the Winter's Tale
Dear Friend,

Sometimes Shakespeare asks us to take a leap of faith. For our final mainstage show of the 2012-2013 Season, The Winter’s Tale, we leave you with an intimate story of mistakes, hope and second chances. This ambitious play spans 16 years, two nations and more than one instance of possible divine intervention, yet at its core, it speaks of trust and belief in other people. Rebecca Taichman, an STC Affiliated Artist who previously directed Cymbeline, Twelfth Night and The Taming of the Shrew here at the Shakespeare Theatre Company, has found a way to incorporate all of these elements into one transformative story.

Rebecca has cast a first rate ensemble of actors to double—and sometimes triple—the parts in this play. Every actor in this production straddles the worlds of Sicilia and Bohemia and helps the audience compare characters from both societies. Rebecca’s versatile group of actors includes STC favorites Nancy Robinette, Tom Story and Ted van Griethuysen, along with new faces such as Mark Harelik and Hannah Yelland. I look forward to excellent performances from the entire cast.

STC has produced this play in association with our friends at the McCarter Theatre Center. We are grateful to McCarter for help rehearsing, refining and supporting Rebecca’s vision. As you examine the set, costumes, sights and sounds of this production, remember that every decision in theatre is a leap of faith. If we believe in Shakespeare’s message and come together in the spirit of friendship, magic can happen in this very room.

We hope to see you in our theatres again next season.

Warm regards,

Michael Kahn
Artistic Director
Shakespeare Theatre Company

Cover photo by S. Christian Low.
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Most scholars agree that the Lord Chamberlain’s Men, Shakespeare’s company, had a core of about nine shareholding actors, with three additional musicians. Doubling roles was an essential fact of life, especially when the theatres were closed for plague, and actors were forced to tour the provinces with smaller ensembles.

Toward the end of his career, however, Shakespeare began to use doubling in a new way. His late plays, more than ever before, stretch the limits of theatrical illusion, and in them doubling becomes a structural preoccupation rather than a professional necessity. Often called “romances” for their defiance of genre, these plays are defined by oppositions. In them, the comic intermingles with the tragic, nature vies with art for supremacy and life is haunted by the specter of death. In *The Winter’s Tale*, the play is literally divided into two worlds which mirror each other in ways large and small—the winter court of Sicilia and the springtime pastoral of Bohemia. Almost all of the characters have shadow selves in these other worlds, doppelgängers who suggest underlying symmetries and contradictions.

The theme in these plays is invariably of family and personal ties, the characters forming a constellation of parents and children, husbands and wives. Sometimes two characters will appear to be twin manifestations of the same identity, such as Leontes and Polixenes, the two kings of Sicilia and Bohemia. “They were trained together in their childhoods,” Shakespeare writes, emphasizing the characters’ twinned natures, as well as their deep bond of love. “Since their more mature dignities and royal necessities made separation of their society,” Shakespeare continues, “shook hands as over a vast, and embraced as it were from the ends of opposed winds” (act 1, scene 1). In other words, though time and the responsibilities of life pull us apart from those we love, we will always feel the deeply human need to connect. It is a theme Shakespeare will return to in this play again and again, the savage breaches that life creates and the ways in which we knit ourselves back together.

At other moments, characters appear to function as negative images of each other. One scholar, Stephen Booth, argues that Shakespeare’s leading actor, Richard Burbage, played two contrasting roles in *Cymbeline*—the romantic lead Posthumus, as well as the grotesque villain Cloten. Similarly, in *The Winter’s Tale* the leading role of Leontes is paralleled by the anarchic Bohemian clown Autolycus. Whereas Leontes is possessed by paranoid delusions and searches for the truth, Autolycus possesses a frank view of the world’s realities and is a master of lies. As far as I know, no major company has ever attempted to double the two roles with one actor, making this production unique, perhaps with the exception of Shakespeare’s own.

Of all the characters in *The Winter’s Tale*, there is only one who cannot be doubled. I speak of course of Hermione, who appears in the play, ironically, in three different forms: as a living human being in Sicilia, as a ghost in Bohemia and as a statue at play’s end. The question of how to understand Hermione’s true essence, of how to distinguish between reality and illusion, is one that has tormented thinkers since the time of Plato. “The poet,” Plato writes, “is thrice removed from the gods and the truth,” just as Hermione’s statue is one level removed from the truth of her human existence and another from the divine truth of her ghost. Shakespeare asks us to reconcile three impossibilities—that a character can be alive, dead and a work of art at the same time.

