

the Merry Wives  
of Windsor



SHAKESPEARE THEATRE COMPANY

# SHAKESPEARE'S ENGLISH COMEDY

As Samuel Johnson once observed, *The Merry Wives of Windsor* "is remarkable for the variety and number of the personages, who exhibit more characters appropriated and discriminated, than perhaps can be found in any other play." The only of his plays to depict Shakespeare's own Elizabethan society, *Merry Wives* can be said to inaugurate an entire genre of class-conscious English dramas. It's a short line from this play to the hermetic households of *Howards End*, *Gosford Park* and that latest craze of Anglophiles and PBS-watchers everywhere, *Downton Abbey*.

But *Merry Wives* is no mere nostalgic portrait of Britannia. Shakespeare is never merely sentimental, and this is perhaps the least romantic of his comedies. In Shakespeare's England, the ends justify the means, especially concerning matters of money. Shakespeare's Windsor, on its surface a happy and thriving community, in fact runs on the principle of "cozenage," or cheating. Everyone is caught up in the aspirational scramble to get to the top of the heap. Falstaff wants the money of the merry wives (and their husbands), while Mistresses Ford and Page want the status that comes with being feted at court in nearby Windsor Castle, just across the Thames. Everyone else is preoccupied with either finding a job or with marrying the beautiful young Anne Page, who comes, more importantly, with a dowry that ensures financial solvency. Everyone is out for themselves. It should come as little surprise, then, that beneath the apparently normal facade that Shakespeare draws of provincial (or suburban) Windsor, we receive instead a teeming chaos, a crazy quilt of character quirk and dramatic/farfal complication. The stage foreigners of the play—Sir Hugh Evans, the Welsh parson and schoolmaster, and the choleric Frenchman Doctor Caius—are welcome additions to the Eastcheap

repertory company, made famous in the *Henry IV* plays and transplanted here to Windsor's Garter Inn, Justice Shallow now presides in nearby Gloucester. Mistress Quickly has been pressed into service as Doctor Cains' housekeeper. Even Bardolph has turned tapster, shedding his soldier's clothes. Above it all presides Falstaff, still the fat old knight, source of much of the play's Rabelaisian wit and the fountainhead of its linguistic vitality. "Merry" England, Shakespeare seems to be saying, is a world of endless mendacity. But that doesn't mean it isn't also a whole lot of fun.

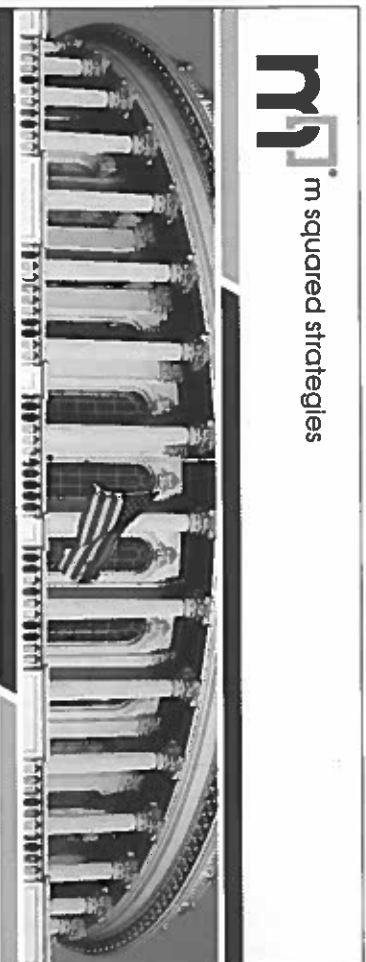
This is also a world in which the concept of Englishness was being rapidly reinvented. In the late 1590s and early 1600s, when Shakespeare was writing *Merry Wives*, England was a bankrupt country. It had been involved in an exhausting naval war with Spain and Portugal for the last 40 years, ever since Elizabeth I had ascended to the throne in 1558. It would also become embroiled in a war with Ireland from 1597 to 1603. Soldiers returning from war encountered a country whose finances had been drained, and were forced to rely on a small pension from the Queen. These knights, like Falstaff in the play, were known as "Windsor knights" for their reliance on the Queen's court at nearby Windsor Palace, just a few miles up the Thames River from London. Young men of title, like young Fenton in the play, often had an ancestral title but a withered estate, their coffers emptied to pay for Elizabeth's wars of empire. Taking the place of these suddenly impoverished aristocrats in the first ranks of the realm was a rising middle class of prosperous merchants and traders. Much like the Ford and Page households in *Merry Wives*, this rising middle class held different values, came from different backgrounds and even spoke differently than the landed

gentry they were so eager to depose. At 88 percent, *Merry Wives* is the most pro-heavy of any Shakespeare play, and it is his play most concerned with the use, misuse and abuse of the English vernacular. Whereas Mistresses Ford and Page express themselves intelligently and clearly, in an idiom halfway between verse and plain speech, they are surrounded by a taxonomy of malapropisms, mispronunciations and maimings of common phrases. The speech of Falstaff and his followers, meanwhile, contains remnants of the Elizabethan golden age of the 1570s and 1580s. Nym's abuse of the term "humour" draws sarcastic attention to the faddish comedies of Shakespeare's rival, Ben Jonson. And Pistol's bombastic, "red-lattice phrases" make him seem like a refugee from a Christopher Marlowe play. Falstaff fashions himself like Sir Francis Drake or Sir Walter Raleigh, the explorers made famous in the '70s and '80s for their pursuit of "El Dorado," the fabled city of gold. But this is Windsor: there's no gold to be found, only the cold darkness of the Thames.

This production of *Merry Wives* is set in England in the Indian summer of 1919. The First World War had ended in late 1918, and English society was undergoing similar convulsions of recession and revolution. "The war to end all wars" had dealt a severe blow to the ruling class, many of whom sat on bankrupt estates. Returning soldiers struggled to find work, displaced in many instances by merchants. To add insult to injury, women had replaced men in the wartime workforce and were now advocating for their voice in the national vote. Onstage and off, they were now fighting off the advances of men such as Falstaff, the pensioner and "Windsor Knight."

Perhaps England is always reinventing itself. In 1917, King George V changed the name of the English monarchy from its original German surname to the House of Windsor. It's true: "The Merry Wives of Saxe-Coburg-Gotha" just doesn't have the same ring.

