Dear Friend,

Welcome to Sidney Harman Hall and to this evening’s production of *Man of La Mancha*. I have a personally warm and complicated spot in my heart for this show, since I was a witness to its birth. It was in 1965, at the Goodspeed Opera House in East Haddam, CT. They were mounting the world premiere, directed by Albert Marre. Now, Albert was supposed to direct another world premiere for them, which was going to run in repertory with *La Mancha*, but he got a big job in Hollywood, and he recommended another director. That was me.

So I went up to Goodspeed and directed the other show. All the stars in *La Mancha* took the small parts in my show and the people who played the small parts in *La Mancha* got to be the stars in my show. I remember watching the first month and a half of *La Mancha* rehearsals. Little did anyone know at the time that it would transfer to Broadway and run for the next seven years! It is a wonderful show, a truly classic (and classically inspired) musical. It feels fitting for us to honor the memory of Cervantes and the power of his work as we approach the fourth centennial of his (and Shakespeare’s) death.

Last season it gave me huge pleasure to ask Alan Paul, STC’s Associate Artistic Director, to direct *A Funny Thing Happened on the Way to the Forum*. It was as good a production of *Forum* as you could see—innovative, smart, with great performances. Alan won the Helen Hayes Award for it, and there was no question that he would direct another musical for us. This is a show that Alan has directed previously, and one that he loves. We are all excited to see what he has in store for us.

Speaking of Helen Hayes Award winners, don’t miss Steven Epp, who concludes our 2014-2015 Season this spring by starring as the title character in Molière’s *Tartuffe*. As always, we look forward to sharing these stories with you.

Warm Regards,

Michael Kahn
Artistic Director
Shakespeare Theatre Company

The opening line of *Don Quixote* is as resonant in Latino cultures as Dickens, Twain, or Austen might be in English literature. In recognition of Cervantes’ legacy, we at STC want to extend our content to the Spanish speaking community. Look for more articles, translations and special contributions from Jessica Peña Torres, STC Sales Associate and ASIDES Editorial Intern, online at asides.shakespearetheatre.org.

Queridos amigos:

Bienvenidos al Sidney Harman Hall y a la producción de esta noche de *El hombre de La Mancha*. Personalmente, esta obra ocupa un espacio cálido pero enrevesado en mi corazón al haber sido testigo de su nacimiento. Era el año 1965 en la Casa de Opera Goodspeed en East Haddam, Connecticut. Estaban montando la premier mundial, dirigida por Albert Marre. Se suponía que Albert iba a dirigir otra premier para nosotros, la cual iba a presentarse en repertorio con *La Mancha*, pero Albert consiguió un trabajo importante en Hollywood y les recomendó a otro director: a mí.

Así que fui a Goodspeed y dirigí la obra. Todas las estrellas en *La Mancha* tomaron los papeles pequeños en mi obra y la gente que tenía aquellos papeles fueron las estrellas en mi producción. Recuerdo haber visto el primer mes y medio de ensayos de *La Mancha*. Nunca se imaginaron en aquel entonces que la obra se presentaría en Broadway y duraría siete años en el escenario! Es una obra maravillosa, un musical verdaderamente clásico (y clásicamente inspirado). Es apropiado para nosotros honrar la memoria de Cervantes y el poder de sus obras al acercarnos al cuarto centenario de su muerte (y la de Shakespeare).

En nuestra temporada pasada, me dio un gran gusto pedirle a Alan Paul, Director Asociado de STC, que dirigiera Algo gracioso ocurrió camino al Foro. Fue una de las mejores producciones de *Foro* que se haya producido; fue innovadora, astuta y con excepcionales actuaciones. Alan ganó el premio Helen Hayes por su dirección y fue entonces que no hubo duda de que iba a dirigir otro musical para nosotros. Ésta es una obra que Alan dirigió en otra ocasión, y una que él realmente ama. Estamos todos muy emocionados por ver lo que Alan tiene preparado para nosotros.

Y hablando de ganadores de los premios Helen Hayes, no se pierdan a Steven Epp, que concluye nuestra temporada 2014-2015 esta primavera al estelarizar al personaje principal en *Tartufi* de Molière. Como siempre, esperamos compartir estas historias con ustedes.

