

An Ideal Husband

 SHAKESPEARE THEATRE COMPANY

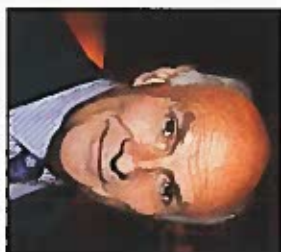
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Dear Friend,

Welcome to the fourth production of the 2010-2011 Season, Oscar Wilde's witty comedy *An Ideal Husband*. I have wanted to produce this play for several years, and I know that it is in the hands of the right director. Keith Baxter has a talent for period plays, as you may remember from his charming Shakespeare Theatre Company productions which include *Mrs. Warren's Profession*, *The Rivals* and *The Imaginary Invalid*.

This is the third Wilde play that the Shakespeare Theatre Company has produced. I directed *A Woman of No Importance* in 1998 and Keith directed *Lady Windermere's Fan* in 2005, both to great success. *An Ideal Husband* shares their comic sensibility but adds a timely political dimension. What better place than Washington, D.C., to explore scandalous pasts and the difficulty of separating the personal from the political?

In addition to focusing on the current season, we are looking ahead to celebrating our 25th anniversary. As I hope you have heard, we recently announced our 2011-2012 Season. Details about the productions can be found on page 9.

Thank you for joining us this season, and I hope to see you again during the next.

Best,

Michael Kahn

Michael Kahn
Artistic Director, Shakespeare Theatre Company

HIDDEN in Plain Sight

by Akiva Fox

Besides being handsome and industrious, the 25-year-old Viscount Drumlanrig was otherwise utterly unqualified to serve as assistant to the British Foreign Secretary. But Lord Rosebery hired him nonetheless. Within a year, Rosebery made him a Baron, and thus a member of the House of Lords. By the following year, 1894, Rosebery had ascended to the office of Prime Minister, completing a stunning rise for both the politician and his protégé.

Less than seven months after Rosebery took office, however, Drumlanrig was dead—most likely at his own hand. The young man's estranged father wrote a furious letter to the man who had introduced his son to Rosebery, blaming the Prime Minister for the tragedy. "I have already heard something that accounts for it all," he hinted darkly. What he suspected was something of an open secret in London politics and

society: that Rosebery and Drumlanrig had carried on a long liaison, and that a blackmailer threatening to expose their illicit relationship had driven Drumlanrig to his desperate act.

Terrified that another son was traveling the same path, Drumlanrig's father—the Marquess of Queensberry—lashed out against Oscar Wilde, London's most famous playwright. Queensberry's younger son, Lord Alfred Douglas, was involved in a torrid affair with Wilde, and Queensberry went to extraordinary lengths to end the relationship. After failing to crash the opening night of *The Importance of Being Earnest* in February of 1895, Queensberry wrote Wilde an accusatory note, baiting the playwright into suing him for libel. Wilde lost the suit, and the evidence brought forth in that case led directly to his arrest for "gross indecency."

After that trial ended with a hung jury, the Solicitor General held the option not to try Wilde again. "I would not," he wrote sheepishly, "but for the abominable rumors against Rosebery." The government could not risk appearing soft on Wilde, lest the voting public suspect that the whispers about the Prime Minister were true. Wilde was convicted at his second trial, but Rosebery's party went

on to lose the election in a landslide. With Wilde imprisoned, Lord Alfred Douglas spelled out his theory of the case in a letter to a French magazine: had Wilde not been retired, he wrote, "the mannaes of virtue threatened a series of legal actions which would have created an unprecedented scandal in political circles. If Oscar Wilde was found guilty, the matter would be hushed up. It was a degrading coup d'état—the sacrifice of a great poet to save a degraded band of politicians."

Victorian High Society, that exclusive club restricted to those born into wealth and position (and occasionally to those who acquired both), had allowed Wilde a temporary pass. His crackling comedies of the 1890s captivated London with their witty and perceptive depictions of Society life. The open secret of Wilde's personal life was tolerated as long as it remained private, but the instant that secret began to make public trouble, Society discarded him. His smash hit plays *An Ideal Husband* and *The Importance of Being Earnest* instantly ended their sold-out runs upon his arrest.

The tension that Victorian Society fostered between a tolerable private secret and an intolerable public scandal hovers over *An Ideal Husband*. "Remember to what a point your Puritanism in England has brought you," says Mrs. Chelverly. "In old days nobody pretended to be a bit better than his neighbors. Nowadays, with our modern mania for morality, everyone has to pose as a paragon of purity."

The protagonist, Sir Robert Chiltern, lives in the shadow of scandal because of this demand for purity; even his name is an inside joke on scandal, as resigning from Parliament is known to this day as "taking the Chiltern Hundreds." Indeed, scandal was by far the favorite subject of Victorian drama. Play after play hinges on a "wife with a past" or a "husband with a past," and the

disruption the discovery of that past causes in what seemed like a perfect marriage. Inevitably, the solution lies in repentance and a sincere effort to become an ideal husband or wife again. In Wilde's play, by contrast, Sir Robert Chiltern deals with the scandal in his past in a way unparalleled in any other Victorian play. His audacious solution to the threat of public scandal appeared on stage only months before Wilde failed to solve a public scandal of his own off stage. In the cultbroat world of London Society and politics, crossing the boundary between private secret and public scandal made all the difference.



Left: Photo of Oscar Wilde by Hampden Sargy, 1882. Above: Photo of Oscar Wilde and Lord Alfred Douglas, 1891.

The Shakespeare Theatre Company thanks
the sponsors of *An Ideal Husband*.

Production Support:



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Costume rendering by Robert Perdzioła.

About the Playwright

Oscar Wilde

Few dramatists have ever manipulated the English language as ably as Oscar Wilde. Yet, like many other notable British authors before and since, Wilde was not English at all. Oscar Fingall O'Flahertie Wills Wilde was born in Dublin in 1854. His father, Sir William Wilde, was an eminent Irish eye physician and an infamous Dublin eccentric. Lady Wilde, Jane Francesca Elgee, was an ardent Irish Nationalist who had gained notoriety through her newspaper articles.



Wilde was a brilliant classics scholar at Trinity College, Dublin, where he won the highest academic honors and a scholarship for further study at Oxford. It was while at Oxford that Wilde—at the head of a group of like-minded undergraduates—helped found the Aesthetic movement that was to dominate art, culture and thought at the end of the 19th century. Focused on appearance, behavior, style and artifice, Aestheticism was a way of life radically at odds with the somber modes of the Victorian era.

