



the Heir Apparent



REGNARD RESURGENT

JEAN-FRANÇOIS REGNARD

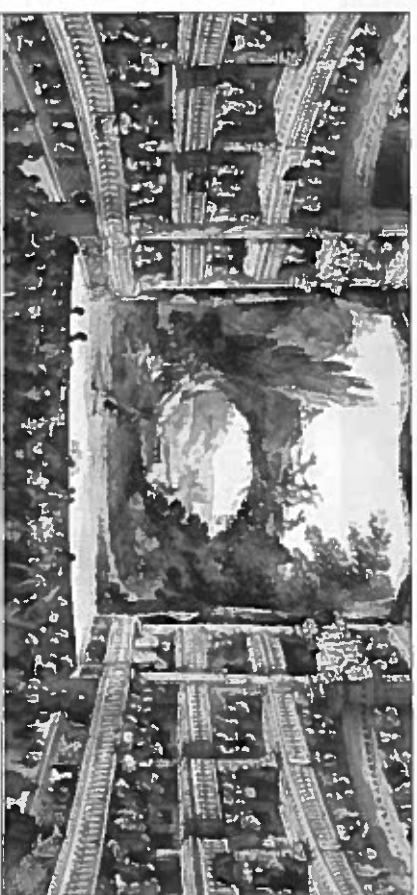
(1655-1709) was a playwright whose popularity in his own time renders him paradoxically obscure to the modern sensibility. Widely recognized at the turn of the century as the first master of the French comedy since Molière, Regnard's reputation fell over the span of the 1700s, as the drama became more continental, more bourgeois in its concerns and more prosaic in its presentation. To Enlightenment reformatonists such as Denis Diderot, Gottfried Ephraim Lessing and Pierre Beaumarchais, Regnard's confectionary comedies embodied the style of a previous generation. They were self-conscious in their artifice, filled with sudden and improbable reversals and most importantly, peopled with characters designed more to elicit laughter than sympathy.

In other words, Regnard evoked the social world of the Bourbon kings, not the Sans-Culottes. Worst of all for some critics was his final play and masterpiece, *Le Légataire Universel* (1708). In his Preface to *The Marriage of Figaro* (1778), Beaumarchais epitomized an age of moral sentiments when he noted, "if Regnard had named his *Légataire*, *La Punition du Célibataire* (*The Punishment of Celibacy*), the piece would have thrilled us." Whereas Regnard finds the childless, miserly Geronte to be a figure of fun, Beaumarchais can only see a life squandered. Instead of arriving

at the morally didactic (and gruesome) punishments of the French Revolution, Regnard keeps things light by constructing an emotionally satisfying payoff.

And yet, *contra* Beaumarchais, if one looks at actual theatre history, Regnard's plays have never gone completely out of style. They were played in theaters of distinction across the European continent right up to the age of Revolution, adapted into English by the actors in David Garrick's company at the Drury Lane Theatre and included in the Weimar repertory of Mr. Germany himself, Johann Wolfgang von Goethe. Today, *Le Légataire Universel* is a chestnut of the French repertory, having been performed at the Comédie Française more than 1,000 times, and the penultimate scene in which the clever servant Crispin improvises a solution is regarded as one of the great comic set-pieces in all of French drama. But Regnard remains obscure to modern American modern audiences, a victim of historical circumstance and the winds of taste. The fact that this play, his valedictory masterpiece, is similarly unknown is all the more reason for its rediscovery as one of the world's most beloved comedies.

Regnard's obscurity is easy to understand. Ever since the time of Horace, there has been a bias against "frivolous" or populist entertainment in favor of "serious" or didactic art. It's easy to



Interior of the Comédie Française. A. Meunier, 18th Century.

see this strain of thinking in modern times: Paul McCartney, the singer of "silly love songs," is often underrated in comparison to John Lennon, the angry young man; Charlie Chaplin is seen as less transgressive than his contemporaries the Marx Brothers; Raymond Chandler's postwar novels are filled with just as much humor and existential dread as those of Nabokov, but you will not find them side-by-side on many college syllabi.