Drew Lichtenberg, Literary Associate



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**SHAKESPEARE THEATRE COMPANY**  
Recipient of the 2012 Regional Theatre Tony Award\*

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

### William Shakespeare's **The Merry Wives of Windsor**

Performances Begin June 12, 2012  
Opening Night June 18, 2012  
Sidney Harman Hall

**Director**  
Stephen Rayne

**Set Designer**  
Daniel Lee Conway

**Costume Designer**  
Wade Labissohnliere

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*The Merry Wives of Windsor* is sponsored by **Arlene and Robert Kogod, American Airlines** and **British Airways** with additional support from **KPMG**.  
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\*Directing Fellow of the Shakespeare Theatre Company.  
\*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers.

# About the Playwright



## William Shakespeare

No man's life has been the subject of more speculation than William Shakespeare's. While Shakespearean scholars have dedicated their lives to the search for evidence, the truth is that no one really knows what the truth is. Scholars agree that a William Shakespeare was baptized at Stratford-upon-Avon on April 26, 1564. Tradition holds that he was born three days earlier, on April 23—the same date on which, 52 years later, he was recorded to have died. On November 27, 1582, a marriage license was granted to 18-year-old William and 26-year-old Anne Hathaway. A daughter, Susanna, was born to the couple six months later. We know that *Hamlet* and *Judith*, were born soon after and were baptized. What we do not know is how the young Shakespeare came to travel to London and how he first came to the stage. Whatever the truth may be, it is clear that in the years between 1582 and 1592 someone calling himself William Shakespeare became involved in the London theatre scene and was a principal actor with one of several repertory companies.

By 1592 Shakespeare had become prominent enough as a playwright to engender professional jealousy. A rival playwright, Robert Greene, wrote snidely of an "upstart crow, beautified with our feathers, that with his tiger's heart wrapped in a player's hide supposes he is as well able to bombast out a blank verse as the best of you, and being an absolute Johannes-factotum is in his own conceit the only Shakespeare in a country." In the years between 1591 and 1593, the theatres of London were temporarily shut down due to an outbreak of plague; Shakespeare turned his considerable talents to sonnet writing and acquired a patron, the young Lord Southampton, to whom two of his poems, *Venus and Adonis* and *The Rape of Lucrece*, are dedicated.

In 1594 Shakespeare was listed as a stockholder in the Lord Chamberlain's Men; he was a member of this company for the rest of his career, which lasted until approximately 1611. When James I came to the throne in 1603, he issued a royal license to Shakespeare and his fellow players, inviting them to call themselves The King's Men. The King's Men leased the Blackfriars' Theatre in London in 1608. This theatre, which had artificial lighting and was probably heated, served as their winter playhouse. The famous Globe Theatre was their summer performance space.

In the years since Shakespeare's death, he had fallen to the depths of obscurity only to be resurrected as the greatest writer of English literature and drama. In the 1800s, his plays were so popular that many refused to believe that an actor from Stratford had written them. To this day some believe that Sir Francis Bacon was the real author of the plays; others argue that Edward De Vere, the Earl of Oxford, was the man. Still others contend that Sir Walter Raleigh or Christopher Marlowe penned the lines attributed to Shakespeare. Whether the plays were written by Shakespeare the man or Shakespeare the myth, it is clear that no other playwright has made such a significant and lasting contribution to the English language.

# Synopsis

Sir John Falstaff has arrived in Windsor in dire financial straits. While drinking at the Garter Inn, he hatches a scheme: he will woo the "merry wives" of two successful merchants in Windsor, Mistress Page and Mistress Ford, and make off with their husbands' money. Falstaff's followers, Pistol and Nym, refuse this plan, so Falstaff discharges them from his service and sends his pageboy to each of the wives with a love letter.

Meanwhile, three different men are fighting for the hand of Page's young daughter, Anne. Mistress Page wants her daughter to marry Doctor Caius, a French physician, whereas her father wants her to marry Master Slender, the youthful cousin of Justice Shallow. Anne herself wants to marry Master Fenton, but her parents disapprove because Fenton has a rakish reputation and a withered estate. Sir Hugh Evans, the Welsh parson and schoolmaster, tries to secure the help of Mistress Quickly (Caius' housekeeper) to argue with Anne for Slender. Caius finds out and challenges Evans to a duel.

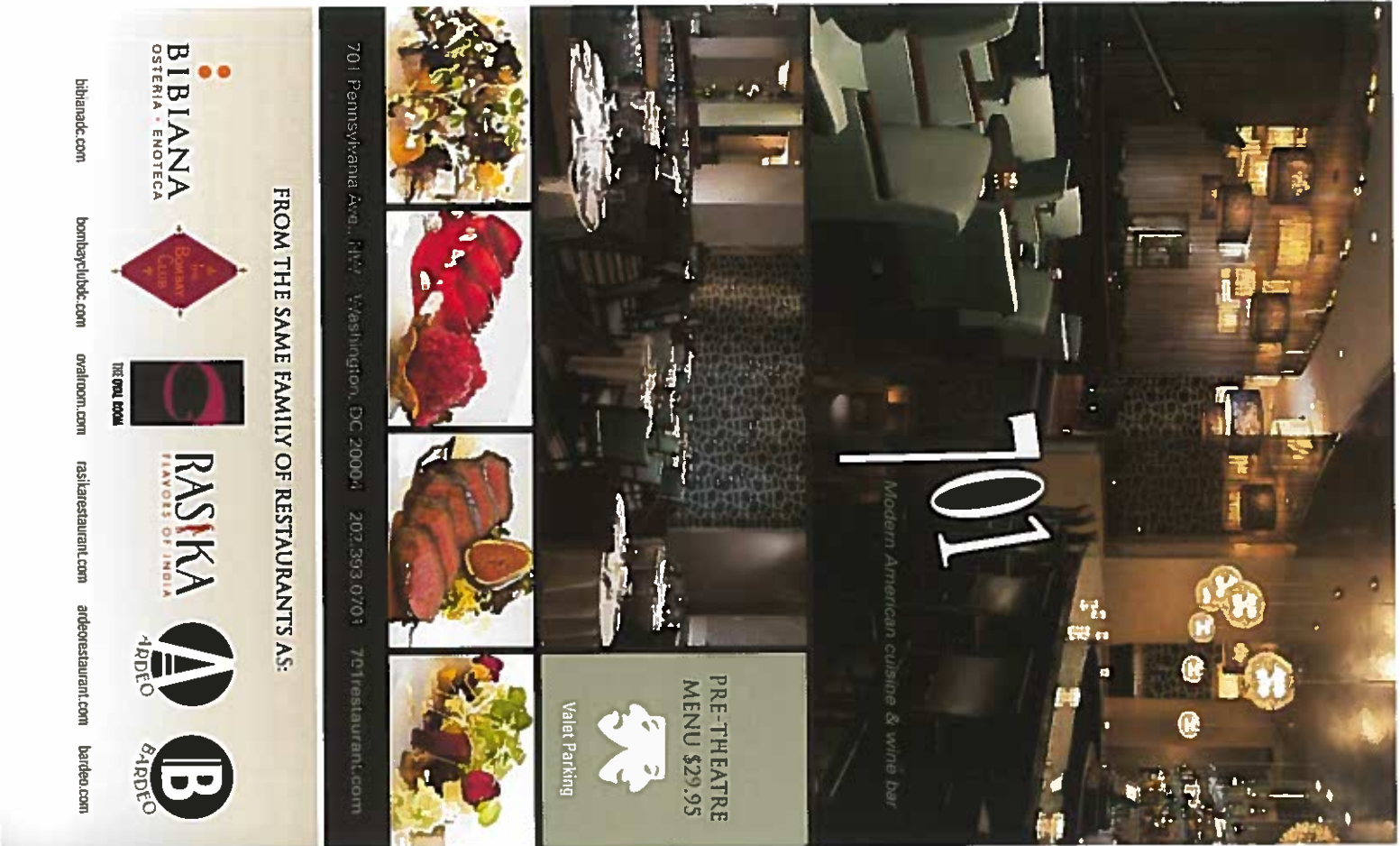
Mistress Page and Mistress Ford compare their letters from Falstaff and realize they are identical. They hatch their own plan to be revenged on him, sending letters that encourage his advances. In the meantime, Pistol and Nym tell Masters Ford and Page of Falstaff's plans. Ford, who is jealous, disguises himself as Master Brook and interviews Falstaff, posing as a lover who wants to hire him to woo Mistress Ford on his behalf.

