



Old Times

by Harold Pinter



SHAKESPEARE THEATRE COMPANY

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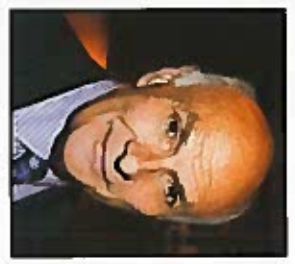
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Dear Friend,

Welcome to Harold Pinter's Old Times, the fifth play of the 2010-2011 Season. It is very important to me that the Shakespeare Theatre Company produce plays that we consider modern classics in addition to well-known plays that have endured for centuries. This will be the first time that STC has produced a Pinter play, though I have loved Old Times for many years.

We continue to look ahead to our 25th Anniversary Season, which will begin with Free For All. Our generous Friends of Free For All make this much-loved Washington tradition of free Shakespeare possible. Please consider joining them to show your support and to enjoy special benefits like premium reserved seating for Julius Caesar.

As I hope you have heard, we recently announced several special anniversary shows as well. This fall we will host the award-winning Broadway musical FELIX before its U.S. tour. We will also welcome Oscar-nominated actor John Hurt for a limited number of performances of Samuel Beckett's Krapp's Last Tape from the Gate Theatre in Dublin. Basil Twist's extraordinary reimagining of Petruska will take the stage in March, and we continue to plan the two previously announced performances that will be performed in concert-style staging as part of The Bard's Broadway.

Thank you for joining us. I hope to see you in our theatres for many more performances, both this season and next.

Best,

Michael Kahn

Michael Kahn Artistic Director, Shakespeare Theatre Company

MEMORY ISN'T ALWAYS WHAT IT SEEMS

by Akiva Fox

Midway through the first act of Harold Pinter's play *Old Times*, a man named Deeley tells the story of how he met his wife Kate. His memory of their first meeting is detailed, funny and affectionate. It seems indisputably true. But in the next moment, Kate's friend Anna calls everything Deeley thinks he knows into question: "There are some things one remembers even though they may never have happened," says Anna. "There are things I remember which may never have happened, but as I recall them, so they take place."

That astonishing statement runs counter to the way most of us think about our memories of the past. They seem like photographs in an album—distinct moments that sit in storage until we open the book and look at them. A photograph may wear down here and there, and some may even fall out of the album, but they remain solid objects even when we aren't looking at them. Anna's

assertion that memories can be false, and that the very act of remembering makes them seem true, flies in the face of this idea of memory. Who would falsify the photographs in their album, or create new photographs just by opening the album? "It's the truth," Deeley asserts. "I remember clearly."

In just the last decade, however, a shocking new theory of memory has emerged. Researchers at New York University knew that they could prevent a memory from being formed by administering a particular drug, but they assumed that memories could not be affected once they were already imprinted on the mind. So they were astonished to discover that if they administered that same drug while the subject was in the act of remembering, the memory in question could be diminished, or erased entirely. "When we recall a memory, that memory becomes unstable," said Karin Nader, one of the scientists. "When a memory becomes unstable, it can be modified."

This study implied that memory was not an act of calling up something already in existence, but rather of reassembling it anew each time. Instead of resembling photographs in an album, memories are more like drawings that are erased and redrawn over and over. In short, remembering is a creative act; we unconsciously reshape details of our memories each time we remember them. "A memory is only as real as the last time you remembered it," writes the journalist Jonah Lehrer. And like copying a copy, "the more you remember something, the less accurate the memory becomes." Worst of all, he continues, our memories are "designed by the brain to always feel true, regardless of whether or not they actually occurred."

INSTEAD OF RESEMBLING PHOTOGRAPHS IN AN ALBUM, MEMORIES ARE MORE LIKE DRAWINGS THAT ARE ERASED AND REDRAWN OVER AND OVER.