In 1884, Wilde married the socially prominent Constance Lloyd, and they settled in London and had two sons. To support his growing family Wilde became the editor of *Woman's World* in 1887, supplementing that work with reviews and critical pieces on art, literature and drama. While his literary career began with poems, essays and criticism, he made his reputation with his scandalous 1890 novel, *The Picture of Dorian Gray*. After a few unsuccessful initial efforts, he found his dramatic voice in the brilliant social comedies *Lady Windermere's Fan* (1891), *A Woman of No Importance* (1893), *An Ideal Husband* (1895), and his masterpiece *The Importance of Being Earnest* (1895). Brimming with wit and humor, the plays also documented serious domestic and political turmoil among the British upper classes. These works, along with his one-act verse drama *Salome*, secured his place as one of the major dramatists of the Victorian Age.

During the height of his success, a scandal had been growing over Wilde's relationship with Lord Alfred Douglas, whom Wilde affectionately termed "Bosie" in rapturous letters. Infuriated by their connection, Douglas' father, the Marquess of Queensberry, left a card at Wilde's club formally accusing him of illicit behavior. At Douglas' instigation, Wilde sued Queensberry for libel. That suit eventually led to Wilde's arrest and conviction for committing "gross indecency." Sentenced to two years of hard labor, Wilde was at first kept from reading or writing until a sympathetic warden allowed him books and paper. He wrote the hauntingly personal essay *De Profundis*, an account of his fall from grace, in the form of a letter to Douglas.

After his release from prison in 1897, disgraced and penniless, Wilde sought exile in France, never to return to his adopted homeland. He was reconciled with Douglas in 1897, and the two traveled together for several months. Prevented from receiving any profit from his writings, Wilde remained in France under an assumed name, in worsening health and surrounded by a few trusted friends. Oscar Wilde died in 1900 and was buried in Paris.

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Left: David Smith, *Black Cones*, 1960. Steel, painted. Collection of the Honorable Ann V. Brown and Donald A. Brown.
Right: Phillip Guston, *Parthenon*, 1973. Oil on panel. Private Collection, Goodstock, NY

SHAKESPEARE THEATRE COMPANY

Artistic Director **Michael Kahn**
Managing Director **Chris Jennings**

Oscar Wilde's

An Ideal Husband

March 8–April 10, 2011
Sidney Harman Hall

Director

Keith Baxter

Set Designer

Simon Higlett

Costume Designer

Robert Perdziola

Lighting Designer

Peter West

Sound Designer

Martin Desjardins

Casting

Stuart Howard, Amy Schecter and Paul Hardt

Additional Casting

Joyce Nettles Casting

Resident Casting Director

Daniel Rehbehn

Voice and Dialect Coach

Ellen O'Brien

Wig Designer

Anne Nesmith

Assistant Director

Jenny Lord

Literary Associate

Akiva Fox

Stage Manager

Brandon Prendergast*

Assistant Stage Manager

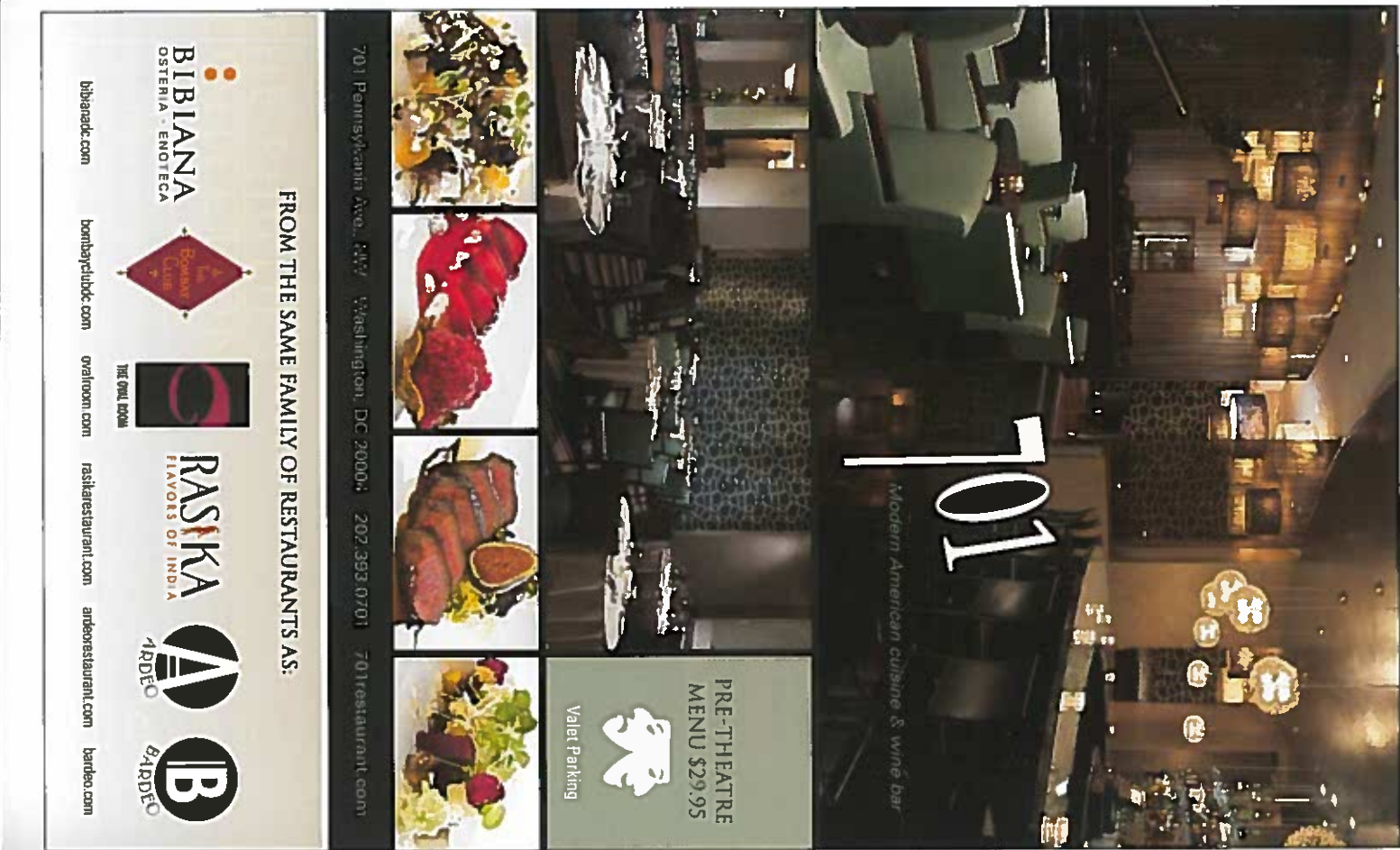
Benjamin Royer*

Production Support: **MapHook**

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The director wishes to thank the Lady Nicholas Gordon Lennox for her advice on protocol and etiquette.