REGNARD KNEW HOW TO ENGINEER A MAXIMAL AMOUNT OF ENTERTAINMENT WITHIN A MINIMAL AMOUNT OF SPACE AND TIME.

It doesn't matter if these generalities are actually true. Form will always lose out to content, which in the light of historical revision often looks like prophecy. But like McCartney or Chaplin, Regnard had (and has) an uncanny knack for conjuring up the psychology of an age. He knew how to engineer a maximal amount of entertainment within a minimal amount

of space and time. Anyone who has ever attempted to create art understands how very difficult and rare this ability is.

This is the genius of David Ives' brand-new translation, *The Heir Apparent*, commissioned by the Shakespeare Theatre Company for this production. Ives does not just translate the play, brilliantly and wittily; he modernizes it just enough for us to get a sense of what life may have been like in the early 1700s in Paris. For *Le légataire Universel* dramatizes a pressing social anxiety facing the period's haute bourgeoisie. Questions of inheritance, primogeniture and resentment over France's engrained class system would prove a primary motivating factor in the coming revolution. But Regnard proceeds to solve this social problem through art, resolving the play cathartically through a series of *coups-de-théâtre*. This imaginative solution lends the play its farcical fascination and its lasting distinction. Beaumarchais was wrong about the title. There is perhaps no other comedy in the French canon that speaks so universally, so simply and so elegantly across the ages. We are all Regnard's universal heirs.

Drew Lichtenberg
Literary Associate

Board of Trustees

Michael R. Klein, *Chairman*
Robert E. Fallb, *Vice Chairman*
Pauline Schneider, *Secretary*
John Hill, *Treasurer*
Michael Kahn, *Artistic Director*

Trustees
Nicholas W. Allard
Ashley Allen
Stephen E. Allis
Antia M. Antenucci
Kathy Bailey
Jeffrey D. Bauman
Afsaneh Beschloss
Landon Butler
Dr. Paul Carter
Ralph P. Davidson
Dr. Mark Epstein
Steven B. Epstein
Peter Finn
Andrew C. Florance
Miles Gilburne
Kingdon Gould III
Barbara Harman
John R. Haage

Stephen A. Hopkins
Lawrence A. Hough
W. Mike House
Jeffrey M. Kaplan
Scott Kaufmann
Abbe D. Lowell
Kathleen Matthews
Eleanor Merrill
Howard P. Milstein
Melissa A. Moss
Robert S. Osborne
Stephen M. Ryan
Lady Sheinwald
Chris Simmons
Dr. Stanton Sloane
George P. Stamas
Suzanne S. Youngkin

Ex-Officio
Chris Jennings,
Managing Director

Emeritus Trustees
R. Robert Linowes*,
Founding Chairman
James B. Adler
Heidi L. Berry*
David A. Brody*
Melvin S. Cohen
James F. Fitzpatrick
Dr. Sidney Harman*
Lady Manning
William F. McSweeney
V. Sue Molina
Walter Pincus
Eden Rafshoon
Emily Malino Schauer*
Mrs. Louis Sullivan
Daniel W. Toohy
Sarah Valente
Lady Wright

* Deceased

**FOLGER
THEATRE**

2011/12 SEASON

OTHELLO

By WILLIAM SHAKESPEARE
Directed by ROBERT RICHMOND
OCTOBER 18 – NOVEMBER 27, 2011

www.folger.edu/theatre
202.544.7077



3-PLAY SUBSCRIPTIONS STARTING AT \$99

About the Playwright



Jean-François Regnard

The reputation of Jean-François Regnard rests on his eight verse comedies, which revived "comique absolu" in France for the first time since Molière's death in 1673. Regnard specialized in plots featuring young protagonists who indulged in one specific vice without apparent moral qualm. The titles candidly illustrate the central theme: *Le Joueur* (1696, *The Gambler*), *Le Distrait* (1697, *The Distracted Husband*) and his masterpiece, *Le Légataire Universel* (1708, *The Heir Apparent*).