What scientists discovered in 2000, Harold Pinter knew when he wrote *Old Times* 30 years before. It turns out that there are many things we remember which may never have happened, but as we recall them, so they take place. Or, at the very least, that there are many things we remember which did not happen as we remember them, but that the act of recalling them makes them seem as though they took place that way. Pinter spoke often of his fascination

with the unreliability of memory, and in particular with how our memory can fool us. "So much is imagined," he told an interviewer shortly before *Old Times* opened in New York, "and that imagining is as true as real."

Once the certainty of memory is called into question, the past becomes an arena where competitors clash over whose memory of an event is true. Who owns the past—Deeley, or the interloper Anna? If Deeley's version is only imagined, what does that mean for his idea of himself and his wife? Pinter said that Deeley's story of meeting Kate "only seems to be funny—the man in question is actually fighting a battle for his life." The conflict in *Old Times* is the direct result of the revelation that the nature of memory makes the person who remembers more vulnerable.

And as the characters engage in a battle over the past, that past swirls around them like a fog, to be reshaped as they see fit. Pinter believed in "a kind of ever-present quality in life... that the past is not past, that it never was past. It's present." In this play, the past is continually being created and used by the characters for their present aims. At the same time, clearly remembered moments unexpectedly loom out of the fog to join the present. For Kate, Deeley and Anna, truth and lies, past and present, and certain and uncertain all occupy the same room.

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About the Playwright



Harold Pinter

Harold Pinter was born in 1930 in East London to a Jewish family. During World War II, he was evacuated from his boyhood home to the countryside, a separation experience that deeply affected him. After the war, under the influence of teachers and friends, he began to act in plays and write, publishing his first poetry in a school magazine at 17.

After high school, Pinter attended drama school off and on, at the Royal Academy of Dramatic Art and at the Central School of Speech and Drama. After finally dropping out, he spent most of the 1950s acting with regional repertory companies across England, using the stage name David Baron. During this time, Pinter met, married and had a son with the actress Vivien Merchant.

In 1957, Pinter's childhood friend Henry Woolf mentioned that he needed a play to direct, and Pinter responded by writing *The Room* in only three days. From this first play, the hallmarks of what would later be called the "Pinteresque" style were already present: menace in the most mundane discussion, a shifting recollection of the past and the use of a portentous pause. A young producer saw the play, and offered to present Pinter's next play at London's Lyric Hammersmith Theatre. The resulting play, *The Birthday Party*, was a flop with critics and audiences and closed almost immediately. Only the critic for the *Sunday Times* raved about the play, calling Pinter "the most original, disturbing and arresting talent in theatrical London." Pinter finally found success as a playwright beginning in 1960 with *The Caretaker*, the story of the troubled relationship between two brothers and a mysterious homeless man. After writing several short plays, Pinter produced what many consider his masterpiece: 1964's *The Homecoming*, another lacerating family drama about a domineering father's power struggle with his sons, ignited when one son returns to London from America with his wife. The play triumphed in London and on Broadway.

Pinter's middle period saw him turn to the subject of memory, even as he faced turmoil in his personal life. In 1971's *Old Times*, he examined the recollected pasts of three people, demonstrating how unreliable memory can be. After affairs led to the painful dissolution of his marriage to Vivien Merchant in 1978, he wrote about an affair in *Betrayal*. In an audacious experiment with form, the play's scenes proceeded in reverse chronological order. Pinter emerged from this time with a strong marriage to Antonia Fraser, to whom he remained devoted for the rest of his life.

Throughout the 1970s and 1980s, Pinter turned more to directing, with major productions both of his own plays and of others. He wrote increasingly for the screen, including the 1981 film *The French Lieutenant's Woman*. Pinter also began to speak out sharply on political matters, opposing wars in the Balkans and in the Middle East; his plays also took a political turn, with such works as *Mountain Language* addressing repression and torture.

Pinter was the subject of several retrospectives and symposia after the year 2000, though he battled poor health at the same time. In 2005, he received his highest honor: the Nobel Prize in literature. His health continued to falter and Harold Pinter died shortly before Christmas in 2008, having forever changed the way the English language is used on stage.

