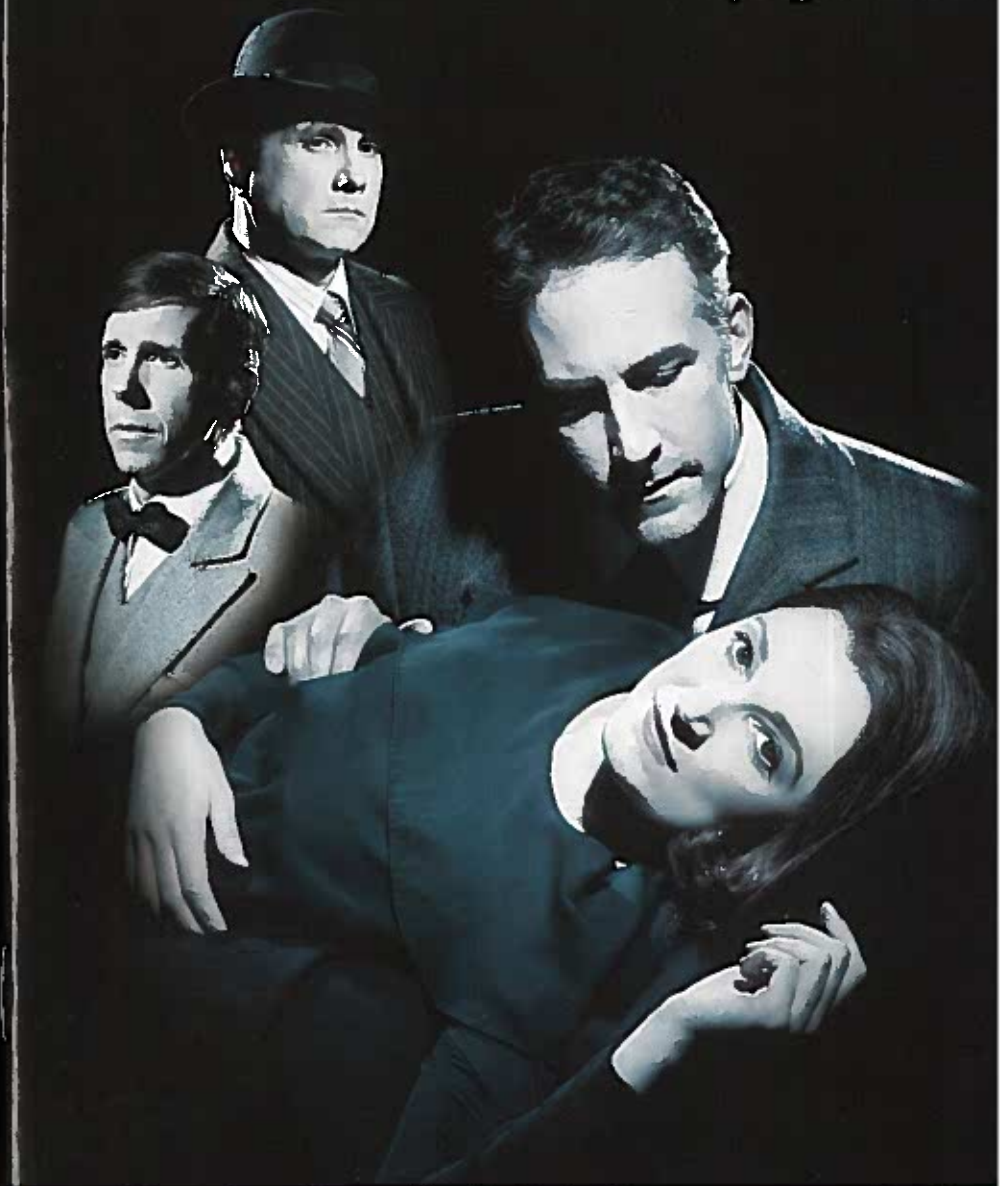


Strange Interlude

by Eugene O'Neill



 SHAKESPEARE THEATRE COMPANY

The American Dollhouse

"One's outer life passes in a solitude haunted by the masks of others; one's inner life passes in a solitude haunted by the masks of oneself. [...] *Strange Interlude* was an attempt at the new masked psychological drama which I have discussed before, only without masks."

Eugene O'Neill, "Memoranda on Masks," 1932

Eugene O'Neill spent his entire life searching for a language of the theatre, a way of dramatizing the divided impulses of the human spirit. His experiments augured a newly ascendant modern movement in the American drama, yet his plays also express the modern experience in powerful, mythic strokes. A defiantly 20th-century writer, O'Neill nonetheless possessed a classical sense of tragedy. Preoccupied with masks and faces, illusion and reality, his plays move invariably toward an unmasking, those moments when a character stands revealed to others and to themselves.

During the 1920s, O'Neill's most prolific period, he sought to literalize these recognitions, using masks in plays such as *The Great God Brown* and *Lazarus Laughed*. But it was the manner in which O'Neill developed a language of concealment and discovery without the use of external devices that would prove most influential in his later work. *Strange Interlude*, which appeared on Broadway in 1928, made explicit this shift between the social mask and the underlying face. Inner conflicts of character were presented as spoken asides, alternating with external dialogue. For audiences still unfamiliar with Sigmund Freud and James Joyce, the play seemed to open up a new landscape of the human spirit, introducing them to a wholly new way of thinking about themselves. It was the greatest financial success of O'Neill's career, an international event that led him down the road to becoming America's greatest dramatist.

