Wallenstein

Coriolanus

SHAKESPEARE THEATRE COMPANY
Dear Friend,

Welcome to STC’s Hero/Traitor Repertory, the first installment in the Clarice Smith Repertory Series. William Shakespeare’s Coriolanus and Friedrich Schiller’s Wallenstein share a stage because the title characters share a dilemma: their power as charismatic military leaders brings them into conflict with the political world. In this North American premiere of Schiller’s work, translated and freely adapted by former Poet Laureate Robert Pinsky, Wallenstein muses, “Once men have climbed the heights of greatness…the world forgets the things that got them there.” Watch how military strategy, political ambition and class warfare collide in these two classic works and judge for yourself whom to name “hero” or “traitor.”

I’m pleased to once again work alongside David Muse, STC’s former Associate Artistic Director and current Artistic Director of The Studio Theatre, who collaborated with me on our Leadership Repertory in 2010 and our Roman Repertory in 2008. David directed a breakthrough production of Coriolanus at Yale School of Drama 10 years ago, and we are both excited to re-explore the play in new ways. We are fortunate to also welcome back STC Affiliated Artist Patrick Page and Chicago talent Steve Pickering to lead our casts.

For the final show in our 2012–2013 Season, we will produce Rebecca Bayla Taichman’s interpretation of Shakespeare’s The Winter’s Tale. Rebecca has a stimulating vision for this production, one of Shakespeare’s most beautiful and theatrical late Romances. We hope you can join us.

Warm regards,

Michael Kahn
Artistic Director
Shakespeare Theatre Company

Cover photos by Scott Suchman.
“COLORFUL, INTENSE, ENERGETIC ... FORCEFUL”  THE WASHINGTON POST

ANGELS, DEMONS, AND SAVAGES

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William Shakespeare’s

CORIOLANUS

Performances Begin March 28, 2013
Opening Night April 9, 2013
Sidney Harman Hall

Director
David Muse

Set Designer
Blythe R.D. Quinlan

Costume Designer
Murell Horton

Lighting Designer
Mark McCullough

Composer/Sound Designer
Mark Bennett

New York Casting
Binder Casting
Jay Binder, CSA/Jack Bowdan, CSA

Resident Casting Director
Daniel Neville-Rehbehn

Fight Director
Rick Sordelet

Voice and Text Coach
Ellen O’Brien

Literary Associate
Drew Lichtenberg

Assistant Director
Jenny Lord

Production Stage Manager
Bret Torbeck*

Stage Manager
Joseph Smelser*

Assistant Stage Manager
Hannah R. O’Neil*

The Clarice Smith Repertory Series is sponsored by the
Robert H. Smith Family Foundation.

Restaurant Partner: Zaytinya

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers.
About the Playwright: 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 twins, Hamnet 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, are dedicated.

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 Shakescene 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 Blackfriar’s 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 Devere, 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: Coriolanus

Rome’s plebeians riot over a food shortage, angry that the patricians have been hoarding corn. As Menenius, a patrician senator popular among the people, attempts to calm them, Caius Martius, a military hero, arrives. He scorns the plebeians and tells Menenius that the rioting has won them a concession: tribunes will be elected to represent the interests of the people in the senate. News arrives that Rome is about to be invaded by a neighboring tribe, the Volscians. Eager to fight Aufidius, the Volscians’ general, Martius volunteers himself. After the patricians leave, the tribunes Sicinius and Brutus discuss their dislike of Martius and his contempt for the people.

Volumnia, Martius’ mother, lectures his wife, Virgilia, who is afraid that Martius will die in battle, on the valor to be found in war. As fighting begins in the Volscian city of Corioles, Martius curses his retiring troops and forces his way through the city gates, alone. The soldiers believe him dead, but he returns and rallies the Romans to conquer the city. Covered in blood, Martius finds and defeats Aufidius, leaving him and the Volscians humiliated. After the battle, Cominius honors Martius with the honorary surname “Coriolanus,” in recognition of his role in taking Corioles.

In Rome, Menenius criticizes Brutus and Sicinius for their hostility to Coriolanus and their political ambitions. When Coriolanus returns from Corioles in triumph, the senate votes to elect him as consul, the highest office in Rome. He cringes, however, at the required ceremony of wearing the “gown of humility,” in which he must show his scars to the plebeians and beg for their votes. When the plebeians arrive to see his wounds, Coriolanus is condescending, but they approve his election nonetheless. After he departs, the tribunes stir up anger in the plebeians at Coriolanus’ mockery. At home, Volumnia tells Coriolanus that he must apologize to the people, and he reluctantly assents. When Coriolanus returns, the plebeians, urged on by the tribunes, banish him from Rome. Coriolanus leaves, denouncing Rome bitterly.