Con un saludo cordial,

Michael Kahn
Director Artístico
Shakespeare Theatre Company

## TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>2</th>
<th>Title page</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Musical Numbers</td>
</tr>
<tr>
<td>5</td>
<td>Cast</td>
</tr>
<tr>
<td>7</td>
<td>About the Author</td>
</tr>
<tr>
<td>10</td>
<td>Director’s Words</td>
</tr>
<tr>
<td>12</td>
<td><em>The Impossible Musical</em> by Drew Lichtenberg</td>
</tr>
<tr>
<td>16</td>
<td>Cast of Characters</td>
</tr>
<tr>
<td>20</td>
<td><em>Men of La Mancha</em> by Edward Friedman</td>
</tr>
<tr>
<td>26</td>
<td>Cast Biographies</td>
</tr>
<tr>
<td>29</td>
<td>Play in Process</td>
</tr>
<tr>
<td>34</td>
<td>Direction + Design Biographies</td>
</tr>
<tr>
<td>40</td>
<td>Mapping the Play: <em>The True Adventures of Miguel de Cervantes</em> by Laura Henry Buda</td>
</tr>
<tr>
<td>42</td>
<td>For STC</td>
</tr>
<tr>
<td>46</td>
<td>Faces and Voices: <em>To Dream and Keep Dreaming</em> by Hannah Hessel Ratner</td>
</tr>
<tr>
<td>48</td>
<td>Support</td>
</tr>
<tr>
<td>56</td>
<td>Preview: <em>Tartuffe</em></td>
</tr>
<tr>
<td>58</td>
<td>About STC</td>
</tr>
<tr>
<td>58</td>
<td>About ACA</td>
</tr>
<tr>
<td>60</td>
<td>STC Staff</td>
</tr>
<tr>
<td>61</td>
<td>Audience Services</td>
</tr>
</tbody>
</table>

**Dear Friend,**

Welcome to Sidney Harman Hall and to this evening’s production of *Man of La Mancha*. I have a personally warm and complicated spot in my heart for this show, since I was a witness to its birth. It was in 1965, at the Goodspeed Opera House in East Haddam, CT. They were mounting the world premiere, directed by Albert Marre. Now, Albert was supposed to direct another world premiere for them, which was going to run in repertory with *La Mancha*, but he got a big job in Hollywood, and he recommended another director. That was me.

So I went up to Goodspeed and directed the other show. All the stars in *La Mancha* took the small parts in my show and the people who played the small parts in *La Mancha* got to be the stars in my show. I remember watching the first month and a half of *La Mancha* rehearsals. Little did anyone know at the time that it would transfer to Broadway and run for the next seven years! It is a wonderful show, a truly classic (and classically inspired) musical. It feels fitting for us to honor the memory of Cervantes and the power of his work as we approach the fourth centennial of his (and Shakespeare’s) death.

Last season it gave me huge pleasure to ask Alan Paul, STC’s Associate Artistic Director, to direct *A Funny Thing Happened on the Way to the Forum*. It was as good a production of *Forum* as you could see—innovative, smart, with great performances. Alan won the Helen Hayes Award for it, and there was no question that he would direct another musical for us. This is a show that Alan has directed previously, and one that he loves. We are all excited to see what he has in store for us.

Speaking of Helen Hayes Award winners, don’t miss Steven Epp, who concludes our 2014-2015 Season this spring by starring as the title character in Molière’s *Tartuffe*. As always, we look forward to sharing these stories with you.

Warm Regards,

Michael Kahn
Artistic Director
Shakespeare Theatre Company
Shakespeare Theatre Company
Recipient of the 2012 Regional Theatre Tony Award

Artistic Director Michael Kahn
Managing Director Chris Jennings

Man of La Mancha
Written by Dale Wasserman
Music by Mitch Leigh
Lyrics by Joe Darion
Original Production Staged by Albert Marre
Originally Produced by Albert W. Selden and Hal James

Performances begin March 17, 2015
Opening Night March 23, 2015
Sidney Harman Hall

Director Alan Paul
Choreographer Marcos Santana
Music Director George Fulginiti-Shakar
Scenic Designer Allen Moyer
Costume Designer Ann Hould-Ward
Lighting Designer Robert Wierzel
Sound Designer Ken Travis
Fight Choreographer David Leong

Casting Director Laura Stanczyk, CSA
Resident Casting Director Carter C. Woodell
Head of Voice and Text Ellen O'Brien
Literary Manager/Dramaturg Drew Lichtenberg
Assistant Director Katherine Burris
Production Stage Manager Joseph Smelser*
Assistant Stage Manager Robyn M. Zalewski*

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

*Man of La Mancha is sponsored by Michael R. Klein and Joan I. Fabry and the Artistic Leadership Fund.
Production support provided by John and Meg Hauge.

Restaurant Partner: Jaleo

MUSIC NUMBERS/ORCHESTRA

Man of La Mancha (I, Don Quixote) Don Quixote, Sancho
It's All the Same Aldonza, Muleteers
Dulcinea........................................ Aldonza, Muleteers
I'm Only Thinking of Him.......................... Don Quixote, Muleteers
We're Only Thinking of Him Carrasco, Antonio, Padre, Housekeeper
The Missive.................................................. Sancho
I Really Like Him........................................... Sancho
What Does He Want of Me?........................... Aldonza
Little Bird, Little Bird................................... Anselmo, Pedro, Muleteers
Barber's Song.............................................. Barber
Golden Helmet of Mambrino.. Don Quixote, Sancho, Barber, Padre, Muleteers
To Each His Dulcinea (To Every Man His Dream) Padre
The Impossible Dream (The Quest)........................................ Don Quixote
The Combat................................................. Don Quixote, Alfonzo, Sancho, Muleteers
The Dubbing/Knight of the Woeful Countenance Innkeeper, Don Quixote, Alfonzo, Sancho