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S SHAKESPEARE THEATRE COMPANY

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

Harold Pinter's

Old Times

Performances Begin May 17, 2011
Opening Night May 23, 2011
Lansburgh Theatre

Director
Michael Kahn

Set Designer
Walt Spangler

Costume Designer
Jane Greenwood

Lighting Designer
Scott Zielinski

Sound Designer
Martin Desjardins

Casting
Laura Stanczyk, CSA

Resident Casting Director
Daniel Rehbehn

Voice and Dialect Coach
Ellen O'Brien

Stage Manager
Beth Ellen Spencer

Assistant Stage Manager
Elizabeth Clewley

**Old Times is presented by special arrangement
with Samuel French, Inc.**

Production support has been provided by the
Artistic Leadership Fund.

The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

SHAKESPEARE THEATRE COMPANY



Gerritt Vandermeer*

Deeley Understudy

REGIONAL: Alabama Shakespeare Festival, The Old Globe, Trinity Repertory Company, York Theatre Company, Geva Theatre Center, Bristol Riverside Theatre, Theatre Center, Geffen Playhouse, The Will

Ogunquit Playhouse, Texas Geer Theatre/Botanicum, Will & Company, Texas Shakespeare Festival. NATIONAL TOUR: *The Music Man* (Harold Hill). FILM: *Men in Black III*, *Maid of Honor*, *The Forest is Red*. TELEVISION: *Rescue Me*, *Ugly Betty*, *Law & Order*, *Law & Order: Criminal Intent*, *Stream*, *All My Children*, *As the World Turns*. OTHER: Guest Artist at Kean University, East Carolina University. INSTRUCTOR: AFRPA, Purdue University. TRAINING: Purdue University; BS, BA; The University of California at Los Angeles School of Theatre, Film and Television; MFA in Acting.



Rebecca Watson*

Anna/Kate Understudy

NEW YORK: Broadway: *By Jeeves* (dir. Alan Ayckbourn), *The Cocanuts*, *Romeo and Juliet*, *Tim and Scaroo*, *Disney's Hercules*. TOUR: *Moon Over Buffalo*. REGIONAL:

Signature Theatre: *And the Curtain Rises* (Millicent Cavendish/World Premiere), Berkeley Repertory Theatre: *To The Lighthouse* (World Premiere/American Theatre Critics Nomination); Portland Stage: *Cassius in Julius Caesar*, Barrington Stage Company: *Ring Round the Moon*; Studio Arena: *The Snow Ball*; Indiana Repertory Theatre: *The Miser*; Kimmel Center: *I'll Be Seeing You* (World Premiere), Goodspeed Opera House: *1776*, *Me and My Girl*, *Annie Get Your Gun*; Arkansas Repertory Theatre & Connecticut Repertory Theatre: *Into the Woods*; Alabama Shakespeare Festival: *Major Barbara*, *Measure for Measure*, *The Cherry Orchard*, *Twelfth Night*; Paper Mill Playhouse & Pioneer Playhouse: *Peter Pan*; Arizona Theatre Company/Phoenix Symphony: *Oklahoma!*. TELEVISION: *Cupid*, *Third Watch*, *Law & Order*, *Guiding Light*, *All My Children*, *As the World Turns*. FILM: *By Jeeves*.

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

Cast

OLD TIMES

Deeley..... STEVEN CULP
 Kate..... TRACY LYNN MIDDENDORF
 Anna..... HALLY TWYFORD

UNDERSTUDIES

Gerritt Vandermeer (Deeley), Rebecca Watson (Anna/Kate)

Singing Coach: Barbara Irvine

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 Sage Directors and Choreographers Society and United Scene 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 Performing Arts Alliance, the D.C. Chamber of Commerce, Association of Performing Arts Presenters (AAPA), American Alliance for Theatre and Education and DC Arts and Humanities Education Collaborative.