Like all of O'Neill's plays, *Strange Interlude* is a strange brew of the old and the new, a dramatic marriage between ancient tragedy and modern experiment. Like Aeschylus, one of his idols, O'Neill uses an epic canvas, telling a story that spans multiple generations and weaves history together with myth. But the play is unusual for its female protagonist, Nina Leeds, its psychologically explicit asides and its quasi-scientific structure, patterned after the female life-cycle. O'Neill got the idea for *Strange Interlude*, which he would later call his "woman play," in 1923, when an aviator told him the story of a young woman whose fiancé had been shot down immediately before the armistice, before their marriage could be consummated.

In the play, the shattering death of Gordon Shaw in 1918 thrusts Nina into a confusing postwar world. The play's time scheme of 25 years—spanning Nina's loss of virginity to her "second pause"—constitutes Nina's strange interlude, her never-ending search for happiness and fulfillment. Intent on symbolism, O'Neill also structures the play in nine acts: one for each month of a woman's pregnancy.

With her deeply sensuous personality, fragmented and divided among the social roles of daughter, wife and mother, Nina Leeds is one of O'Neill's greatest dramatic creations. Like Mary Tyrone in *Long Day's Journey into Night*, Nina is surrounded by men, each of whom reflects a different sexual and psychological "type": the father (Professor Henry Leeds), the celibate (Charles Marsden), the husband (Sam Evans) and the lover (Edmund Darrell).

Behind all of them hovers the ghost of Gordon Shaw, the all-American youth, an image of male innocence and wholeness whom Nina seeks throughout the play. As Nina says at the turning point of the play, "My three men—Husband... lover... father... and the fourth [her son Gordon Evans]... I should be the happiest woman in the world!" By dividing her love among four individuals, Nina finds a way to unite the roles of wife, lover, daughter and mother, broken apart when Gordon Shaw was shot down. This is Nina's moment of unmasking, when the masks of her tortured inner life unite to form a unified self.

Strange Interlude has been said to possess an "intellectual framework" fashioned by the writings of Sigmund Freud, which were just starting to crash on these shores of the Atlantic in the 1920s. O'Neill had read Freud and Jung. He was undergoing psychoanalysis while writing the play. He was also reading James Joyce's stream-of-consciousness novel, *Ulysses*. There can be no underestimating the power with which the play introduced such continental ideas to an American audience.

But O'Neill was just as avid a reader of the continental drama, and *Strange Interlude* seems to possess just as strong a kinship with that body of writings that shifted the focus of the drama onto women. Like Ibsen's *A Dollhouse* (1879), Strindberg's *Miss Julie* (1888) and Frank Wedekind's *Lulu* plays (1895), *Strange Interlude* fundamentally depicts a woman's search for spiritual meaning in a world still fashioned by men. Like Nora or Julie or Lulu, Nina is not an independent woman but an interdependent one, her fate tied inextricably to the ambitions, dreams and desires of the men in her life. Her long march toward happiness charts the slow realization of this, which remains a tragic truth of many women's lives today.



Photo of Ted Koch, Robert Stanton, Francesca Fardany and Baylen Thomas by Scott Suchman.

Late in his life, O'Neill would write of painful truths and tragic revelations inspired by real life, in the great autobiographical plays which shape his modern reputation. But he would never again conceive a play of such tragic grandeur and also such directly contemporary appeal. He would never again structure a play explicitly around the psychology and mythology of the eternal feminine. O'Neill's synthesis of the tragic and the modern—his Promethean ambition to create a modern drama that stands side by side with the classics—constitutes the core of his importance to the American drama. As he wrote, in 1925: "The theatre should give us what the church no longer gives us—a meaning. In brief, it should return to the spirit of Greek grandeur. And if we have no Gods or heroes to portray we have the unconscious, the mother of all gods and heroes." In *Strange Interlude*, as in his later plays, the mind is locked in an eternal conflict with the spirit, and God the Mother is as powerful a figure as God the Father.

Drew Lichtenberg, Literary Associate

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About the Playwright

Eugene O'Neill

Forming a bridge between the melodrama of the 19th century and the modernism of the 20th century, Eugene O'Neill is not only the greatest dramatist which America has produced: he is the architect of the American drama. As the winner of four Pulitzer Prizes, he is the most decorated of American playwrights, and the only to receive a Nobel Prize for literature. His body of work, in terms of ambition and accomplishment, compares favorably with the great playwrights of any language and era.