Out in Windsor Park, Caius waits with Justice Shallow and the Host of the Garter Inn for Evans to arrive for their duel. But the Host has set different places for the duel, and in the confusion everyone agrees to call off their differences. Meanwhile, back at Ford's house, Mistress Ford has received Falstaff. When they hear that her husband is returning, she convinces him to hide in a laundry basket, which her servants empty into the Thames River.

The next morning, still suffering the aftereffects of his impromptu bath, Falstaff is persuaded by Mistress Quickly to return to Ford's. When he arrives, Mistresses Page and Ford convince him to dress like the old woman of Brentford in order to hide from Ford. When Ford sees Falstaff as the old woman, he flies into a rage and chases him out, beating him as he goes. Seeing Ford's distress, the wives finally tell their husbands of their plots. Mistress Page suggests one last form of mockery for Falstaff, at Herne's Oak in Windsor Park. Meanwhile, Master Page hopes that during the confusion, Slender can elope with Anne. Mistress Page makes the same plan for Doctor Caius.

Back at the Garter, Mistress Quickly apologizes to Falstaff for deceiving him, while the Host agrees to help Fenton run off with Anne that evening. Falstaff agrees to meet the wives in disguise at night. That night, everyone hides in the park. Children dressed as fairies ambush Falstaff, who cowers as they burn him with candles. The couples enter and tease him for his misdeeds. Page invites Falstaff to a wedding feast for his daughter and Slender, while Mistress Page reveals her plan for Caius. Fenton and Anne arrive, married, and Master and Mistress Page surrender to the course of love.





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## Cast

### THE MERRY WIVES OF WINDSOR

Robert Shallow, a justice of the peace .....JANLATH CONROY  
 Abraham Slender, a young gentleman, his relative..... MICHAEL KEVLOUS  
 Peter Simple, Slender's servant .....MATTHEW MCGEE  
 Fenton, a gentleman, former companion of the Prince of Wales..... MARK J. SULLIVAN  
 Sir Hugh Evans, a Welsh parson and schoolteacher..... FLOYD KING  
 Doctor Caius, a French physician ..... TOM STORY  
 Mistress Quickly, his housekeeper ..... ANA HOHN  
 John Rugby, his servant..... MICHAEL GREGORY

Host of the Garter Inn..... JIMMY KIEFFER  
 Sir John Falstaff, a Knight of the Garter, lodging at the Inn..... DAVID SCRABIN  
 'Corporal' Bardolph, Falstaff's follower, later an employee at the Inn..... BEV APPLETON  
 'Ancient' Pistol, Falstaff's follower ..... JAMES KONICK  
 'Corporal' Nym, Falstaff's follower..... HUGH NEES

George Page, a merchant..... KURT RHODS  
 Mistress Margaret 'Meg' Page, his wife ..... VANNE COX  
 Anne Page, their daughter..... AIDSSA GAGABIN

Frank Ford, a merchant..... MICHAEL MASTRO  
 Mistress Alice Ford, his wife..... CAROLYN KOZLOWSKI

All other parts played by the Company ..... KEVY BRETTTELL, AMYUSH CHANDAN\*,  
 CAROLINE COLEMAN, MICHAEL GREGORY\*, AARVN KOPP\*,  
 JOEY LEPAGE\*, MATTHEW MCGEE\*, IAN PEDERSEN, AIDAN WHITE

Movement Consultant: Karma Camp  
 Fight Consultant: Casey Kalda

#### UNDERSTUDIES

Bev Appleton\* (Shallow/Hugh Evans), Jane Bernhard (Female Ensemble),  
 Holden Brettell (Children), Aayush Chandan\* (Slender), Michael Gregory\* (Host), Aayn Griffith (Children),  
 Jimmy Kieffer (Page), James Konick\* (Ford), Aarvn Kopp\* (Anne Page), Joey LePage\* (Fenton),  
 Matthew McGee\* (Dr. Caius), Hugh Nees\* (Falstaff), Stephen Santow (Male Ensemble),  
 Emily Townley\* (Mistress Page/Mistress Ford/Mistress Quickly), Luke Tullhall (Bardolph/Pistol/Nym)

#### THERE WILL BE ONE 15-MINUTE INTERMISSION

The Shakespeare Theatre Company operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the Federation 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 consultant of Theatre Communications Group (TCG), the national organization for not-for-profit professional theatre, and is a member of the Performing Arts Alliance, the DC Chamber of Commerce, Association of Performing Arts Presenters (AAPA), 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