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



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Cast

AN IDEAL HUSBAND

ACT ONE

Scene One: Sir Robert Chiltern's House in Grosvenor Square.
 Scene Two: The same. Next morning.

ACT TWO

Scene One: Lord Goring's House in Curzon Street.
 Scene Two: Sir Robert Chiltern's House. Next morning.
 LONDON, 1895.

"Life, Joy, Empire and Victory"
 (Shelley; *Prometheus Unbound*)

Sir Robert Chiltern	GREGORY WOODPPELL*
Lady Chiltern, his wife	RACHEL PICKUP*
Miss Isabel Chiltern, his sister	CLAIRE BROWSELL*
Alison, his butler	WARREN KATZ*
The Earl of Caversham, K.G.	DAVID SABIN*
Lord Goring, his son	CAMERON FOLMAR*
Philipp, Lord Goring's servant	FLOYD KING*
Mrs. Cheveley	EMILY RAYMOND*
Lady Markby	NANCY ROBINETTE*
Counness of Basildon	TESSA KLEIN*
Mrs. Marchmont	LISE BRUNEAU*
Duchess of Maryborough	ANNE STONE*
Prinz Friedrich von Glucksburg	LUCIAN DALBELLO*
Vicomte de Nanjac	NICK DILLENBURG*
Mr. Montford	KEVIN BERGEN*
Guests, Footmen, Servants	TRAVIS BLUMER*, LOUIS CUPP, LOGAN DALBELLO, CAITLIN DIANA DOYLE, GREG GALLAGHER, EMILY JOSHI-POWELL, MARTHA KARL, JOHN WILLIAM SCHIFFRAUER, PAUL STUART**

UNDERSTUDIES

Kevin Bergen* (Sir Robert Chiltern/Lord Goring), Travis Blumer* (Lord Goring),
 Lise Brunneau* (Mrs. Cheveley), Caitlin Diana Doyle (Mrs. Marchmont),
 Adam Ewer* (Mr. Montford/Ensemble), Emily Joshi-Powell (Miss Isabel Chiltern),
 Martha Karl (Duchess of Maryborough), Warren Katz* (Earl of Caversham/Philipp),
 Tessa Klein* (Lady Chiltern), Ned Read (Alison),
 Kevin Stevens* (Vicomte de Nanjac/Prinz Friedrich/Ensemble),
 Anne Stone* (Lady Markby), Paul Stuart** (Sir Robert Chiltern),
 Hannah Wolfe* (Counness of Basildon/Ensemble)

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 Stage Directors and Choreographers Society and United Scene Artists. The Company is also a constituent of Theatre Communications Group (TCG), the national organization of performing arts professional theaters, and is a member of the Performing Arts Alliance, the D.C. Chamber of Commerce Association of Performing Arts Presenters (CAAP), American Alliance for Theatre and Education and D.C. Arts and Humanities Education Collaborative.

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 *Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers.
 **Appreciation courtesy of Actors' Equity Association.
 *Acting Fellow of the Shakespeare Theatre Company.



Cast Biographies



Kevin Bergen*
Mr. Montford
 REGIONAL: North Carolina Shakespeare Festival; Antonio in *The Tempest*; Malcolm in *Macbeth*; Claudia in *Much Ado About Nothing*; People's Light and Theatre Company; Edmund in *King Lear*; Sydney Carton in *A Tale of Two Cities*; Tom Wingfield in *The Glass Menagerie*; Malvolio in *Twelfth Night*; Harry Brown in *Man From Nebraska*; Theatre J; Eddle in *Lost in Yonkers*; American Stage Theatre; Jerry in *Beyoncé*; Studio Theatre; Stephen in *The Long Christmas Ride Home*; The Wilma Theatre; Dick Powell in *Stokespeare In Hollywood*; *I Am My Own Wife*; Bristol Riverside Theatre; Ned Seton in *Holiday*; Rosencrantz in *Hamlet*; American Repertory Theatre; Truffaldino in *The King Stag*; TRAINING: American Repertory Theatre Institute for Advanced Theatre Training at Harvard.



Travis Blumer
Ensemble
 STC: 2010-2011 Acting Fellow. TRAINING: New York University's Tisch School of the Arts; Stella Adler Studio.



Claire Brownell*
Mabel Chiltern
 NEW YORK: Broadway: *Annabella*; Margaret/Pamela in *The 39 Steps* (dir. Maria Aiken); Oscar Reperory Theatre; Carol in *Risk Everything*; Children's Theatre Company; Janie in *Wonder of the World*; Target Margin Theater; *Dirge*. NATIONAL TOUR: *Annabella/Margaret/Pamela in The 39 Steps*. REGIONAL: La Jolla Playhouse, Seattle Repertory Theatre and Huntington Theatre; *The 39 Steps*; American Conservatory Theatre; Lucy in *The Rivyds*; Mary in *A Christmas Carol*; Guthrie Theater Lab; Montana Shakespeare Company; Viola in *Twelfth Night*; Film: *BFF: This is the Story of Ted and Alice*. TRAINING: American Conservatory Theatre; MFA.



Lise Brunneau*
Mrs. Marchmont
 STC: Chorus in *Ion*, Hermione in *The Winter's Tale*, Emilia in *Othello*. REGIONAL: Arena Stage; *Legacy of Light*; Round House Theatre; *My Name is Asher Lev*, *Alice*; *The Book Club Play*; Theatre J; *Odd Couple*, *Mikveh*; Alabama Shakespeare Festival; Margaret of Anjou in *Wars of the Roses*; Center Stage; *Murder of Isaac*, *Mary Stuart*, *Mrs. Warren's*

Profession, *Bilbe Spirit*; Old Globe; *A Midsummer Night's Dream*, *Miscellanea*; Chicago Shakespeare Theatre; *Merry Wives of Windsor*; American Conservatory Theatre; *Les Liaisons Dangereuses*, *Angels in America*; Magic Theatre; *Triptych* (World Premiere); Seattle Repertory Theatre; *Pygmalion*, *An Ideal Husband*; Oregon Shakespeare Festival; *Love's Labour's Lost*; Berkeley Repertory Theatre; *Triumph of Love*; Pentecost; OTHER: Member/Director of DC's Talcott Park Theatre Co., directed *Owl Moon*, the *All Girl Shakespeare Julius Caesar*, *Measure for Measure*, *Romeo & Juliet*; *The Devil in His Own Words* and *Let X*; will be directing *Hamlet* for Nebraska Shakespeare Festival this summer. TRAINING: The Royal Academy of Dramatic Art.