Perhaps unsurprisingly, Regnard embodied the vices of his characters over the course of his adventurous life. A lifelong gambler who came into a large inheritance, Regnard spent most of his twenties traveling and playing cards. In 1678, he was captured onboard a British frigate by pirates and sold into slavery in Algiers before being ransomed back to the French consulate. In 1681, Regnard traveled across all of modern-day Scandinavia and back. The publication of his travel diary introduced much of southern Europe to Finnish Lapland.

After returning to Paris, Regnard tried his hand at playwriting. From 1688 to 1696, he wrote a series of racy (some would say obscene) one-act sketches for the Italian troupe at the Hôtel de Bourgogne. In 1696, he made his first attempts at verse comedy, launching a brief but meteoric career at the Comédie Française. In 1709, when he was arguably the most popular playwright in France, he died unexpectedly, "of indigestion," in his chateau. He was 54. Some suspected foul play—as Regnard had made many enemies in the theatrical community—but it's likely that his lifestyle of dissipated bachelorhood was to blame.

Despite the libertine spectacle of his biography, Regnard's distinction as a playwright lies in his disciplined facility with language and his expert sense of stage craftsmanship. He stands out not for the stories he tells but for the ways in which he tells them. Regnard's verse has been called "ballets de parodies," or "ballets of words," in which the speaking characters briefly suspend stage reality through versed language. Plays such as *The Heir Apparent* exhibit a veritable litany of verse tactics—clever stichomythic exchanges, internal rhymes and rhymed refrains, alliterative and assonant passages hurtling along at a breakneck speed. These ping-pong games of words echo the similarly headlong pace of the stage action, which brims with clockwork reversals, roundabouts and unexpected resolutions. The overall effect of a Regnard play is one of ecstatic freedom paired with intense discipline—a fitting encomium for a playwright who saw and appreciated so much of the world.



**Don't miss
a word!**

An original, published script of the comedy *The Heir Apparent* by Broadway playwright David Ives is now available in the theatres' gift shops.

INTIMATE MUSEUM
+ EXPERIMENT STATION
90 YEARS OF NEW



Home to the great
experiment of modern art
since 1921.

THE PHILLIPS
COLLECTION

1600 21st Street, NW • Dupont Circle Metro (Q Street exit)
202-387-2151 • www.phillipscollection.org
MEMBERS ENJOY FREE UNLIMITED ADMISSION AND DISCOUNTS. JOIN US!

S SHAKESPEARE THEATRE COMPANY

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

The Heir Apparent

Adapted by David Ives

From the comedy by Jean-Francois Regnard

Performances Begin September 6, 2011

Opening Night September 12, 2011
Lansburgh Theatre

Director

Michael Kahn

Set Designer

Alexander Dodge

Costume Designer

Murrell Horton

Lighting Designer

Phillip Rosenberg

Composer

Adam Wernick

Sound Designer

Christopher Balne

Casting

Stuart Howard and Paul Hardt

Resident Casting Director

Daniel Neville-Rehbehn

Voice and Text Coach

Ellen O'Brien

Literary Associate

Drew Lichtenberg

Assistant Director

Jenny Lord

Production Stage Manager

Joseph Smelser*

Stage Manager

Benjamin Royer*

The Heir Apparent was commissioned through the generous
support of **The Beech Street Foundation**.

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

Cast

THE HEIR APPARENT (in order of appearance)

Lisette.....	Kelly Hutchinson*
Crispin.....	Carson Elrod*
Eraste.....	Andrew Veenstra*
Madame Argante.....	Nancy Robinson*
Gerome.....	Floyd King*
Isabelle.....	Meg Chambers Steele*
Scruple.....	Clark Middleton*

UNDERSTUDIES

Marcus Kyd* (Crispin), Bill Largets* (Gerome), Janel Milley* (Isabelle, Lisette),
Jacob Perkins* (Eraste), Anne Stone* (Madame Argante), David R. Tabish (Scruple)



PRE-THEATRE
MENU \$29.95

Valet Parking



701 Pennsylvania Ave., NW Washington, DC 20004 202.393.0701 701restaurant.com

FROM THE SAME FAMILY OF RESTAURANTS AS:

BIBIANA
OSTERIA • ENOTECA



RASIKA
FLAVORS OF INDIA



bibiana.com

bombayclub.com

theowloroom.com

rasikarestaurant.com

ardeorestaurant.com

bardeo.com

THERE WILL BE ONE 15-MINUTE INTERMISSION.