# Cast Biographies



## Bev Appleton\*

**Barclay**  
STC: *Much Ado About Nothing, Alf's Well That Ends Well, NEW YORK: Manhattan Theatre Club: Five by Tenn, The Other Side.*  
REGIONAL: Arden Theatre: *Twelfth Night, Poof, Sweeney Todd*; Walnut Street Theatre: *Of Mice and Men, Man of La Mancha, Mr. Bailey's Minder* (Armenian premiere); Philadelphia Shakespeare: *King Lear*; Theatre Virginia: *Touchstone in As You Like It, Dogberry in Much Ado About Nothing, Dysart in Equus, Nicola in Arms and the Man.* INTERNATIONAL: Sibiu International Theatre Festival, Romania and Edinburgh Fringe: *Two Rooms*; Blue Ridge Theatre Festival, CAux Switzerland: *Wenceslas Square, Cotton Patch Gospel*, performed in Hungary, Romania, India, England, Scotland and Switzerland. FILM: *The New World, The Contender, The Colors.* TELEVISION: *My Name is Bill W, The Color of Love, Teacher in My House.* AWARDS: *Baltimore Award nomination for Lead Actor in The Fantocks; Baltimore Award nominations for Best Ensemble for Of Mice and Men, Sweeney Todd and Pacific Overture.*



## Remy Brettell

**Ensemble**  
REGIONAL: Ford's Theatre: *Tiny Tim in A Christmas Carol; Port City Playhouse; Thomas in Sister Mary Ignatius Explains It All For You; Little Theatre of Alexandria: Ignorance and Craight Boy in A Christmas Carol; City of Fairfax Theatre: Little Lake in Annie Get Your Gun.*



## Aayush Chandan\*

**Ensemble**  
STC: 2011-2012 Acting Fellow; *Much Ado About Nothing, The Two Gentlemen of Verona.* REGIONAL: Guthrie Theater: *Dowling Studio: Revolt.* AWARDS: youngARTS (NFAA). OTHER: University of Minnesota/Guthrie Theatre Actor Training Program: *The Globe Theatre (London); USPA.*



## Caroline Coleman

**Ensemble**  
REGIONAL: Olney Theatre: *Bright in the Sound of Music* (Helen Hayes Award nomination, Outstanding Ensemble and Outstanding Resident Musical). OTHER: Apollo Civic Theatre: *Rhoda Penmark in Bad Seed; Thurmont Thespians: Mr. Turnout*



## Jarlath Conroy\*

**in Normia, Fredericktowne Players: Gladys Herdman in The Best Christmas Pageant Ever.**  
STC: *Fluellen in Henry V* (Helen Hayes Award nomination), *Winchester in Henry VI, Sir Hugh Evans in The Merry Wives of Windsor* (Free For All). NEW YORK: *Broadway: The Seagull, The Weir, The Iceman Cometh, On The Waterfront, Ghetto, Philadelphia, Here I Come, The Visit, Comedians: Off-Broadway: The Coward, Finn, A Man of No Importance, Our Lady of Sigo, A Life, Gardelia, Translations, The Matchmaker.* REGIONAL: *The Homecoming, The Steward of Christendom* (Baltimore Award), *Juno and the Paycock* (Helen Hayes Award), *Faith Healer, Twelfth Night, Ah, Wilderness! Inherit the Wind, A Christmas Carol, Catchpenny Twist.* INTERNATIONAL: *The Royal Court, London: Cromwell, Hamlet: The Old Vic: The White Devil; Nottingham Rep: FILM: True Grit, The Art of Getting By, Kinsey, Stay, Day of the Dead, Heaven's Gate.* TELEVISION: *Law & Order, Law & Order: SVU, NYPD Blue, Summer.* OTHER: Director: *True West, Human Resources.* TRAINING: Royal Academy of Dramatic Art, London.



## Yvonne Cox\*

**Mistress Page**  
STC: *Twelfth Night, The Way of the World, The Beaux' Strategem* (Helen Hayes Award nomination), *NEW YORK: Broadway: A Free Man of Color, La Cage Aux Folles, Caroline or Change, The Dinner Party, Company* (Tony/Drama Desk nominations), *Smile: Off-Broadway: OBE Award for Sustained Excellence: Blind, Damn Yankees, Paradise Park, Spin, The Wooden Brecks, Lost Easter* (Drama Desk nomination); *House and Garden, Labor Day, A Question of Mercy, Freedomland, The Altruists, The Waiting Room, The Bathing Cage, Flora the Red Menace, The Vagina Monologues, The Road Chain, A Mother's Daughter and a Gun.* REGIONAL: Guthrie Theater: *Private Lives; Kennedy Center: The Dinner Party, Bay Street Theatre: Betty's Summer Vacation; Yale Repertory Theatre: The Imaginary Invalid; Long Wharf Theatre: A Flea in Her Ear; La Jolla Playhouse: The Importance of Being Earnest; FILM: Eric Brockovich, Big Eden, Beethoven's 4th, Martin X, You've Got Mail, Henry Fool.* TELEVISION: *Pan Am, Louie, Royal Pains, Boston Legal, Seinfeld, Cinderella, Joan of Arcadia, My Sexiest Mistake, Law & Order(S).*



## Alyssa Gagarin

**Anne Page**  
REGIONAL: Penn State Centre Stage: *The Prime of Miss Jean Brodie* (dir. Susan Schulman), *Kiss Me Kate; Penn State University: I Love You Because, Sunday in The Park With George, She Loves Me.* TRAINING: Pennsylvania State University: *BFA Musical Theatre.*



## Michael Gregory\*

**Rugby**  
STC: 2011-2012 Acting Fellow; *The Two Gentlemen of Verona, Much Ado About Nothing.* REGIONAL: Hartford Stage: *Antony and Cleopatra* (dir. Tina Landau), *A Christmas Carol* (dir. Michael Wilson); Philadelphia Shakespeare Theatre: *Henry V, FILM: Dore* (with Emmy Rossum). TRAINING: University of Hartford: *The Hart School: BFA in Acting.*



