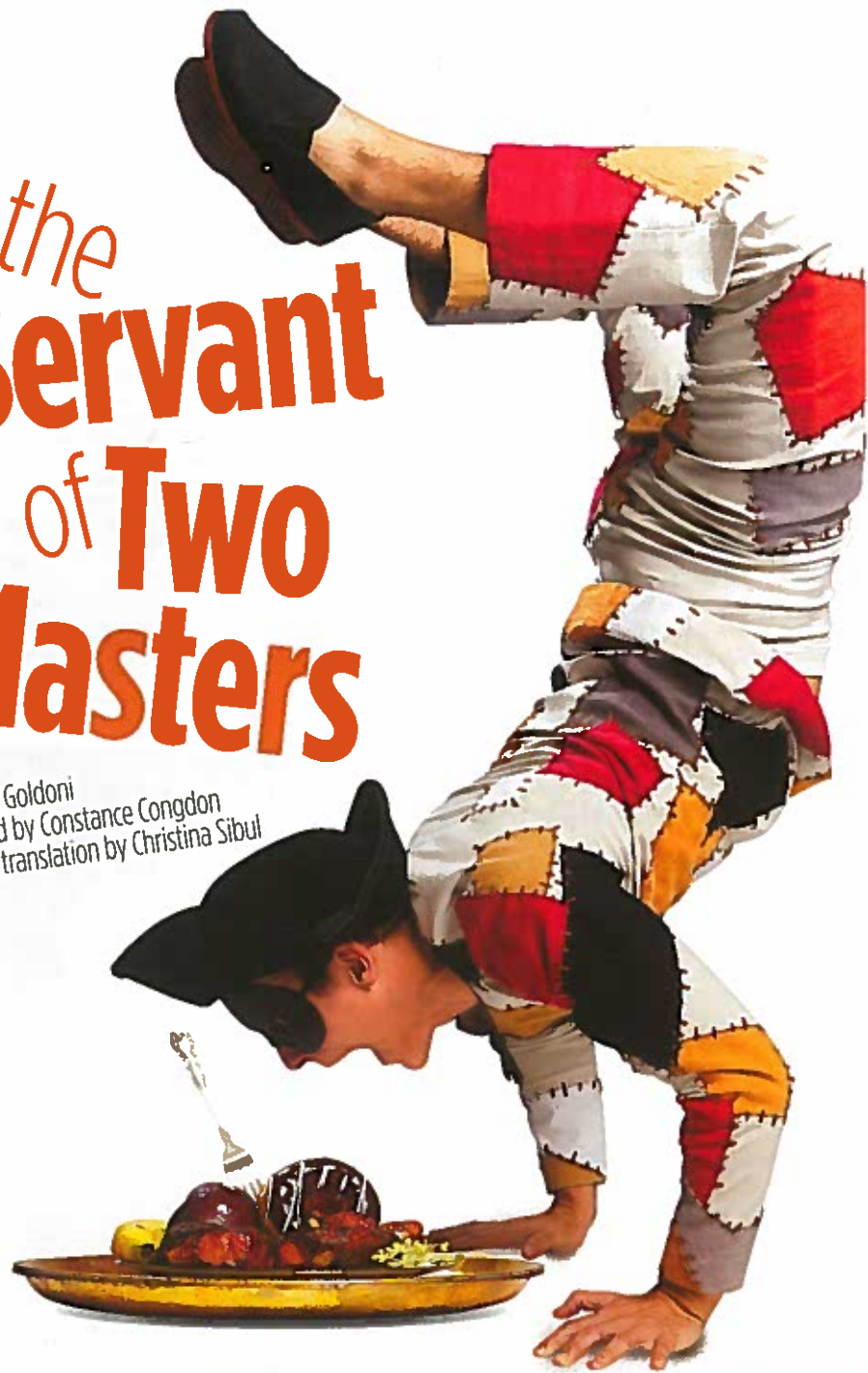


the Servant of Two Masters

By Carlo Goldoni
Adapted by Constance Congdon
From a translation by Christina Sibul



 SHAKESPEARE THEATRE COMPANY

About the Playwright



Carlo Goldoni

Carlo Goldoni (1707–1793) is Italy's foremost comic playwright. A prolific writer, he produced nearly 300 plays, libretti and interludes. But Goldoni's chief contribution to the drama was as a reformer. His overhauling of the *commedia dell'arte* transformed Italian theatrical practice, leading to the elevation of the playwright as the most powerful figure in the drama. As Matthew R. Wilson notes in his essay for the Shakespeare Theatre Company's *Asides*, "As Shakespeare was to 16th century London, as Molière was to 17th century Paris, so Goldoni was to 18th century Venice."

A doctor's son, Goldoni was educated as a lawyer, but he was drawn to the theatre. In 1734, he began writing for the troupe of Antonio Sacchi, the famous Harlequin. In 1744, Sacchi requested a scenario on a familiar premise. The result, *The Servant of Two Masters*, features all of the distinctive hallmarks of the *commedia dell'arte*: masked stock characters, slapstick gags (known as *lazzi*) and snatches of improvised dialogue. Goldoni would later rewrite the play for publication—eliminating its most ribald gags—in 1753.

From 1748 to 1753, Goldoni wrote for Girolamo Medebac's troupe at the Teatro Sant'Angelo in Venice. Alternating between the old style and the new, he began his project of reform, writing plays with no "mask" roles such as *Pamela* (1750), based on the bestselling English novel. For the 1750–1751 Season, Goldoni promised patrons 16 new plays, twice the number called for in his contract. When Medebac refused to pay him for more than eight plays, an embittered Goldoni signed with the rival Teatro San Luca (now the Teatro Goldoni). From 1753 to 1762, Goldoni wrote dozens more plays in a vast range of styles, including comedy of manners (*La Locandiera*, 1753) and even Chekhovian tragicomedy (the three-part *Villeggiatura* trilogy, 1761).