And yet, in dramatic practice, this apparent impossibility is really nothing of the sort. This final scene of Shakespearean doubling is in fact a tripling which both echoes and rebuts Plato’s writings. Nowhere else does Shakespeare so forcefully ask us to confront the phantasmal power of the theatre, the manner in which it can bridge that wide, unseen gap between the worlds of art (Hermione’s statue), nature (Hermione as queen) and the divine (Hermione’s ghost). At the end of *The Winter’s Tale*, Paulina says the statue will not move until all “awake their faith” (act 5, scene 3). She is speaking directly, not only to Leontes and the court of Sicilia onstage, but for those in the audience as well, those living the triple life along with the poet and his creations.

It is a divine synthesis, a dream that is real, the kind of ending too impossible for real life and too real to ever be forgotten.

*Drew Lichtenberg, Literary Associate*
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About the Playwright

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 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 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

In the royal court of Sicilia, King Leontes, with his expectant wife Hermione and son Mamillius, prepares to say farewell to Leontes’ visiting boyhood friend, King Polixenes of Bohemia. When Hermione is able to persuade Polixenes to remain in Sicilia after her husband cannot, Leontes convinces himself that Hermione and Polixenes are having an affair. Consumed with irrational jealousy, Leontes confides his suspicions to his trusted courtier Camillo and orders Polixenes to be poisoned. Instead of obeying his king’s orders, Camillo escapes with Polixenes to Bohemia instead.

While imprisoned and awaiting trial for her supposed crime, Hermione gives birth to a daughter. Paulina, a loyal noblewoman, brings the newborn to Leontes, hoping that the child will move him to release Hermione from her imprisonment. Instead, Leontes becomes further enraged and commands Antigonus, Paulina’s husband, to take the infant into the wild and abandon it there while her mother stands trial.

Pleading not guilty, Hermione begs her husband to relent. As the sentence is about to be announced, a post returns from Apollo’s Oracle at Delphos, bringing a scroll proclaiming Hermione’s innocence. Leontes, determined to punish his wife, disregards the Oracle. Immediately, news of Prince Mamillius’s death is brought to the chamber. Shocked over the death of her son, Hermione faints and is escorted out by her women. Finally recognizing his foolishness, Leontes repents, but he is too late. Paulina returns to announce that Queen Hermione also is dead. Grief-stricken, Leontes dedicates himself to a life of penitence and remembrance.

Meanwhile, Antigonus brings the newborn royal daughter to Bohemia, where he reports that Hermione appeared to him in a dream, bidding that he name the child Perdita. He leaves the baby on the Bohemian shore with a bag of gold and documents that reveal her name, high birth and unfortunate fate, before he is killed by a bear. Perdita is rescued by a good shepherd and his son who vow to care for her.

Sixteen years pass. Perdita grows into a young woman. Raised as the shepherd’s daughter, she is courted by King Polixenes’ son Florzell, who is unaware of her real parentage. At a sheep-shearing feast, Polixenes discovers his son’s conduct and attempts to separate the two lovers, but, with the help of Camillo, the couple is able to escape to Leontes’ court in Sicilia.

Leontes welcomes the young lovers, not realizing that the beautiful maiden is the daughter he abandoned long ago. Polixenes and Camillo soon arrive, bringing information of Perdita’s background and causing more truths to be revealed, bringing a happy and miraculous conclusion to the trials of both royal families.
Cast

The Winter’s Tale

Mark Harelik* ............................................................ Leontes, King of Sicilia
Hannah Yelland* .......................................................... Hermione, Queen of Sicilia
Sean Arbuckle* .......................................................... Polixenes, King of Bohemia
Heather Wood* .......................................................... Mamillius, Prince of Sicilia
Brent Carver* ............................................................ Camillo, a Sicilian Lord
Ted van Griethuysen* .................................................. Antigonus, a Sicilian Lord
Nancy Robinette* ........................................................ Paulina, a Sicilian Lady
Tom Story* ............................................................... Cleomenes, a Sicilian Lord
Todd Bartels* ............................................................ Dion, a Sicilian Lord

Understudies
Colleen Delany* (Hermione), Kelsey Meiklejohn (Mamillius/Perdita/Time),
Max Reinhardtsen* (Cleomenes/Young Shepherd), Michael Rudko* (Leontes/Autolycus/Polixenes),
Anne Stone* (Paulina/Old Shepherdess), Harry A. Winter* (Camillo/Antigonus/Old Shepherd),
Kevin Woods (Dion/Florizel)

Musicians:
Stephen Feigenbaum, Anne Ament, Douglas Dubé
Dance Captain: Hannah Yelland*
Production Assistant: Maria Tejada

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.
**Cast Biographies**

**Sean Arbuckle***
Pollockenes
- STC: The Merchant of Venice, King John, All’s Well That Ends Well (Free for All)
- NEW YORK: Broadway: The Importance of Being Earnest; Off-Broadway: The Waverly Gallery
- Gallery, Henry VI. NATIONAL TOUR: Copenhagen. REGIONAL: McCarter Theatre Center: The Winter’s Tale; A.C.T., Berkshire Theatre Festival, Denver Center Theater, George Street Playhouse, Walnut Street Theatre, Indiana Repertory, Pioneer Theatre Company