## Amy Hohn\*

**Mistress Quickly**  
NEW YORK: *Broadway: Cat on a Hot Tin Roof, November: Off-Broadway: Signature Theatre: A Few Stout Individuals; Drama Dept: The Country Club, June Moon; Vineyard Theatre: Dream True; Naked Angels: The Stand-In; Atlantic Theatre: All Things Considered; REGIONAL: Old Globe Theatre: The Women; George Street Playhouse: The Fox on the Fairway; Baltimore Centerstage: Working It Out; McCarter Theater: June Moon; O'Neill Playwrights Festival: The Zero Hour; Papermill Playhouse: *Deathtrap; Hudson Theatre (Los Angeles): The Stand-In; FILM: Premium Rush, You Don't Know Jack, The Bounty, War of the Worlds, Hitch, Meet the Parents, Along Came Polly, College Road Trip, Breathing Room, The Impostors.* TELEVISION: *The Good Wife, The Return of Jezebel James, Law & Order, Law & Order: SVU, Law & Order: CI, Ed, 3 lbs, Spin City.**



## Michael Keyloun\*

**Slender**  
REGIONAL: Long Wharf Theatre/Hartford Stage: *Beil, Book and Candie; Goodspeed: City of Angels; St. Louis Repertory: Macbeth, The 39 Steps; Pioneer Theatre Company: The Producers, Is He Dead?, Denver Center: Noises Off, Jesus Hates Me; Gela/Indiana Repertory: The Ladies' Man, La Jolla Playhouse: Torture; Actors Theatre of Louisville: The Undrapings; Capital Repertory: The Taming of the Shrew; Cape Playhouse: *Lend Me a Tenor; St. Michael's Playhouse: Boeing Boeing, FILM: The Road from Erbus, The Tryout.* TELEVISION: *As The World Turns.* AWARDS: Nominated for a Kevin Kline Award for *The 39 Steps*, nominated for a Denver*



## Jimmy Kieffer\*

**Ovation Award for Jesus Hates Me.** TRAINING: Georgetown University: *BS; UC San Diego: MFA.*  
Host  
REGIONAL: Baltimore Centerstage: *The Rivals; Playmakers Repertory Company: Big River, Opus, As You Like It, Pride and Prejudice, Pericles, Shipwrecked;*



## Floyd King\*

**Hugh Evans**  
STC: *Affiliated Artist, Verges in Much Ado About Nothing, Gerome in The Hair Apparent, Phipps in An Ideal Husband, Feste in Twelfth Night, Peter Shirley in Major Barbara, Edward IV in Richard III, Boyet in Love's Labor's Lost, Parolles in Alf's Well That Ends Well, Pandarus in Troilus and Cressida, Makolito 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: *1776, 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 Theatre Company: Quixote; Studio Theatre: The Sealator, The History Boys, The Russian National Postal Service, The Lisbon Traviata, A Tale of Two Cities, Rosenkrantz and Guildenstern Are Dead; Round House Theatre: Emperor Joseph in Amadeus.* AWARDS: Fulbright Fellowship; Fox Fellowship; INSTRUCTOR: The Juilliard School, 1992-2008; British American Drama Academy, Oxford, England; STC's Academy for Classical Acting at The George Washington University.



## James Konicek\*

**Pistol**  
STC: *As You Like It, Edward II, Tamburlaine, Cyrano.* REGIONAL: Ford's Theatre: *1776, Parade, Liberty Smith, State of the Union; Woolly Mammoth Theatre Company: The Ventriloquist Play; Olney Theatre: Annie, King of the Jews, Democracy, The Elephant Man; Roundhouse Theatre: Pride and Prejudice, Around the World in 80 Days; Studio Theatre: The Internationlist, Autobahn, Terrorist, Honor; Kennedy Center: *Unleashed, Blues Journey, Alex in Wonderland, Alice; Folger Theatre: Romeo and Juliet; Arena Stage: Barn Yesterday; Catalyst Theatre: 1984, The Elephant Man; Potomac Theatre Festival: Somewhere in the Pacific; American Shakespeare Center: The Tempest, A Midsummer Night's Dream, King Lear, Cato; Much Ado About Nothing, Knight of the Burning Pestle, Tartuffe; Wisconsin Shakespeare Festival: *Macbeth, The Taming of the Shrew, Twelfth Night.* TRAINING: University of San Diego/Old Globe Theatre: *MFA.***





**Aarjn Kopp\***  
**Ensemble**  
 STC: 2011-2012 Acting Fellow; *Strange Interlude*, *The Two Gentlemen of Verona*, *Much Ado About Nothing*. REGIONAL: Wilma Theatre Company; *The Pillowman*; Old Globe; *A Christmas Carol*, *Little Women*, Kingsmen Shakespeare Company; *The Winter's Tale*. TRAINING: West Virginia University; BFA in Acting



**Caralyn Kozlowski\***  
**Mistress Ford**  
 NEW YORK: *The Milliner*, Mrs. Warren's Profession, *Secrets of a Soccer Mom*. REGIONAL: Seattle Repertory Theatre, South Coast Repertory Theatre, California Shakespeare Theater, The Old Globe Theater, Actors Theatre of Louisville; 36th Annual Humana Festival; Maria/Angela in Greg Kotis' *Michael Van Steieburg Melts through the Floorboards*; Shakespeare Theatre of New Jersey; *Trelawney of the Wells*, 10 leading roles. FILM: *Practical Magic*. TELEVISION: *Law & Order*, *Third Watch*, *Numbers*, *Six Degrees*. TRAINING: SUNY-Purchase; BFA.



**Joey LePage\***  
**Ensemble**  
 STC: 2012 Acting Fellow, NEW YORK: *Here I Go*; original works with Dixon Place. REGIONAL: Hyde Park; *Sick I Heart Wainart*; *Salvage Vanguard*; *Hamilton Township*. AWARDS: 2010's Top 10 Performances, Austin American Statesman; Marcia Gay Harden Fellowship. OTHER: Co-Producing Artistic Director: NYC's Monk Parrots. TRAINING: University of Texas, RTU, Bulgaria.



**Michael Mastro\***  
**Ford**  
 NEW YORK: Broadway: *West Side Story*, *Twelve Angry Men*, *Cat on a Hot Tin Roof* (with Ashley Judd and Jason Patric), *Mamma Mia!*, *Judgment at Nuremberg*, *Side Man* (also at



**Matthew McGee\***  
**Simple**  
 STC: 2011-2012 Acting Fellow; *The Two Gentlemen of Verona*, *Much Ado About Nothing*. AWARDS: Kennedy Center American College Theatre Festival Irene Ryan National Finalist. OTHER: Centerstage; *George of Of Mice and Men*; California State University; *Xerxes* in *The Persians*, *Buddy in Welcome Home*, *Jenny Suter*, *Angelo* in *Measure for Measure*, *Officer Bartel* in *Urinetown*. TRAINING: California State University, Fresno; BA in Acting



**Hugh Nees\***  
**Myrn**  
 STC: *King Lear*, *The Beaux' Stratagems* and others. REGIONAL: Arena Stage; *Oklahoma!*; *Christmas Carol 1941* and others. TELEVISION: *Netforce*, *Homicide*. OTHER: Member AEA, SAG, AFTRA. TRAINING: Santa Clara University.