Louis Cupp
Ensemble
 STC: Lord Paisley in *Looby*; *Wanderer's Fan*. REGIONAL: Studio Theatre; Nigel (understudy, performed) in *Rock 'n' Roll*; Arthur (understudy) in *a number*; Actors' Theatre of Washington; Eric in *the F word*; Henry in *Pig Male On*, Craig in *After Dark*. TRAINING: Neighborhood Playhouse School of the Theatre; Studio Theatre Acting Conservatory.



Logan Dalbello
Prinz Friedrich/Ensemble
 REGIONAL: Studio Theatre; *Silver Johnny*. FILM: *My One and Only*, *The Visiting*, *xxx*; State of the Union. TELEVISION: *E-Ring/Plat*.



Nick Dillenburg*
Micomte de Nanjac
 NEW YORK: Ohio Theater; *Hater*; Walkspace; *Henry V*; MCC Theatre Freshplay Festival; *Taking Leave*. REGIONAL: Portland Stage Company; *Third*; Bermuda Festival of the Arts; *The Tempest*; Utah Shakespeare Festival; *Julius Caesar*, *Two Gentlemen of Verona*, *Caslight*, *Cyrano de Bergerac*; Guthrie Theater; *Pride and Prejudice*, *Resurrection Blues*; Connecticut Repertory Theatre; *Macbeth*, *Arabian Nights*; *Love's Labour's Lost*; *Shakespeare in Hollywood*, *Pentecost*. TELEVISION: *Law & Order*. TRAINING: University of Connecticut; MFA.



Caitlin Diana Doyle
Ensemble
 STC: Young Kitty Vavasseur in *Mrs. Warren's Profession*. REGIONAL: Lyric Stage Company of Boston; *Kiss Me, Kate*; Olney Theatre Center; *Camelot*. OTHER: *Muffin Man*; *The Musical* (Boston Musical Theatre). TRAINING: Emerson College; BFA in Musical Theatre.



Cameron Folnar*
Lord Goring
 STC: Horatio in *Hamlet*, Poet in *Timon of Athens*, Thisby in *A Midsummer Night's Dream*, Edgar in *King Lear*. NEW YORK: Broadway: *The 39 Steps*. OTHER: *Merchant of Venice*, *The Jew of Malta*, *Five by Ten*, *Waiting for Godot*. REGIONAL: California Shakespeare Theater; *The Merchant of Venice*; Huntington Theatre; *The 39 Steps*; Kennedy Center; Five by Ten; Shakespeare Santa Cruz; *The Writer's Tale*, *Twelfth Night*; Seattle Repertory Theatre; *Don Juan*; Denver Center; Scapin; McCarter Theatre Center; *The Tempest*; Studio Arena Theatre; *The Muppet*. TELEVISION: *Law & Order*, *Conviction*. OTHER: Voice of Gem Graymane in *World of Warcraft*; *Catocalyx*.



Greg Gallagher
Ensemble
 STC: understudy for *All's Well That Ends Well*. REGIONAL: American Century Theater; American Men in a Piece of *My Heart*; Zamfilia Stage; Lance Corporal Dawson in *A Few Good Men*. TRAINING: The Center for Movement Theatre with Dody Dismant; Leigh Smiley (voice).



Emily Joshi-Powell
Ensemble
 STC: 2010-2011 Acting Fellow. REGIONAL: Lane Austen's *Emma*; *Macbeth*; *Arcafo*. TRAINING: Bristol Old Vic Theatre School in England.



Martha Karl
Ensemble
 NEW YORK: Off-Broadway: *8 Minute Madness*; *Gentle in My Son*. REGIONAL: First Stage; *Merry Lot* in *Humble Boy*; American Century Theater; Clara Gordon in *Paradise Lost*; Spooky Action Theater; Margaret Brennan in *The Marriage of Bebe and Bo*; Washington Shakespeare Company; Julie Tesman in *Hedda Gabler*; Theater J; *Trume in Passing the Love of Women*; Film: *Camouflage*, *Lot Oh*, *Dinner with Richard*. TELEVISION: *America's Most Wanted*, *The New Detectives*, *Amernd's*



Warren Katz*
Moson
 NEW YORK: Off-Broadway: *Pulse Ensemble* Theater; *A Midsummer Night's Dream*; *Cherry Lane Theater*; *Missa Solemnis*; *Midtown* Theatre Festival 2007; *The Conjugal Test*; *Misfits Toys*
 Repertory Company; *The Taming of the Shrew*; All Souls Players; *The Brownings of Casa Guidi*; Mama Foundation for the Arts; *Secrets: The Freud/Jung Affair*. REGIONAL: Northern Stage; *Amadeus*; New England Shakespeare Festival; *The Taming of the Shrew*, *Romeo & Juliet*. INTERNATIONAL: *Two Way Mirror* Theatre, London; *The Tempest*; Octagon Theatre Company, Bolton, UK; The Price; Hammersmith Theatre Company, London; *The Merchant of Venice*; Library Theatre Company, Manchester, UK; *Angels in America*; *Man in the Moon* Theatre, London; *The Normal Heart*. TELEVISION: *Glückboten* (NNV Productions, German television); *Rubicon*, *Monsters Inside Me*. AWARDS: Manchester Evening News Theatre Award 2001 for Best Actor in a Supporting Role in *The Price* at the Octagon Theatre Company, Bolton, UK.

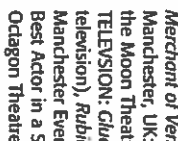


Floyd King*
Phippus
 STC: Affiliated Artist, Woodstock/Bishop of Carlisle in *Richard II*, Bardolph/Burgundy in *Henry V*, Touchstone in *As You Like It*, Old Counselor in *Ion*, Feste in *Twelfth Night* (mainstage and 2010 Free For All), Anthony Wyntwood in *The Way of the World*, Peter Shilley in *Major Barbara*, Mycelles in *Tamburlaine*, Sir John Hainault in *Edward II*, King Edward IV in *Richard III*, Boyet in *Love's Labour's Lost*, Parolles in *All's Well That Ends Well*, Pandarus in *Troilus and Cressida*, Malvolio in *Twelfth Night*, Ford in *The Merry Wives of Windsor*, Bottom in *A Midsummer Night's Dream*, Fool in *King Lear*, Mr. Spatsush in *The Country Wife*, Amorous La Foole in *The Silent Woman*, Lucius O'Trigger in *The Rivals*, Owen Glendower/Shallow in *Henry IV, Part I*, many others. REGIONAL: Ford's Theatre; *State of the Union*; Wilma Theatre; *I Am My Own Wife*; Signature Theatre; *A Funny Thing Happened on the Way to the Forum*; Folger Theatre; *The Dresser*, *Mad About the Bant*; Woolly Mammoth Theatre Company; *Quills*; Studio Theatre; *The Seafarer*, *The History Boys*; *The Russian National Postal Service*; *The Lisbon Travolta*, *A Tale of Two Cities*, *Rosencrantz and Guildenstern Are Dead*, *Love, Valor*. COMPOSITION. AWARDS: Fulbright Fellowship, 1995-1996; Fox Fellowship 2001. INSTRUCTOR: The Juillard School, 1992-2008; British American Drama Academy, Oxford, England; Academy for Classical Acting at The George Washington University.