In the early 1760s, Goldoni began to attract jealous criticism. He was brutally mocked by rival playwright Carlo Gozzi, who portrayed him in 1761's *The Love of the Three Oranges* as a fountain spouting a stream of excrement. Stung, Goldoni left Venice for Paris and an invitation to oversee the *Comédie-Italienne*. Despite his reputation as the "Molière of Italy," Goldoni was unsuccessful with French audiences, who expected him to write improvisatory *commedia* scenarios filled with clowning and slapstick. In 1765, he retired to teach Italian at the court of Versailles. After the Revolution, his pension from the former king was annulled. He died in 1793, at the age of 86.

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The Comedy of Art

The *commedia dell'arte* all'improvviso ("the comedy of the art of improvisation") is a bastard form of art. It has no true father, since no one really knows when or how it began. And like a bastard, it can speak surprising truths to power without fear of reprimand. It is the drama of the little man, the servant of many masters who is the subject of none. Its topsy-turvy world of reversals and complications is carnivalesque in its implications, offering the promise of kingship for a day to the lowest of fools. From Harlequin to Pulcinella to Pierrot and Pantalone, its masks are eternal symbols of the human comedy. Like Beckett's clowns waiting by the side of the road, they carry a surprisingly potent political charge, even as they embody the artifice of the theatre at its purest.

An intensely popular form of theatre, the *commedia* began in the town squares and street theatres of Italy, probably around 1520. By 1600, it was the theatrical *lingua franca* throughout Europe. Feared by kings, beloved by the masses, and detested by moralists, the Italian "*commediants*" were the rock stars of their day. Theirs were the first professional acting troupes, and also the first to employ women. Their golden age lasted until the end of the 18th century. For some reason, the troupes of the *commedia dell'arte* never carried the same kind of cultural currency after the French Revolution, a social transformation they had in a large sense helped to create.

The basic plot of a *commedia* piece, such as Goldoni's *The Servant of Two Masters*, has infinite variations, but

it always has the same archetypal structure. Let's just say that two young and nubile naifs are kept apart by parental obstacles and are forced to rely on a servant, the real star of the show. Each night, a different variation of this *scenario* would be nailed to a wall backstage, outlining the basic premise and the order of scenes.

The outline was a pretext, of course, for the most wild and unexpected kinds of improvisations, drawn from a heterogeneous polyglot of source materials—phrasebooks, jokebooks and almanacs, or simply the fertile minds and bodies of the actors in the troupe, who played the same role each night. Four of the traditional *commedia* masks have survived in *Servant*: the sublime Truffaldino, his friend, the wily scamp Brighella, the miserly Venetian merchant Pantalone and his friend the Doctor, a quack from Bologna, who is known for garbling Latin phrases.

The most distinctive part of each *commedia* show are the *lazzi*, comic set-pieces in which actors interrupt the narrative in order to exhibit their own virtuosity. *Lazzi* vary from actor to actor, and can range from surreal acrobatics to shows of cunning wit or grotesque slapstick. The best somehow manage to combine all three. Charlie Chaplin, whose lovable tramp was also a servant of many masters, was a virtuoso of the latter-day *lazzi*, as when he ate his boiled shoe as an entire meal in *The Gold Rush* (1925). The *lazzi* could also be vividly tragicomic. A famous scene from Giorgio Strehler's 1947 production of *The Servant of Two Masters*, featured the starving Truffaldino eating a



Karel Du Jardin, *Commedia dell'arte Show*, 1657.

loaf of bread and then swallowing a string in order to catch the food and yank it back out of his stomach.

Carlo Goldoni's *The Servant of Two Masters*, written in the mid-1700s, hails from the twilight of the *commedia's* 200-year reign. Goldoni wrote the play for the Venetian Antonio Sacchi, the most famous Truffaldino, or Harlequin of his day. Drawing on centuries of tradition, the play is a tribute to the wealth of the *commedia* tradition and at the same time a bellwether of its end. Originally written as a *scenario* in 1744, Goldoni would rewrite the play in 1753 to bring it in line with his project of theatrical reform. By writing out each part, and carefully structuring the play in three acts, Goldoni attempted to impose authorial control over the usually chaotic *commedia* proceedings. Ironically, the play has become Goldoni's most popular work in the 20th century, precisely because it demands the balance

between text and improvisation which he worked so hard to abolish.

Try as hard as he might, Goldoni was ultimately unable to suppress the socially revolutionary message inherent in the *commedia dell'arte* form. As a dynamic process rather than a scripted text, the *commedia* appears to us as a series of tricks and artifices, a puppet-show version of the world that demands spontaneous participation on the part of both actors and audience. Despite its grotesqueries, its slapping sticks and wagging masks, the *commedia* has always offered audiences something infinitely more valuable than art. What it really offers is truth.