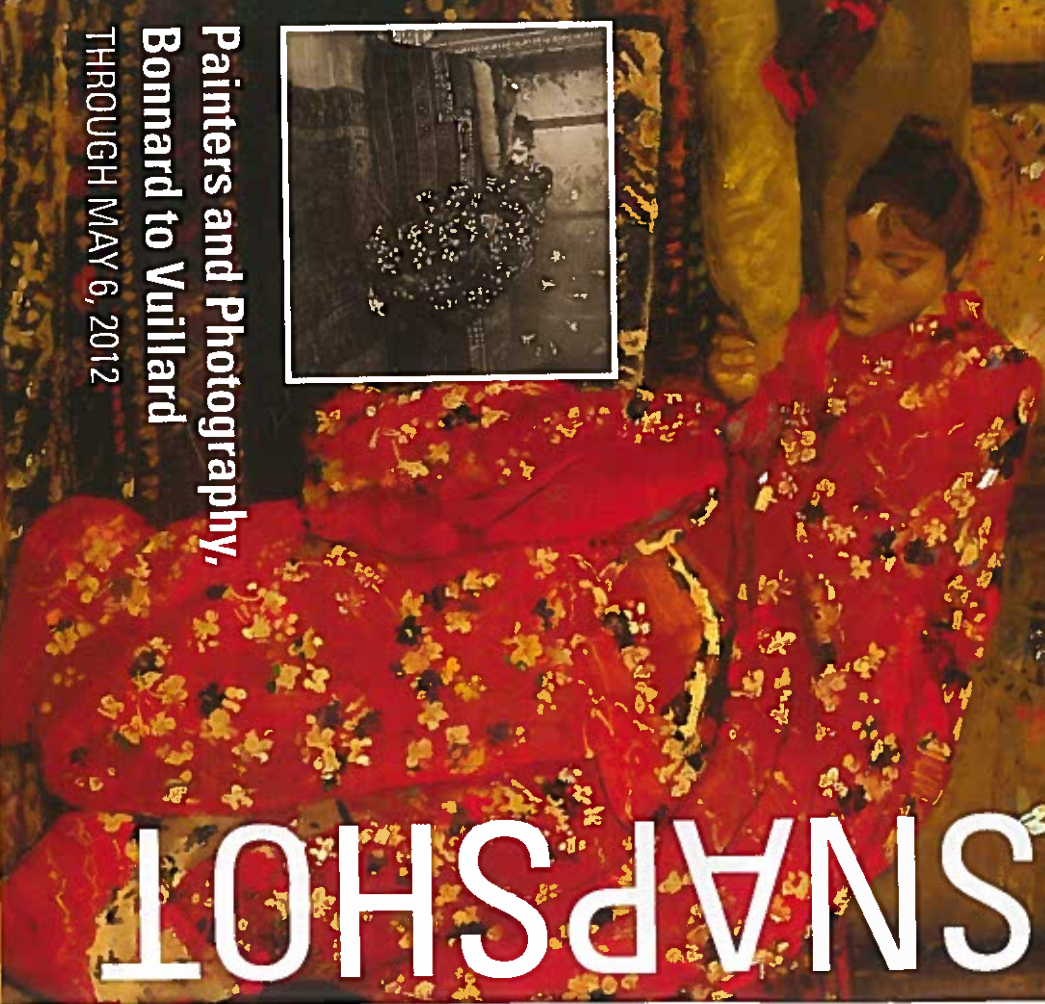


For the first 25 years of O'Neill's life, he seemed destined for oblivion. Born in a hotel room in New York City on October 16, 1888, Eugene Gladstone O'Neill was the third son of famous actor James O'Neill (his older brother, Jamie, battled lifelong alcoholism; the middle brother, Edmund, died in 1885 from measles). During his birth, his mother Mary received morphine injections and became an addict. O'Neill learned the extent of his mother's addiction at the age of 15 when she attempted to drown herself while going through withdrawal. Renouncing his Catholic faith, O'Neill read the radical literature of Nietzsche and, with Jamie's encouragement, began drinking and frequenting the brothels and saloons of Manhattan's Lower East Side. After his freshman year at Princeton University, O'Neill was expelled for failing to attend class. The next year, he conceived a son with Kathleen Jenkins and married her in a secret ceremony in Hoboken. His father, enraged, convinced O'Neill to travel to Buenos Aires with a gold prospector, where he contracted malaria. Returning to America, O'Neill divorced Jenkins, refusing to see his son, and lived in waterfront dives (including Jimmy "the Priest's" boarding-house) in a state of alcoholic dissipation. While visiting New London in the summer of 1913, he was diagnosed with tuberculosis. While recuperating, he read the plays of Strindberg and decided to become a playwright.

In 1914, O'Neill enrolled in George Pierce Baker's playwriting workshop, Drama 47, at Harvard University. Two years later, he visited Cape Cod and met a group of left-wing intellectuals with whom he formed the Provincetown Players, an ensemble committed to the production of new American drama. The Players would stage 14 of O'Neill's first 20 works, many of them one-acts depicting the lives of seafaring and saloon-dwelling men. *Beyond the Horizon*, O'Neill's first full-length play, won the Pulitzer Prize in 1920. A second Pulitzer followed in 1921 for *Anna Christie*. Having met and established friendships with designer Robert Edmond Jones and critic Kenneth Macgowan, O'Neill formed Experimental Theatre, Inc. in 1924. "The Truimvirate" produced his increasingly experimental plays during the late 1920s, mixing expressionistic elements with Greek tragedy, masks, interacial casting and spoken asides. O'Neill had his greatest commercial success with 1928's *Strange Interlude*, which also won him his third Pulitzer.

Over the next 30 years, O'Neill completed only 10 more plays, but these late, autobiographical works are the ones on which his modern reputation rests. *The Iceman Cometh* (1933), *Long Day's Journey into Night* (1941) and *A Moon for the Misbegotten* (1943) are O'Neill's elegies for his troubled family life, quietly powerful works that unearth painful memories, written by a sick and old man. He would die on November 27, 1953, just as he was born, in a hotel room in New York City.

POST-IMPRESSIONIST MASTERS



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SHAKESPEARE THEATRE COMPANY

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

Strange Interlude

By Eugene O'Neill
Performances Begin March 27, 2012
Opening Night April 2, 2012
Sidney Harman Hall

Director
Michael Kahn

Set Designer
Walt Spangler

Costume Designer
Jane Greenwood

Lighting Designer
Stephen Strawbridge

Composer and Sound Designer
Fitz Patton

Projection Designer
Aaron Rhyme

Wig and Hair Designer
Tom Watson

Casting
Laura Stanczyk, CSA

Resident Casting Director
Daniel Neville-Rehbehn

Literary Associate
Drew Lichtenberg

Assistant Director
Jenny Lord

Directorial Observer/Sir John Gielgud Fellow
Elizabeth Gorman

Associate Costume Designer
Daniel Urlic

Production Stage Manager
Joseph Smelser*

Assistant Stage Manager
Benjamin Royer*

Strange Interlude is presented by the HRH Foundation and is supported in part by an award from the National Endowment for the Arts.