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

The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



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Cast Biographies



Steven Culp

Deeley
NEW YORK: Broadway: *Circle in the Square*; *Coastal Disturbances*; Off-Broadway: *Playwrights Horizons*; Keith Redditt's *Highest Standard of Living* (premiere); Theatre Off-Park: Terence Mitchell's *The Lisbon Traviata* (premiere); New York Shakespeare Festival: *Richard III*; REGIONAL: South Coast Repertory: Roberto Aguirre-Sacasa's *Doctor Cerebus* (premiere); *Raised in Captivity* (Drama-Lugue Award for Outstanding Ensemble); Art: American Conservatory Theatre: *The Quality of Life*, *Blackbird* (West Coast premiere); *Angels in America* (Drama-Lugue Award for Outstanding Performance); Actors Theatre of Louisville's Humana Festival: Tony Kushner's *Sly* (premiere); Phyllis Nagy's *Trip's Circh* (premiere); Pasadena Playhouse: Jonathan Tollins' *If Memory Serves* (premiere); Ahmanson Theatre: *Light Up the Sky*; The Old Globe: *The White Rose*; Williamstown Theatre Festival: A.R. Gurney's *Sweet Sue* (premiere); Hartman Theatre: Neil Simon's *Actors and Actresses* (premiere); RADIO: LA Theatre Works: *Death of a Salesman*, *Doctor Cerebus*; FILM: *The Chicago 8* (upcoming); *Bobby Kennedy in Thirteen Days*; *The Emperor's Club*, *Spartan*, *Firehouse Dog*.
From Within, *Leaving Barstow*, *The Sisters*, *Nurse Betty*, *James and the Giant Peach*; TELEVISION: Regular roles on *Desperate Housewives* (two SAG Awards for Outstanding Ensemble in a Comedy Series), *Traveler*; recurring roles on *The Chicago Code*, *Saving Grace*; *The West Wing*, *JAG*, *ER*.
Star Trek: Enterprise, *Eli Stone*, *Privileged*, *Gore Vidal's Lincoln* (miniseries), *Impact* (miniseries), *Norma Jean and Marilyn* (HBO movie); guest appearances including *Burn Notice*, *The Defenders*, *Law & Order: Los Angeles*, *The Mentalist*; CSI: *Miami*, *NCIS*, *Boston Legal*, *The Closer*.



Tracy Lynn Middendorf

Kate
NEW YORK: Broadway: Lincoln Center Theater: *Murder in Alb, Wilderness* (dir. Daniel Sullivan); REGIONAL: Yale Repertory Theatre: *Leone in Battle of Black and Dogs* (dir. Robert Woodruff); Williamstown Theatre Festival: *Dixie in The Big Knife* (dir. Joanne Woodward); The Westport Playhouse: *Kani in The Pavilion*; The Fountain Theatre: *Miss Julie* in *Miss Julie*, *Maggie in After the Fall*, *Alma in Summer and Smoke* and *Carole Cutere in Orpheus Descending*; TELEVISION: *Boardwalk Empire* (recurring role); *The Mentalist*; *Bones*; *CSI*; *Lost* (recurring role); *Shark*; *Without a Trace*; *House, M.D.*; *NCIS*; *Cold Case*; *Alias* (recurring role); *24* (recurring role); *The Practice*

(recurring role); *Six Feet Under*, *Ally McBeal* (recurring role); FILM: *The Assassination of Richard Nixon*, *Mission Impossible III*, *Just Add Water*, *Boy Wonder*; AWARDS: Ovation Award for *Maggie in After the Fall*; Ovation Award and LA Critics Award for *Alma in Summer and Smoke*; Ovation Award Nomination for *Orpheus Descending*; TRAINING: The State University of New York at Purchase.



