Almeida: *Enemies*; *The Earthly Paradise*, *Wasting Psyche*; Royal Shakespeare Company: *Thomas More*, *The Russian in The Woods*, *Singer*, *Domna Warehouse*; *The Accidental Death Of An Anarchist*; *In A Little World Of Our Own*; Royal Court: *The Force of Change*, *Clubland*; *Long Day's Journey into Night* with Jessica Lange; *The Prisoner of Second Avenue* with Richard Dreyfuss, *Anthony and Cleopatra*, *The Taming of the Shrew*, both with Vanessa Redgrave, *Talking Heads* with Maggie Smith, *Keen with Derek Jacobi* (dir. Sam Mendes); UK REGIONAL: *The Cages of Wrath*, *Of Mice and Men*, *Our Betters* with Kathleen Turner; *A Doll's House*; *The Circle*, *Anna Karenina*, *Les Liaisons Dangereuses*, *Haunted An Ideal Husband*, *The Triumph of Love*, *The Glass Menagerie*, *A View From The Bridge*, *To Kill A Mockingbird*, *Glorious*; East is East: INTERNATIONAL: Stockholm: *The Merry Wives of Windsor* (dir. John Caird); LA: *The School of Night*; **AWARDS**: Helen Hayes Award for *Lady Windemere's Fan*, 2 TMA Awards for Elizabeth Rex and *Three Sisters*; OPERA: *The Barber of Seville*, *La Bohème*, *Albert Herring*, *Resurrection*, *La Traviata*, *Costi Fan Tutte*, *The Magic*

Flute; UPCOMING: *Yes*, *Primo Minister*, *The Regged Trousered Philanthropist*, *Dumb Show*, *Bedroom Farce*, *The Marriage of Figaro* (dir. Thomas Allen).

Robert Perziola

Costume Designer
 STC: *Design for Living*, *The Imaginary Invalid*, *Major Barbara*, *Lady Windemere's Fan* (Helen Hayes Award), *Grano*, *The Rivals*, *The Duchess of Malfi*, *Don Carlos* (Helen Hayes Award), *King John*, *A Woman of No Importance*; NEW YORK: Metropolitan Opera: *If Pirata*; American Ballet Theatre: *Kaleidoscope* (set), *Le Spectre de la Rose* (sets and costumes), *Pillar of Fire* (sets and costumes); Sets and costumes of numerous productions for Lyric Opera of Chicago, San Francisco Opera, San Francisco Ballet, Santa Fe Opera, Opera Theatre of Saint Louis, Slylight Opera Theatre, Glimmerglass Opera, Miami City Ballet, Manhattan School of Music; INTERNATIONAL: Opera Monte Carlo: *Cost Fan Tutte* (sets and costumes); Niedersächsische Staatsoper Hannover: *Fruist* (sets and costumes); Carisling Opera, Oxford; UK: *Cost Fan Tutte* (sets and costumes), *Le Nozze di Figaro* (sets and costumes).

Peter West

Lighting Designer
 STC: *The Alchemist*, *The Imaginary Invalid*, *Lady Windemere's Fan*, *The Rivals*, *The Country Wife*, *Henry V* (Free For All), *Measure for Measure* (Free For All), *The Merchant of Venice* (Free For All).
RECENT CREDITS: Public Theater/NYSF: *Neighbors* (dir. Nigel Smith); *Spiro*; *Amistad* (dir. Ira Siff); *Red Bull Theatre: Women Beware Women* (dir. Jesse Berger); *Perfect Partner* (created by Kim Gordon, Phil Morrison and Tony Ounstein); *Barbican*; (UK, European and U.S. Tour), NEW YORK: American Opera Projects, New York Theatre Workshop, Primary Stages, Rattlestick, The Juilliard School's Drama Division and many others; REGIONAL: American Dance Festival (with Martha Clarke), Arena Stage, Berkeley Repertory, Seattle Repertory, Geffen Playhouse, Geva, Playmakers, Shakespeare Santa Cruz, California Shakespeare, Contemporary Theatre, McCarter Theatre, American Repertory Theatre, Perseverance, New Jersey Shakespeare Festival, Asolo, TEACHING: Williams, Brooklyn College.