Strange Interlude is presented by special arrangement with Samuel French, Inc.

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

Cast

STRANGE INTERLUDE

Charles Marsden..... ROBERT STANTON*
 Professor Henry Leeds..... TED VAN GRIETUYSEN*
 Nina Leeds, his daughter..... FRANCESCA FAHDANY*
 Sam Evans..... TED KOCHI*
 Edmund (Ned) Darrell..... BAYLEN THOMAS*
 Mrs. Annos Evans, Sam's mother..... TANA HICKEN*
 Gordon Evans as a boy..... JAKE LAND
 Madeline Arnold..... RACHEL SPENCER HEWITT*
 Gordon Evans as a young man..... JOE SHOERT*

UNDERSTUDIES

Marilyn Bennett (Mrs. Annos Evans), Rachel Spencer Hewitt* (Nina), Aaryn Kopp* (Madeline),
 Bill Larges* (Professor Henry Leeds/Charles Marsden), Joey LePage* (Gordon Evans as a young man),
 Mark David Watson* (Edmund Darrell/Sam Evans), Julian Worth (Gordon Evans as a boy)

THERE WILL BE ONE 15-MINUTE INTERMISSION
 AND ONE 10-MINUTE INTERMISSION.

We wish to acknowledge that the text has been edited by the director,
 with huge admiration for the author, and in hopes that he would approve.

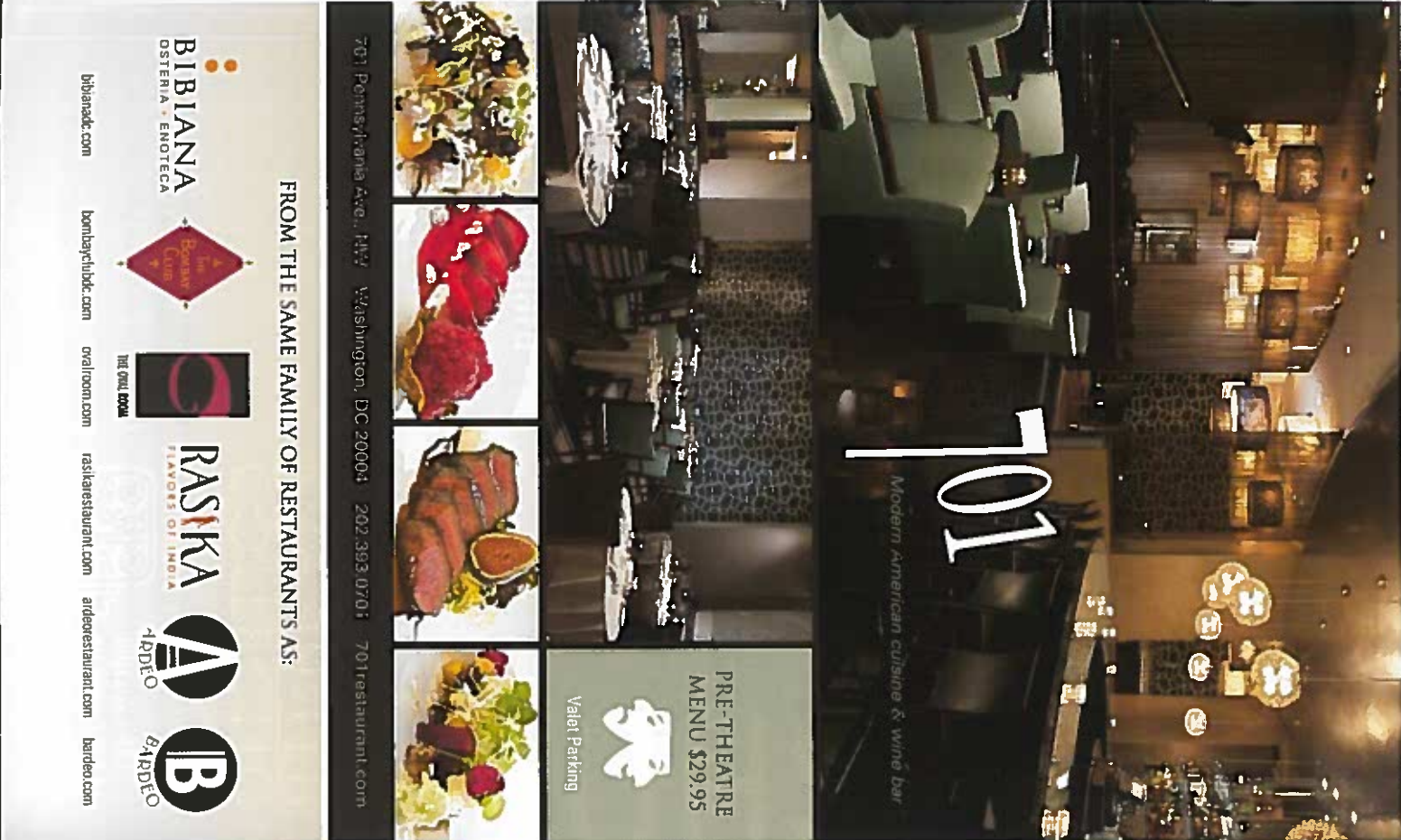
Strange Interlude is part of The Eugene O'Neill Festival.