Drew Lichtenberg, *Literary Associate*



SHAKESPEARE THEATRE COMPANY

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

The Servant of Two Masters

By **Carlo Goldoni**
Adapted by **Constance Congdon**
From a translation by **Christina Sibul**
Performances Begin **May 15, 2012**
Opening Night **May 21, 2012**
Lansburgh Theatre

Director
Christopher Bayes

Fight Director
Rick Sordelet

Set Designer
Katherine Aikko Day

Original Voice and Text Coach
Beth McGuire

Costume Designer
Valerie Therèse Bart

Additional Voice and Text Work
Ellen O'Brien

Lighting Designer
Chuan-Chi Chan

Literary Associate
Drew Lichtenberg

Composers and Musicians
Chris Curtis
Aaron Halva

Assistant Director
Jenny Lord

Sound Designers
Nathan A. Roberts
Charles Coes

Production Stage Manager
Stina Lotti*
Assistant Stage Manager
Elizabeth Clewley*

Casting
Tara Rubin Casting

Resident Casting Director
Daniel Neville-Rehbehn

Production Support: **Artistic Leadership Fund**

Media Partner: **WAMU**

The Servant of Two Masters was produced by the Yale Repertory Theatre, James Bundy, Artistic Director and Victoria Nolan, Managing Director in New Haven, Connecticut during the 2009-2010 Season. The play was originally produced by Hartford Stage.

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About STC

Celebrating 25 Classical Years

In the 2011-2012 Season, the Shakespeare Theatre Company is set to celebrate! Not only is it the 25th year of Michael Kahn's leadership, vision and artistic direction but, over the past quarter of a century, it has become one of the nation's leading theatre companies. Today, STC is synonymous with artistic excellence and making classical theatre more accessible.

An Unwavering Commitment to Artistic Excellence

STC honors the language of classic playwrights while presenting their work through a 21st-century lens with productions that blend classical traditions and modern originality. Hallmarks include exquisite sets, elegant costumes, leading classical actors and above all, an uncompromising dedication to quality.

During the past 25 years, STC has:

- Produced and hosted nearly 150 productions
- Entertained more than 2.5 million audience members
- Attracted some of the world's greatest talent, including Stacy Keate, Richard Thomas, Sir Patrick Stewart, Malasha Mason and Avery Brooks
- Presented free Shakespeare to more than 630,000 residents through Free For All, a beloved annual tradition
- Produced almost the entire Shakespearean canon, including rarely-produced classics such as *Gymbeline* and *Pericles*
- Hosted award-winning international performances, including *Phèdre*, *The Great Game: Afghanistan* and *Black Watch*
- Uncovered and produced 10 "new" classical works, including David West's hit adaptations of *The Liar* and *The Heir Apparent*, through the RedDiscovery series
- Welcomed almost 11,500 guests to Happenings at the Harman, which showcases talented artists in the Washington, D.C., community
- Received more Helen Hayes Awards for producing plays than any other theatre
- Garnered accolades including the Washington Post Distinguished Service Award, the Humanities Council of Washington, D.C.'s Public Humanities Award and the Mayor's Arts Award
- Engaged more than 200,000 students and educators through its arts education programs

Creating the Next Generation of Artists and Audiences

STC is a leader in arts education, with a stable of initiatives that teach and excite learners of all ages. Meaningful school programs are available for middle and high school students and educators, and Master Acting Classes are held throughout the year. Michael Kahn leads STC's Academy for Classical Acting, a one-year master's program at The George Washington University. Beyond the classroom, educational opportunities like Creative Conversations are available to all in the community.

Supporting the Community

STC has helped to revitalize both the Penn Quarter and Capitol Hill neighborhoods and drive an artistic renaissance in Washington, D.C. Today, programs such as Free For All and Happenings at the Harman give residents and visitors alike the opportunity to enjoy low cost—or even free—performances. Such efforts are critical in exposing diverse audiences to the performing arts, creating engagement and building new generations of performing art enthusiasts and supporters.

Play a Part

STC is profoundly grateful for the support of those who are passionately committed to classical theatre. In our 25-year history, you have allowed us to reach out and expand boundaries, to inform and inspire the community, and to challenge our audiences to think critically and creatively. We hope that you will reflect on the accomplishments of our first 25 years, and look forward to the role you will play in the next 25. Learn more at ShakespeareTheatre.org/support or call 202.547.1122, option 7.

What Lies Ahead

Even as it celebrates the past 25 years, STC's focus is squarely on the future: expanding its repertoire; continuing to produce the Shakespearean canon as well as the many great, relevant classics yet to be explored; building on current education programs in an effort to reach all public schools in Washington, D.C.; and educating, nurturing and growing the next generation of actors, directors and all those who appreciate theatre. We hope you'll join us!

25 Years, 25 Reasons, to Give

#12

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SHAKESPEARE THEATRE COMPANY



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To learn more, contact Emily Lynn, Individual Campaigns Manager, at 202.547.3230 ext. 2325 or ELynn@ShakespeareTheatre.org.

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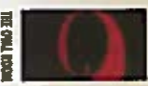


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Cast

THE SERVANT OF TWO MASTERS *(in order of speaking)*

- Il Dottore Don DARRYL RIVERA*
- Smeraldina Liz WISAN*
- Pantalone ALLEN GILMORE*
- Brighella/Porter LIAM CRAIG*
- Silvio ANDY GROTTEUESCHEN*
- Clarice DANIELLE BROOKS*
- Truffaldino STEVEN EPP*
- Beatrice RACHEL SPENCER HEWITT*
- Florindo JESSE J. PEREZ*
- Walters PAUL EDWARD HOPE*, PAUL REISMAN*

UNDERSTUDIES

- Soneka Anderson (Clarice), Liam Craig* (Truffaldino), Tyler Herman (Walter), Paul Edward Hope* (Il Dottore/Florindo), Jan Johns (Beatrice/Smeraldina), Jason B. McInosh (Pantalone), Paul Reisman* (Brighella/Porter/Silvio), Clark Young (Walters)

Musicians

- Chris Curtis
- Aaron Halva (May 15-June 12)
- Robertson Winner (June 13-24)

June 1-3: Liam Craig will play Truffaldino, Paul Reisman will play Brighella/Porter and Tyler Herman will play a waiter.

Special Thanks: Annie Poyer, Eli Boyes and Cosmo Boyes.