Haunted Houses; OTHER: Voiceover work for radio and television commercials and training films. TRAINING: Studio Theatre; The Shakespeare Theatre Company; AIRE.



Warren Katz*
Moson
 NEW YORK: Off-Broadway: *Pulse Ensemble* Theater; *A Midsummer Night's Dream*; *Cherry Lane Theater*; *Missa Solemnis*; *Midtown* Theatre Festival 2007; *The Conjugal Test*; *Misfits Toys*
 Repertory Company; *The Taming of the Shrew*; All Souls Players; *The Brownings of Casa Guidi*; Mama Foundation for the Arts; *Secrets: The Freud/Jung Affair*. REGIONAL: Northern Stage; *Amadeus*; New England Shakespeare Festival; *The Taming of the Shrew*, *Romeo & Juliet*. INTERNATIONAL: *Two Way Mirror* Theatre, London; *The Tempest*; Octagon Theatre Company, Bolton, UK; The Price; Hammersmith Theatre Company, London; *The Merchant of Venice*; Library Theatre Company, Manchester, UK; *Angels in America*; *Man in the Moon* Theatre, London; *The Normal Heart*. TELEVISION: *Glückboten* (NNV Productions, German television); *Rubicon*, *Monsters Inside Me*. AWARDS: Manchester Evening News Theatre Award 2001 for Best Actor in a Supporting Role in *The Price* at the Octagon Theatre Company, Bolton, UK.



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**Tessa Klein***

The Courtess of Basilton (dir. STC: Aphrodite in Argonautika) Mary Zimmerman), REGIONAL: 14th Street Theater/Friendly Fire: A Touch of the Poet; Irish Repertory Theatre: *Philadelphia, Here I Come!*; McCarter Theatre Center, Berkeley Repertory Theatre; Argonautika; Wellfleet Harbor Actors Theater; *Promise* (dir. John Tillingier); Williamstown Theatre Festival; *Twelfth Night*; Theater 1: *The Rise and Fall of Annie Hall*; A Seagull on 16th Street; *Sleeping Arrangements*; Alabama Shakespeare Festival; *The Trojan Women*; Pittsburgh and Classical Theatre; *Hamlet*, *The Shoos to Conquer*; Aristocrats; *Major Barbara*; FILM: *The Wildest Kids U Know*; TELEVISION: *Disappearances*; TRAINING: Moscow Art Theater; Carnegie Mellon University; BFA

Rachel Pickup*

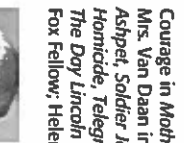
Lady Chiltern INTERNATIONAL: Sir Peter Hall Company; Susannah in Bedroom Force; Miss Julie in *Miss Julie*; Princess of France in *Love's Labour's Lost*; King's Head Theatre; Madeleine in *Grand Slam*; Frey Angel; Annabelle/Margaret/Pamela in *The 39 Steps* (dir. Maria Aitken); Royal Shakespeare Company; Helen of Troy in *Troilus and Cressida* (dir. Peter Stein); Helena in *A Midsummer Night's Dream* (National Tour); Portia in *Julius Caesar*; Sylvia in *The Two Gentlemen of Verona* (London and National Tour); Menier Chocolate Factory; Dr Foster in *Dr Foster*; Calisto Bieto Company; Ophelia in *Hamlet*; English Touring Theater, Old Vic Theater Company; Cordelia in *King Lear* (London and National Tour); Manchester Royal Exchange Theater; *Hazel in Time and the Conways*; Lucienne in *The Fall Guy*; Chichester Festival Theater Company; Rose in *The Sea*; Olga in *Fortune's Fool*; Jermyn Street Theater; *Come in Barefoot in the Park*; Theater Chwyd Cymru; Olivia in *Twelfth Night*; Birmingham Repertory Theater Company; Jina in *Three Sisters*; Family in *Home Truths*; Oxford Stage Theater Company; Helena in *All's Well That Ends Well*; Sheffield Cuddle Theater Company; Fleur in *Way Upstream*; FILM: AKA, Duncan Roy, ESN (Short film BAFTA nomination), Basil; TELEVISION: *Garrow's Law*; *Small Island*; *Genie in the House*; *Midsomer Murders*; *Doctors*; *Dogtown*; *Rosemary & Thyrne*; *Hobby City*; *Jeffrey Archer—The Truth*; *RelicHunter*; *Victoria & Albert*; *No Bananas*; *Soldier*; *Soldier*. AWARDS: MEN Best Supporting Actress Award for *Time and the Conways*; Critics' Circle Best Actress Award nomination for *Miss Julie*; TRAINING: Royal Academy of Dramatic Art, London.

**Emily Raymond***

Mrs. Cheveley NEW YORK: Broadway; Adrian Noble's *A Midsummer Night's Dream*; INTERNATIONAL: Royal Shakespeare Company; *Connet in King Lear*; Adriana in *The Comedy of Errors*; Lady Capulet in *Romeo and Juliet*; Lydia Languish in *The Rivals*; Aerial in *A Jovial Crew*; Porphyria in *Zenobia*; Isabella in *The Changeling*; Montana in *Peter Hall's All's Well That Ends Well*; Mrs. Vixen in *The Beggars Opera*; Helena in *Adrian Noble's A Midsummer Night's Dream*; Plymouth's Drum Theatre; Olga Knipper in *Chekhov in Hell*; Maxa in *Grand Guignol*; The Mill at Sonning; Catherine in *The Heiress*; Chichester Festival Theatre and West End; Olwen Peel in *Dangerous Corner* (dir. Keith Baxter); Julia in *The Rivals*; Nottingham Playhouse; *Curly's Wife in Of Mice and Men*; Birmingham Repertory Theatre; Nina in *The Seagull*; Gutierrez in *Saturday Sunday Monday*; Chester Gateway; Juliet in *Romeo and Juliet*; Colchester; Gloria in *You Never Can Tell*; Regents Park Open Air Theatre; Helena in *A Midsummer Night's Dream*; Fatma in *The Boys from Syracuse*; Lady Macduff in *Macbeth*; in *The Royal Exchange Manchester*; Miranda in *The Tempest*; FILM: *Love Lies Bleeding*; *A Midsummer Night's Dream*; *Seeing Things*; TELEVISION: *Out of Line*; *Victoria and Albert*; *Peek Practice*; *Highlander*; *A Murder of Quality*; *Robin Hood*; OTHER: many diamas for BBC Radio 4 and The World Service; many Shakespeare roles for Naxos books and a regular reader on Radio 4's *Something Understood*; TRAINING: Manchester Metropolitan University.