In Antium, the capital of Volscian territory, a disguised Coriolanus interrupts Aufidius’ feast and makes him an offer: kill me now, or accept my help in conquering Rome. Aufidius embraces him as an ally. In Rome, the tribunes congratulate themselves on their ousting of Coriolanus, until they hear news of the Volscian army approaching, led by Coriolanus. In the field, Aufidius tells a lieutenant that he hates being overshadowed by Coriolanus, who has won his soldiers’ hearts, and intends to kill him after the war. As Coriolanus and the Volscians draw closer to Rome, Menenius visits Coriolanus’ camp and entreats him not to attack Rome, but Coriolanus curtly dismisses him. Finally, outside the city, Coriolanus’ family arrives. Volumnia pleads with him to spare Rome. Coriolanus agrees to broker a peace between the Volscians and the Romans. The Volscian army retreats, and Volumnia enters Rome to the adulation of the people. In Antium, Aufidius plots to kill Coriolanus. As Coriolanus returns, Aufidius insults him in the public square and incites his soldiers and the Volscians to kill him.
Cast

Coriolanus

The Patricians
Caius Martius, later Caius Martius Coriolanus ................................................................. Patrick Page*
Volumnia, his mother ........................................................................................................... Diane D’Aquila*
Virgilia, his wife ..................................................................................................................... Aaryn Kopp*
Young Martius, his son .......................................................................................................... Hunter Zane
Menenius Agrippa, senator and friend to Coriolanus .......................................................... Robert Sicular*
Cominius, consul and Roman general .................................................................................. Steve Pickering*
Titus Lartius .......................................................................................................................... Nick Dillenburg*
Junius Brutus tribunes of ...................................................................................................... Philip Goodwin*
Sicinius Velutus the people .................................................................................................. Derrick Lee Weedon*
Roman Senators ................................................................................................................... Lise Bruneau*, Reginald Andre Jackson*, Michael Santo*
Valeria, a noblewoman ....................................................................................................... Lise Bruneau*
Tullus Aufidius, general of the Volscian army .................................................................. Reginald Andre Jackson*
Volscian Lords ................................................................................................................... Nick Dillenburg*, Steve Pickering*, Michael Santo*

The Plebeians

Understudies
Bev Appleton* (Roman Senator/Volscian Lord/Ensemble), John Bambery* (Titus Lartius/Volscian Lord), Jeffrey Baumgartner* (Cominius/Volscian Lord), Lise Bruneau* (Volumnia), Hannah Cassidy Burkhauser (Ensemble), Colin Carmody (Young Martius), Andrew Criss (Ensemble), Nick Dillenburg* (Caius Martius Coriolanus), Patrick Foley (Ensemble), Jacqui Jarrold* (Virgilia), Michael Leicht (Ensemble), John Lescault* (Sicinius Velutus/Ensemble), Glen Pannell* (Tullus Aufidius/Roman Senator), Lawrence Redmond* (Menenius), Michael Santo* (Junius Brutus), Jjana Valentiner (Valeria/Roman Senator), Andrew Wassenich (Ensemble), Jaysen Wright (Ensemble), Jacob Yeh (Ensemble)

Special effects makeup designed by Scott Ramp.

Directorial Assistant: Robert Lutfy
Production Assistant: Christopher Kee Anaya-Gorman

Lead Drummer/Percussion Coach: Philip Dickerson Music Assistant/Copyist: Eric Tipler

Special Thanks: Milltone drum designed by Larry Miller.

THERE WILL BE ONE 15-MINUTE INTERMISSION.
The Shakespeare Theatre Company operates under an agreement between the League of Resident Theatres and Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States, and employs members of the Stage Directors and Choreographers Society and United Scenic Artists. The Company is also a constituent of Theatre Communications Group (TCG), the national organization for not-for-profit professional theatre, and is a member of the Performing Arts Alliance, the D.C. Chamber of Commerce, Association of Performing Arts Presenters (APAP), American Alliance for Theatre and Education and DC Arts and Humanities Education Collaborative.

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 Shakespeare Theatre Company.
Early in the action of Coriolanus, Shakespeare surprises us with a scene of familial intimacy. Volumnia, Coriolanus’ mother, discusses her grandson, Young Martius, who plays at being a soldier in emulation of his father. “He had rather see the swords and hear a drum than look upon his schoolmaster,” Volumnia says proudly. “I saw him run after a gilded butterfly,” says Valeria, another Roman matron describing a scene of childlike play that ends unexpectedly:

…and when he caught it, he let it go again, and after it again, and over and over he comes, and up again, caught it again. Or whether his fall enraged him, or how ’twas, he did so set his teeth and tear it.

O, I warrant it, how he mammocked it! (act 1, scene 3)

A mammock is a hunk of meat, more figuratively a scrap, shred or fragment. This passage is the first time it appears as a verb in the English language, in Shakespeare’s vivid image of dismemberment. In our contemporary era of gun violence, when military weapons and ideologies can intrude into the private sphere of children’s lives with horrific consequences, Shakespeare suddenly looks prescient. There is more at stake than butterflies.

In Coriolanus, Shakespeare draws his plot from Plutarch’s Lives, which tells the story of the aristocratic Caius Martius Coriolanus, the legendary warrior who helped establish democracy in Rome by defeating Tarquin the Proud, only to lead an army against the republic himself. In adapting this story, Shakespeare seems to question the underpinnings of democracy, while at the same time finding fault in our attraction to charismatic military leaders. To this provocative plot, Shakespeare adds a guiding metaphor very much in Elizabethan vogue: that of the body politic.