Holly Twyford

Anna
REGIONAL: Ford's Theatre: *The Carpebbogger's Children*; *Arena Stage*: *Long Day's Journey into Night*, *The Plough and the Stars*, *The Matchmaker*, *The Miser*, *Arcadia*, *On the Jump*, *An American Daughter*; Arden Theatre: *Private Lives*, *Candida*; Folger Theatre: *Arcadia*, *Romeo and Juliet*, *Much Ado About Nothing*, *Hamlet*, *As You Like It*, *Othello*, *Twelfth Night*, *Melissa Arctic*; *The Two Gentlemen of Verona*, *All's Well That Ends Well*; Round House Theatre: *The Sisterhood*, *Living Out*; Signature Theatre: *Twentieth Century*, *The Little Dog Laughed*, *A Fox on the Parkway*; Studio Theatre: *The Steward of Christendom*, *Deak Set*; *Betty's Summer Vacation*, *The Shape of Things*, *Far Away*, *Black Milk*; *The Internationalist*; *The Road to Mecca*; Theatre J: *Life in Retrospect*, *There Are No Strangers*, *Lost in Yonkers*; Woolly Mammoth Theatre Company: *Goodnight, Desdemona* (*Good Morning, Juliet*), *Stop Kiss*, *Recent Tropic Events*; FILM: *Pecker*, *Out of Season*; TELEVISION: *Homicide: Life on the Street*; AWARDS: 16 nominations and 4 Helen Hayes Awards; OTHER: No Rules Theatre Company; *Stop Kiss* (directorial debut, fall 2011).

Direction and Design Biographies

Michael Kahn

Director

See For the Shakespeare Theatre Company (page 34).

Walt Spangler

Set Designer

STC: *King Lear* (Helen Hayes Nomination), *Hamlet* (Helen Hayes Nomination), *The Tempest* (Helen Hayes Nomination), *The Winter's Tale*, *The Duchess of Malifi* (Helen Hayes Nomination), *Hedda Gabler*, *Timon of Athens*, *Coriolanus*.
NEW YORK: Broadway: *Desire Under the Elms*, *Hollywood Arms*; Off-Broadway: Atlantic Theater Company; Classic Stage Company; The Public Theater/New York Shakespeare Festival; Manhattan Theater Club; Playwrights Horizons. REGIONAL: The Guthrie Theater; Goodman Theater; Steppenwolf Theatre; The Mark Taper Forum; The Ahmanson Theatre; Fifth Avenue Theater; Signature Theatre; Actors Theater of Louisville; Seattle Repertory Theatre; Yale Repertory Theatre; Hartford Stage; Goodspeed Musicals; American Conservatory Theatre; OPERA: San Francisco Opera, English National Opera, Lithuanian National Opera. TRAINING: Yale School of Drama; MFA.

Jane Greenwood

Costume Designer

STC: *The Woy of the World*, *Mourning Becomes Electra*, *The Winter's Tale*; Many productions with Michael Kahn starting at the American Shakespeare Theatre. **NEW YORK:** More than 100 Broadway and Off-Broadway credits including *A View from the Bridge*, *Waiting for Godot*, *Thrugood*, *Cat on a Hot Tin Roof*, *The Receptionist*, *Trumpery*, *Heartbreak House*, *Who's Afraid of Virginia Woolf?*; *On Golden Pond*, *A Delicate Balance*, *A Moon for the Misbegotten*, *The Scarlet Pimpernel*, *Master Class*, *Possion*, *The Heiress*, *The Sisters Rosenzweig*, *Plenty*, *The Ballad of the Sad Café*, *Burton's Hamlet*, *Viva and Virginia*, *Syvia*, *The Lisbon Traviata*. OPERA: Metropolitan Opera: the revival of *Adriana Lecouvreur* (2009), *Dialogue of the Carmelites*, *The Great Gatsby*.
FILM: *Arthur*, *Can't Stop the Music*, *Glengarry Glen Ross*. AWARDS: Irene Sharaff Lifetime Achievement Award, Theatre Hall of Fame, 14 Tony Award nominations. INSTRUCTOR: Yale School of Drama. CURRENT: *That Championship Season*, *The House of Blue Leaves*.