**Nancy Robinette***

Lady Markby STC: Affiliated Artist; Maria in *Twelfth Night* (mainstage and 2010 Free For All); Lady Wishfort in *The Way of the World*; Tonette in *The Imaginary Invalid*; Lady Bountiful in *The Beaux' Stratagem*; Duchess of Berwick in *Lady Windermere's Fan*; *Mistress Quickly in Henry IV, Part 1 and Part 2*; Mrs. Malaprop in *The Rivals*; Mistress Otter in *The Silent Woman*; Birdie in *The Little Foxes*; Nonny in *Sweet Bird of Youth*; NEW YORK: Off-Broadway: New York Theatre Workshop; *Gin in Trestle at Pope Lick Creek*; *Chorus of Characters in Finally Flannery*; *Roundabout Theatre Company*; *Nurse in Give Me Your Answer, Do!*; REGIONAL: The Old Globe Theatre; *Mary in The Savannah Disputation*; Arena Stage; *Linda Loman in Death of a Salesman*; Ann in *Well*; *Countess de Laje in The Women*; Round House Theatre; *Nora in Better Living*; *Martha in Who's Afraid of Virginia Woolf?*; Studio Theatre; *Florence Foster Jenkins in Souvenir*; *Nancy in Frozen*; *Woman in The Play about the Baby*; *Sonia in Allegory*; Williamstown Theatre Festival; *Madge in Philadelphia, Here I Come!*; Folger Theatre; *The Nurse in Romeo and Juliet*; *Scena Theatre*; *Felicity in Stockout of Godot's*; *Mother*

**David Sablin***

The Earl of Cavensham, K.G. STC: Affiliated Artist, 60 plays. Favorite roles: Rev. Gardner in *Mrs. Warren's Profession*; 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 the Country Wife*; *Bottom in A Midsummer Night's Dream*; Gloucester in *King Lear*; *Lord Augustus London in Lady Windermere's Fan*; *Polonius in Hamlet*; *Old Shepherd in The Winter's Tale*; NEW YORK: Broadway: 15 productions including *The Senator in Miss Moffat* (with Bette Davis), *Maie in Slapsack Tragedy* (with Zoe Caldwell and Margaret Leighton), *Weymarsh in Ambassadors!* (with Howard Keel and Danielle Darrieux), *Virgil Gunch in Canny* (with Robert Shaw and Rita Moreno), *The Yearling* (with David Wayne), *The Suicide* (with Derek Jacoby), *Othello* (with James Earl Jones and Christopher Plummer), *The Threepenny Opera* (with Raul Julia and Blair Brown), *Dance a Little Closer* (with Len Cariou and George Rose), *David Manners' The Water Engine*; *Sir Toby Beldin in Music Is! (written and directed by George Abbot)*; Off-Broadway: *The Fontasticks*; *Heartbreak House*; *You Never Can Tell*; *The Master and Margarita*; *Prairie Du Chien*; *The Blue Hour* (both by David Mamet); REGIONAL: Long Wharf Theatre; Yale Repertory Theatre; Williamstown Theatre Festival; Adams Theatre of Louisville; Trinity Square Repertory; Philadelphia Drama Guild; Slepennwolf Theatre Company; 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.

**John William Schiffbauer**

Ensemble STC: *All's Well That Ends Well*. NEW YORK: Off-Broadway: *The Pearl Theatre Company*; *Valerie in Tartuffe* (dir. Gus Kalkbrenner); *Classic Stage Company*; *Sebastian in Twelfth Night*; *Lucentio in The Taming Of The Shrew* (dir. Tony Spectable); *Columbia Stages*; *Richard Silenski in Another Country* (dir. Diane Paulus); Off-Off Broadway: 2009 NY Fringe Festival; *Live Broadcast*; *The Gallery Players*; *Father Mike*; TRAINING: Bard College; BA; Columbia University; MFA.

**Anne Stone***

Duchess of Maryborough STC: Flora and Sabine in *The Imaginary Invalid*; *The Country Woman in The Beaux' Stratagem*; *Lady Jethburgh in Lady Windermere's Fan*; REGIONAL: Fords Theatre; *The Ghost of Christmas Present in A Christmas Carol* (2009 and 2010); *Gertrude and Cook in The Matchmaker*; Kennedy Center; *Mrs. Shubert in Shear Madness*; *Blakely and Gilda in Museum*; *Studio Theatre*; *Ticket Clerk in Black Milk*; *Arena Stage*; *Sister Temple and Woman on Phone in Orpheus Descending*; *Olney Theatre*; *Mrs. Tanelton in Missolance*; *Mrs. Terrance in Night Must Fall*; *Cora Swanson in Morning's at Seven*; *Juliana Terman in Hedda Gabler*; *Linda Loman in Death of a Salesman*; *Everyman Theatre*; *Agnes in A Delicate Balance*; *Folger Theatre*; *Mistress Quickly in Henry IV Part 1*; *Manana in All's Well That Ends Well*; FILM: *Regarding Henry*; TELEVISION: *Guiding Light*; *Another World*; *All My Children*; OTHER: National Players Tour; TRAINING: Catholic University; BA in Speech and Drama.

**Paul Stuart***

Ensemble STC: 2010-2011 Acting Fellow. REGIONAL: Dallas Theater Center; *Holspur in Henry IV*; Oklahoma Shakespeare in the Park; *Hamlet in Hamlet*; *Benedick in Much Ado About Nothing*; AWARDS: winner of the Irene Ryan National Scholarship Competition; VASTA Award for Vocal Excellence; TRAINING: University of Oklahoma; BFA in Acting.