THERE WILL BE ONE 15-MINUTE INTERMISSION

Produced through special arrangement with Broadway Play Publishing Inc. The script to this play may be purchased from BPP1 at www.BroadwayPlayPubl.com.

The Shakespeare Theatre Company operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States, and employs members of the Stage Directors and Choreographers Society and United 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 D.C. 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.



Cast Biographies



Danielle Brooks*

Clarice

REGIONAL: New York Theatre Workshop; *Lake Coordination*; Hanger Theatre; *Rent*; Cape Cod Theatre; *Pookie Goes Grendeling*. TELEVISION: *Modern Love* (Lifetime pilot). OTHER: The

Julliard School; *Cybourne Park* (dir. Hal Brooks), *A Raisin in the Sun* (dir. Jade King Carroll), *Last Pair of Feet* (dir. May Adalke), *Hedda Gabler* (dir. Richard Hamburger). TRAINING: The Julliard School.



Liam Craig*

Brighella/Porter

NEW YORK: Broadway; *Boeing Boeing* (understudy appeared); Off Broadway; *Vineyard Theatre: The Internationlist*; The New Group; *Junt Dan and Lemon*; The Public Theater; *Two Noble Kinsmen*; Roundabout Theatre Company; *Juno and the Paycock*. REGIONAL: Berkeley Repertory Theatre; *A Doctor in Spite of Himself*; Yale Repertory Theatre; *A Doctor in Spite of Himself*; *The Servant of Two Masters*; Bard Summerstage; *The Wild Duck*; Hartford Stage/Alley Theatre; *The Scene*; Inman Theatre; *The Lady From the Sea*. FILM: *The Royal Tenenbaums*; TELEVISION: *Unforgettable*, *Mercy*, *Rescue Me*, *Boston Legal*, *Law & Order*, *Law & Order: SVU*. TRAINING: New York University Tisch School of the Arts Graduate Acting Program; MFA.



Steven Epp*

Truffaldino

NEW YORK: Off Broadway; The New Victory Theatre; *Hamlet* in Hamlet; REGIONAL: Theatre de la Jeune Lune; *Tartuffe*, *Crusoe*, *Hamlet*, *Gulliver*; *A Swift Journey*, *Figaro*, *The Miser*, *Yang Zen*

Frogs, *Romeo and Juliet*, *Cyrano*, *Seven Dwarfs*, *Children of Paradise*, *Scopin*, *Geminal*, *Don Juan Giovanni*, *The Three Musketeers*, *Twelfth Night*, *The Magic Flute*, *The Hunchback of Notre Dame*, *The Seagull*, *The Little Prince*, *Fishank*; Center Stage, The Cuhite Theater, Yale Repertory Theatre, The La Jolla Playhouse, Berkeley Repertory Theatre, Trinity Repertory Theatre, The Spoleto Festival, American Repertory Theatre, Actors Theatre of Louisville, The Alley Theatre, Inman Theatre. OTHER: Actor, writer, director and co-Artistic Director at Theatre de la Jeune Lune, winner of the 2005 Tony Award for Best Regional Theatre, from 1983-2008; co-authored *Children of Paradise*, winner of the 1993 Outer-Critics Circle award for best new play; co-Artistic Director of *The Morning Company 2009*; 1999 Fox Fellow; 2009 Mcknight Playwrights Center Theatre Artist Fellow. TRAINING: Gustavus Adolphus College.



Allen Gilmore*

Pantalone

STC: *Typhias* in *Argonautika*, *Alexis in Antony and Cleopatra*, Buckingham in *Henry VI, Parts 1, 2 and 3*. NEW YORK: Broadway; National Actors Theater; *The School for Scandal*; Off-Broadway: New

York Shakespeare Festival; *The African Company Presents Richard the Third*. REGIONAL: Court Theater; *Cyrano*, *Endgame* (dir. Christopher Bayes); Arena Stage/Lookingglass Theatre/Kansas City Repertory/Berkeley Repertory Theatre; *Arabian Nights*; Shakespeare Santa Cruz; *Booth at Leipszig*; Inman Theater; dir. Bart Sher; *Titus Andronicus*, *Our Town*, *Richard III*. NATIONAL TOURS: The Acting Company; *Twelfth Night*, *Othello*. INTERNATIONAL: *Affricanus* (dir. Richard Foreman, Madrid, Paris, Lille); *Othello* (dir. Michael Langham, Edmonton, Ottawa, Nova Scotia). AWARDS: Jefferson and Black Theater Alliance nominations for *Joe Turner's Come and Gone*; Black Theater Alliance for *Fabulation*, *Audelco for The African Company Presents Richard the Third*; Jefferson and Black Theater Alliance nomination for *Sawz Bonzi Is Dead*; Broadway World nomination for *Rosenkrantz and Guildenstern Are Dead*.



Andy Grotelueschen*

Silvio

NEW YORK: Theatre for a New Audience; *Petruchio* in *The Taming of the Shrew* (dir. Ann Abush); *Flasco Theater/Theatre for a New Audience/Barrow St. Theatre*; *Cymbeline*;

The Acting Company/Cuhite Theater; *Henry V* (dir. Davis McCallum); *Flasco Theater: Twelfth Night*, *Balm in Gilead* (dir. Brian Meres); 13P; *Monstrously* (dir. Lear deBessonet); *The Exchange Theatre: The Scarest*. REGIONAL: Yale Repertory Theatre; *The Servant of Two Masters*; Trinity Repertory Company; *Moliree Improptu* (dir. Christopher Bayes); *A Moon for the Mispbegotten* (dir. Amanda Dehmet); *Lake Lucille Chekhov*; *Ivanov* (dir. Brian Meres); INTERNATIONAL: *The Amazing Ted Show!* OTHER: *Flasco Theater Company member*; INSTRUCTOR: Apprentice to Christopher Bayes. TRAINING: Brown University/Trinity Consortium; MFA; Ecole Philippe Gaulier.