The Abduction............................................ Alfonzo, Muleteers, Fermina
The Impossible Dream (The Quest) Reprise Don Quixote
Man of La Mancha (I, Don Quixote) Reprise Don Quixote
A Little Gossip........................................... Sancho
Dulcinea Reprise........................................... Alfonzo
The Impossible Dream (The Quest) Reprise Alfonzo, Don Quixote
Man of La Mancha (I, Don Quixote) Reprise Don Quixote, Alfonzo, Sancho
The Psalm....................................................... Padre
Finale................................................................. Company

Place: A prison in Seville, Spain, and in the imagination of Don Miguel de Cervantes
Time: 1594

MAN OF LA MANCHA WILL RUN 1 HOUR AND 45 MINUTES
WITH NO INTERMISSION

ORCHESTRA/MUSICIANS

Conductor George Fulginiti-Shakar
Flute/Piccolo Nicolette Opelt
Oboe/Clarinet Lee Lachman
Clarinet/Bassoon Keith Dauldin
Trumpet 1 Chris Royal
Trumpet 2 Kieron Irvine
Trombone Paul Schultz
French Horn Michael Hall
Percussion Mark Carson
Keyboard Jose Simbulan
Guitar Gerry Kunkel
Bass Daniel Hall
Contractor Bruno Nasta

Man of La Mancha is presented by arrangement with Tams-Witmark Music Library, Inc., 560 Lexington Avenue, New York, New York 10022
CAST

MAN OF LA MANCHA

Cervantes/Don Quixote ................................................................. Anthony Warlow*
Aldonza ..................................................................................... Amber Iman*
Sancho ......................................................................................... Nehal Joshi*
The Governor/Innkeeper .............................................................. Dan Sharkey*
The Innkeeper’s Wife/Housekeeper ........................................ Rayanne Gonzales*
The Duke/Dr. Carrasco ............................................................... Robert Mammana*
The Padre ...................................................................................... Martin Solá*
Pedro ........................................................................................... Cesar F. Barajas*
Anselmo/Barber .......................................................................... Nathan Lucrezio*
Paco .............................................................................................. Sidney DuPont*
Tenorio ......................................................................................... JP Moraga*
Juan .............................................................................................. Joey Elrose
Jose ........................................................................................... James Hayden Rodriguez*
Fermina/Antonia .......................................................................... Maria Failla*
The Captain of the Inquisition ................................................... James Konicek*
Guards .......................................................................................... Jay Adriel*, Ethan Watermeier*

UNDERSTUDIES
Jay Adriel* (Anselmo/Barber/Jose/Tenorio/Paco), Joey Elrose (Pedro), Maria Failla* (Aldonza), Maura Hogan (Antonia/Fermina), Stephen Edwards Horst (Guards), Judith Inger (Innkeeper’s Wife/Housekeeper), James Konicek* (Governor/Innkeeper), Nathan Lucrezio* (Sancho), Bryce Edward Peterson (Juan/Jose), Dan Sharkey* (Cervantes/Don Quixote), Ethan Watermeier* (Duke/Dr. Carrasco/The Padre/The Captain of the Inquisition)

Production Assistant: Christopher Kee Anaya-Gorman
Orchestration: William Yanesh
Assistant Music Director/Rehearsal Pianist: Jose Simbulan
Substitute & Rehearsal Keyboard: Brandon Fullenkamp
Flamenco Specialist: Arielle Rosales
Dance Captain: JP Moraga*
Assistant Fight Choreographer: Robb Hunter
Fight Captain: Cesar F. Barajas*

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.
Michael R. Klein, Chair
Robert E. Falb, Vice Chair
John Hill, Treasurer
Pauline Schneider, Secretary
Michael Kahn, Artistic Director

**Trustees**
- Nicholas W. Allard
- Ashley M. Allen
- Stephen E. Allis
- Anita M. Antenucci
- Jeffrey D. Bauman
- Afsaneh Beschloss
- William C. Bodie
- Landon Butler
- Dr. Paul Carter
- Peter Cherukuri
- Gloria Dittus
- Dr. Mark Epstein
- Stefanie Erkiletian
- Andrew C. Florance
- Dr. Natwar Gandhi
- Miles Gilburne
- Barbara Harmon
- John R. Hauge
- Stephen A. Hopkins
- Lawrence A. Hough
- W. Mike House
- Jerry J. Jasinoski
- Norman D. Jemal
- Scott Kaufmann
- Kevin Kolevar
- Abbe D. Lowell
- Gail Mackinnon
- Bernard F. McKay
- Eleanor Merrill
- Melissa A. Moss
- Stephen M. Ryan
- George P. Staman
- Lady Westmacott
- Rob Wilder
- Suzanne S. Youngkin

**Ex-Officio**
- Chris Jennings, Managing Director

**Emeritus Trustees**
- R. Robert Linowes*, Founding Chairman
- James B. Adler
- Heidi L. Berry*
- David A. Brody*
- Melvin S. Cohen*
- Ralph P. Davidson*
- James F. Fitzpatrick
- Dr. Sidney Harman*
- Lady Manning
- Kathleen Matthews
- William F. McSweeney
- V. Sue Molina
- Walter Pincus
- Eden Rashoohn
- Emily Malina Scheuer*
- Lady Sheinwald
- Mrs. Louis Sullivan
- Daniel W. Toomey
- Sarah Valente
- Lady Wright

*Deceased

**STC’s Artistic Leadership Fund**

The Shakespeare Theatre Company is pleased to acknowledge its Artistic Leadership Fund Members whose generosity provides sponsorship support for this production of *Man of La Mancha*.