Gregory Wooddell*

Sir Robert Chiltern STC: *Twelfth Night* (2010 Free For All); *The Merchant of Venice*; *Gyano*; *A Midsummer Night's Dream*; *Lady Windermere's Fan*; *Othello*; *Two Gentlemen of Verona*; *The Country Wife*; *Don Carlos*; *Richard II*; *Comedy of Errors*; NEW YORK: Broadway: Lincoln Center Theatre; *Cymbeline*; New York City Center Encores; *Girl Crazy* (dir. Jerry Zaks); *Clumman Theatre Summer Play Festival*; *Splitting Injiny*; REGIONAL: Philadelphia Theatre Company; *Some Men* (World Premiere by Terrence McNally); *Mark Taper Forum*; *School of Night* (American Premiere); *Huntington Theatre*; *Miracle at Naples* (World Premiere); *Bay Street Theatre*; *Dissonance*; *Alley Theatre*; *Gross Indecency: The Three Trials of Oscar Wilde*; *Shakespeare Festival of St. Louis*; *Much Ado About Nothing*; *Richard III*; *Shakespeare On The Sound*; *A Midsummer Night's Dream*; FILM: *Exposed*; TELEVISION: *30 Rock*; *Third Watch*; *Paradise Virus*; *Guiding Light*; *One Life to Live*; *Days of Our Lives*; TRAINING: The Juilliard School.

Direction and Design Biographies

Keith Baxter

Director

STC: *Affiliated Artist; Directing: Mrs. Warren's Profession, The Imaginary Invalid, Lady Windermere'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, Avanti, Sleuth, A Meeting by the River, Corpe; Off-Broadway: The Penultimate Case of Sherlock Holmes, The Woman in Black.* **INTERNATIONAL:** *London: Tea 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, Antony and Cleopatra, Corpe, Barnaby and the Old Boys, Private Lives, Dangerous Corner, Elvira 1940; Directed: Rope, Silhouette, Gaslight, The Red Devil Battery Sign, After October, Canada: Antony and Cleopatra, The Way of the World, Three Sisters, Hamlet, 56 Duncan Terrace, Peeping Tom, La Regenta, Ash Wednesday, Berlin Blues, Merlin.* **PLAYWRIGHT:** *56 Duncan Terrace, Cowell, Barnaby and the Old Boys.* **AUTHOR:** *My Sentiments Exceed.* **AWARDS:** *Bronze Medal (RADA), Most Promising New Broadway Personality; New York Outer Circle Critics Award; Diana Desk Award.*

Simon Higglett

Set Designer

STC: *Affiliated Artist, Mrs. Warren's Profession, The Imaginary Invalid, Lady Windermere's Fan, The Rivals; The Country Wife.* **LONDON AND WEST END:** *When We Are Married, Yes, Prime Minister, The Rivals, Ronald Horwood's Collaboration and Taking Sides; Old Vic: Pygmalion, Nicholas Nickleby (also Canada), Amy's View, Hoy Fever with Judi Dench (dir. Peter Hall); Almeida: Enemies, The Earthly Paradise, Whistling Psyche; Royal Shakespeare Company: Thomas More, The Russian in The Woods, Singer; Donmar 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, Antony and Cleopatra and The Taming of the Shrew with Vanessa Redgrave, Talking Heads with Maggie Smith, Keen with Derek Jacobi (dir. Sam Mendes).* **UK REGIONAL:** *The Ragged Trousered Philanthropists, Dumb Show, Hoy Fever, The Three Musketeers (new musical version), Miss Julie, Bedroom Farce, The Grapes of Wrath, Of Mice and Men, Our Betters with Kathleen Turner, A Doll's House, The Circle, Anna Karenina, Les Liaisons Dangereuses, Hounded, An Ideal Husband, The Triumph of Love, The Glass Menagerie, A View*

From The Bridge, To Kill A Mockingbird, Glorious!, East Is East. **INTERNATIONAL:** *Hounded (Brits off Broadway season, NYC); Stockholm: The Merry Wives of Windsor (dir. John Caird); L.A.: The School of Night.* **AWARDS:** *2 TMA Awards for Elizabeth Rex and Three Sisters; OPERA: The Marriage of Figaro (dir. Thomas Allen), The Barber of Seville, La Bohème, Albert Herring, Resurrection, La Traviata, Così Fan Tutte, The Magic Flute.*

Robert Perdziola

Costume Designer

STC: *Affiliated Artist, Alf's Well That Ends Well, Mrs. Warren's Profession, Design for Living, The Imaginary Invalid, Madior Barbara, Lady Windermere's Fan (Helen Hayes Award), Cyrano, The Rivals, The Duchess of Malfi, Don Carlos (Helen Hayes Award), The Country Wife (Helen Hayes Award), King John, A Woman of No Importance.* **NEW YORK:** *Metropolitan Opera: #1 Prato; 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.* **INTERNATIONAL:** *Opera Monte Carlo: Così Fan Tutte (sets and costumes); Niedersächsische Staatsoper Hannover: Faust (sets and costumes); Carisington Opera, Oxford, UK: Così Fan Tutte (sets and costumes), Le Nozze di Figaro (sets and costumes).* **UPCOMING:** *Metropolitan Opera: Capriccio; Stratford Shakespeare Festival: The Merry Wives of Windsor.*

Peter West

Lighting Designer

STC: *Mrs. Warren's Profession, The Alchemist, The Imaginary Invalid, Lady Windermere'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); Spoleto: Amistad (dir. Sam Hellrich); Tanglewood: Don Giovanni (dir. Ia Siff); Red Bull Theatre: Women Beware Women (dir. Jesse Berger); Perfect Partner (created by Kim Gordon, Phil Morrison and Tony Quisler); 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, A Contemporary Theatre, McCarter Theatre, American Repertory Theatre, Perseverance, New Jersey Shakespeare Festival, Asolo. **TEACHING:** Williams, Brooklyn College.**

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TED VAN GRIETHUYSEN

Martin Desjardins

Sound Designer
STC: *Twelfth Night* (Free For All and 2008 mainstage), *Mrs. Warren's Profession*, *The Liar*, *Richard II*, *Design for Living*, *Antony and Cleopatra*, *Julius Caesar*, *Titus Andronicus*, *Richard III* (2007), *The Beaux' Stratagem*, *Lady Windermere's Fan*, *Macbeth*, *A Midsummer Night's Dream* (Helen Hayes Award), *The Rivals*, *Hosts*, *Richard III* (2003), *Don Carlos*. NEW YORK: Off-Broadway: Second Stage: *The Scene*; New York Theatre Workshop: *columbinus* (Lucille Lortel Award); The Wooster Group: *North Atlantic*, *House/Lights*; Playwrights Horizons: *Gunsby*; John Houseman: *Below the Belt*. REGIONAL: Huntington Theatre: *Mauritius*, *Breath*, *Boom*; McCarter Theatre Center: *Twelfth Night*, *Ridiculous Fraud*; Actors Theatre of Louisville: *Mystery of Attraction*, *Wit*, *Cloud Tectonics*; Arena Stage: *An American Daughter*, *Center Stage*; The *Voysey Inheritance*, *Penic*; Round House Theatre: *Midwives*, *Camille*, *columbinus* (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; *Rep. Etter Midraht*; Mirivish Productions, Toronto, Canada; *Death of a Salesman*; Edinburgh Fringe Festival: *Embracing the Riddle*. TRAINING: Yale School of Drama.