Scott Zielinski

Lighting Designer

NEW YORK: Broadway: *Topdog/Underdog*; Off-Broadway: Atlantic Theater Company; Classic Stage Company; The Public Theater; Lincoln Center Festival; Manhattan Theater Club; New York Theater Workshop; Playwrights Horizons; Signature Theatre; Theater for a New Audience,

among others. REGIONAL: Numerous throughout the U.S. INTERNATIONAL: Productions in

Adelaide, Amsterdam, Berlin, Edinburgh, Fukuoka, Gennevilliers, Göteborg, Hamburg, Hong Kong, Istanbul, Linz, London, Luang Prabang, Lyon, Melbourne, Orleans, Oslo, Ottawa, Paris, Reykjavik, Rotterdam, Singapore, Stockholm, Stuttgart, Tokyo, Toronto, Vienna, Winaus, and Zurich. DANCE: American Dance Festival, Joyce Theater, Kennedy Center (all with Twyla Tharp), American Ballet Theatre, Boston Ballet, Centre National de la Danse, Houston Ballet, Kansas City Ballet, National Ballet of Canada, San Francisco Ballet. OPERA: Arizona Opera, Brooklyn Academy of Music, Canadian Opera Company, English National Opera, Gotham Opera, Houston Grand Opera, Lithuanian National Opera, Minnesota Opera, Nederlandse Opera, New York City Opera, Opera Colorado, Pittsburgh Opera, San Francisco Opera, Spoleto Festival USA. UPCOMING: *Julius Caesar* for Theater St. Gallen (Switzerland); *Jan Karski* for Festival d'Avignon (France); *Miss Friseur*, a new opera for Regenerzer Festspiele (Austria), the Royal Opera House (London).

Martin Desjardins

Sound Designer

STC: *An Ideal Husband*, *Twelfth Night* (Free For All), *Mrs. Warren's Profession*, *The Lion*, *Richard II*, *Design for Living*, *Twelfth Night* (2008), *Anthony and Cleopatra*, *Julius Caesar*, *Titus Andronicus*, *Richard III* (2007), *The Bedou*, *Stratagem*, *Lady Windermere's Fan*, *Macbeth*, *A Midsummer Night's Dream* (Helen Hayes Award). **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: *Gunsfy*; John Houseman: *Below the Belt*. REGIONAL: Huntington Theatre: *Mourning*, *Breach*, *Boom*; McCarter Theatre: *Twelfth Night*, *Ridiculous Froufrou*; Actors Theatre of Louisville: *Mystery of Attraction*, *Wit*, *Cloud Telectonics*; *Arena Stage: An American Daughter*; Center Stage: *The Voyage Inheritance*, *Picnic*; Round House Theatre: *Mildwax*, *Camille*, *Anne Frank* (Helen Hayes Award); Yale Repertory: *Iphigenia at Aulis*. INTERNATIONAL: The Holland Festival, Amsterdam: *House/Lights*; FINN: Harstad, Norway: *Ret Eiter Midnatt*; Minvish Productions, Toronto, Canada: *Death of a Salesman*; Edinburgh Fringe Festival: *Embracing the Riddle*. TRAINING: Yale School of Drama.