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 employers members of the Stage Directors and Choreographers Society 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 Performing Arts Alliance, the D.C. Chamber of Commerce, Association of Performing Arts Presenters (APAP), American Alliance for Theatre and Education and DC Arts and Humanities Education Collaborative.

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



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Scenes

ACT ONE
SCENE ONE: The library of Professor Leeds' home in a small university town in New England.
 An afternoon in late summer.

SCENE TWO: The same. Fall of the following year. Night.
SCENE THREE: The dining room of the Evans' homestead in northern New York state.
 Late spring of the next year. Morning.

SCENE FOUR: The same as Scenes One and Two. The following winter. Evening.
 15-Minute Intermission

ACT TWO
SCENE ONE: The sitting room of a small house Evans has rented in a seaside suburb near New York. The following April. Morning.

SCENE TWO: The same. A little over a year later. Evening.
 10-Minute Intermission

ACT THREE
SCENE ONE: The sitting room of the Evans' apartment on Park Avenue.
 Early fall, eleven years later. Early afternoon.

SCENE TWO: The afterdeck of the Evans' cruiser, anchored in the lane of yachts near the finish line at Poughkeepsie. Twelve years later. Afternoon.
SCENE THREE: A terrace on the Evans' estate on Long Island.
 Some months later. Late afternoon.

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HAPPENINGS AT THE HARMAN

Free performances and events on Wednesdays at 7:00 PM.
 The Forum in Sidney Harman Hall (310 F Street, NW)

April	April 18	May 9
April 4	WPAS: Feder Memorial String Competition	DanceAntonini
O'Neill Festival presents GWU's open rehearsal of the <i>Sea Plays</i>	April 28	May 16
	Furia Flamenca	Tale of the Tiger
		May 23
April 11	May 2	Congressional Chorus
O'Neill Festival presents Georgetown University's open rehearsal of <i>O'Neill and the Harbor</i>	Washington Balalaika Society's Russkie Musikanti	

Please visit ShakespeareTheatre.org/Happenings or call 202.547.1122 for up-to-date information.

Cast Biographies



Francesca Faridany*

Nina Leeds
STC: *As You Like It*, *Don Juan*, *NEW YORK: Broadway: Man and Boy*; *The 39 Steps*, *The Homecoming*; *Off-Broadway: The New York Idea*, *Orlando*, *The Stranger*; *REGIONAL: Title role in her own adaptation of Arthur Schnitzler's *Frdulien Else*, *As You Like It*, *Agamemnon*, *Simon Gray's Japes*, *Design for Living*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Stephen Wadsworth's translation of Don Juan*, *Sheridan, The Oresteia*, *The Game of Love and Chance*, *Changes of Heart*, *An Ideal Husband*, *Lucinda Coxon's *Waiting at the Water's Edge**; *EDGE: *Conceiving Ada**; *TELEVISION: All of the Law & Orders, E.R., *Deadline**; *OTHER: Narrator of Edith Sitwell and William Walton's *Facade* (Caranmor Music Festival), *Quatermain's Terms* for BBC Radio; *TRAINING: The Drama Centre, London.***



Rachel Spencer Hewitt*

Madeline Arnold
STC: *Margaret in *Much Ado About Nothing**; *NEW YORK: Off-Broadway: *Molly (understudy) in *Peter and the Starcatcher**; *REGIONAL: TheatreWorks (Palo Alto): *Daphne in *Fly By Night**; *Hilda in *Master Builder* (dir. Evan Yvonoulis); *Virginia Arts Festival (Chautauqua Theater Company); Constance in *Amadeus*; Chautauqua Theater Company; *Hermione in *The Winter's Tale* (dir. Anne Kaufman); Yale School of Drama: Orlando in *Orlando*, *Ophelia in *Hamlet**, *Homebody in *Homebody/Kabul**; *INTERNATIONAL: English Theater of Vienna; *Maggie in *Cat on a Hot Tin Roof**; *FILM: leading role in *Return to the Hiding Place* (independent feature, Cannes and Berlin Film Festivals 2011); *AWARDS: Yale School of Drama: *Pierre Andre-Salim Award*; *TRAINING: Yale School of Drama: MFA in Acting.*********



Tana Hicken*

Mrs. Amos Evans
STC: *Affiliated Artist, The Pythia in *Ion**, *Queen Margaret in *Richard III**, *Emilia in *The Comedy of Errors**, *Maïe de Medicis in *Lorenzaccio**, *Paulina in *The Writer's Tale**, *Concili in *King Lear**, *Duchess of York in *Richard II** and *Richard III*, *Queen Eleanor in *King John**; *REGIONAL: The Studio Theatre: *Miss Helen in *The Road to Mecca**, *Ms. Linott in *The History Boys**; *Arena Stage: *Company Member, *Mary Tyrone in *A Long Day's Journey into Night** (Helen Hayes Award), *Nora in *The Wild Duck** (Helen Hayes Award), *Mrs. Alving in *Ghosts**; *Kate in *Old Times**; *Berkshire Theatre Festival, Centerstage, Cincinnati Playhouse, Denver Center Theatre, Everyman Theatre, Goodman Theatre, Guthrie Theatre, Hartford Stage (Company Member), Indiana Repertory, Kenyon Festival Theatre, Milwaukee Repertory, Rep Stage, Philadelphia Drama Guild, Stratford Festival (Canada); *Stage West. AWARDS: Two Helen Hayes Awards, 20 Helen Hayes Award nominations.*****