“The senators of Rome are this good belly,” Coriolanus’ friend Menenius tells a group of rioting citizens in the play’s first scene, which evokes contemporary images of Tea Party and Occupy protests, “And you the mutinous members.” According to Menenius, the leaner “members” of the commonwealth need to feed the “belly” in order for it to remain healthy. In other words, Menenius is a proponent of trickle-down economics.

Throughout the play, Shakespeare draws our attention to the image of the body politic, and, like Young Martius’ butterfly, to the dismemberment of that body. Instability, Shakespeare seems to be saying, is human nature, and thus it is also the nature of the bodies we create, whether physical or political. Late in the play, Coriolanus’ rival, the Volscian general Aufidius, comments on the impermanence of human creations:

So our virtues
Lie in th’interpretation of the time...
One fire drives out one fire, one nail one nail;
Rights by rights falter, strengths by strengths do fail. (act 4, scene 7)

It’s hard to think of a more pessimistic commentary on human history. Might makes right, therefore right is relative. There is no such thing as morality, only competing political ideologies, as one interpretation drives out another. In the 20th century, Coriolanus was adopted for propagandistic uses by extremist parties on both left and right. It was Adolf Hitler’s favorite Shakespeare play, and it was also Bertolt Brecht’s.

In our own fractured era of competing political ideologies, what is the interpretation of our time? Perhaps one kind of answer lies in what happens to Coriolanus, one of Shakespeare’s most ambiguous tragic heroes. Like Martius’ butterfly, and like the state of Rome at the end of the play, he is mammocked.

If Coriolanus portrays the dismemberment of the Roman body politic, Friedrich Schiller’s Wallenstein depicts a body that is already mutilated, a Germany endlessly divided by total war.

The play is set in 1634, the exact midpoint of the Thirty Years’ War. More than a thousand years after Charlemagne unified Western Europe under the name of the Holy Roman Empire, it now consists of more than 400 warring members in an area roughly the size of Texas. What had started as a local religious conflict between Protestant and Catholic nobles in Bohemia has blown up into a continent-wide conflagration. Peasants live in terror as wave after wave of invaders—Saxon, Danish, Swedish—rape and pillage their way across the countryside. Foreign armies, consisting largely of mercenary soldiers, pioneer unprecedented and unimaginable tortures. Entire cities are reduced to ashes. Soldiers eat their own horses during the winter months for sustenance.

For the German people, who bore the brunt of the suffering, the war would forever be regarded as a national trauma. In the early 20th century, both political sides sought to purge the infection through different means. Bertolt Brecht would set his apocalyptic anti-war play, Mother Courage and Her Children, during the Thirty Years’ War, while Adolf Hitler would advocate an identity politics of aggressive militarism in order to resurrect the spirit of the “First Reich.”

Like Shakespeare, Schiller seems to challenge such ideological polarities with his provocative choice of plot: the last days of Wallenstein. When Albrecht Wallenstein, the key figure in the Thirty Years’ War, was killed by assassins in Eger Castle, he was possibly attempting to negotiate a peace with the enemy Swedes. The war had raged for 15 years before he was killed; it would rage for 15 years more after he was killed. The Wallensteinfrage (“Wallenstein Question”) has never been solved, up to the present day. Was he attempting to unify Europe in peace, or was he angling for something more personal? Czechs claim him as a national hero, a would-be King of Bohemia lost to history. Austrians consider him a traitor to Vienna and the Emperor, a Coriolanus who had forsaken his Rome. Most other Germans simply consider him the man who could have stopped the bloodshed.

Schiller was in fact, like Shakespeare, writing about a central dilemma of his times. From the 1770s to the 1790s, he witnessed the first democratic revolutions since the time of the Romans. He also saw the equally destabilizing and terrifying rise of Napoleon. In an age of democratic revolutions, Schiller understood, the people’s demand for freedom is absolute. However, he also understood that in an age of autocratic counterinsurgencies, the state demands a similarly paramount loyalty. Wallenstein is caught inextricably between his people’s demand for freedom, which recognizes no political boundaries, and his loyalty to the state and the Emperor, who made him the great man he is. In Coriolanus and Wallenstein, Schiller and Shakespeare both portray this tragic paradox, central to both plays: man is absolutely free only in the life to come. For so long as he lives, his divided loyalties make him simply another member of the body politic.

Drew Lichtenberg, Literary Associate
TASTE THIS; IT’S GOING TO CHANGE YOUR LIFE.

JOSE´ ANDRÉS

Wallenstein

Translated and Freely Adapted by Robert Pinsky
Performances Begin March 29, 2013
Opening Night April 17, 2013
Sidney Harman Hall

Director Michael Kahn
Resident Casting Director Daniel Neville-Rehbhn
Set Designer Blythe R.D. Quinlan
Fight Director Rick Sordelet
Costume Designer Murell Horton
Voice and Text Coach Ellen O’Brien
Lighting Designer Mark McCullough
Literary Associate Drew Lichtenberg
Composer/Sound Designer Fitz Patton
Assistant Director Gus Heagerty
Wig Designer Tom Watson
Production Stage Manager Joseph Smelser*
New York Casting Binder Casting
Assistant Stage Managers Elizabeth Clewley* Jay Binder, CSA/Jack Bowdan, CSA
Hannah R. O’Neil*

The Clarice Smith Repertory Series is sponsored by the
Robert H. Smith Family Foundation.