The Shakespear 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 Scenic Artists. The Company is also a constituent of Theatre Communications Group (TCG), the national organization for not-for-profit professional theatre, and 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.

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

* Acting Fellow of the Shakespear Theatre Company.



Cast Biographies



Carson Elrod*

Crispin
NEW YORK: Broadway: *Reckless, Noises Off*; Off-Broadway: *New York Shakespeare Festival: Measure for Measure, All's Well That Ends Well*; New York Theatre Workshop: *Peter and the Starcatcher, Coneyweller*; Manhattan Theatre Club: *Based On A Truly True Story, House/ Garden, Comic Potential*. **REGIONAL:** La Jolla Playhouse: *Our Town*; Williamstown Theatre Festival: *A Flea in Her Ear*; Westport Country Playhouse: *How The Other Half Loves, Time Of My Life, The Drawer Boy*; Baltimore Centerstage: *Arsenic and Old Lace, Misalliance*; American Repertory Theatre/theatre for a New Audience/Berkeley Repertory Theatre: *Oliver Twist*; Yale Repertory Theatre: *The Intelligent Design of Jenny Chow, Cherry Orchard*; Colorado Shakespeare Festival: *Comedy Of Errors*; Shakespeare & Company: *Love's Labor's Lost, The Merry Wives of Windsor*. **FILM:** *The Wedding Crashers, Kissing Criminal Intent, Medium*. **AWARDS:** Princess Grace Award Recipient. **OTHER:** New York Theatre Workshop Usual Suspect. **TRAINING:** University of Kansas. BA; NYU Graduate Acting; MFA.



Kelly Hutchinson*

Leslie

NEW YORK: Broadway: *Desire Under The Elms* (dir. Robert Falls); *Major Barbara, Macbeth*; Off-Broadway: *Women's Project*; Or, Soho Playhouse: *The Voyage of the Caracass*; New York Theatre Workshop: *Tony Kushner's Homebody/Kabul*; Primary Stages: *Romulo and Minsky*. **REGIONAL:** The Old Globe: *Emma*; Cincinnati Playhouse in the Park: *The Understudy*; Hangar Theatre: *Penelope of Ithaca*; Huntington Theatre: *How Shakespeare Won The West*; Yale Repertory Theatre: *The Unmentionables* (dir. Anna D. Shapiro); Bard SummerScape: *Rocket To The Moon* (dir. Daniel Fish); Pioneer Theater: *Touche!* (ed); Baltimore Centerstage: *Barrington Stage*; Indiana Repertory Theatre. **TELEVISION:** *Law & Order, Law & Order: SVU, Hack, The Jury, Strangers with Candy* (recurrent role). **FILM:** *Catch Me If You Can, Slippery Slope, Hysterical Psycho, The Sea Is All I Know* (upcoming, with Melissa Leo). **OTHER:** Founding member of the theater company "Stage13."



Floyd King*

Geronte

STC: *Phips in An Ideal Husband*, *Touchstone in As You Like It*, *Feste in Twelfth Night*, *Winwood in The Way of the World*, *Peter Shilley in Major Barbara*, *Edward IV in Richard III*, *Boyet in Love's Labor'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*, many others. **REGIONAL:** Ford's Theatre: *State of the Union*; Wilma Theater: *I Am My Own Wife*; Signature Theatre: *A Funny Thing Happened on the Way to the Forum*; Folger Theatre: *The Dresser*; Woolly Mammoth: *Quills*; Studio Theatre: *Seedcorn*; The History Boys; *The Russian National Postal Service, The Lisbon Travolta, A Tale of Two Cities, Rosenzweig and Goldenstern Are Dead*; Round House: *Amadeus*. **AWARDS:** Fulbright Fellowship; Fox Fellowship. **INSTRUCTOR:** The Julliard School, 1992-2008; British American Drama Academy, Oxford, England; Academy for Classical Acting at The George Washington University.