For more information on the Artistic Leadership Fund, please contact Betsy Purves, Major Gifts Officer, on 202.547.3230 ext. 2325.

- Anonymous (2)
- Anne and Ronald Abramson
- Nick and Marla Allard
- Stephen E. Allis
- Anita M. Antenucci
- The Beech Street Foundation
- Afsaneh Beschloss
- Mr. and Mrs. Landon Butler
- The Morris and Gwendolyn Cafritz Foundation
- Dr. Paul and Mrs. Rose Carter
- Dr. Mark Epstein and Amoretta Hoehner
- The Erkiletian Family Foundation
- Mr. and Mrs. Robert Falb
- James A. Feldman and Natalie Wexler
- Mr. and Mrs. Andrew Florance
- Nina Zolt and Miles Gilburne
- The Harman Family Foundation
- The Honorable Jane Harman
- John and Meg Hauge
- Catherine Held
- HRH Foundation
- Mr. and Mrs. Stephen A. Hopkins
- Helen Kenney
- Michael R. Klein and Joan I. Fabry
- Mr. Jerry Knoll
- The Robert P. and Arlene R. Kogod Family Foundation
- Abbe David Lowell and Molly A. Morgan
- Jacqueline B. Mars
- Ann K. Morales
- Alan and Mardha Puller
- Steve and Diane Ruds
- Stephen and Lisa Ryan
- Vicki and Roger Sont
- Robert H. Smith Family Foundation
- Fredda Sparks and Kent Montavon
- Sam Turner
- Tom and Cathie Woteki
- Suzanne and Glenn Youngkin

**ABOUT THE AUTHOR**

Miguel de Cervantes was an almost exact contemporary of William Shakespeare. They died, according to legend, on the same day, in the spring of 1616. Together, they braid our Western canon like a twin colossus, one having created the greatest body of dramatic literature, the other its first and greatest novel.

Unlike Shakespeare, who lived a life of careful circumspection, Cervantes’ life was marked by constant, almost unceasing incident. He was, at various times, an actor, soldier, playwright, tax collector, and prisoner. After five decades of episodic (and quixotic) activity, he died, much as he had lived, amid penury and suffering. How ironic, then, that his work has outlived that of almost any other author, and that it speaks to the immortal desire of the human spirit to be free.

Cervantes was born in 1547, about 20 miles from Madrid, to a poor family from the minor nobility. Like Shakespeare, he does not appear to have attended university. He left Spain at the age of 21 for Italy, where, eager to make his name and fortune, he enlisted as an infantryman in a Spanish regiment stationed in Naples. In 1571, he helped defeat the Turks in the Battle of Lepanto. Cervantes fought courageously, sustaining two gunshot wounds in the chest, and a third that paralyzed his left arm for the rest of his life. He would later claim he had “lost the left for the glory of the right.”

In 1575, Cervantes set sail for Spain. Pirates, however, captured his ship, and sold Cervantes into slavery in Algiers. It took five years for his family to pay his ransom. He tried to escape four times, to no avail. Returning to Spain a wounded veteran with no money and reputation, Cervantes was forced to take odd jobs in the civil service. He eventually married a middle-class woman 19 years his junior, by the name of Catalina. As with Shakespeare and Anne Hathaway, we know nothing about their relationship. The year after his nuptials, in 1585, he published *La Galatea*, a pastoral romance and his first work of fiction. Though he made repeated attempts to gain success as a playwright, writing 40 plays over the next 20 years, nearly all of them failed.

From 1587 to 1605, Cervantes purchased provisions for the Armada, collected taxes for the Crown, and won his first poetry prize: three silver spoons. He was also excommunicated from the Church and imprisoned twice. It was there, in 1597, where he conceived the idea for “a story … that might be engendered in a prison where every annoyance has its home and every mournful sound its habitation.”

Part I of *Don Quixote* was published in 1605. It made Cervantes known throughout Europe but no richer, as he had sold the rights to his publisher. Cervantes was prolific in the last decade of his life, writing novellas (Exemplary Stories, 1613), epic poetry (*Voyage to Parnassus*, 1614), and dramas (*Eight Plays and Entremeses*, 1615). Part II of *Don Quixote*, considered by most critics to be richer than the first, was published in 1615. It found the elder Cervantes reflecting on authorship and identity as his old knight continued his undefinable quest.