Rachel Spencer Hewitt*

Beatrice

STC: *Madeline Arnold* in *Strange Interlude*; *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* (world premiere);

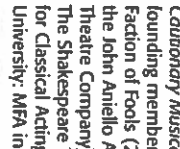
Yale Repertory Theatre; *Hilda* in *Master Builder* (dir. Evan Yononidis); Virginia Arts Festival (Chautauqua Theater Company); *Constance* in *Amadeus*; Chautauqua Theater Company; *Hermione* in *The Writer's Tale* (dir. Anne Kauffman); Yale School of Drama; *Orlando* in *Orlando*, *Ophelia* in *Hamlet*, *Homebody* in *Homebody/Kabul*. INTERNATIONAL: English Theater of Vienna; *Maggie* in *Get 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.



Paul Edward Hope*

Walter

NEW YORK: Off-Broadway; Red Bull Theater; *Patricio* (and music direction) in *A Joyful Crew*; *Beckett Theatre/Theatre Row*; *Macduff* in *Macbeth*; *BAM Outside Arts Festival*; *Costard* in *Love's Labour's Lost*; 78th Street Theatre Lab; *Posthumus* in *Cymbeline*. REGIONAL: The Utah Shakespearean Festival; *Benvolio* in *Romeo and Juliet*, *Stameling* in *A Midsummer Night's Dream*, *Rocky* in *Damn Yankees*; Baltimore Shakespeare Festival; *Richmond/Rhens* in *Richard III*; *Orlando* Shakespeare Theatre; *The Two Gentlemen of Verona*, *Julius Caesar*; The Kennedy Center; *Shear Madness*. INTERNATIONAL: Spring of Culture Festival, Manama, Bahrain; *Dad* in *Knuffle Bunny*; *A Cautionary Musical* (The Kennedy Center). OTHER: founding member/Associate Artist/producer with Faction of Fools (2012) Helen Hayes recipient of the John Aniello Award for Outstanding Emerging Theatre Company; FILM: *Stardollone*. TRAINING: The Shakespeare Theatre Company's Academy for Classical Acting at The George Washington University; MFA in Classical Acting; class of 2001.



Jesse J. Perez*

Florindo

STC: *Candide*, *Idmon* in *Argonautika*; *Bout* in *Pericles* (all dir. Mary Zimmerman). NEW YORK: Off-Broadway; *Second Stage Uptown*; *Triple Hoppiness*; *Summer Play Festival*; *Barto* Girl; *Playwrights Horizons*; *Recent Tropic Events*; *Classic Stage Company*; *In the Penal Colony*; *New York Theatre Workshop*; *Up Against the Wind*. REGIONAL: Goodman Theatre; *Candide* (dir. Mary Zimmerman); *Shakespeare on the Sound*; *Iago* in *Othello*, *Puck* in *A Midsummer Night's Dream*; Yale Repertory Theatre; *The Servant of Two Masters*, *Lulu*, *The Cherry Orchard*, *The Taming of the Shrew*, *Humana Festival* of New American Plays; *The Hard Weather Boating Party*; Berkeley Repertory Theatre; *Arabian Nights*; Portland Center Stage; *Celebrity Row*; McCarter Theatre Center; *Hamlet*; *The Metropolitan Opera*; *Lucia di Lammermoor*. FILM: *American Splendor*; *Enter Nowhere*. TELEVISION: *Law & Order*; *SVU*; *Life on Mars*; *Third Watch*, *The Job*. TRAINING: The Julliard School.



Paul Reisman*

Walter

STC: *Cinna* the Poet in *Julius Caesar* (Free For All). REGIONAL: Faction of Fools; *Metrilio/Capulet* in *A Commedia*; *Romeo and Juliet*; *American Shakespeare Center*; *Grumio* in *The Taming of the Shrew*; *Lorenzo/Aragon* in *The Merchant of Venice*; *Nym/Gower/Westmoreland* in *Henry V*; *Fred/Tiny Tim* in *A Christmas Carol*; Shakespeare Theatre of New Jersey; *Norfolk* in *Richard III*, *Mr. Huss/Capt Denny* in *Pride and Prejudice*; TheatreFest; *Hal* in *Proof*; 12 Miles West; *Jim* in *Happy Hour* (world premiere); *American Globe Theatre*; *Puck/Smug*; *Philostate* in *A Midsummer Night's Dream*. OTHER: Founding Member/Artistic Associate; Faction of Fools Theatre Company; TRAINING: The Shakespeare Theatre Company's Academy for Classical Acting at The George Washington University; MFA.



Don Darryl Rivera*

Il Dottore

REGIONAL: Children's Theatre Company; *Harold and the Purple Crayon*; Chicago Children's Theatre; *Dot and Zigg*; Seattle Children's Theatre; *Harold and the Purple Crayon*; *Lyle the Crocodile*. If You Give A Mouse A Cookie; *The Wizard of Oz*; *Disney's High School Musical*; 5th Avenue Theatre; *Disney's Aladdin*; Inman Theatre; *A Doctor in Spite of Himself*; Taproot Theatre Company; *Man of La Mancha*; Seattle Shakespeare Company; *Much Ado About Nothing*; *The Comedy of Errors*. AWARDS: 2011 Seattle Times Foot Light Award Winner for *Harold in Harold and the Purple Crayon* at Seattle Children's Theatre; 2009 TPS Gregory Award Winner; OTHER: Playwright; *Harold and the Purple Crayon*; *Adventures with Spok*. TRAINING: Cornish College of the Arts; BFA in Acting with a Performing Arts emphasis.