Laura Stanczyk, CSA

Casting
NEW YORK: Broadway: *Lombardi*; *Ragtime*; *Impressionism*; *The Scolders*; *Radio Golf*; *Coram Boy*; *Translators*; *Damn Yankees* (Encore! Summer Stars); *Who's Afraid of Virginia Woolf* (also West End); *Sweet Charity*; *Wonderful Town*; *Ureletown* (also national tour); *Judgment at Nuremberg*; Lincoln Center Festival: *Gate/Beckett*; *Encore! The New Moon*; Carnegie Hall: *Opening Doors*; Off-Broadway: *The Promenade* Theatre; *Tryst*. REGIONAL: *Center Theatre Group*; *Haps and Angels*; *Alley Theatre*; *Grotesque Playground Injuries*; *The Monster at the Door*; Kennedy Center: *Rolls*; *Master Class*; *The Lisbon Travata*; *Ragtime*; *Broadway Three Generations*; Philadelphia Theatre Company; *Golden Age*; *Royal George Theatre*; *Dont Dress for Dinner*; *Dirty Dancing* (national tour); Atlantic Theatre Company/Druid Theatre Company; *The Cripple of Inishmaan*; Lincoln Center Theater/Pittsburgh Public Theater; *The Glorious Ones*. Regularly casts for The McCarter Theatre Center, The Wilma Theater. Has consulted for Chicago Shakespeare Theater, Westport Country Playhouse, Alley Theatre, Huntington Theatre Company, Pittsburgh Public Theater, American Conservatory Theatre, Associate Casting Director at Binder Casting for 9 years. INTERNATIONAL: *Druid Theatre Company*; *My Brilliant Divorce*; *The Gaiety Theatre in Dublin/West End*; *The Showstank Redemption*; *Druid Theatre Company/Dublin Theatre Festival*; *Long Day's Journey into Night*. Has consulted for The Lyric Theatre, Rough Magic Theatre Company, The Gate Theatre, The Druid Theatre.

Daniel Rehbehn

Resident Casting Director
See For the Shakespeare Theatre Company (page 35).

Ellen O'Brien

Voice and Dialect Coach
See For the Shakespeare Theatre Company (page 35).

Beth Ellen Spencer

Stage Manager
STC: Production Stage Manager, *Candide*. REGIONAL: Steppenwolf Theatre Company; Production Stage Manager, *Samuel J. and K.*; Goodman Theatre; Stage Manager, *Candide*; Kansas City Repertory Theatre; Production Stage Manager and Assistant Stage Manager, *Into the Woods* (directed by Moises Kaufman), *Arabian Nights* (directed by Mary Zimmerman), *Brokedog*; *Radio Golf*; *King Lear* and others; Heart of America Shakespeare Festival; Production Stage Manager (past five seasons), *Oh! Hello, King Richard III*, *Romeo & Juliet* and others. TRAINING: University of Missouri Kansas City (UMKC); MFA in Stage Management, Graduate Department, UMKC. Developed and taught a new class on Assistant Stage Management.

Elizabeth Clewley

Assistant Stage Manager
STC: *Cymbeline*, *Twelfth Night* (Free For All), *The Lar* (ASM), *Richard II*, *The Alchemist*, *The Taming of the Shrew* (FR), *King Lear*, *Ion*, *Twelfth Night*, *Romeo & Juliet*, 2008 Harman Center for the Arts Annual Gala (Production Assistant), *Julius Caesar*, *Antony & Cleopatra*, *Argonautika*, *The Taming of the Shrew*, *On the Eve of Friday Morning* (SM Intern). REGIONAL: Theater of the American South; *Drawing Miss Daisy* (Stage Manager); Cape Fear Regional Theatre; *Thoroughly Modern Millie*, *Rodgers and Hammerstein's Cinderella*, *Tuesdays with Morrie* (Stage Manager). INTERNATIONAL: International Festival Arts and Ideas (Stage Manager); International USA Festival (Stage Manager); TRAINING: East Carolina University; BFA in Stage Management.

SHAKESPEARE THEATRE COMPANY

CREATIVE CONVERSATIONS

Old Times

Windows Discussion

Sunday, May 22 at 5 pm.
The Forum at
Sidney Harman Hall
610 F Street NW

Classics in Context

Saturday, June 11 at 5 pm.
The Forum at
Sidney Harman Hall
610 F Street NW

Post-Performance Discussion

Wednesday, May 25,
after the performance
Lansburgh Theatre
company.

Ask questions of the acting

company.

The tables are turned and the audience engages in dialogue with noted community members in a round table discussion.

Engage in a lively discussion with local scholars and members of the Artistic Staff.

For more information about these events, visit ShakespeareTheatre.org/Education.