Cervantes would complete one more work, the romance *Persiles and Sigismunda*, published posthumously in 1617. In the dedication, written three days before his death, Cervantes bid farewell to the world “with a foot already in the stirrup,” his travels (and travels) finally ended.
Man Ray–Human Equations
A Journey from Mathematics to Shakespeare
THROUGH MAY 10, 2015

Man Ray-Human Equations is organized by The Phillips Collection and the Israel Museum, Jerusalem. The exhibition and its international tour are supported by the Terra Foundation for American Art. Generous support provided by Dr. and Mrs. Ronald A. Paul and the Harris Family Foundation. Proudly sponsored by Lockheed Martin.

Additional support provided by the Alfred P. Sloan Foundation, the National Endowment for the Arts, and the MARPAT Foundation.

Brought to you by the Exhibition Committee for Man Ray–Human Equations.


“Exhilarating ... thrillingly exposing Man Ray’s artistic process.” FORBES

JALEO.COM

MEMBERS ENJOY FREE UNLIMITED ADMISSION AND DISCOUNTS. JOIN US!
Take a look at the stage. What you see in front of you is a giant, subterranean prison cell. Although it may look modern, we are in Seville in 1594, during the Spanish Inquisition. We are in the common room of the prison, where the prisoners wait, “some an hour...some a lifetime.” The prisoners you see are a mix of thieves, murderers, and prisoners of the Inquisition. It’s a harsh place, a dangerous place.

The musical begins as Miguel de Cervantes is thrown into this cell. Although he is mostly known today as a novelist and poet, in his time Cervantes was a failed actor and playwright. The musical imagines that he was traveling with his manuscript, as well as his trunk of theatrical goods when he was imprisoned. The prisoners have little interest in the trunk, but wish to burn the manuscript. In order to save this precious bundle, Cervantes coerces the prisoners to help him act out the story it contains: the unpublished (and unfinished) adventures of Don Quixote de La Mancha.

As he sets the opening scene, Cervantes asks “May I set the stage?” When the other prisoners agree to let him tell the story, he beckons them to “enter into my imagination” and asks them all to play a part in the proceedings. Cervantes is also asking the audience to enter into his imagination, and to trust the journey he is about to lead them on.

This production will celebrate that power: our ability as an audience (of prisoners and theatregoers) to believe in an imagined, theatrical reality. All of the props and costumes in the Don Quixote scenes come from objects that already exist in the prison and from Cervantes’ trunk. Theatrical transformation—of people, of objects, of the very space itself—is integral to the story.

Although Man of La Mancha touches on the major episodes of the Don Quixote story, it is not an adaptation of the famous novel. Cervantes is the real “Man of La Mancha,” not Don Quixote, and the musical is a few pivotal hours in his life. Although Cervantes and Don Quixote are separate beings, as the musical progresses their characteristics become blurred. Eventually it is hard to separate the writer from his creation. This melding is exactly what Dale Wasserman, the musical’s writer, had in mind.

Man of La Mancha is an unusual musical, written at a turning point in the history of the American Musical Theatre. When it opened in 1965, it followed some of the great musicals of the Golden Age of Broadway: 1962 was the year of A Funny Thing Happened on the Way to the Forum, 1963 was Funny Girl, and 1964 was Fiddler on the Roof. Yet Man of La Mancha breaks from many Golden Age traditions—it has no dancing chorus, it is performed without an intermission, it tackles serious subject matter, and it dares to tell a big story without a lot of scenery and costumes. The musical also became part of the national consciousness because of its most famous song, “The Impossible Dream.”

At its core, Man of La Mancha is about our own internal battle between cynicism and optimism, something we face every day. In order to have a true emotional payoff, the musical has to have a healthy dose of skepticism to balance what can feel like Cervantes’ easy idealism. We must see the greatness and the foolishness of Quixote’s belief in “The Impossible Dream.” We must respect the scientific approach of Dr. Carrasco, but we must also see that his science doesn’t include belief in the soul.

In directing this musical, my dream was to unearth the depth of what Cervantes and Wasserman were writing about. Aided by a brilliant company of actors and designers with the same mission, we have worked hard to find the balance of the story and to tell it in the most emotional and visceral way we know. I hope you enjoy your journey into La Mancha.

—Alan Paul

**ASIDES**
published by SHAKESPEARE THEATRE COMPANY

Managing Editor
Heather C. Jackson

Creative Director
S. Christian Taylor-Low

Contributing Editors
Garrett Anderson
Laura Henry Buda
Hannah Hessel Ratner
Drew Lichtenberg

Contributing Writers
Edward Friedman

Publisher
Michael Porto

Advisors
Alan Paul
Samantha K. Wyer

Graphic Designer
Taylor Henry

Editorial Assistant
Alison Ehrenreich

Editorial Intern
Jessica Peña Torres
One of the first things to know about Man of La Mancha, perhaps the most popular adaptation of Don Quixote, is that it isn't an adaptation at all. During a 1959 trip to Madrid, Dale Wasserman read the book (or parts of it, it isn't entirely clear) and came away convinced that this book, considered the greatest novel of all time, this "monument to human wit and folly could not, and should not, be dramatized."