Kim D. Sherman

Composer, Arranger and Musical Director
 STC: *Timon of Athens*; NEW YORK: Broadway: *I Hate Hamlet* (Michael Engler, Nichol Williamson); Off-Broadway: *The Acting Company*, *Two Gentlemen of Verona*, *Romeo and Juliet*, *Twelfth Night*, *As You Like It*; REGIONAL: *Center Stage: Hamlet*, *You Temper*, *Alf's Well That Ends Well*, *Gum*, *Macbeth*; Yale Repertory Theatre:

On the Verge, *Edward II*, *Hamlet*, *The Seagull*, *The Duchess of Malfi*, *As You Like It*, *School for Wives*, *The Marriage of Figaro*; *Figaro Gets a Divorce*, *Twelfth Night*, *The Beau's Stratagem*; *The Guthrie*; *Volpone*; *Dallas Theater Center: Dancing at Lughnassu*, *A Christmas Carol*; California Shakespeare Festival: *A Midsummer Night's Dream*; **MUSICALS**: *O Pioneers!* (Huntington Theater, Center Stage, TheatreWorks, published by Dramatic Publishing), *Honor Song for Crazy Horse* (TheatreWorks), *Heartland* (TheatreWorks, The Goodspeed, Madison Repertory Theatre, Dallas Summer Musicals); **FILM SCORES**: *Swan Lake*, *Minnesota O Pioneers!* (Mary MacDonnell, American Playhouse, PBS), *Given Fish* (Independent), *Futures (and Derivatives)* (Independent); **AWARDS**: NAMT Development Award, NYFA, Gilman and Gonzalez, Falla Musical Theater, Commendation Award, Frederick Lowe Award for *Honor Song for Crazy Horse*, Bay Area Theatre Critics Award for *O Pioneers!*; **TRAINING**: Lawrence University; BM; independent studies with composer Thea Musgrave.

Martin Desjardins

Sound Designer
 STC: *The Lion*, *Richard II*, *Design for Living*, *Twelfth Night* (2008), *Anthony and Cleopatra*, *Julius Caesar*, *Titus Andronicus*, *Richard III* (2007), *The Beau's Stratagem*, *Lady Windemere's Fan*, *Macbeth*, *A Midsummer Night's Dream* (Helen Hayes Award), *The Rivals*, *Ghosts*, *Richard III* (2003), *Don Carlos*; NEW YORK: Off-Broadway: *Second Stage: The Scene*; New York Theatre Workshop: *columbus* (Lucille Lortel Award); *The Woolster Group*; *North Atlantic*; *House/Lights*; *Playwrights Horizons*; *Gunsby*; *John Houseman*; *Below the Belt*; REGIONAL: *Huntington Theatre: Maurinus*, *Breach*; *BOON*; *McCarter Theatre: Twelfth Night*, *Ridiculous Fraud*; *Actors Theatre of Louisville: Mystery of Attraction*, *Wf*, *Cloud Textonics*; *Arena Stage: An American Daughter*; *Center Stage: The Voyage Inheritance*, *Picnic*; *Round House Theatre: Midwives*, *Camille*, *columbus* (Helen Hayes Award), *The Diary of Anne Frank* (Helen Hayes Award); Yale Repertory: *Iphigenia at Aulis*; INTERNATIONAL: *The Holland Festival*, *Amsterdam: House/Lights*; *FINN*, *Harstad*, *Norway*, *Rent Error*; *Midnatt*; *Milnish Productions*, *Toronto*, *Canada: Death of a Salesman*; *Edinburgh Fringe Festival: Embracing the Riddle*; **TRAINING**: Yale School of Drama.

Karma Camp

Choreographer
 STC: *Lady Windemere's Fan*, *The Rivals*, *The Winter's Tale*, *Camino Real*, *The Country Wife*, *A Midsummer Night's Dream*, *Peer Gynt*, *Anthony and Cleopatra*, *Volpone*, *Alf's Well That Ends Well*, *Twelfth Night* (at Center Barron), *The Taming of the Shrew*, *Love's Labor's Lost*, *Romeo and Juliet*, *The School for Scandal*, *Mother Courage and Her Children*, *Much Ado About Nothing*, *Measure for Measure*; NEW YORK: Broadway: *Avery Fisher*