Liz Wisan*

Smeraldina

STC: *Neissa* in *The Merchant of Venice*; NEW YORK: Broadway; *Other Desert Cities*; Lincoln Center Theatre; *Other Desert Cities* (dir. Joe Mantello); *Studio 42*; *My Base and Scurry Heart*. The Sporting Life. REGIONAL: Yale Repertory Theatre; *The Servant of Two Masters* (dir. Christopher Bayes); *Chautauqua Theater Company*; *The Writer's Tale* (dir. Anne Kauffman); *Rx* (workshop); *Williamstown Theater Festival: Anything Goes* (dir. Roger Rees), *Lady Windermere's Fan* (dir. Moisés Kaufman), *Under Milk Wood* (dir. Daiko Tresniak), *The Witching Hour*, *Twelfth Night*, *Blood on the Cat's Neck*; *Peterborough Players*; *Our Town* (dir. Gus Kalkonnen); *Peg O' My Heart*. OTHER: Upright Citizens Brigade and People's Improv Theater; writes and performs stand-up and sketch comedy, including *The Goods Are Odd* and *Sensory Extremely Important*. Performs in the two-woman improv group *Smart and Atrocious*. TRAINING: Yale School of Drama; MFA.

Direction and Design Biographies

Christopher Bayes

Director
NEW YORK: Broadway: *The 39 Steps* (Director of Movement, The Roundabout Theater, Helen Hayes Theater, Cort Theater); Off-Broadway: Here and Present Company Theaterium; *Zizkadone*; Dixon Place; *A Night of Conjurage*; *The Flea*; Even *Molpe Tanny*, P5.122; *Wreckage*; NATIONAL TOURS: *The 39 Steps* (Director of Movement); REGIONAL: Yale Repertory Theater: *The Servant of Two Masters*; A Doctor in Spite of Himself; Intiman Theater; *Scopin*, A Doctor in Spite of Himself; Berkeley Repertory Theater: A Doctor in Spite of Himself; Trinity Repertory Company: *The Molière Impromptu*; Court Theater: *Scopin*, *Endgame*; Idaho Shakespeare Festival; *The Comedy of Errors*; INTERNATIONAL: Istanbul, Turkey: *Always Almost Something*; AWARDS: 2000 Fox Foundation Fellowship; OTHER: 1984-1989: Artistic Associate; Theatre de la Jeune Lune, 1989-1995 Company member of The Guthrie Theater, 1998-2010 Faculty NYU Graduate Acting Program, 1995-present Faculty of Juillard, 2004-2006 Head of Movement and Physical Theater at Brown/Trinity Consortium; INSTRUCTOR: Yale School of Drama: Associate Professor, Head of Physical Acting.

Constance Congdon

Adapter
NEW YORK: Broadway: Public Theatre: *Cosanova*, *Dog Opera*; REGIONAL: Denver Center for the Performing Arts: *The River* (commissioned); Portland Stage: *Losing Father's Body*, *Native American*; Primary Stages: *Lips*; Lyric HammerSmith Studio: *Native American*; Key City Public Theater: *The Children of the Elm*; American Conservatory Theater: *A Mother* (starring Olympia Dukakis), *The Misanthrope* (new verse version commissioned by ACT), *Moonlight Six* (commissioned and produced by ACT Young Conservatory); Magic Theatre (San Francisco): *The Automata Pieta* (commissioned by ACT Young Conservatory); Profile Theatre: *No Mercy*, *One Day Earlier*; The Attic Theater, Title 3 Company; *Paradise Street* (developed at New York Theatre Workshop); INTERNATIONAL: National Theatre (London): *Moonlight Six*; Theatre Royale Bath, Youth Theatre: *Nightingales*; plays produced worldwide, including Cairo and Berlin; OPERA: Has written a number of opera libretti, including seven plays for the Children's Theatre Company of Minneapolis; OTHER: *Tales of the Lost Formicans and Other Plays* (with forward by Tony Kushner); Norton Critical edition of *Tortufo* (original new verse version); Profile Theatre: 2000 season dedicated to original plays; INSTRUCTOR: Amherst College: Playwriting.

Katherine Akiko Day

Set Designer
NEW YORK: Off-Broadway: IRT Theater: *Welded-In*; HERE Theater: *Barriers* (set and costumes); 16

14th St. Y LABA: *We in Silence*, *A Shot Away*, *Centristion* (set and costumes), *The Good Egg* (costumes); Robert Moss Theater: *Wanderlust* (set and costumes); Wings Theater: *The Odyssey* (costumes); REGIONAL: Aiden Theatre: *The Flea and the Professor* (associate); Yale Repertory Theater: *The Servant of Two Masters*, *The Master Builder*; OPERA: Yale Baroque Opera: *Ulisse in Ritoro*; FILM: *Emotion*, *Half the Perfect Life*.

AWARDS: 2011 Planet Connections Awards; Best Costume Design for *Wanderlust* (winner); 2011 Barymore Awards; Best Set Design for *The Flea and the Professor* (nominated); Yale University: Donald and Zorca Oenslager Fellowship in Design; Dartmouth College: Adelbert Ames Fine Arts Award for Art History; TRAINING: Dartmouth College: BA in Art History and Film Studies; Yale School of Drama: MFA in Scenic Design.