Wasserman was right. Begun, most likely, as a short story ridiculing the romantic notion of chivalry, Cervantes' Don Quixote quickly expanded into two volumes of brilliant, mercurial prose. A failed playwright and civil servant writing at the end of a long and chaotic life, Cervantes somehow produced, by some strange alchemy, a brilliant panorama of Spanish society in the 16th century, a profound meditation on life and death, and an endless hall-of-mirrors on the mysteries of identity.

The premise of Don Quixote is a simple one: a country gentleman by the name of Alonso Quixana becomes enamored of chivalric literature, and determines to become a knight errant, by the name of Don Quixote. Accompanied by his faithful manservant Sancho Panza, what follows are countless variations on this theme. Vladimir Nabokov, the author of Lolita and an inimitable literary critic, once sat down and tallied up the result of each adventure. He realized they resembled a tennis match: "6-3, 3-6, 6-4, 5-7. But the fifth set will never be played. Death cancels the match."

In between his own adventures, Quixana/Quixote hears the life stories of characters from all walks of life—noblemen, knights, poets, priests, traders, barbers, muleteers, scullions, and convicts. Continuing the digressive pattern, Cervantes includes prologues to both volumes in his own voice, addressing the reader as well as another unnamed friend. Dialoguing with this ghost Cervantes, our author wonders how to tell this tale, the "true history" of Don Quixote.

There had never been anything like this. Nothing with such a variety of incident, such a dizzying
menagerie of overlapping voices, so many layers of reality between the reader and the fictive world. As many critics have pointed out—Nabokov and Kafka among them—Cervantes himself is a weak and piddling character in the book, dwarfed immeasurably by Don Quixote, his great creation. One’s mind, of course, turns to Shakespeare, who pales next to his own characters such as Falstaff and Hamlet. Shakespeare’s life has been the subject of endless questioning, his characters the subject of endless fascination. So it goes with Cervantes and Quixote.

So what did Wasserman do? Brilliantly mimicking the meta-fictional tricks of Cervantes, Wasserman begins with the enigmatic figure of Cervantes himself. Instead of staging the unstageable events of the book, he gives us two worlds: the “real” world of a Seville prison in 1594, and the world of the theatre, in which an imprisoned Cervantes acts out scenes from his manuscript. The play unfolds on an “abstract platform whose elements are fluid and adaptable,” like the ever-changing landscape of Cervantes’ stories. As Wasserman writes, “the primary effect of the play should be improvisational,” like Cervantes’ prose itself. The only way to adapt Don Quixote, Wasserman must have realized in a flash of insight, was to abandon any attempt at replicating the content of the book and instead find a theatrical twin for the book’s form.

This breakthrough leads to every surprising twist. Instead of dramatizing Don Quixote, the un-dramatizable character, Wasserman gives us a day in the life of Miguel de Cervantes. Instead of adapting the un-adaptable, Wasserman shows us the artist, inspired, against the backdrop of the Inquisition. Instead of trying to answer the un-answerable question, Wasserman poses it: How do we dream impossible dreams?

Originally written as a 90-minute teledrama, Wasserman was frustrated by what he called the original production’s “assertive naturalism.” When he converted it into a musical, he retained the play’s one-act structure, unusual for Broadway then and now. The composer, Mitch Leigh, drew on European classical and American jazz idioms, abolishing strings in favor of a band featuring brass, winds, and guitar. Nothing like it had been heard on a Broadway stage before. Wasserman desired to create a new form of theatre that was “disciplined yet free, simple-seeming yet intricate,” a “kind of theatre that was without precedent.”

Man of La Mancha was certainly unprecedented for a Broadway musical, but it was not a kind of theatre that nobody had seen before. Instead, the work looked to the cutting edge of the contemporary avant-garde. La Mancha premiered the same year as Peter Brook’s landmark London production of Marat/Sade, a production also designed for an empty stage and a unit set with no intermission, also featuring a play-within-a-play, also on the lofty themes of madness and sanity, of idealism amid historical cataclysm.

Unlike that work, however, Man of La Mancha does not traffic in postwar alienation or avant-garde cruelty. Equally indebted to the meta-theatrical innovations of Luigi Pirandello and Bertolt Brecht, it sounds a note of utterly American optimism. While Cervantes had bid goodbye to an age of chivalry, Wasserman & Co. looked forward to an age of renewed social justice. Seen against the backdrop of the 1960s, “to dream the impossible dream” speaks strongly to the desire to leave the world a better place, to continue the fight for freedoms both social and personal, political and individual. It is a fitting phrase and signature song for the impossible musical, an adaptation of the unadaptable, one that is really not an adaptation at all.

Written at a time when the hippest works of theatre wallowed in despair, Man of La Mancha gives us something much harder to define. As the great Spanish critic Miguel de Unamuno wrote, of Don Quixote: “Only he who attempts the absurd is capable of achieving the impossible.”
Alan Paul, Director of Man of La Mancha and STC Associate Artistic Director, sits down with cast members Anthony Warlow (Don Quixote), Amber Iman (Aldonza), and Nehal Joshi (Sancho) to discuss how they came to be a part of the production and what they have discovered along the way.