Ted Koch*

Sam Evans
NEW YORK: Broadway: *The Pillowman*, *Elling*, *Death of a Salesman* (50th Anniversary Production); *Cat on a Hot Tin Roof*; *NATIONAL TOURS: *Frost/Nixon*, *Death of a Salesman; *REGIONAL: Pittsburgh Public Theater: *Cod of Carage*; SEES9: *In This, Our Time*; Hartford Stage: *Snow Falling on Cedars*; *Naked Angels: *Mesthugid**; *Shotgun Productions: *Chaos Theories**; *Williamstown Theatre Festival: *The Front Page*, *Sweet Bird of Youth**; *Arena Stage: *True West* (Helen Hayes Award nomination for Outstanding Lead Actor); *Buffalo Studio Arena: *A Streetcar Named Desire**; *The Old Globe Theatre: *Whisper House*, *Pig Farm*, *Sea of Tranquility**; *Goodman Theatre: *Death of a Salesman*, *All's Well That Ends Well**; *FILM: *Cold Souls*, *Hannah*, *Englishman in New York*, *Love to Leeny*, *Autumn in New York*, *Dinner Rush**; *TELEVISION: *The Good Wife*, *Pan Am*, *Gossip Girl*, *Cashmere Mafia*, *The Sopranos*, *The West Wing*, *Law & Order*, *Ed*.*****

**Jake Land**

Regional Evans as a boy
REGIONAL: Ford's Theatre:
 Tiny Tim and Peter in *A Christmas Carol* (two seasons);
 Roundhouse Theatre: Charles
 Wallace in *A Winkie in Time*.
OPERA: Washington National
 Opera: *Turandot* (conductor: Placido Domingo).
TELEVISION: 30 Rock, numerous commercials
 including American Red Cross, Sylvan Learning
 Center, Paperoni. **OTHER:** Musical Theater
 Center; *13 The Musical*; *The Children of Eden*;
The Wizard of Oz; *Peter Pan*; *High School
 Musical*; *The Pajama Game*; *Cats* and *Hunk*;
 Potomac Community Theater: *The Music Man*;
 Imagination Stage: *Oliver*. **TRAINING:** Musical
 Theater Center; Acting: Dan McDonald; Voice:
 Lisa Carrier Baker; Dance: Diane Hamilton.

Joe Short*

Gordon Evans as a young man
NEW YORK: Off-Broadway:
 The Public Theater/New
 York Shakespeare Festival:
The Merchant of Venice.
REGIONAL: Timmy Repertory
 Company; *A Christmas Carol*; The GAMM Theatre;

**Robert Stanton***

Charles Moorsden
NEW YORK: Broadway: *A Free
 Man of Color*; *Mary Stuart*; *The
 Coast of Utopia*; Off-Broadway:
 Public Theater: *Love's Labor's
 Lost*; *Cymbeline*; *Measure for
 Measure*; Primary Stages: *Love
 Child* (written/performed with Daniel Jenkins); *All
 in the Timing* (Ohio, Denver Awards); Atlantic
 Theater Company: *The Bald Soprano*; National
 Actors Theatre: *Arturo Ui*; Manhattan Theatre Club:
Fuddy Meers; Playwrights Horizons: *A Creeper
 Evening*; New York Theatre Workshop: *Owners*;
Traps. **REGIONAL:** Bay Street Theatre: *Dissonance*;
 Williamstown Theatre Festival: *The Front Page*.
On the Razzle; Westport Country Playhouse: *Hay
 Fever*; American Repertory Theatre: *Once in a*

SHAKESPEARE THEATRE COMPANYEDUCATION: *Empire*; *Empire*; *Empire***CREATIVE CONVERSATIONS****Strange Interlude****Windows Discussion**

Sunday, April 1, at 5 p.m.
 The Forum in Sidney Harman Hall
 610 F Street NW
 Engage in a lively discussion with local scholars
 and members of the Artistic Staff.

Post-Performance Discussion

Wednesday, April 4 after the performance
 Sidney Harman Hall
 610 F Street NW
 Ask questions of the acting company.

ASIDESLIVE

Sunday, April 1, 2012, 10 a.m. to 1 p.m.
 The Forum in Sidney Harman Hall
 610 F Street NW

ASIDESLIVE symposiums look deeply into both the text and production and encourage audiences to examine the work they see on stage from a well-informed perspective. Join scholars Robert Corbis, Jackson Byer and Yvonne Shafer, Neo-Futurists Artistic Director Christopher Lear and other O'Neill experts, featuring an in-depth conversation with Michael Kahn.

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

Lifetime, *The Homecoming*, *The King Stag*, *Major Barbara*, *Twelfth Night*. **FILM:** *Confessions of a Shopaholic*; *Gigantic*; *Arthur and the Invisibles 2 & 3*; *Find Me Guilty*; *The Stepford Wives*; *Head of State*; *The Quiet American*; *Mercury Rising*; *Red Corner*; *Next Stop Wonderland*; *Washington Square*; *Striptease*; *Dennis the Menace*; *Bob Roberts*. **TELEVISION:** NYC 22; *Damages*; *Law & Order: CI*; *Frasier*. **OTHER:** Carnegie Hall; Karlheinz Stockhausen in Alamy Will Sound's 1969. **TRAINING:** New York University; MFA.