Valérie Thérèse Bart

Costume Designer
NEW YORK: Off-Broadway: Upcoming (winter 2012), Tina Packer's *Women of Will* (dir. Eric Tucker); Off-Off-Broadway: *Goodbye New York*, *Goodbye Heart* (scenic design, world premiere, dir. Oliver Butler); REGIONAL: Yale Repertory Theater: *The Servant of Two Masters* (dir. Christopher Bayes), *POP!* (world premiere, dir. Mark Brokaw); New London Barn Playhouse: *The Drowsy Chaperone*

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FLUOR

(dir. BT McNeill), *Guys and Dolls* (dir. Robert Sella); OPERA: NYU Steinhardt School of Music: *Die Fledermaus*; Brahms's *Liebesslieder* (dir. Michael Rau); AWARDS: Finalist for the New Hampshire Theatre Awards in Best Costume Design category for *The Drowsy Chaperone* (2011); Nominee for The Connecticut Critics Circle Awards in Outstanding Scenic Design for *POP!* (2010); Recipient of the Leo Lemmon Graduate Fellowship in Design (2010); Recipient of The Mann Sims Memorial Fellowship Award for Young Designer of Color (2006).
TRAINING: Yale School of Drama: MFA in Design.

Chuan-Chi Chan

Lighting Designer
NEW YORK: 2010 Brick Theater Fight Festival: *Bandage*; The Red Fern Theater: *Good Egg*; 2010 New York Fringe Festival: *Strange Love in Outer Space*; REGIONAL: Yale Repertory Theater: *The Servant of Two Masters*; INTERNATIONAL: Shanghai Dramatic Art Center: *God of Carnage*; Tainan Ensemble: *Woyzeck*; Taiwan Artist Theater: *The Rose Told by Moonlight*; FILM: New York Film Academy: *Hero Club* (production design); OTHER: Yale School of Drama: *The Seagull*, *The Robbers*, *Peer Gynt*; 2009 Carriotta Festival of New Plays: *The Bedrick*.
TRAINING: Yale School of Drama: MFA.

Chris Curtis

Composer and Musician
NEW YORK: *Red Noses by Peter Barnes*, *Four by Feydeau*, *The Bourgeois Gentleman*, *The Molière One Acts*, *Monsieur de Pourceaugnac*; The Juillard School: *The Love of Three Oranges*, *The Frasco Bro*, *Circus Zibadon*, *The Reluctant Love Doctor*, *The Imaginary Invalid*, *The New Place*; New York University's Tisch

School of the Arts Graduate Acting Program: *We Won't Buy! We Won't Buy!*; HERE Performing Arts Center: *Timesigs*; INTERNATIONAL: Edinburgh Fringe Festival: *Bollywood*; FILM: Original score for *To the Other Side*; Cinema 16 short film series at the 92nd Street Y with Crown the Invisible Band; OTHER: Co-composed and performed in Christopher Bayes' creations *The Big Day* (Juillard), *The Birds* (Yale Repertory Theater), *The Servant of Two Masters* (Yale Repertory Theater), *The Molière Impromptu* (Trinity Repertory Theater); plays viola and guitar in the New York City-based band Quiet Lights.
TRAINING: Southern Methodist University.

Aaron Halva

Composer and Musician
NEW YORK: *Red Noses by Peter Barnes*, *Four by Feydeau*, *The Bourgeois Gentleman*, *The Molière One Acts*, *Monsieur de Pourceaugnac*, *The Love of Three Oranges by Carlo Gozzi* at Lincoln Center, *The Imaginary Invalid* by Molière, *The New Place by Carlo Goldoni*, *We Won't Buy...* by Dano Fo, new adaptation of Molière *The Reluctant Doctor of Love* for New York University; *Timesigs* at HERE; REGIONAL: Yale Repertory Theater: *The Servant of Two Masters*; Intiman Theater/Berkeley Repertory Theater: *Doctor in Spite of Himself*; Trinity Repertory Theater: *The Molière Impromptu*; INTERNATIONAL: Edinburgh, Scotland Fringe Festival: *Bollywood*; FILM: *Wolf Street 2* as leader and arranger for Nu Dlux.

Nathan A. Roberts

Sound Designer
NEW YORK: Off-Broadway: *The Playwright's Realm: Crime Story*, *Dramatis Personae*; REGIONAL: Yale Repertory Theater: *The Servant of Two Masters*;

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Hartford Stage: *The Tempest*; Long Wharf Theatre: *It's a Wonderful Life* (the Foley artist); Aden Theatre Company: *The Borrowers*; *Ferdinand the Bull*. TRAINING: Yale School of Drama: MFA.

Charles Coes

Sound Designer
 NYC: Off-Broadway: Playwright's Realm: *Dreams of the Washer King*; Off-Off-Broadway: *Bone Orchard*; *The Shot*; Downpayment: *The Recliner*; *Reverie*; *User 927*; New York Theatre Experiment: *Up Up Down Down*; Ars Nova: *Estrella Cruz Junyared Queen*. REGIONAL: Yale Repertory Theatre: *Passion Play*; The Wilma Theatre: *My Wonderful Day*; Williamstown Theatre Festival: *One Slight Hitch*; Ford's Theatre: *Parade*. OTHER: Royal Caribbean Productions: *Oasis of Dreams*; SPLISH SPLASH! *OceanAria*; Dreamworks Spectacular; Centrum Spectacular; Sound Art installations with Abelardo Morel and Luis Roldan. INSTRUCTOR: Swarthmore College and New York University teaching Sound Design; MFA Yale School of Drama: Associate to Daron L West, David Budjes, Bray Pool and Mark Bennett. Member of new Theatre House.