Wallenstein was commissioned through the generous support of
The Beech Street Foundation.

Wallenstein is supported in part by an award from the
National Endowment for the Arts.

Restaurant Partner: Carmine’s

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers.
About the Playwright: Schiller

Sometimes characterized as Germany's answer to Shakespeare, Friedrich Schiller (November 10, 1759–May 9, 1805) is one of the greatest German poets and playwrights, as well as one of the first modern European intellectuals. His alliance, at the turn of the 19th century, with his close friend Johann Wolfgang von Goethe resulted in a body of writings that touch on all aspects of human knowledge, including poetry and philosophy, history and natural science, psychology and spirituality. He is perhaps most famous as the author of the words to the Ode to Joy, which appears in the last movement of Beethoven's Ninth Symphony.

Born in the petty principality of Württemberg, a duchy of the Holy Roman Empire, Schiller spent a traumatic adolescence in the Karlschule, the strict military academy overseen personally by the repressive Duke Karl Eugen. His first play, The Robbers (1782), written while he was still a student, is marked by revolutionary calls for freedom and emphatic assertions of the individual's will to action. Schiller was imprisoned for two weeks and forbidden from writing more plays, but he fled from the Duke's prison in Stuttgart and began the career of a writer. After success in Mannheim with Cabal and Love (1784), Schiller moved to Leipzig. Here he reached a crisis point with Don Carlos (1787), a blank verse play that combined his youthful idealism with increasingly ambitious historical and political content.

Feeling that he was unable to continue writing drama after Don Carlos, Schiller turned to aesthetic, historical and philosophical studies. In 1788, he was appointed professor at the University of Jena, and his History of the Thirty Years' War (1791–1793) was read widely. Meeting Goethe in 1794, Schiller proceeded to write his groundbreaking theoretical essays, the most famous of which include The Theater Considered as a Moral Institution (1794), Letters on the Aesthetic Education of Man (1795) and On Naïve and Sentimental Poetry (1796). In these writings, Schiller articulated an aesthetic program in which art, particularly dramatic art, was charged with the moral edification of the individual in order to bring about social change.

Inspired by these writings, Schiller began to be aware of an urge to return to playwriting. Moving to Weimar, Germany's literary capital, Schiller co-founded the Weimar Court Theatre with Goethe, beginning a brief-lived renaissance of German theatre practice and theory. After christening the stage with Wallenstein (1799), an epic 10-act tragedy based on his historical writings, Schiller would write only four more plays—Maria Stuart (1800), The Maid of Orleans (1801), The Bride of Messina (1803) and Wilhelm Tell (1804)—each of them pairing a momentous historical subject with an innovative dramatic form. He died in 1805, at the age of 46, due to complications from tuberculosis. Schiller's theoretical writings have proven enormously influential in modern European intellectuals. In 1791, he was appointed professor at the University of Jena, and his History of the Thirty Years' War (1791–1793) was read widely. Meeting Goethe in 1794, Schiller proceeded to write his groundbreaking theoretical essays, the most famous of which include The Theater Considered as a Moral Institution (1794), Letters on the Aesthetic Education of Man (1795) and On Naïve and Sentimental Poetry (1796). In these writings, Schiller articulated an aesthetic program in which art, particularly dramatic art, was charged with the moral edification of the individual in order to bring about social change.

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As the action begins, Octavio Palladini, Wallenstein's oldest friend and one of his generals, arrives in Wallenstein's camp in Pilsen with Questenberg, a diplomat sent by the Emperor from Vienna. They discover, to their alarm, that Wallenstein has gathered together all of his chief generals, who espouse sentiments that come close to treason. In a war council, Questenberg presents Wallenstein with the Emperor's command: he is to divert eight regiments to Milan, to escort the Spanish Habsburg Prince. Instead of agreeing to the order, Wallenstein threatens to resign his commission, sending the meeting into chaos. Afterward, in conference with his brother-in-law Count Czerny and his Field-Marshall Kolbas, Wallenstein demands that his generals sign an oath of loyalty to him, unconditional, with no mention of the Emperor. Czerny and Kolbas are forced to take the oath.

At the banquet, Max Palladini, Octavio’s son, meets secretly with Wallenstein’s daughter Thekla. They are in love, but Thekla understands that their marriage will come at the cost of Max betraying the Emperor. That night at the banquet, Max refuses to sign the oath of loyalty prepared by Czerny and Kolbas, raising the suspicions of the drunken generals. The next day, Wallenstein meets with Lundquist, a Swedish Captain, but he hesitates, uncertain whether to commit himself to the other side.

In his officer’s quarters, Octavio reveals Wallenstein’s death warrant, signed by the Emperor, to Max, who cannot believe his father's diplomatic deceit. Octavio then shows the warrant to two of Wallenstein’s generals, Harvaty and Bailey. Harvaty leaves with Octavio, but Bailey stays behind, posing as one of Wallenstein’s soldiers. After trying to talk to a regiment of Grenadiers, Wallenstein gives the order to open fire on his own troops. Max breaks with Wallenstein, horrified.