**Ian Pedersen**  
**Ensemble**  
 STC: Phèdre's son in *Phèdre*; *Boy in the Imaginary Invalid*. REGIONAL: Elden Street Players; *Puck in A Midsummer Night's Dream*; *Ambassador Theatre*; *Little Prince in The Little Prince*; *Synetic Theatre*; *Theseus and Staneling in Teen Midsummer Night's Dream*;



reston Community Players; *Nathan in The Full Moon*. TELEVISION: *Discovery Channel's True Crimes*, *Nickelodeon's World Wide Doy Off*.  
**Kurt Rhoads\***  
**Page**  
 STC: Mark Antony in *Julius Caesar* (Free for All), *Clarence in Richard III*, *Mark Antony* in both *Antony and Cleopatra* and *Julius Caesar*. NEW YORK: Broadway: *Julius Caesar* (with Denzel Washington). REGIONAL: Arena Stage; *Uncle Peck in How I Learned to Drive*, *Agamemnon* and *his Daughters*; Dallas Theater Center; *Lewis in Dividing the Estate*, *Henry IV in Henry IV, Parts 1 and 2*; Hudson Stage Company; *Love Song*; *Anada Center for the Arts*; *Thomas More in A Man for All Seasons*; Tinity Repertory Company; *Shooting Star*. INTERNATIONAL: Sydney, Adelaide, Edinburgh, the Netherlands; *Horse Country*, *Captain Overlord's Folly*. OTHER: Directing: Hudson Valley Shakespeare Festival; *The Comedy of Errors*; *The Taming of the Shrew*; worked with Hudson Valley Shakespeare Festival for 16 seasons. TRAINING: University of Chicago; DePaul University.



**David Schramm\***  
**Folstiff**  
 NEW YORK: Broadway: *London Assurance*, *Bedroom Farce*, *The Three Sisters*, *Goodbye Fidel*, *Strike Up The Band*, *Robber Bridegroom*, *The Misanthrope*, *School for Scandal*, *Tartuffe*. Music in the Air, Off-Broadway: *King Lear*, *La Terresse*, *The Cradle Will Rock*, *Duck Variations*, *Beard of Amon*, *Palace of Amateurs*, *Mother Courage*, *Semmelweis*. PREMIERES: *The Boys Next Door*, *Other People's Money*, *A Chorus of Disapproval*, *Man of the Moment*, *Mask of Morarty*. REGIONAL: Hartford Stage Company, Williamstown Theatre Festival (six seasons), Berkshire Theatre Festival (eight seasons), Actor's Theatre of Louisville, Philadelphia Drama Guild, Playmakers Repertory, Cleveland Playhouse, Pasadena Playhouse. INTERNATIONAL: *Rog Dolly* (Moscow Art Theatre), *The Cradle Will Rock* (The Young Vic). FILM: *Johmy Handsome*, *A Shock to the System*, *Let It Ride*, *Rogtime*, *Big Packages*. TELEVISION: *Wings*, *Kennedy*, *Loose Canon*, *Another World*, *Jake and the Fatman*, *Wise Guy*, *The Dreamer of Oz*, *The Working Girl*, *Theatre in America Series*, *The Cradle Will Rock*, *The Time of Your Life*. INSTRUCTOR: UCLA, SUNY, Colleges, University of Missouri in Kansas, The Three of Us Studios (NYC). TRAINING: The Juilliard School (the now infamous Group 1, co-founder of The Acting Company now in its 40th Season).



**Tom Story\***  
**Doctor Caius**  
 STC: Affiliated Artist, *Cymbeline*, Sir Andrew Aguecheek in *Twelfth Night* (2010 Free for All and mainstage, Helen Hayes Award nomination), *Richard II*, *Henry V*, *Design*

for *Living*, *Major Barbara*, *The Rivals*, *Twelfth Night* (1995 Free for All), *Measure for Measure*. NEW YORK: Off-Broadway: *York Theater*, *Town Hall*, *Mint Theater Company*. REGIONAL: Arena Stage: *The Book Club Play*; *Ford's Theatre*; *Sabrina Fair*, *A Christmas Carol*, 1776; *McCarter Theatre Center* and *Vale Rep*; *Tartuffe*; *Berkshire Theatre Festival*; *The Book Club Play*; *The Glass Menagerie*, *Amadeus*, *Secret Lives of the Sexists*, *The Heidi Chronicles*, *The Misanthrope*, *Moby Dick*; *Rehearsal*; *Camelot*, *Life's a Dream*; *McCart Theatre*; *Twelfth Night*; *Look, Look, Great Lakes Theatre Festival* and *Seattle Repertory*; *Romeo and Juliet*; *Kansas City Repertory*; *Gross Indecency*; *Provincetown Rep*; *A Girl Called Dusty*; *Studio Theatre*; *POP* (Helen Hayes nomination), *Legends!*, *The Invention of Love* (Helen Hayes nomination), *Prometheus*; *The York Realist*; *honoy*, *A Number* (Helen Hayes nomination), *The Pillowman*; *Folger Theatre*; *The School for Scandal*; *Henry IV, Part 1*; *Eugene O'Neill Theatre Center*; *The Book Club Play*; *The Crowd You're in With*. AWARD: Fox Foundation Fellowship. TRAINING: Duke University; The Juilliard School.



**Mark J. Sullivan\***  
**Fenton**  
 STC: *A Midsummer Night's Dream*. NEW YORK: Broadway: *To Be Or Not to Be*; *Off-Broadway*: *The Keen Company*; *The Dining Room*, *Symphony Space*; *Surface to Air*; *New York Theatre Workshop*; *Verbebrae*. REGIONAL: *Woolly Mammoth Theatre Company*; *After Ashley*, *Big Death and Little Death*; *Folger Shakespeare Theatre*; *Measure for Measure*, *Melissa Arctic*; *Studio Theatre*; *Cripple of Inishmaan*, *Shape of Things*; *The Old Globe Theatre*; *The Whipping Man*, *The Sisters Rosensweig*; *The Kennedy Center*, *Ronschach Theatre*, *Forum Theatre*, *LA Theatreworks*, *Actor's Theatre of Louisville*. FILM: *Guests of a Nation*. TELEVISION: *Pan Am*, *As the World Turns*, *One Life to Live*. AWARDS: *Drama Desk Award* for *Keen Company's The Dining Room*, *Helen Hayes Award* nomination for *Woolly Mammoth's After Ashley*. TRAINING: James Madison University, Studio Theatre Acting Conservatory.