Clark Middleton*

Scruple

NEW YORK: Signature Theatre NYC: *The Late Henry Moss, A Few Stout Individuals*; *Curse of the Starving Class*; Chicago: Public Theater: *Body Songs*; NYSF Delaware: *The Coleridge*. **Rep:** *The Hope Zone, 17 Black, What is Art*; Mirror Repertory Company: *The Madwoman of Chailiot, Vivat, Vivat Regina, Paradise Lost*; Project 13: *Bad, Arden of Feversham*; Pelican Theatre Co.: *Richard III, The Proposal, Hamlet*; Action Theatre Row: solo show *Miracle Mile*. **REGIONAL:** The Mark Taper Forum: *The Body of Bourne*; Denver Center: *Don Quixote*; Capitol Rep and Wayside Virginia: *Greetings*. **FILM:** *Kill Bill 2, Sin City, Taking Woodstock, 5.15 on Hour, Serendipity, The Attic, Live Free or Die, Noise, As Good as Dead, The Good Heart, Day Zero*. **TELEVISION:** *Law and Order* (recurrent), *CSI* (recurrent), *Fringe* (recurrent), *Jonny Zero, Law & Order: SVU, Heart She Holler* (upcoming). **OTHER:** Feature Film Director: *One Spring* (upcoming). **TRAINING:** Uta Hagen.



Nancy Robinette*

Madame Argante

STC: *An Ideal Husband*, *Maita in Twelfth Night*, *The Beaux' Stragems*, *Lady Windemere's Fan*, *Henry IV, Part 1 and Part 2*, *The Rivals*, *The Silent Woman*, *The Little Foxes*, *Sweet Bird of Youth*. **NEW YORK:** Off-Broadway: *New York Theatre Workshop: Trestle at Pope Luck Creek*, *Finally Flannery*, *Roundabout Theatre: Give Me Your Answer, Do!*. **REGIONAL:** Old Globe: *The Savannah Disputation*; Arena Stage: *Death of a Salesman*, *Well, The Women*, *Round House Theatre: Better Living*, *Who's Afraid of Virginia Woolf?*; Studio Theatre: *Souvenir*; Frozen, *The Play about the Baby*, *Afterplay*; Williamstown Theatre Festival: *Philadelphia, Here I Come!*; Folger Theatre: *Romeo and Juliet*; Scena Theatre: *Mother Courage*; Papermill Playhouse: *The Diary of Anne Frank*. **FILM:** *Aspnet, Soldier Jack, Serial Mom*. **TELEVISION:** *loue, Homicide, Telegrams from the Dead, The Hunley, The Day Lincoln Was Shot*. **AWARDS:** 1998 Fox Fellow; Helen Hayes Award, STC Will Award.



Meg Chambers Steedle*

Isabelle

NEW YORK: *Bunny's Bakery* (dir. Warren Carlyle); National Alliance for Musical Theatre: *The Average Achiever's Club*. **REGIONAL:** Signature Theatre: *Ken Ludwig's A Fox On the Fairway* (world premiere, dir. John Rando); *Two River Theatre: Barefoot in the Park, A Year with Frog and Toad*; Triad Stage: *Picnic*; Victory Gardens Theatre: *Real Girls Can't Win*; American Music Theatre Project: *Andrew Lippa's Asphalt Beach* (world premiere). **TELEVISION:** *Body of Proof*. **TRAINING:** Northwestern University.