Shakespeare Theatre Company

In his 24th season with the Shakespeare Theatre Company, Artistic Director Michael Kahn, together with the Company'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 "the nation's foremost Shakespeare company" (*The Wall Street Journal*) producing "a repertory of classics that no New York theatre of similar size and scale can match" (*The New York Times*). The Company's noted company of classical actors regularly includes such distinguished guest artists as Jane Alexander, Elizabeth Ashley, Avery Brooks, 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, Marsha Mason, Kelly McGillis, Patrick Page, Jean Stapleton, Patrick Stewart, Richard Thomas, Joan van Ak, Geraint Wyn Davies and Karen Ziemba.

The 2010-2011 Season features three plays by Shakespeare: *All's Well That Ends Well*, *Cymbeline* and *The Merchant of Venice*. It also includes the glittering musical *Candide*, Harold Pinter's *Old Times* and Oscar Wilde's *An Ideal Husband*. We continue to enjoy the tremendous versatility of Sidney Harman Hall, which plays host to a variety of art forms. *VelocityDC*—our second annual showcase for dance—returned in October, along with the second season of *NT Live*, a series of performances broadcast in HD from London's National Theatre. Live performances include *The Great Game*, *Afghanistan*, one of the most exciting works of theatre to come out of London in recent years, and *Black Watch*.

Shakespeare Theatre Company Free For All
Started in 1991 to engage new and diverse audiences, the Free For All has presented free Shakespeare to approximately 575,000 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. The move to Sidney Harman Hall increased the Metro-accessibility of the event, prevents weather-related cancellations and allows the Shakespeare Theatre Company to maintain the artistic integrity of Free For All productions thanks to the state-of-the-art capabilities of Sidney Harman Hall. The change in venues also allows the Company to host a variety of family-friendly events to coincide with Free For All performances. For additional information on the change, please visit ShakespeareTheatre.org.

Education

Consistent with the Shakespeare Theatre Company's central mission—to be the leading force in producing and preserving the highest quality classic theatre—the Education Department is positioned as both a

local and national resource. We strive to deepen the understanding of appreciation of and connection to classic theatre in diverse learners of all ages through accessible programs that celebrate multiple perspectives. The education programs of STC challenge all learners to explore the ideas, emotions and principles contained in classic texts and to discover the correlations between classic theatre and our modern perceptions. We seek to fulfill this mission through strengthening our collaborations with schools and other organizations locally and nationally, engaging in scholarly dialogue with community and audience members and increasing our use of technology. Text Alive!, a curriculum enrichment program, works with public school teachers in D.C., Virginia and Maryland 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 from the D.C. public schools to explore their creative voices through a foundation of collaboration, craftsmanship, citizenship and community. With its broad range of programs—including *Classes in the Classroom*, *Students for Shakespeare*, *Windows*, *Master Acting Classes*, *Professional Internships*, *SHAKESPEARE RE-ACT* and *Theatre History Initiative*—the Company's Education Department is an innovative and creative community resource.

Academy for Classical Acting

Designed for working actors, midstream in their careers, the Academy for Classical Acting is a one-year immersion program with an exceptional number of contact hours between students and professional faculty. Under the guidance of Michael Kahn and with an MFA degree accredited through The George Washington University, the ACA teaches actors how to integrate the emotional, physical and imaginative life of a role with the technical skills needed to express to the fullest Shakespeare's dramatic texts as well as many other classical playwrights. During 11 months of intensive study, ACA training includes voice, speech, acting, text, mask, Alexander Technique, movement, down and stage combat. Since 2001, the ACA has graduated more than 100 actors who are now performing on stages in New York, Washington, D.C. and across the country.

Annual Support

Donors make a difference. Ticket revenue and other earned income account for just over 60 percent of the Company's \$17 million operating budget. It is only with the ongoing generous support of more than 300 corporations, foundations and public agencies—along with more than 3,000 individuals—that the Company can fulfill its mission as the nation's leading force in producing and preserving classical theatre.