**Aidan White**  
**Ensemble**  
 TELEVISION: *Nightmare Next Door*, *Model Me Kids*. OTHER: *Winthrop Paroo* in *The Music Man*; *Michael Darling* in *Peter Pan*, *Omaha Loompa #2* in *Willy Wonka*, *Bert Healy* in *Annie*, *Huck Finn* in *Tom Sawyer*, *Fat Sam Staccato* in *Bugsy Malone*, *Randolph Macabee* in *Bye Bye Birdie*.



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# Direction and Design Biographies

## Stephen Rayne

### Director

**NEW YORK:** Broadway: *Not About Nightingales*; **NATIONAL TOURS:** *The Civil War*; **REGIONAL:** *A View From the Bridge*; *Clouse*; *House and Garden*; *Hay Fever*; *A Christmas Carol*; *Equus*; *The Heavens are Hung in Black*; *Sabrina Fair*; *Bloodroot*; *Hamlet*; *Macbeth*; *Parade*; **INTERNATIONAL:** West End: *The Two Worlds of Charlie F*; *Heartbreak House*; *Timon of Athens*; *Richard II*; *Kiss Me Kate*; *Me and My Girl*; **Royal National Theatre:** *The Relapse*; *The Coast of Utopia*; *Mitridate*; *The Cherry Orchard*; *An Enemy of the People*; *Not About Nightingales*; **The Royal Shakespeare Company:** *Othello*; *The Plantagenets* (Henry VI/Richard III); *The Comedy of Errors*; *Hamlet*; *Venus and Adonis*; *Twelfth Night*; *The Constant Couple*; *Tolem*; *Hero and Leander*; **Regional UK:** More than 30 productions including: *The Entertainer*; *The Government Inspector*; *Deathwood*; *Shirley Valentine*; *The Comedy of Errors*; *Much Ado About Nothing*; *A Midsummer Night's Dream*; *Romeo and Juliet*; **UK National Tours:** *The King and I*; *The Rajana Game*; *Jekyll*; **INTERNATIONAL:** *Charlester Tango* (Buenos Aires); *Tanguera* (Buenos Aires); *Jesus Christ Superstar* (Spain); *Shangri La* (China); *Howona Rakaton* (Cuba); *Voyage* (Germany); *Who Play Wifus* (Israel); **OPERA:** *Peter Grimes* (Glyndebourne and Salzburg); *Idemeneo* (Glyndebourne); *Sophie's Choice* (Royal Opera); *Pride and Prejudice* (Romania); **INSTRUCTOR:** Central School of Drama, Guildhall School, Mountview Theatre School, Cambridge University; **TRAINING:** London University; Bachelor in Education; Drama.

## Daniel Lee Conway

### Set Designer

**REGIONAL:** Cleveland Playhouse: premiere of Ken Ludwig's new play *The Games Afoot* (dir. Aaron Posner); Studio Theatre: American premiere of *Sucker Punch* (dir. Leah C. Gardiner); *The Secret of Sweet* (dir. Timothy Douglas); Signature Theatre: *Hairspray*; *Chess*; *Sunset Boulevard* (dir. Eric Schaeffer); Ford's Theatre: *Sabrina Fair* (dir. Aaron Posner); Folger Theatre: *Cyrano* (dir. Aaron Posner); Arden Theatre Company: *August Osage County* (dir. Terry Nolen); OTHER: Current and upcoming productions: Roundhouse Theatre: *Double Indemnity* (dir. Eleanor Holdridge); Kennedy Center Family Theatre: *The Adventures of Homer P. Figg* (dir. Gregg Henry); Studio Theatre: *The Aliens* (dir. Lila Neugebauer). **AWARDS:** nominated for the Helen Hayes Award for Outstanding Set Design 12 times; received award in 2000 and most recently in 2009 for *Summing at Woolly Mammoth* Theatre (dir. Anne Kaufmann); **INSTRUCTOR:** Director of the MFA in Design at The University of Maryland.

## Wade Laboissonniere

### Costume Designer

**NEW YORK:** Broadway: *The Story of My Life*; **Off-Broadway:** *Side Effects*; *Zanna*; *Don't!*; *Shakespeare's Romeo and Juliet*; **REGIONAL:** Ford's Theatre (Associate Artist); Dallas Theater Center; The Kennedy Center; CenterStage; Goodspeed Opera House; Cincinnati Playhouse; Portland Center Stage; Berkshire Theatre Festival; Yale Repertory Theatre; **NATIONAL TOURS:** *Disney's High School Musical* (U.S., Australia, Spain and West End); *White Christmas*; OTHER: Published: *Blueprints of Fashion* book series; Prior to designing, he performed on Broadway in *Cats* and *On Your Toes* and in tours of *La Cage aux Folles* and *42nd Street*; **TRAINING:** Yale School of Drama Graduate Design Program.

## Thom Weaver

### Lighting Designer

**NEW YORK:** Off-Broadway: *Teller's Play Dead*; **York Theatre:** *Thrill Me*; *Theater Row: Two Rooms*; Signature Theatre: *King Hedley II*; 37 Arts: *Frankenstein*; DR2: *Masjed*; Lincoln Center Festival, Vital, SPF, New York Musical Theatre Festival, Lincoln Center Institute; **REGIONAL:** Arden Theatre Company; Wilma Theatre; People's Light and Theatre Company; Walnut Street Theatre; Pennsylvania Shakespeare Festival; Theatre Exile, 1812, Azula Theatre, New Paradise Laboratories, Curtis Opera, Flashpoint Theatre Company (Artistic Director), Portland Center Stage, Baltimore Centerstage, Syracuse Stage, Cincinnati Playhouse, Cleveland Playhouse, Virginia Stage, California Shakespeare Theater, Asolo Repertory, Theatre 1, Berkshire Theatre Festival, Hangar Theatre, Children's Theatre Company, Folger Theatre, Roundhouse Theatre, Williamstown Theatre Festival, Spoleto Festival, City Theatre, Pittsburgh Public Theatre, Yale Repertory Theatre; **AWARDS:** AUDELCO, 9 Barymore nominations, winning for *In the Next Room*; two Helen Hayes Award nominations; **TRAINING:** Carnegie Mellon University, Yale University.