ARRIVAL

Alan Paul: What drew each of you to this production?

Anthony Warlow: People often ask me what my favorite musicals are, and they’re The Secret Garden, Man of La Mancha, and My Fair Lady. In Man of La Mancha, Dale Wasserman really created a fantastic play.

Nehal Joshi: Man of La Mancha is one of the great musicals of all time, and Sancho is one of the great fool/clown characters in all of musical theatre. And of course, I’m from Washington, and I’ve always wanted to work at the Shakespeare Theatre.

Amber Iman: I remember the first audition. I knew all of the other women in the room, and they were all older than me, dressed completely different than me. They had on cocktail dresses and I had on combat boots and fishnets. I thought, “I’m in the wrong room on the wrong day at the wrong time.” I didn’t really think I would be considered for it—these opportunities don’t come to a 27-year-old brown girl every day. The role is so juicy. I couldn’t wait to dive into the whole thing.

ALONG THE WAY

AP: What’s been the biggest surprise or discovery you’ve had since we started?

AW: The joy for me is how you’ve peeled back the layers of musical comedy, putting us into a more realistic world. The concept that you’ve come up with—not having any of us leaving the stage—that sense of claustrophobia absolutely works for what this piece is about. It’s been great for me to hang around in the room. It’s like a daily master class to watch everyone interact and the way the ensemble is allowed to “play.”

NJ: I’ve been surprised by how deep it is. Dale Wasserman was so smart for not writing “Don Quixote the Musical.” Instead, it’s
about this man Miguel Cervantes, and this character he’s created, a man who has failed every step along the way but he’s been saving this one last golden ticket under his arm.

**AW:** If anything that’s the romance of it. This one man comes and changes these people’s attitudes on life. I think we want the audience to come away with a newfound appreciation for the power of the imagination, that it’s the most powerful thing we have. Quixote doesn’t control what happens to him. What gives him greatness is that he dares to dream. It’s a piece about how optimism transforms us, told through the eyes of a writer at the end of his life. It’s not the work of a young man, it’s the work of someone who was a slave, who had been through war, who understands suffering. And still, despite all that, he says he would rather dream an impossible dream than accept life as it is.

**AI:** In a similar sense, it transforms Aldonza. She’s a whore. She doesn’t have any family. There’s no love, no ambition. And then this man comes in and places an idea in her mind. Of course, she doubts it, fights it, runs from it. But there it is, twinkling in the atmosphere. She begins asking questions of herself: What do I want? What does he want? She’s never been in that place before.

**AW:** He places that seed in her very gently, always gently, and that’s something she’s not used to. That’s the poignant part.

**THE POWER OF THE IMAGINATION**

**AW:** This is a hard, harsh environment and Quixote is a hard, harsh character at points. The songs in the show are beautiful, but it’s nice to push away all of the sweetness and find the core.

**AP:** That was a conscious choice. Hope does eventually bubble up at the end of the show, but it comes after some difficult things. The contrast of this harsh world with the beauty that comes through is important. This is also a celebration of the power of imagination and the power of the actors’ craft. We don’t have pieces of scenery that fly in to tell us that the windmill has come in or that we are in the Inn. We have little bits and pieces and it’s up to us as a group of storytellers to help the audience connect the dots.

**AW:** Quixote, in one of his opening speeches, says, “Come, enter into my imagination, imagine what we are doing here.” That’s the core of this production and that is exciting for me.

**NJ:** There is a real return to the innocence of childhood. Dale Wasserman writes about this in his autobiography. A lot of people want to make the play a religious allegory about believing in things you don’t necessarily see, but it’s bigger than that. It’s about returning to the innocence inside of you.

**AW:** That innocence is what is sweet about this production, surrounded by the harshness of it.

**NJ:**: I hope that people have a good time, but more importantly that they see the unseen in the piece, also in the way it’s produced and the people involved in it. Maybe that will make them think about the unseen people in the world outside of the theatre. In the casting, in the characterizations, we’re trying to talk about the society that these people lived in, and in some ways it mirrors the society we live in today.

**Visit youtube.com/ShakespeareTheatreCo for extended clips from this interview.**

**DIRECTOR ALAN PAUL TALKS ABOUT FINDING HIS CAST.**

**ON ANTHONY WARLOW**

It is my honor to have Anthony Warlow at the Shakespeare Theatre Company. Anthony is a magnificent talent, and one of the best baritones in the world. *Man of La Mancha* asks its leading man to deliver three roles: the writer Cervantes, the aging Alonso Quijana, and the “dauntless knight” Don Quixote. The roles require tremendous spirit, and an enigmatic quality. They also require an extraordinary singing voice. Anthony has all of that.

**ON AMBER IMAN**

Amber was a joyful discovery during the audition process. Aldonza is a complicated role, and we needed someone who could sing and act this demanding material. We also needed someone with authentic power onstage, who could convey toughness and vulnerability. As far as I’m concerned, there was BA and AA, Before Amber and After Amber. Her audition was very special, and she will be a wonderful Aldonza.