**Mark Harelik***
Leonidas/Autolycus

**Nancy Robinette***
Paulina/Drunk Shepherdess

**Tom Story***
Cleomenes/Young Shepherd (Clown)

**Brett Carver***
Camillo
NEW YORK: Broadway: King Lear, Parade (Drama Desk Award), Kiss of the Spider Woman (Tony, Drama Desk Award); Off-Broadway: Playwrights Horizons: My Life With Albertaine. REGIONAL: McCarter Theatre Center: The Winter’s Tale; Mark Taper Forum: The Tempest. INTERNATIONAL: Stratford Festival of Canada: Hamlet, Much Ado About Nothing, Jesus Christ Superstar, As You Like It, Jacques Brel, Elizabeth Rex, Fiddler on the Roof, Foxfire; Crow’s Theatre (Toronto): High Life; Canadian Stage (Toronto): The Elephant Man, The Story of My Life, Vigil, Larry’s Party;
Direction and Design Biographies

**Rebecca Taichman**
**Director**
STC: Affiliated Artist, Cymbeline, Twelfth Night, The Taming of the Shrew. NEW YORK: Off-Broadway: Playwrights Horizons: Sarah Ruhl’s Stage Kiss (dir.), Kirsten Greenidge’s MTC’s Like Sugar; Lincoln Center Theatre’s LCT3: Kirsten Greenidge’s Luck of the Irish; Gotham Opera/MTG/OCP: Nico Muhly and Stephen Karam’s Dark Sisters (world premiere opera); CSC: Sarah Ruhl’s Orlando; Second Stage: Theresa Rebeck’s The Scene. Ohio Theater: Orlando; and Stephen Karam’s (world premiere of the Irish); Gotham Opera/MTG/OCP: Nico Muhly

**Christopher Akerlind**
**Lighting Designer**
STC: Cymbeline, Twelfth Night, Julius Caesar (1993), The Silent Woman. NEW YORK: Broadway: The Gershwin’s Porgy and Bess (Tony Award nomination), Superior Donuts, Top Girls, 110 in the Shade (Tony Award nomination), Talk Radio, Shining City, Awake and Sing (Tony Award nomination), Well, Rabbit Hole, In My Life, The Light in the Piazza (Tony Award, Drama Desk Award, Outer Critics Circle Award), Reckless, The Tale of the Allergist’s Wife, Seven Guitars (Tony Award nomination), among others. REGIONAL: recent credits include McCarter Theatre Center: The Winter’s Tale; A.R.T.: Marie Antoinette. INTERNATIONAL: recent credits include Hamburg, Germany: Rocky; The Musical; Athens and Epidaurus Festival: Kafeneion; OPERA: recent credits include Washington National Opera: Norma (dir. Anne Bogart); San Francisco Opera: Philip Glass’ Appomattox. AWARDS: Obie Award for Sustained Excellence, Michael Merritt Award for Design and Collaboration.

**Nico Muhly**
**Composer**

**Christine Jones**
**Set Designer**

**Matt Tierney**
**Sound Designer**
Stephen Feigenbaum
Music Director
NEW YORK: Off-Broadway: Theater 80, the SoHo Playhouse, the 2012 New York International Fringe Festival: Independents (music composer). REGIONAL: Yale Dramat at the Yale University Theatre: Hoor (music director); independent experimental production in New Haven: Abyss. TELEVISION: The Martha Stewart Show (a cappella singer); NBC’s The Sing-Off (a cappella singer), from the Top (NPR) (featured composer). AWARD: Charles Ives Scholarship for music composition from the American Academy of Arts and Letters, two ASCAP Morton Gould Young Composer Awards. OTHER: Recording by the Cincinnati Pops for Telarc, compositions performed at Lincoln Center and (le) Poisson Rouge in New York, Jordan Hall and the Hatch Shell in Boston, the Green Room in San Francisco, in international venues. TRAINING: Yale School of Music MM in music composition; Yale: BA in music.

Camille A. Brown
Choreographer

Daniel Neville-Rebbeln
Resident Casting Director
See for STC (page 31).

Ellen O’Brien
Head of Voice and Text
See for STC (page 31).

Laura Stanczyk, CSA
Casting Director

Carrie Hughes
Production Dramaturg

Drew Lichtenberg
Production Dramaturg
See for STC (page 31).

Jenny Lord
Assistant Director
See for STC (page 31).