Forced to flee to the mountain stronghold of Eger, Wallenstein arrives with his smaller band of followers, where he is greeted by Gordon, the fortress commander. News arrives of Max’s death, trampled by his own horses in a meaningless battle against the Swedes. Thekla leaves to find Max's gravesite. Meanwhile, Bailey enlists Devereux and MacDonald, two Scottish captains in Wallenstein’s troop, to kill him as he prepares for bed. Wallenstein and his generals are murdered. Octavio, arriving too late to spare Wallenstein’s life, is named Prince and commander of the armies.
John Bambery* Ensemble STC: 2012-2013 Acting Fellow; A Midsummer Night’s Dream. TRAINING: Boston Conservatory.


Lise Bruneau* Roman Senator/Valeria STC: Mrs. Marchmont in An Ideal Husband, Chorus in Ion, Hermione in The Winter’s Tale, Emilia in Othello, REGIONAL: The Denver Center: Heartbreak House; Cleveland Play House: The Game’s Afoot; Arena Stage: Legacy of Light; Round House Theatre: My Name is Asher Lea, The Book Club Play; Theatre I: The Odd Couple, Mikveh (Helen Hayes nomination); Alabama Shakespeare Festival: Margaret of Anjou in Wars of the Roses; Centerstage: The Murder of Isaac, Mary Stuart, Mrs. Warren’s Profession, The Spirit; American Conservatory Theatre: Les Liaisons Dangereuses, Angels in America; Seattle Repertory Theatre: Pygmalion; Oregon Shakespeare Festival: Love’s Labour’s Lost; Berkeley Repertory Theatre: Triumph of Love, Pontecoat. OTHER: Taffety Punk Theatre Company: member/director; all-girl productions of Julius Caesar, Measure for Measure, Romeo & Juliet and upcoming Titus Andronicus; Nebraska Shakespeare Festival: director: Hamlet; MetroStage: director: Savage in Limbo. TRAINING: Royal Academy of Dramatic Art.

Cast Biographies


Andrew Criss Goetz REGIONAL: ReGroup Theatre: Thursday; New York Regional: Zachary Scott Theatre: Tartuffe, Mirandolina; Capitol City Playhouse: Street Theatre, Dark Rapture; Vortex Theatre: Hamlet, Julius Caesar. TRAINING: The University of Texas: BA in Drama.

Diane D’Aquila* Volumnia/Countess REGIONAL: Shakespeare in the Park: The Merchant of Venice, The Apple Cart; Portland Stage: Love’s Labour’s Lost; The Old Globe: Measure for Measure; The Shakespeare Festival: The Winter’s Tale; Elizabeth Rex (Jefferson Award for Best Actress); Stratford Shakespeare Festival: productions include Elizabeth Rex (opposite Mark Rylance and Cleopatra, The Swanne, King John, Oedipus Rex, Richard III, King Lear; National Arts Centres: St. Carmen of the Main, Macbeth; Soulpepper Theatre Company: Jitters, Leaving Home, Of the Fields, Lately; Goodman Theatre: Six Characters in Search of an Author; Lumino: La Belle et la Bête; Buddies in Bad Times Theatre: The Maids; American Repertory Theatre: productions include Hot and Throbbing (debut production), Odo, Queen of Carthage, The Changeling, Alcestis (dir. Robert Wilson). INTERNATIONAL: Alcestis, King Stag, FILM: Take This Waltz (dir. Sarah Polley), Good Neighbours (Par Ex Pictures), Mary Stillman’s War (PBS). TELEVISION: Minister of Culture in Sings and Arrows (two seasons); 24hr Rental (Super Channel). AWARDS: Gemini Award for Best Actress, ACTRA Award for Elizabeth Rex (TV movie).

Philip Dickerson Ensemble/Lead Drummer/ Percussion Coach REGIONAL: Round House Theatre: Bengal Tiger at the Baghdad Zoo; Washington Stage Guild: Pygmalion, The Apple Cart; Source Theatre: The Uses of Enchantment; Capital Fringe Festival: Insurgent Sonata. INSTRUCTOR: Alfred University, Howard Community College. TRAINING: Alfred University: BA in Acting; The Catholic University of America: MFA in Acting.

Nick Dillonburg* Lartius/Volscian Lord/Max STC: Proteus in The Two Gentlemen of Verona, Vicomte de Nanjac in An Ideal Husband. NEW YORK: Ohio Theatre: Hot; Walkerspace Theatre: Henry V. REGIONAL: Bermuda Festival of the Performing Arts: The Tempest; Berkshire Theatre Festival: Birthday Boy; Pioneer Theatre: Hamlet; Portland Stage: Stage; Commonwealth Shakespeare Company: All’s Well That Ends Well; Guthrie Theatre: Resurrection Blues, Pride and Prejudice; Capital Repertory Theatre; New Repertory Theatre: Long Day’s Journey into Night; Utah Shakespeare Festival; Connecticut Repertory Theatre; Creation Comedy (East Coast premiere). TELEVISION: Low & Order. TRAINING: University of Connecticut: MFA.


Aaryn Kopp* Virgilia/Theda

Michael Leicht
Ensemble

Joe Mallon* Ensemble
STC: 2012–2013 Acting Fellow; A Midsummer Night’s Dream. REGIONAL: Kimmel Center: The Fantasticks; Montgomery Theater: Picasso, The Last Night of Ballyho; Crooked Woman: Godspell; Weston Playhouse: Little Shop of Horrors; New Candleglit Theatre: Joseph and the Amazing Technicolor Dreamcoat. TRAINING: Tisch School of the Arts: BFA.