Baylen Thomas*

Edmund (Ned) Darrell
NEW YORK: Broadway: *The
 Merchant of Venice*; *Arcoadio*;
Cyrano de Bergerac; *The
 Coast of Utopia*; *After the Fall*;
Henry IV, King Lear; *Proof*.
 Off-Broadway: *Twelfth Night*;
From Up Here; *Chaucer in Rome*. **FILM:** *The
 Beaver*; *The Namesake*. **TELEVISION:** *The Good
 Wife*; *Rubicon*; *Life on Mars*; *Law & Order*.
TRAINING: University of San Diego; MFA.

**Ted van Griethuysen***

Professor Henry Leeds
SITC: Affiliated Artist. Roles since
 1986 include King of France
 in *All's Well That Ends Well*;
 Mr. Praed in *Mrs. Warren's
 Profession*; Malvolio in *Twelfth
 Night*; Friar Lawrence in *Major Barbara*
 and Juliet; Andrew Understaff in *Major Barbara*
 (Helen Hayes Award); Hololems in *Love's
 Labor's Lost* (mainstage and RSC); Falstaff in
Henry IV, Philip II in *Don Carlos*; Apemantus
 in *Timon of Athens* (Helen Hayes Award).
 Lear in *King Lear*; Prospero in *The Tempest*;
 Cauchon in *Saint Joan* (Helen Hayes Award).
NEW YORK: Broadway: *Romulus*; *Indismissible
 Evidence* (Drama Desk Award). **REGIONAL:**
 Folger Theatre: *Clandestine Marriage*; Studio
 Theatre: *The Steward of Christendom* (Helen
 Hayes Award); *Life of Galileo* (Helen Hayes
 Award); *Rock 'n' Roll*; *A Number*; *The Habit of Art*.
INTERNATIONAL: Battersea Arts Center, London:
Life of Galileo; Arcoia, London: *Broadway from
 the Shadows*; Tralagar Studios: Mr. Paradise
 in *Lovely and Misfit*. **INSTRUCTOR:** Aesthetic
 Realism of Eli Siegel; Columbia University; Mount
 Vernon College; University of South Carolina.



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Strange Interlude

>experimental
 >nine acts
 >liberal use of soliloquy

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Direction and Design Biographies

Michael Kahn

Director

See For STC (page 34).

Walt Spangler

Set Designer

STC: Affiliated Artist, *The Two Gentlemen of Verona*, *Old Times*, *King Lear* (Helen Hayes nomination), *Hamlet* (Helen Hayes nomination), *The Tempest* (Helen Hayes nomination), *The Winter's Tale*, *The Duchess of Malfi* (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 Culture Theater, Goodman Theater, Steppenwolf Theater, The Mark Taper Forum, The Ahmanson Theatre, Fifth Avenue Theater, The Signature Theatre, Actors Theater of Louisville, Seattle Repertory Theatre, Yale Repertory Theatre, Hartford Stage, Goodspeed Musicals, American Conservatory Theater, OPERA: San Francisco Opera, English National Opera, Lithuanian National Opera. TRAINING: Yale School of Drama; MFA.

Jane Greenwood

Costume Designer

STC: Affiliated Artist, *Old Times*, *The Way of the World*, *Mourning Becomes Electra*, *The Winter's Tale*, many productions with Michael Kahn. NEW YORK: More than 100 Broadway and Off-Broadway credits including *A View from the Bridge*, *Waiting for Godot*, *Thrugood*, *Car 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*, *Passion*, *The Heiress*, *The Sisters Rosenweig*, *Plenty*, *The Ballad of the Sad Café*, *Burton's Hamlet*, *Viva and Virginia*, *Sylvia*, *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. OTHER: Currently working on *That Championship Season*, *The House of Blue Leaves*. INSTRUCTOR: Yale School of Drama.

Stephen Strawbridge

Lighting Designer

STC: Macbeth. NEW YORK: more than 200 productions on and Off-Broadway and at most major regional theater and opera companies. REGIONAL: Signature Theatre: *Alcohol Fugard's Blood Knot*; Long Wharf Theatre: *Kripp's Last Tape*; Primary Stages: *A.R. Gurney's Black Tie*; McCarter Theatre Center: *Sara Treem's The How and the Why*. INTERNATIONAL: major premieres in Bergen, Copenhagen, The Hague, Hong Kong, Linz, Lisbon, Munich, Naples, Sao Paulo, Stockholm and Vienna. OPERA: Washington National Opera: *Madama Butterfly*. AWARDS: American Theatre Wing, Bay Area Theatre Critics Circle, Connecticut Critics Circle, Dallas-Fort Worth Theater Critics Forum, Helen Hayes, Henry Hewes Design, Lucille Lortel. OTHER: Yale School of Drama: Design Department co-chair; Yale Repertory Theatre: resident lighting designer.

Fitz Patton

Composer and Sound Designer

REGIONAL: Designed and scored more than 240 productions in 20 cities across the U.S. AWARDS: 2010 Lucille Lortel and Drama Desk Awards for *When the Rain Stops Falling* at Lincoln Centers; Mita E. Newhouse Theater, nominated in 2011 *The Other Place*, directed by Joe Mantello. OTHER: Article for *Live Design Magazine*, "Stochastic Natural Sound Fields," details his process for the creation of dense, natural soundscapes. UPCOMING: In July he begins a three-week artist residency at Park, where he will collaborate with composer Aneka Lockwood on the installation of a large scale sensor activated environmental sound sculpture. INSTRUCTOR: Barnard College, Bard College and Yale University.