Hill/Lincoln Center: Broadway Showstoppers; *The Graduate*; Off-Broadway: *Never the Sinner*; **NATIONAL TOURS**: *Ring of Fire*; **REGIONAL**: *Kennedy Center: The Southheim Celebration*; *Merrily We Roll Along*; *Wolktrop*; *Kurt Weill's Street Scene*; *Wilma Theater: Dirty Blonde*; *Signature Theatre: Artistic Associate*: over 30 productions including *First You Dream*, *Les Misérables*, *Urinetown*, *A Funny Thing Happened on the Way to the Forum*, *Follies*, *The Gospel According to Fishman*, *Grand Hotel*, *Side Show*, *Nijinsky's Last Dance*, *Cabaret*, *The Rink*, *Working*; *Actors Theatre of Louisville: Comedy of Errors*; *Dancing at Lughnassu*, *The Cocoonists*, *Forever Plaid*, *Swingtime Center*; *Arena Stage: Shakespeare in Hollywood*, *Agamemnon* and *His Daughters*, *Ring Round the Moon*; *Disney Entertainment: Villains Tonight*, *Snow White*; **OPERA**: *Verdessa*, *Goya* (Associate); **TELEVISION**: *PBS's Great Performances*; *All My Children*; more than 20 international commercials; **OTHER**: *Recipient* and seven-time Helen Hayes Award nominee; **UPCOMING**: *Signature Theatre: Gress*, *Sunset Boulevard*.

Ellen O'Brien

Voice and Didget Coach
 See for the Shakespeare Theatre Company (page 27).

Paul Hundley

Miss Ashley's Wig Designer
 NEW YORK: Broadway: 100s of projects including *Cats*, *Amadeus*, *Kiss Me Kate*, *The Producers*, *Hairspray*, currently *A Little Night Music*, *Lend Me a Tenor*; **FILM**: *The Imaginarium of Doctor Parnassus*, *The Last Station*, *Cirque Du Freak*; **AWARDS**: Special Tony Award, *Drama Desk Award*; **OTHER**: worked with Bette Davis, Vivien Leigh, Mae West, Glenn Close, Angela Lansbury, Jessica Lange.

Anne Nesmith

Wig and Facial Hair Designer
 STC: *The Lion*, *The Alchemist*, *The Taming of the Shrew* (Free For All), *Design for Living*, *The Dog in the Manger*, *The Way of the World*, *Romeo and Juliet*, *The Imaginary Invalid*, *Julius Caesar*, *Anthony and Cleopatra*, *Major Barbara*, *Tamburlaine*, *Edward II*; NEW YORK: Off-Broadway: *Theatre III: The Servant of Two Masters*; **REGIONAL**: *Arena Stage: The Fantasticks*; *Washington Ballet: The Nutcracker*; *Signature Theatre (Regional Tony Award Winner 2009): Sycamore Trees* (World Premiere), *Sweeney Todd*, *Show Boat*, *Dirty Blonde*; *See What I Wanna See*, *Ace* (Broadway-Bound Premiere); *Ford's Theatre: The Rivalry*; *Opera Boston: La Grande-Duchesse de Gerolstein*; *Woolly Mammoth Theatre Company: Cypoune Park*; *Annapolis Opera: Tosca*, *Concavleria Rusticana*, *Pagliacci*, *Carmen*, *The Barber of Seville*, *Madama Butterfly*; *Opera Delaware: Opera Roanoke: Todi Festival: Eugene O'Neill, Trouble in Tahiti*; *Roundhouse Theatre: One Flew Over the Cuckoo's Nest*; *Olney Theatre Center: King of the Jews* (World Premiere), *The Constant Wife*, *The Hellfire*, *Oliver*; *Fort Worth Opera: Don Pasquale*;

WaterTower Theatre: *The Old Settler*, Baltimore Opera Company, Resident Wig and Makeup Designer. UPCOMING: Woolly Mammoth Theatre Company: *In the Next Room, or The Vibrator Play*; Signature Theatre: *Chess*; STC: *All's Well That Ends Well*. OTHER: The Smithsonian National Portrait Gallery's *Cultures in Motion Program*: *Heppbum Hersell*, WIG CONSTRUCTION: Broadway: *The Greenbird* (dir. Julie Taymor); *Scoby-Doo Live!*; 42nd St. (Asian tour): Makeup Artist for The Military Channel's *Great Phases*. TEACHING: Washington National Opera Student Opera Program: makeup classes: Catholic University: Theatrical Makeup Master Class, George Mason University: Opera Wig/Makeup Master Class; USITT Conference SW Division: Wig Symposium lecturer. TRAINING: Syracuse University, BS in Design/Technical Theatre.