Andrew Veenstra*

Eraste

NEW YORK: Off-Broadway: Lincoln Center Theater: *Hamlet in Hamlet*; John Wilkes Booth in *An Error of the Moon*. **REGIONAL:** King Philip in *Lion in Winter*; Balhazar/Romeo understudy in *Romeo and Juliet*; *Tartuffe in Tartuffe*; Max Halliday in *Dial "M" For Murder*; Medvedenko in *The Seagull*; Frankie Epps in *Parade*; Claudio in *Measure for Measure*; Young Scrooge in *A Christmas Carol*; Lumiere in *Beauty and the Beast*. **FILM:** *Blue Door*. **TELEVISION:** *Law & Order: SVU*. **AWARDS:** Winner at the Kennedy Center American College Theatre Festival. **OTHER:** Worked with Radio City Music Hall. **TRAINING:** Eastman School of Music; piano; Brigham Young University; BFA in Acting.

25 Years, ★ 25 Reasons to Give

There are many reasons to give to the Shakespeare Theatre Company. To celebrate our 25th anniversary, throughout the season we will share 25 of our favorite reasons to give.

Here is number 18.

18. Free For All

"From the start the goal was to make Shakespeare accessible to everybody."

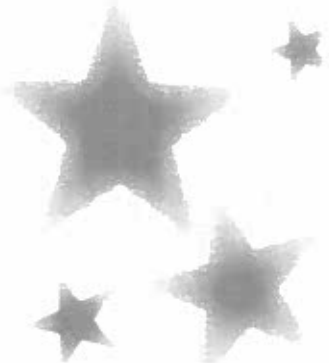
Michael Kahn

More than 3,000 people support the Shakespeare Theatre Company as Shakespeare Stars or Artistic Circle members every year. Each person has their own reason.

What's your reason?

To make a gift, please visit ShakespeareTheatre.org/Support or call 202.547.1122, option 7.

Tweet your reason
@ShakespeareINDCI



Direction and Design Biographies

David Ives

Translator and Adapter
STC: *The Liar* (winner of the Charles MacArthur Award for Outstanding New Play); **NEW YORK:** Broadway: *White Christmas: Is He Dead?* (adapted from Mark Twain); *Venus in Fur* (upcoming); **Off-Broadway:** Classic Stage Company, New Jerusalem (winner of the Hull-Warner Award); *The School For Lies* (adapted from Moliere's *The Misanthrope*); Primary Stages: *All in the Timing, Time Flies, Ancient History*; **REGIONAL:** Chicago Shakespeare, *A Flea in Her Ear* (winner of Joseph Jefferson Award for adaptation); **AWARDS:** Guggenheim Fellowship in playwriting; **TRAINING:** Northwestern University; Yale School of Drama.

Michael Kahn

Director
See For the Shakespeare Theatre Company (page 29).

Alexander Dodge

Set Designer
STC: *The Liar, The Dog in the Manger*; **BROADWAY:** *Present Laughter* (2010 Tony Nomination), *Old Acquaintance, Butley, Hedda Gabler*; **OFF-BROADWAY:** Playwrights Horizons: *Maple and Vine*; Second Stage: *All New People, Trust, The Water's Edge*; Roundabout: *The Understudy*; Public Theater: *Measure for Measure, Paris Commune*; Lincoln Center: *Observe the Sons of Ulster*; (Lortel Award); Chancer in Rome; **TRANA:** Anthony and Cleopatra; Cedar Lake: *Orbo Novo*; Atlantic: *Force Continuum, Sexual Perversity in Chicago*; **REGIONAL:** Alley Theatre, Arena Stage, Baltimore Centerstage, Chicago Shakespeare, Hartford Stage, Huntington Theatre, Geffen, Guthrie, Long Wharf, Old Globe, Mark Taper Forum, Trid Stage, Westport, Williamstown, Yale Rep; **INTERNATIONAL:** The Gate-Dublin, Stratford Festival-Ontario; **OPERA:** Deutsche Oper Berlin; *Il Trittico*; Staatstheater am Gärtnerplatz, Munich; *Der Welfenschmied*; Wüzburg; *Der Fliegende Holländer*; Budapest; *Lohengrin*; **TRAINING:** Yale School of Drama.