Patrick Page* Coriolanus
STC: Affiliated Artist; Iago in Othello (Helen Hayes Award), Macbeth in Macbeth, Claudius in Hamlet (2008 Free For All). NEW YORK: Broadway: Cyrano de Bergerac, Osborn/Green Goblin in Spider-Man: Turn Off the Dark (Drama Desk, Outer Critics Circle nominations, Richard Seff Award), King Henry in A Man For All Seasons (Outer Critics Circle nomination), Grinch in How the Grinch Stole Christmas, Scar in The Lion King, Julius Caesar, A Christmas Carol, Lumiere in Beauty and the Beast; Off-Broadway: Richard II, The Duchess of Malfi, Rex; Carnegie Hall: The Sound of Music. REGIONAL: 25 years including Associate Artist of The Old Globe; roles including Cyrano, Malvolio, Richard III, Hamlet, Henry V, Autolycus, Antony, Brutus, Benedick, Mercutio. FILM: The Substance of Fire, Affluenza, Sing Along, Mystery of Matter. TELEVISION: The Good Wife, Law & Order: SVU, One Life To Live, All My Children. AWARDS: Helen Hayes Award, Joseph Jefferson Award, Drama-Logue Award, Princess Grace Award, Utah Governor’s Medal for the Arts.


Steve Pickering* Cominius/Volscian Lord/ Wolffstein

Michael Santo* Roman Senator/Volscian Lord/ Czerny

Robert Sicular* Menenius/Octavius

Jana Valentin* Ensemble
REGIONAL: Everyman Theatre: All My Sons; Folger Theatre: As You Like It; Round House Theatre: Pride and Prejudice (Open Air); The Cuckoo’s Nest; The Studio Theatre; Theater J. TRAINING: The Shakespeare Theatre Company’s Academy for Classical Acting at The George Washington University: MFA in Acting; Brigham Young University: BFA in Acting.

Derrick Lee Weeden* Sicinius/Kollibus
CREATIVE CONVERSATIONS
The Hero/Traitor Repertory

Page and Stage [FREE]
(formerly Windows)
Wallenstein: Sunday, April 7, 5–6 p.m.
Coriolanus: Sunday, April 14, 5–6 p.m.
The Forum in Sidney Harman Hall

Hear insights on creating the production from the artistic team and local scholars during this lively event.

Bookends [FREE]
Wallenstein: Wednesday, April 24, pre-show 5:30 p.m. and post-show
Coriolanus: Wednesday, May 1, pre-show 5:30 p.m. and post-show
Sidney Harman Hall

Explore the production with this immersive discussion event. Pre- and post show discussions give complete access into the world of the play.

AsidesLIVE: Coriolanus/Wallenstein
Sunday, April 28, 10 a.m.–1 p.m.
The Forum in Sidney Harman Hall
AsidesLIVE symposiums look deeply into the text and production, encouraging audiences to examine the onstage work from a well-informed perspective. Featuring poet and adapter Robert Pinsky.

Classics in Context [FREE]
Wallenstein: Saturday, May 4, 5–6 p.m.
Coriolanus: Saturday, May 25, 5–6 p.m.
The Forum in Sidney Harman Hall
Respond to the onstage production in a roundtable format with savvy theatre panelists.

Post-Performance Cast Discussion [FREE]
Coriolanus: Wednesday, May 15, post-show
Wallenstein: Wednesday, May 29, post-show
Sidney Harman Hall

Extend your theatre experience. Talk with the acting company after viewing the production.

Twitter Night [FREE]
Coriolanus: Wednesday, May 23
Wallenstein: Wednesday, May 30
Sidney Harman Hall

Using the hashtag #STCnight participants join the online conversation from the theatre lobby or from home. Performance tickets available for purchase.

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

Direction and Design Biographies

Robert Pinsky
Translator/Adapter (Wallenstein)
Poet Laureate of the United States for an unprecedented three terms (1997–2000). TELEVISION: a poetry reading attended by Lisa on The Simpsons; moderated a metaphor contest between Stephen Colbert and Sean Penn on The Colbert Report. AWARDS: include the Korean Manhane Prize, the Italian Premio Capri, the Harold Washington Award from the city of Chicago. OTHER: most recent book publication is Selected Poems; recently released Poemjazz, a poetry-and-music CD with Grammy-winning pianist Laurence Hobgood; created the Favorite Poem Project with videos at www.favoritepoem.org and the Summer Poetry Institute for K–12 Educators, with Boston University’s School of Education.