## John Gromada

### Composer and Sound Designer

**STC:** *Much Ado About Nothing*; **NEW YORK:** Broadway: Music and sound design for more than 30 shows including *Care Vidal's The Best Man*, *Clybourne Park*, *The Columnist*, *Seminor*, *Man, Boy and Boy*, *The Road to Mecca*, *Next Fall*, *Proof*, *Sight Unseen*, *Dividing the Estate*, *Prelude to a Kiss*, *A Bronx Tale*, *Well, Rabbit Hole*, *A Streetcar Named Desire*, *Twelve Angry Men*, *The Retreat from Moscow*, *Enchanted April*, *Summer and Smoke*, *Twilight La*, *A Few Good Men*; Other New York: last summer's *Measure for*

*Measure* at the Delacorte; *The Orphans' Home Cycle* (Drama Desk and Henry Hewes Awards), *By the Way Meet Vera Stark*, *The Screwtape Letters*, *Shipwrecked!*, *The Singing Forest*, *Henry V*, *Julius Caesar*, *The Skriker*, *Machinal*; **REGIONAL:** more than 250 productions; **TELEVISION:** *The Interrogators* (Biography); **AWARDS:** two Drama Desk Awards, Lucille Lortel, Henry Hewes, Obie, Eddy, Drama-Logue, NEA Opera/Music Theatre Fellowship, ASCAP Awards.

## McConkle Casting, Ltd.

### Casting

Casting Director Pat McConkle (C.S.A.). **STC:** *The Two Gentlemen of Verona*, *Much Ado About Nothing*, *The Merchant of Venice*; **NEW YORK:** Broadway: *High* (with Kathleen Turner), *Edward Albee's Three Tall Women* (by Edward Albee), *The Lieutenant of Inishmore*, *The Glass Menagerie*, *Cat on a Hot Tin Roof*, *One Flew Over the Cuckoo's Nest*, *The Ride Down Mt. Morgan*, *Amadeus*, *A Doll's House*, *She Loves Me*, *Blood Brothers*, *A Few Good Men*; **Off-Broadway:** *The Toxic Avenger*, *Our Town*, *Adding Machine*, *Almost Maine*, *Address Unknown*, *Ears on a Beetle*, *Down the Garden Paths*, *Killer Joe*, *Visiting Mr. Green*, *Mrs. Klein*, *Dancing Miss Daisy*; **FILM:** *Ghost Town*, *Wor Eagle*, *Beverly Hills Cop*, *Secret Window*, *Basic*, *The Thomas Crown Affair*, *The 13th Warrior*, *Modeline*, *Die Hard* with a Vengeance, *School Ties*; **TELEVISION:** *The Electric Company*, *Californication* (Emmy nomination), *Human Giant*, 3 Lbs, *Barbershop*, *Chappelle's Show*; **UPCOMING:** *Premium Rush* (Sony Pictures).

## Daniel Neville-Rehbehn

### Resident Casting Director

See for STC (page 35).

## Krista Scott

### Voice and Text Coach

**REGIONAL:** Trinity Shakespeare Festival: Voice and Text Director; *Macbeth*, *Hamlet*, *As You Like It*, *Much Ado About Nothing*; Illinois Shakespeare Festival: Voice and Text Director; *Richard III*, *A Midsummer Night's Dream*, *Trus Andronicus*, *The Taming of the Shrew*; Dallas Theatre Center: *Death of a Salesman*; Casa Mahana: Sweeney Todd; Circle Theatre: *The Whipping Man*; Connecticut Repertory Theatre: *Pericles*; *Lover's Labor's Lost*, *The Skin of Our Teeth*, *Ironus*; Kitchen Theatre: *Yellow Man*, *Iron*; Hangar Theatre: *My Fair Lady*, *Merry-Go-Round*; Theatre: *Brigadoon*; OTHER: Directing: Amphibian Productions; *Mr. and Mrs. Fitch*; Kitchen Theatre: *The Unfortunates*; The New Tradition Theatre: *Two Rooms*, *The Heidi Chronicles*, *Steel Magnolias*; *A Christmas Carol*; directed and coached numerous university theatre productions; **INSTRUCTOR:** Texas Christian University, Assistant Professor of Voice and Acting; Certified Fitzmaurice VoiceWork Instructor; **TRAINING:** University of Minnesota; MFA in Acting.

## Drew Lichtenberg

### Literary Associate

See for STC (page 35).

## Gus Heagerty

### Assistant Director

**STC:** 2011-2012 Directing Fellow; *The Two Gentlemen of Verona* (Assistant Director), *The Boys from Syracuse* (Directorial Assistant), *The Hair Apparent* (Directorial Assistant), *Julius Caesar* (dir. David Paul); **NEW YORK:** Off-Broadway: *Playwrights Horizons* and New York Theatre Workshop; *The Shoggs: Philosophy of the World* (John Langs); **REGIONAL:** Studio Theatre: *The Walworth Force* (dir. Matt Torney); *The New Electric Ballroom* (dir. Matt Torney); Folger Theatre: *The Comedy of Errors* (dir. Aaron Posner); Kennedy Center Theatre for Young Audiences: *Snow White*, *Rose Red*, (and Fred) (dir. Matthew Gardiner); Seattle Shakespeare Company: *Hamlet* (dir. John Langs); *The Theatre @ Boston Court & Circle X Theatre Co.:* *The Good Book of Pedantry and Wonder* (world premier; dir. John Langs); OTHER: John F. Kennedy Center for the Performing Arts: William R. Kenan Directing Fellow (2010-2011); **TRAINING:** University of North Carolina School of the Arts: BFA in Directing (Gerald Freedman).

## Joseph Smelser

### Production Stage Manager

**STC:** *Strange Interlude*; *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 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 Say*; Regional Tour: *Let Me Down Easy*, *Twilight*; Los Angeles, 1992 (both with Anna Deavere Smith); **TRAINING:** Oberlin College; BA.

## Christi B. Spann

### Assistant Stage Manager

**STC:** *Two Gentlemen of Verona* (a rock opera); **REGIONAL:** Arena Stage: *You, Neru, Ah Wilderness!*; 12 seasons with The Denver Center Theatre Company; The Great River Shakespeare Festival; Lizard Head Theatre Company; **TRAINING:** University of Richmond; BA.