Murrell Horton

Costume Designer
STC: *The Alchemist, Edward II, Hamlet* (2007), *Titus Andronicus, Lorenzaccio* (Helen Hayes nomination), *Richard III* (2003), *Hamlet* (2002), *The Silent Woman, Hedda Gabler* (Helen Hayes nomination), *Camino Real* (Helen Hayes nomination); **NEW YORK:** Jeffrey Finn Productions: *A Tale of Two Cities*; The Acting Company: *O Pioneers!*; The Juilliard School: *A Doll's House, A Question of Mercy* (sets and costumes); *The Cherry Orchard*; Pearl Theatre Company: *When Ladies Battle, The Barber of Seville, The Guardsman, Cymbeline, The Chairs,*

Venice Preserved, Richard III, The Miser (sets and costumes); **REGIONAL:** Denver Center Theatre: *1001* (world premiere, dir. Ethan McSweeney); Cleveland Playhouse: *The Clean House*; Philadelphia Theatre Company: *After Ashley, The God, A Question of Mercy*; Berkshire Theatre Festival: *The Night of the Iguana, The Lisbon, Moby Dick Rehearsal, The Transit of Venus, Desire under the Elms, A Woman in Mind, Visiting Mr. Green* (world premiere, dir. John Rando), *Mad Forest, The Game of Love and Chance*; Shakespeare Theatre of New Jersey: *Richard III* (sets and costumes), *Cyrano De Bergerac, A Midsummer Night's Dream, Henry V, The Winter's Tale, Leocadia*; Madison Repertory Theatre: *The Game of Love and Chance, Eurydice* (world premiere, dir. Richard Cooley); Indiana Repertory Theatre: *A Christmas Carol* (1997-2007); **OPERA:** New York City Opera: *Lysistrata* (dir. Michael Kahn); Houston Grand Opera: *Lysistrata* (world premiere, dir. Michael Kahn); **AWARDS:** 2007 Irene Shaaf Young Master Award for costume design; **OTHER:** Illustration-graphic artist; Ringling Brothers & Barnum and Bailey Circus; *Domine Brasco* the movie; **L.L.Bean**; **Liz Claiborne**; **Isod Men's Sportswear**; Brooklyn Museum of Art.

Phillip Rosenberg

Lighting Designer
NEW YORK: Broadway: *Over 35 Broadway and West End plays and musicals*; **Off-Broadway:** *Cactus Flower*; **REGIONAL:** Dorset Theatre Festival: *Noises Off*; La Jolla Playhouse: *Dram of Drumhichit*; Ford's Theatre: *Liberty Smith*; The Guthrie Theater: *The Winter's Tale*; Huntington Theatre Company: *Bus Stop, She Loves Me*; Westport County Playhouse: *The Circle, I Do! I Do!*; Manhattan School of Music: *Summer and Snake*; George Street Playhouse: *Title of Show!*; Barrington Stage Company: *Sweeney Todd*; Portland Stage Company: *The Springing Tree*; The Actors Company Theatre: *The Memorandum*; Kennedy Center: *The Lisbon Travolta*; Chicago Shakespeare: *The Taming of the Shrew, Macbeth, Edward II, Amadeus, Cymbeline*; Williamstown Theatre Festival: *Knickknocker*; Bay Street Theatre: *Shanghai Moon, The Lady in Question,*