Tara Rubin Casting

Casting
 NEW YORK: Broadway: *Ghost*; *Hugh Jackman: Back on Broadway*; *How to Succeed in Business Without Really Trying*; *Promises, Promises*; *A Little Night Music*; *Billy Elliot*; *Shrek*; *Gyps and Dolls*; *The Country Girl*; *Rocky/Roll*; *The Farnsworth Invention*; *Young Frankenseny*; *The Little Mermaid*; *Mary Poppins*; *My Fair Lady*; *Private Queen*; *Les Miserables*; *History Boys*; *Spartan Jersey Boys*; *The 25th Annual Hellzapoppin Bee*; *The Producers*; *Mamma Mia!*; *Imaginary Friends*; *Phantom of the Opera*; *Olahoma!*; *Happiness*; *The Frogs*; *Contact*; *Thou Shalt Not*. REGIONAL: Yale Repertory Theatre; Kennedy Center; La Jolla Playhouse; Dallas Theatre Center; The Old Globe.

Daniel Neville-Rehbehn

Resident Casting Director
 See for STC (page 32).

Rick Sordelet
Fight Director
 STC: *Julius Caesar*, *Cymbeline*, *Twelfth Night*, *Richard II*, *Henry V*, *Antony and Cleopatra*; *Julius Caesar*, *Tamurlone*, *Edward II*, *The Taming of the Shrew*, *Thus Andronicus*, *Henry IV Part 1 and Part 2*, *Hamlet* (Free For All), *Henry VI Parts 1, 2 and 3*, *Peer Gynt*, *As You Like It*, *Othello*. NEW YORK: Broadway: 52 Broadway shows including *The Lion King*, *The Addams Family*, *The People in the Picture*. National Tours of *Beauty and the Beast*, *Spring Awakening*, *Les Miserables*. COMPANY (New York Philharmonic and nationally): INTERNATIONAL: 52 First Class productions worldwide: *Tarzan*, *Aida*, *The Lion King*, *Beauty and the Beast*, *Ben Hur Live*. OPERA: The Metropolitan Opera, The Royal Opera House, *La Scala* in Milan; *Cyran* (starring Plácido Domingo); *The Metropolitan Opera*; *Don Carlo* (dir. Nicholas Hynes); *San Francisco Opera*; *Hear of the Soldier*. FILM: *The Game Plan* (starring Dwayne "The Rock"

Johnson), *Dad in Real Life* (starring Steve Carell and Juliet Binoche). TELEVISION: Stunt Coordinator for *Guiding Light* (12 years) and *One Life to Live*. AWARDS: Edith Oliver Award for Sustained Excellence from the Lucille Lortel Foundation. OTHER: Board member for the Shakespeare Theatre of New Jersey. INSTRUCTOR: Yale School of Drama, The New School for Drama; The Neighbor Playhouse.

Ellen O'Brien

Additional Voice and Text Work
 See for STC (page 32).

Drew Lichtenberg

Literary Associate
 See for STC (page 32).

Jenny Lord

Assistant Director
 See for STC (page 32).

Stina Lottis

Production Stage Manager
 REGIONAL: Seattle Repertory Theatre: *Or, Humor Abuse, Or Mice and Men*, *Fences*, *The Night Watcher*, *You Can't Take it With You*, *Gem of the Ocean*, *The Seafarer*, *Twelfth Night*, *Tuesdays With Momie*, *The Lady From Dubuque*, *Birdie Blue*, *Clengenny Glen*; Ross; Inhuman Theatre: *A Doctor in Spite of Himself*; Othello; 5th Avenue Theatre: *Cinderella*, *Gyps and Dolls*, *White Christmas*, *Cabaret*, *West Side Story*, *The Sound of Music*; Seattle Children's Theatre: *Lyle the Crocodile*, *I Was a Rat*, *Ordway Center for Performing Arts* (St. Paul); *My Way*, *Hot N' Cole*, *A Grand Night for Singing*; ACT Theatre (Seattle): *Wine in the Wilderness*; *Mixed Blood Theatre* (Minneapolis); *Permanent Collection*, according to *Coyote*, *Daughters of Africa*; *History Theatre* (St. Paul); *The Last Minstrel Show*; *Hey City Theatre* (Minneapolis); *Tom N' Tins Wedding* (600 performances); OPERA: Seattle Opera: *Così fan Tutti*, *Aida*, *L'italiana in Algeri*. TRAINING: Minnesota State University, Mankato. BA in Theatre: Stage Management.

Elizabeth Clewley

Assistant Stage Manager
 STC: *The Two Gentlemen of Verona*, *Much Ado About Nothing*, *Julius Caesar* (Free For All), *Old Times*, *Cymbeline*, *Twelfth Night* (Free For All), *The Lor* (ASM), *Richard II*, *The Alchemist*, *The Taming of the Shrew* (Free For All), *King Lear*, *Ion*, *Twelfth Night*, *Romeo and Juliet*, 2008 Harman Center for the Arts Annual Gala (Production Assistant), *Julius Caesar*, *Antony and Cleopatra*, *Argonautika*, *The Taming of the Shrew*, *On the Eve of Friday Morning* (SM Intern). REGIONAL: Theatre of the American South: *Driving Miss Daisy* (Stage Manager); Cape Fear Regional Theatre: *Thoroughly Modern Millie*, *Rodgers and Hammerstein's Cinderella*, *Tuesdays With Momie* (Stage Manager). INTERNATIONAL: International Festival of Arts and Ideas (Stage Manager); International USA Festival (Stage Manager). TRAINING: East Carolina University: BFA in Stage Management.

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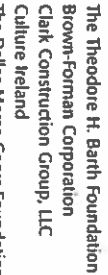
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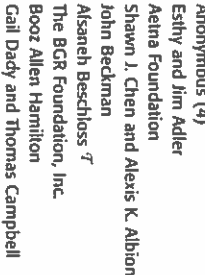
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