Stuart Howard, Amy Schecter and Paul Hardt

Castling
STC: 1986 to current season. NEW YORK: Broadway and Off-Broadway; most recent favorites include: *Twyla Tharp's Come Fly Away*, *West Side Story* (dir. 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, dir. 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. REGIONAL: Shakespeare Festival of St. Louis: casting directors; Goodspeed Opera House: casting directors; Signature Theatre: New York casting; Arena Stage: *Oklaahoma!*

Joyce Nettles Casting

Additional Casting
INTERNATIONAL: Royal Shakespeare Company: Head of Casting for 10 years (Artistic Director Trevor Nunn); Almeida Theatre (with Jonathan Kent); cast *The Last Days of Judas Iscariot* (dir. Rupert Goold) and *Waste* (dir. Sam West); London West End: *Death of a Salesman*; *And Then There Were None*; *As You Desire Me*; *The Country Wife*; *Glengarry Glen Ross*; and *The Sea*; *The Barbican Theatre*; *Julius Caesar* (dir. Deborah Warner); *Sheffield Crucible Theatre*; *The Cherry Orchard* (dir. Jonathan Miller, 2007); *Chichester Festival*

Theatre: *Erin* (dir. Rupert Goold), *Cyran de Bergerac* (dir. Trevor Nunn, 2009); Edinburgh International Festival: *The Seagull*, *Blackbird* and *Troilus and Cressida* (all dir. Peter Stein). FILM: HBO: *RKO 281*; *Hamlet* (dir. Zeffirelli); *Breaking the Waves* (dir. Lars von Trier). TELEVISION: *Midsomer Murders*, *Foyles War*, *Kanawagh* QC, *Inspector Morse*, *Goodnight Mister Tom*. AWARDS: Emmy award: *RKO 281*.

Daniel Reibehm

Resident Costing Director
See For the Shakespeare Theatre Company (page 41).

Ellen O'Brien

Voice and Dialect Coach
See For the Shakespeare Theatre Company (page 41).

Anne Nesmith

Wig Designer
STC: *All's Well That Ends Well*, *Mrs. Warren's Profession*, *The Liar*, *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 Fantstocks*; Ford's Theatre: *The Carpebagger's Children*, *Sabrina Fair*. THE RIVALRY: Washington Ballet: *The Nutcracker*; Signature Theatre (Regional Tony Award Winner 2009): *Sunset Blvd.*, *Chess*, *Sycamore Trees* (World Premiere), *Sweeney Todd*, *Show Boat*, *Dirty Blonde*, *Ace* (Broadway-Bound Premiere); Opera Boston: *Fidelio*, *La Grande-Duchesse de Gerolstein*; Woolly Mammoth Theatre Company: *Cybourne Park*; Annapolis Opera: *Tosca*, *Cavalleria Rusticana*, *Pagliacci*; *Carmen*, *The Barber of Seville*; Opera Delaware: *Opera Roanoke*; Toof Festival: *Eugene Oregan*, *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 Herress*, *Oliver!*; Fort Worth Opera: *Don Pasquale*; Baltimore Opera Company, Resident Wig and Makeup Designer. OTHER: The Smithsonian National Portrait Gallery's *Cultures in Motion* Program; *Hepburn Herself*; US Army-Spirit of America. WIG CONSTRUCTION: Broadway: *The Greenbird* (dir. Julie Taymor); *Scooby-Do! Live!*; 42nd St. (Asian tour); Makeup Artist for The Military Channel's *Great Planes*. 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.

Jenny Lord
Assistant Director
See For the Shakespeare Theatre Company (page 42).

Akiva Fox

Literary Associate
See For the Shakespeare Theatre Company (page 41).

Brandon Prendergast

Stage Manager
STC: more than 15 productions including collaborations with Mary Zimmerman, Bill Alexander, Keith Baxter, Edwin Sherin, Gale Edwards, Michael Kahn, Douglas C. Wager, Gerald Freedman, Joe Calarco and JoAnne Akalaitis. NEW YORK: *The Green Bird* (dir. Julie Taymor); *Les Enfants Terribles* (dir. Susan Marshall); *The Foundling* (dir. Liz Swados), *Yemayá* (dir. Twyla Tharp); *The Millennium Lounge* (dir. Liz Swados). REGIONAL: The Kennedy Center: *The Lisbon Traviata*, *Rogaine*, *The Trumpet of the Swan*; Broadway: *3 Generations*, *August Wilson's 20th Century*, *Nobody's Perfect*, *Carnival!*, *Morne*, *Ben Uchida*, *Mr. Roberts*, *Cat on a Hot Tin Roof*, *Ford's Theatre: The Carpebagger's Children*, *Sabrina Fair*, *The Rivalry*, *Black Pearl Sings*, *The*

Heavens Are Hung in Black, *Christmas Carol*, *One Destiny*, *State of the Union*, *Fredericksburg 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: *Conide*, *All's Well That Ends Well*, *Mrs. Warren's Profession*, *Henry V*, *Richard II*, *Phedre*, *Harman Center for the Arts Annual Gala* (2008), *The Taming of the Shrew* (Free For All), *King Lear*, *Jon*, *Twelfth Night*, *The Way of the World*, *Julius Caesar*, *Anthony and Cleopatra*, *Argonautika*, *Edward II*, *Tamburlaine*, *Hamlet*, *Richard III*. REGIONAL: Actors Theatre of Louisville: *A Tuna Christmas*; Center Stage: *The Voyage Inheritance*, *The Two Gentlemen of Verona*, *Elmina's Kitchen* (US premiere), *Lady Windermere's Fan*, *Sweeney Todd*, *Miscellane*, *Intimate Apparel* (premiere), *No Foreigners Beyond This Point* (premiere), *Peter Pan*; Contemporary American Theater Festival: *Mr. Marmalade*, *Sex*, *Death and the Beach Bobby* (premiere), *The God of Hell*, *Sonia Flew* (premiere); Rep Stage: *T Bone n Weasel*. TRAINING: University of Richmond; BA in Theatre Arts and Psychology.

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