Alison Cote*
Production Stage Manager

Elizabeth Clewley*
Assistant Stage Manager
STC: Wollenstein, The Government Inspector, The Servant of Two Masters, The Two Gentlemen of Verona, Much Ado About Nothing, Julius Caesar (Free For All), Old Times, Cymbeline, Twelfth Night (Free For All), The Liar (ASM), Richard II, The Alchemist, The Taming of the Shrew (Free For All), King Lear, I, 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: Theater of the American South: Driving Miss Daisy (Stage Manager); Cape Fear Regional Theatre: Thoroughly Modern Millie, Rodgers and Hammerstein’s Cinderella, Tuesdays with Morrie (Stage Manager). INTERNATIONAL: International Festival of Arts and Ideas (Stage Manager); International VSA Festival (Stage Manager). TRAINING: East Carolina University; BFA in Stage Management.

McCarter Theatre Center

Under the leadership of Artistic Director Emily Mann and Managing Director Timothy J. Shields, along with Producing Director Mara Isaacs, McCarter Theatre Center is recognized as one of the nation’s premier theatre companies. Renowned for major contributions to the theatrical canon, McCarter premieres include Tarell Alvin McCraney’s The Brother/Sister Plays; Will Power’s Fetch Clay, Make Man; Edward Albee’s Me, Myself & I; Emily Mann’s Mr. Packard and Having Our Say; Danai Gurira’s The Convert; Beth Henley’s Ridiculous Fraud; Christopher Durang’s Vanya and Sonia and Masha and Spike and Miss Witherspoon; Regina Taylor’s Crown; Dael Orlandersmith’s Yellowmorn; Althol Fugard’s Valley Song; and Stephen Wadsworth’s Marivaux trilogy. McCarter has also produced major new productions of Brian Friel’s Translations, directed by Garry Hynes; Nilo Cruz’s Anna in the Tropics and Edward Albee’s All Over, directed by Emily Mann; and Electra, directed by David Leveaux.

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Presenting Classic Theatre
The mission of the Shakespeare Theatre Company is to present classic theatre of scope and size in an imaginative, skillful and accessible American style that honors the playwrights’ language and intentions while viewing their work through a 21st-century lens.

Promoting Artistic Excellence
STC’s productions blend classical traditions and modern originality. Hallmarks include exquisite sets, elegant costumes, leading classical actors and, above all, an uncompromising dedication to quality.

Fostering Artists and Audiences
STC is a leader in arts education, with a myriad of user-friendly pathways that teach, stimulate and encourage learners of all ages. Meaningful school programs are available for middle and high school students and educators, and adult classes are held throughout the year. Michael Kahn leads the 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 to drive an artistic renaissance in Washington, D.C. Each season programs such as Free For All and Happenings at the Harman present free performances to residents and visitors alike, allowing new audiences to engage with the performing arts.

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Alan Paul

Associate Director

STC: Director: numerous galas, readings and special events, The Boys From Syracuse, Twelfth Night (Free For All); Assistant Director: 13 shows. THEATRE DIRECTION: Signature and My Own Family; Catholic University: Man of La Mancha; Apex Theatre Company: Richard II; Northwestern University: Six Degrees of Separation; readings for The Studio Theatre, Arena Stage, Woolly Mammoth Theatre Company, The National, Public Theater, Philipps College, The Goethe Institut, Georgetown University, OPERA DIRECTION: Urban Arias: Blind Dates, Before Breakfast, The Fihly Habit, Photo-Op; The In Series: Dido and Aeneas; El Amor Bruja: Butterfly/Saigon, Blind Dates. Finalist for the 2013 European Opera Directing Prize, for directors under 35.

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, Michael Rakowitz, 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 Directing), Signature Theatre: I Am My Own Mother. OTHER: Project Manager: Arts Festival Atlantic, International Festival of Arts and Ideas; Stage Manager for 1996 Olympic Games, Glimmerglass Opera, New York City Opera. TRAINING: Obie Award: BA in English and Theatre; UC San Diego: MFA in Stage Management.

Drew Lichtenberg

Literary Associate


Jenny Lord

Resident Director

STC: Assistant Director: 13 productions from 2010–2013; as Director: ASU Hall That Ends Well (Free For All), Dream a Little Dream (2011 Fellows Project); several RedDiscovery readings. NEW YORK: NYMF: Going Down Swinging, Don Imbroglio; Manhattan Opera Theatre: The Cherry Orchard, The White Devil, The History Boys; Dallas: Theatre Centre: A Christmas Carol; New Century Theatre: Bee-luther-hatchee; 42nd Street Moon: By Jupiter; several operas including favorites Cosi 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 Scramble; Assistant Directors at Geva Theatre Center, Encores!, Mint Theatre Company, California Shakespeare Theater, Music-Theatre Group. TRAINING: Yale University: BA.

Joseph Smelser*

Resident Production Stage Manager

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