David Muse
Director (Coriolanus)
STC: Associate Artistic Director, 2005–2010; Affiliated Artist; Director: Henry V, The Taming of the Shrew (Free For All), Romeo and Juliet, Julius Caesar, On the Eve of Friday Morning, Pericles (Free For All); Assistant Director: Othello, Lady Windermere’s Fan, The Tempest, Pericles, Macbeth; Director: RedDiscovery Series, numerous readings; Master Acting Class instructor. REGIONAL: The Studio Theatre: Artistic Director since 2010; Director: An Iliad, Dirt, Bachelorette, The Habit of Art, Venus in Fur, Circle Mirror Transformation, Reasons to be Pretty, Blockbird, Frozen, The Intelligent Design of Jenny Chow; Arena Stage: Frankie and Johnny in the Claire de Lune; Theatre Alliance: The Bluest Eye; Hudson Valley Shakespeare Festival: Antony and Cleopatra. INSTRUCTOR: Shakespeare Theatre Company’s Academy for Classical Acting; Georgetown University; Yale University. OTHER: New play development at numerous theatres including New York Theatre Workshop, Arena Stage, Geva Theatre, Kennedy Center, Ford’s Theatre. AWARDS: DC Mayor’s Arts Award for Outstanding Emerging Artist, National Theatre Conference Emerging Artist Award. TRAINING: Yale University; BA; Yale School of Drama: MFA in Directing.

Michael Kahn
Director (Wallenstein)
See For STC (page 38).

Blythe R.D. Quinlan
Set Designer
STC: Associate Designer to Ming Cho Lee for Henry V, Pericles, Macbeth; Director: Iphigenia 2.0; Assistant Director: Design of Jenny Chow; Assistant Costume Designer: The Cure at Troy; Assistant Set Designer: Venus in Fur, The Heir Apparent, The Liar, The Habit of Art; Associate Costume Designer: The Wars; Assistant Fight Director: The Heir Apparent; Assistant Stage Manager: Julius Caesar, Antony and Cleopatra, Richard III, Hamlet, Henry V, Richard II.

Murell Horton
Costume Designer

Mark McCullough
Lighting Designer

AWARDS: The American Plan, Accent on Youth, After Miss Julie, Jesus Christ Superstar, Broadway; National and UK Tour; Off-Broadway: The Language Archive, Old Money, Mouth to Mouth, How I Learned to Drive, The Long Christmas Ride Home; This is Our Youth, Lobby Hero. REGIONAL: Court Theatre; La Jolla Playhouse; Mark Taper Forum; Long Wharf Theatre; Hartford Stage; The Huntington Theatre; Centerstage; The Old Globe; Oregon Shakespeare; Guthrie Theater, Steppenwolf Theatre Company. INTERNATIONAL: London, West End: Whistle Down the Wind; Royal Shakespeare Company; Gate Theatre, Dublin. OPERA: Metropolitan Opera; The Bolschoi; La Scala; New York City Opera; Washington National Opera; Glimmerglass; Lyric Opera of Chicago; San Francisco Opera; Teatro Real Madrid; Royal Opera House Covent Garden; Opéra National du Rhin; Opera North; Dallas Opera; Opéra de Montréal; Seattle Opera; National Centre for the Performing Arts (NCPA) in Beijing. TRAINING: North Carolina School of the Arts; Yale School of Drama: MFA.
Mark Bennett
Composer/Sound Designer (Coriolanus)

Danville Neville-Rehbein
Resident Casting Director
See For STC (page 39).

Rick Sordelet
Fight Director

Jenny Lord
Assistant Director (Coriolanus)
STC: Director: Macbeth (Fellows Project), Egmont (RedDiscovery Reading); Assistant Director: The Government Inspector, The Merry Wives of Windsor, The Tempest (both with Anna Deaver Smith). TRAINING: Oberlin College: BA.

Gus Heagerty
Assistant Director (Wallenstein)
STC: Director: Macbeth (Fellows Project), Egmont (RedDiscovery Reading); Assistant Director: The Government Inspector, The Merry Wives of Windsor, The Tempest (both with Anna Deaver Smith). TRAINING: Oberlin College: BA.

Joseph Smelser*
Production Stage Manager (Wallenstein)
Stage Manager (Coriolanus)

Hannah R. O’Neil*
Assistant Stage Manager

Robert Lutfy
Directing Assistant

Brett Torbeck*
Production Stage Manager (Coriolanus)

Binder Casting
Jay Binder, CSA/Jack Bowdan, CSA
Eleanor Holdridge and Robert Richmond to Direct ACA’s Summer Repertory Season

For 12 summers now, the participants of the Academy for Classical Acting (ACA) have copped off their training with a fully supported repertory season. This season always consists of one play written by William Shakespeare and one play from the Jacobean era (1603-1625). With the announcement of our two plays forthcoming, we are happy to announce our selected directors.

Eleanor Holdridge will be directing our play from the Jacobean era. Eleanor is the current Head of Directing at Catholic University of America. This season she has directed: Body Awareness at Theater J, Zorro at Catholic University. Her Off-Broadway productions that include Steve & Idi at Rattlestick Playwrights Theatre, Cycling Past The Matterhorn at Clurman Theatre, The Imaginary Invalid and Mary Stuart at Pearl Theatre Company, Regionally, Eleanor has directed at Shakespeare & Company, Milwaukee Shakespeare, Alabama Shakespeare, Roundhouse Theatre, Folger Theatre, Everyman Theatre, Theater J and Taffety Punk. She holds an MFA from Yale School of Drama.