Lenny Lord

Assistant Director

NEW YORK: NMMF: *Going Down Swingin'*, *Don Imbruglio*; Manhattan Opera Theatre: *The Filthy Habit*. REGIONAL: Dallas Theater Center: *A Christmas Carol*; New Century Theatre: *Beethoven-hatchee*; 42nd Street Moon: *By Jupiter*; Berkeley Opera: *The Gift of the Golden West*; *The Marriage of Figaro*, *Cost Jan tute*, *Beatrice & Benedick*; Podlet Opera: *Eugene Onegin*, *The Grand Duchess of Gerolstein*. INSTRUCTOR: NYU Stella Adler Conservatory: *The Cherry Orchard*, *Angels in America*; Perestroika; San Francisco State University: *Street Scene*. OTHER: Assistant to directors at Cera, Encores!, *The Mint*, California Shakespeare Theater, Music-theatre Group. TRAINING: Yale University, BA in Humanities.

Akiva Fox

Literary Associate

See for the Shakespeare Theatre Company (page 27).

Brandon Prendergast*

Production Stage Manager

STC: more than 15 productions including collaborations with Mary Zimmerman, Bill Alexander, Keith Barler, Edwin Sherin, Gale Edwards, Michael Kahn, Douglas C. Wager, Gerald Freedman, Joe Calarco and JoAnne Akalantis. NEW YORK: *The Green Bird* (Julie Taymor); *Les Enfants Terribles* (Susan Marshall); *The Foundling* (Liz Swados); *Yemoyé* (Twyla Tharp); *The Millennium Lounge* (Liz Swados). REGIONAL: The Kennedy Center: *The Lisbon Traviata*, *Rogline*, *The Trumpet of the Swan*, *Broadway: 3 Generations*, *August Wilson's 20th Century*, *Nobody's Perfect*, *Carnival! Mame*, *Ben Uchida*, *Mr. Roberts*, *Cat on a Hot Tin Roof*, *Ford's Theatre: The Rivarly*, *Black Pearl Sings*, *The Heavens Are Hung in Black*, *Christmas Carol*, *One Destiny*, *State of the Union*; Fredricksburg Theatre Company: Production Manager; 1999-2002. INSTRUCTOR: University of Mary Washington: Production Consultant since 1996. TRAINING: University of Mary Washington.

Benjamin Royer*

Assistant Stage Manager

STC: *Henry V*, *Richard II*, *As You Like It*, *Phèdre*, *The Taming of the Shrew* (Free For All), *King Lear*, *Ion*, *Twelfth Night*, *Harman Center for the Arts Annual Gala* (2008), *The Way of the World*, *Julius Caesar*, *Antony and Cleopatra*, *Agonauitka*, *Tamburlaine*, *Edward II*, *Hamlet*, *Richard III*. REGIONAL: Actors Theatre of Louisville: *A Tuna Christmas*; Center Stage: *The Voyage Inheritance*, *The Two Gentlemen of Verona*, *Elmira's Kitchen* (U.S. premiere), *Lady Windemere's Fan*, *Sweeney Todd*, *Miscellane*, *Intrigue Apparel* (premiere), *No Foreigners Beyond This Point* (premiere), *Peter Pan*; Contemporary American Theater Festival: *Mr. Marmalade*, *Sex*, *Death* and *the Beach* (premiere), *The God of Hell*, *Sonia Flew* (premiere); Rep Stage: *T Bone 'N' Weasel*. TRAINING: University of Richmond: BA in Theatre Arts and Psychology.

Stuart Howard, Amy Schechter and Paul Hardt

Casting

STC: 1986 to current season. NEW YORK: Broadway and Off-Broadway: most recent favorites include: *Twyla Tharp's Come Fly Away*, *West Side Story* directed by its author, Arthur Laurents, *August: Osage County*, American casting for *A Moon for the Misbegotten* starring Kevin Spacey, *On Golden Pond* starring James Earl Jones and Leslie Uggams, Larry Kramer's *The Normal Heart*, Sly Fox starring Richard Dreyfuss and Eric Stoltz directed by Arthur Penn; *I Love You, You're Perfect, Now Change* (for 12 years); *Fortune's Fool* starring Alan Bates and Frank Langella; *The Graduate* starring Kathleen Turner, Jason Biggs and Alicia Silverstone; *Fosse*, *Annie Get Your Gun*, *Chicago*. UPCOMING: Tom Stoppard's new adaptation of *Cyrano* directed by Gerald Garutti for the Theatre National Populaire in Paris and Larry Gelbart's last play *Better Late*. They are the casting directors for the Goodspeed Opera House and do NY casting for the Signature Theatre in Arlington.

SSDC The Director, Choreographer is a member of the Society of Stage Directors and Choreographers, an independent national labor union.



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