Adam Wernick

Composer
STC: *All's Well That Ends Well, The Liar, The Alchemist, The Way of the World, Hamlet* (mainstage and Free For All), *Love's Labor's Lost* (mainstage and RSC), *Ohello, Five by Tenn*, *Cyrano, Henry IV, Part I and Part 2, The Winter's Tale, Romeo and Juliet, The Duchess of Malfi, Hamlet, Hedda Gabler, Camino Real, The Merchant of Venice, King John, Twelfth Night, Sweet Bird of Youth, The Tempest, Mourning Becomes Electra, Henry IV, Henry V, Macbeth, Henry IV, Richard II, Hamlet, Troilus and Cressida, Measure for Measure*. **NEW YORK:** Manhattan Theatre Club: *Five by Tenn*; The Public Theater: *Temptation*; Joyce Theatre: 1984. **REGIONAL:** Guthrie Theatre; Denver Center Theater Company; Signature Theatre; Shakespeare Santa Cruz; Great Lakes Theater Festival; Berkshire Theatre Festival; Wilma Theater; PlayMakers Repertory; Mum Puppettheater; Philadelphia Theatre Company; Walnut Street Theatre; **CONCERT WORKS:** 21st Century Consort; Orchestra 2001; Network for New Music; American Composers Forum; **ORIGINAL WORKS:** *Sleeping Beauty* (2006), *The Princess and the Pea* (2004); original musicals with book and lyrics by Kate Hawley.

Christopher Baine

Sound Designer
STC: *Julius Caesar* (Free For All); **REGIONAL:** Woolly Mammoth Theatre Company: *Grotesque Playground Injuries*; Forum Theater: *Scarred*; Everyman Theatre: *All My Sons*; designs with Children's Theater Charlotte; Olivey Theater Company; Theater J; Adventure Theater; Synetic Theater; Bay Theater; Journeyman Theater; Rorschach Theater; Kennedy Center TV; American Century Theater; Constellation Theatre Company; Theatre Alliance; Source Theatre Festival; American College Theatre Festival; Young Playwrights Theatre; University of Maryland; Catholic University; American University; Actors Theatre of Charlotte; National Players.

Stuart Howard and Paul Hardt

Casting
STC: Since 1986. **REGIONAL:** Washington, DC (recent); Arena Stage: *Okthornoi* (dir. Moly Smith); *Sophisticated Ladies* (dir. Maurice Hines); The Studio Theatre: *The Habit of Art* (dir. David Muse); Metro Stage: *Josephine Tonight* (dir. Maurice Hines).

Daniel Neville-Rehbehn

Resident Costing Director
See For the Shakespeare Theatre Company (page 30).

Ellen O'Brien

Voice and Text Coach
See For the Shakespeare Theatre Company (page 30).

Drew Lichtenberg

Literary Associate
See For the Shakespeare Theatre Company (page 30).

Jenny Lord

Assistant Director
See For the Shakespeare Theatre Company (page 30).

Joseph Smelser*

Production Stage Manager
STC: *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 Tragedy of Hamlet, Golden Child, Don Juan, Purgatorio, The Search for Signs of Intelligent Life in the Universe* (with Lily Tomlin); American Conservatory Theatre: *The Rivals, The Circle, The Government Inspector, Edward Albee's At Home At the Zoo, Vigil*; Berkeley Repertory Theatre: *Journey to the West, An Almost Holy Picture, Having Our Soy*; Regional Tour: *Let Me Down Easy, Twilight, Los Angeles*; 1992 (both with Anna Devere Smith); **TRAINING:** Oberlin College; BA.

Benjamin Royer*

Stage Manager
STC: *The Merchant of Venice, An Ideal Husband, Harman Center for the Arts Annual Gala* (2010) *All's Well That Ends Well, Mrs. Warren's Profession, Henry V, Richard II, Phèdre*; Harman Center for the Arts Annual Gala (2008); *The Taming of the Shrew* (Free For All); *King Lear, Ion, Twelfth Night, The Way of the World, Julius Caesar, Antony and Cleopatra, Argonaukika, Tamburlaine, Edward II, Hamlet, Richard III*; **REGIONAL:** Actors Theatre of Louisville: *A Tuna Christmas*; Baltimore Centerstage: *The Voyager Inheritance, The Two Gentlemen of Verona, Elmin's Kitchen* (U.S. premiere), *Lady Windermere's Fan, Sweeney Todd, Misalliance, Intimate Apparel* (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.