Aaron Rhyme

Projection Designer

NEW YORK: Broadway: *Bonnie and Clyde*; Off-Broadway: Second Stage: *Lonely, I'm Not, All New People*; *The Blue Flower*; Lincoln Center: *GraceLand*; Manhattan Theater Club: *Spirit Control*; Cherry Lane Theatre: *Dutchman*; Carnegie Hall: *Jerry Springer: The Opera*. REGIONAL: The Old Globe: *The Rocky Horror Show*, *Welcome to Arroyo's*, *Whisper House*, *Working*; Asolo Repertory Theatre: *Hamlet*, *Bonnie and Clyde*, *The Last Five Years*, *Working*; Ford's Theatre: *The Civil War*; Broadway in Chicago: *Working*; Maliz Jupiter Theatre: *Academy*; La Jolla Playhouse: *Bonnie and Clyde*. INTERNATIONAL: Sydney Opera House, Sydney, Australia: *Jerry Springer: The Opera*. TELEVISION: *The Marriage Ref*. TRAINING: Fordham University.

Laura Stanczyk, CSA

Costing

NEW YORK: Broadway: *Lombardi*, *Ragtime*, *Impressionism*, *The Seafarer*, *Radio Golf*, *Coram Boy*, *Translations*, *Damn Yankees* (Encore! Summer Stars), *Who's Afraid of Virginia Woolf* (also West End), *Sweet Charity*, *Wonderful Town*, *Urinetown* (also national tour), *Judgment at Nuremberg*; Lincoln Center Festival: *Gate/Beckett*; Doors: Off-Broadway: *The Promenade Theatre: Trust*. REGIONAL: Theatre Group: *Harps and Angels*; Alley Theatre: *Grotesque Playground Injuries*, *The Monster at the Door*; Kennedy Center: *Follies*, *Master Class*; *The Lisbon Traviata*, *Ragtime*, *Broadway Three Generations*; Philadelphia Theatre Company: *Golden Age*; Royal George Theatre: *Don't Dress for Dinner*, *Dirty Dancing* (national tour); Atlantic Theater 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 nine years. INTERNATIONAL: Druid Theatre Company: *My Brilliant Divorce*; The Gaiety Theatre in Dublin/West End: *The Shawshank 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 Neville-Rehbehn

Resident Costing Director

See For STC (page 37).

Drew Lichtenberg

Literary Associate

See For STC (page 37).

Jenny Lord

Assistant Director

See For STC (page 37).

Elyzabeth Gorman

Directorial Observer/
SDCF Sir John Gielgud Fellow

NEW YORK: Rebellious Subjects: *Henry IV*, Manhattan Shakespeare Project: *Taming of the Shrew*; Stone Soup Theater: Anthony Clarvoe's *The Living*; Ignited States Production Company: Michael Niederman's *To Barcelona*, *Every Man* (Samuel French Festival Winner), and *The Fairy Tale of America* (EEB Ensemble); Prospect Theatre: Caitlin Condy's *See Jane Run and Little Wing* (NY Fringe Festival); Intravenous Theatre: Jennifer Lane's *Does Anyone Know Sarah Paisner?* OTHER: Assistant Director: Primary Stages: *Kate Ford's Rx* (dir. by Ethan Meweener), Lincoln Center Directors Lab. AWARDS: SDCF Gielgud Fellowship, The Stone Award (Huntington Theatre/Boston University), Tusnee Scholarship (Boston University).

Joseph Smelser*

Production Stage Manager

STC: *Much Ado About Nothing*, *The Hair Apparent*, *All's Well That Ends Well*. REGIONAL: Arena Stage: *Let Me Down Easy*, Seattle Repertory Theatre: *An Ideal Husband*, *A Doll's House*, *Play On! As You Like It*, *A Midsummer Night's Dream*, *Peter Brook's The Tropic of Hamlet*, *Golden Child*, *Don Juan*, *Purgatorio*, *The Search for Signs of Intelligent Life in the Universe* (with Lily Tomlin); American Conservatory Theatre: *The Rivets*, *The Circle*, *The Government Inspector*, *Edward Albee's At Home At the Zoo*, *Yogi*; Berkeley Repertory Theatre: *Journey to the West*, *An Almost Holy Picture*, *Having Our Say*; Regional Tour: *Let Me Down Easy*, *Twilight*; Los Angeles, 1992 (both with Anna Deavere Smith). TRAINING: Oberlin College; BA.

Benjamin Royer*

Assistant Stage Manager

STC: *The Hair Apparent*, *The Merchant of Venice*, *An Ideal Husband*, Hamman Center for the Arts Annual Gala (2008 and 2010), *All's Well That Ends Well*, Mrs. Warren's Profession, *Henry V*, *Richard II*, *Phedra*, *The Taming of the Shrew* (Free For All), *King Lear*, *Ion*, *Twelfth Night*, *The Way of the World*, *Julius Caesar*, *Anthony and Cleopatra*, *Argonautika*, *Tamburlaine*, *Edward II*, *Hamlet*, *Richard III*. REGIONAL: Actors Theatre of Louisville: *A Tuna Christmas*; Centerstage: *The Voyage Inheritance*, *The Two Gentlemen of Verona*, *Elinor's Kitchen* (U.S. premiere), *Lady Windemere's Fan*, *Sweeney Todd*, *Misalliance*, *Intimate Apparel* (premiere), *No Foreigners Beyond This Point* (premiere), *Peter Pan*; Contemporary American Theater Festival: *Mr. Marmalade*, *Sex*, *Death and the Beach Baby* (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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