Robert Richmond will helm our Shakespeare production. The Hasdings, England, native and Royal Scottish Academy of Music and Drama alum resides in Columbia, South Carolina, where he is the University of South Carolina’s Head of Undergraduate Performance. Prior to his current position, Robert spent 14 years as the Associate Artistic Director of the Arizona Theatre Company in New York. While he was there, he directed productions that toured across the U.S., Off-Broadway and in Europe. One of his most recent projects, Henry V at Folger Theatre, was named the best selling show in Folger history. He has also directed Othello and Henry VIII at Folger Theatre.
You are the key!

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Henry IV, Part 2, act 5, scene 3

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If Shakespeare had a camera...

He may have traveled Europe to illustrate his plays. In this spirit, STC presents an exhibition of photographs taken by Nina Dunn, STC patron and Bard Association member.

Photos of Europe in Honor of the Hero/Traitor Repertory
March 28–June 2, 2013
Sidney Harman Hall

All proceeds from the sale of framed photographs and acrylics in this exhibition go to the Shakespeare Theatre Company.

For additional information about Will on the Hill 2013, please contact STC’s Corporate Giving Office at WillontheHill@ShakespeareTheatre.org.

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AMB Ambassadors of the Theatre, generous donors who help to develop and enhance our patrons’ relationship with the Theatre. To join, please contact Tony Wagener at 202.547.3230 ext. 2312.

# Members of the Board of Trustees

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Every effort has been made to ensure that this list is accurate. If your name is misspelled or omitted, please accept our apologies and inform the Development Department at 202.547.3230 ext. 2323 or email ProgramListing@ShakespeareTheatre.org.
Michael Kahn

Artistic Director


Alan Paul

Associate Director


Deborah Vandergrift

Director of Production

REGIONAL: Sixth season at STC, Production Manager at Hartford Stage for six seasons; Stage Manager for more than 30 shows at Hartford Stage working with directors including Mark Lamos, Michael Wilson, Michael Langham, JoAnne Akaliatsis, Richard Foreman and Anne Bogart; Stage Manager for La Jolla Playhouse, Georgia Shakespeare Festival, New Jersey Shakespeare Festival, Phoenix Theatre and other theatres. INTERNATIONAL: Pears for Pigs international tour (dir. Richard Foreman), International Production Associates. OTHER: Project Manager: Arts Festival Atlanta, International Festival of the Arts and City Manager for 1996 Olympic Games, Glimmerglass Opera, New York City Opera. TRAVELING: Oberlin College: BA in English and Theatre; UC San Diego: MFA in Stage Management.

Drew Lichtenberg

Literary Associate


Jenny Lord

Resident Assistant Director

STC: Assistant Director: 13 productions from 2010–2013; as Director: All’s Well That Ends Well (Free For All), Dream a Little Dream (2011 Fellows Project); several ReDiscovery readings. NEW YORK: NYMF: Going Down Swingin’, Dom Imbraglio; Manhattan Opera Theatre: The Filthy Habit. REGIONAL: Dallas Theater Center: A Christmas Carol; New York City Opera: La Boheme; 42nd Street Moon: By Jupiter; several operas including favorites Così fan tutte and Eugene Onegin. As choreographer: California Shakespeare Theater, San Francisco Shakespeare Festival, 42nd Street Moon, etc. EDUCATIONAL: NYU/Stella Adler Conservatory; The Cherry Orchard, Angels in America: Perestroika; San Francisco State University: Street Scene. OTHER: Assistant to directors at Geva Theatre Center, Encore!, Mint Theatre Company, California Shakespeare Theater, Music-Theatre Group. TRAINING: Yale University: BA.
"Witty and full of clever contrivance"
—The New York Times (1924)

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Concessions and Gift Shops:
Food and beverages are available one hour before each performance. Pre-order before curtain for immediate pickup at intermission. Lansburgh Theatre and Sidney Harman Hall gift shops are open before curtain, at intermission and for a short time after each performance.

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Accessibility:
Our theatres are accessible to persons with disabilities. Please request special seating at time of ticket purchase and arrive 30 minutes before curtain for priority seating.

Audio-guided performances:
Conilonus: Tuesday, May 28, at 7:30 p.m.
Wolfsenstein: Tuesday, May 17, at 7:30 p.m.

Box Office phone hours (both theatres):
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Conilonus: Wednesday, May 29, at 7:30 p.m.
Wolfsenstein: Wednesday, May 18, at 7:30 p.m.

An audio-enhancement system is available for all performances. Both headsets receivers and neck loops (to use with hearing aids outfitted with a “T” switch) are available at the coat check on a first-come basis.

Program notes in Braille and large print are available at the coat check.

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The Emerging Classical Artists Fund provides much-needed scholarship funds for MFA candidates at the ACA. Your support is crucial to our goal of providing financial aid to 100% of our students.

You are invited to name a scholarship through the Emerging Classical Artists Fund. Donors of $5,000 or more to the ACA at The George Washington University may name a scholarship to fund one of our talented actors and connect with a recipient.

“My year at the ACA was one of the best years of my life. I would not have been able to attend the ACA without scholarship support.”

Gene Gillette, ACA Class of 2007

To make a gift or for more information, please contact Tony Wagener of the Shakespeare Theatre Company at 202.547.3230 ext. 2312, or Kimberly Portis of The George Washington University at 202.994.9909. You can also donate online at ShakespeareTheatre.org/Support or gwu.edu/give.