**ON NEHAL JOSHI**

Nehal and I have been friends for a long time and have worked together before. A year ago Nehal and I ran into each other on the street in New York City. STC had just announced *La Mancha* and we both started talking about Sancho. I have always seen Sancho as a caregiver to the aging Quixote, and I knew Nehal could find the humor and warmth of this part. I also knew he had the boldness to find his own authentic interpretation of a very famous comic role.
Man of La Mancha is a tribute by Dale Wasserman, Joe Darion, and Mitch Leigh to Miguel de Cervantes’ Don Quixote. The musical is an adaptation, more of a “reading” than an attempted recreation of the novel, but it captures the spirit and much of the tone of the original.

The creators of Man of La Mancha understand essential elements of Don Quixote, Don Quixote, and most importantly perhaps, Cervantes. They realize that the author knew how to bring the literary and cultural past of Spain into a text; Cervantes simultaneously appreciates precedent and brings about change. Man of La Mancha does not provide snippets of the Don Quixote narrative with songs, but instead the musical functions almost as an expressionist dream play. It gets into the heads, as it were, of the unconventional protagonist and the man who invented him. After all, Don Quixote celebrates the compositional process as well as the final product. The novel reflects key aspects of Spanish society and human nature, immediate contexts and universal customs, perception and perspective. As a novelist, Cervantes seems to relish the unexpected. Irony becomes one of the book’s principal tropes, but irony here is accompanied by humor, good will, generosity, and, loosely interpreted, a kind of faith. Literature, or artistic self-creation, is always part of Cervantes’s narrative scheme, and it is always assimilated into the depiction of life. A strategic point of the integration is that it is anything...

By Edward Friedman
but seamless.

On one level, Don Quixote separates itself from the idealistic narratives that were especially popular in 16th-century Spain: sentimental, pastoral, and chivalric romances. The last of these was the preferred reading of the self-styled country gentleman who chose to emulate the exploits of medieval knights errant. In this sense, Don Quixote eschews idealism for realism by exposing the chivalric ideal as a construction, but the style and scope of Cervantes’s work do not conform fully to the standards of 18th- and 19th-century European realism. Cervantes blends realism with heavy doses of literary self-referentiality, a consciousness of the construction of the art object that has been labeled metafiction, that is, fiction about fiction. Replete with allusions to Spanish chivalric tradition and to preceding texts and genres, Don Quixote foreshadows narrative realism and naturalism and, alternately, their counterparts in modernism and postmodernism. Cervantes leads readers in antithetical directions by steering them toward ironic distance and empathy; they stand apart from the main characters yet respond emotionally to them. The sign systems of the book relate jointly to the world at large and to the domain of literature. The adventures of the anachronistic knight are fundamental to the story, but Cervantes appears to have much more on his mind as he moves the narrative forward.

Don Quixote, now viewed as a single novel, was, in fact, published in two parts, in 1605 and 1615. Cervantes (1547-1616), 58 years old when the first part came out, had known only modest literary success. A wounded and decorated military veteran, he had been on his way from Italy to Spain when his ship was hijacked, and he spent five years of captivity in Algiers. Finally ransomed, he failed to prosper professionally or personally on his return. He published a pastoral novel, Galatea, in 1585, along with occasional poetry. He desperately wanted to triumph as a dramatist, but he was eclipsed by his gifted and prolific contemporary Lope de Vega and Cervantes’ full-length plays and interludes remain largely unperformed. Cervantes married a woman 19 years his junior, and the union, by all accounts, was far from happy. He trod a number of career paths, without solid rewards. Despite these frustrations and failures, he kept busy writing, and, at an advanced age, he won unqualified acclaim through Don Quixote. The narrative hit a chord with readers of many stripes because it is deep, complex, sophisticated, highly entertaining, and accessible. Cervantes subsequently was able to publish 12 “exemplary novellas” (1613) and eight plays and eight interludes (1615), together with what he deemed to be his master work, an “epic in prose” titled The Trials of Persiles and Sigismunda (published posthumously in 1617).

Don Quixote is, from several angles, bidirectional. It fuses realism with metafiction, and it offers two plots. The journey of the knight errant, or errant knight, in search of fame and service to his lady Dulcinea del Toboso (i.e., the farm girl Aldonza Lorenzo) and to humanity, is juxtaposed with a running narrative about the writing of a chronicle of Don Quixote’s quest. The prologue to Part I features a fictionalized Cervantes with a manuscript in hand but no prologue. A friend (the alter ego of an alter ego) advises him to bypass the protocols of prefatory materials and to include whatever occurs to him; the task is merely to fill in the space of the prologue, and the dialogue and some hastily written poems do just that. Irony and subversion can be seen from the start. The prologue—or, more properly, the metaprologue—is addressed to the “idle reader,” but readers of Don Quixote can hardly be passive. The “friend” shuns blind allegiance to the norms of art, and novelty and innovation are in the air. From the opening chapter, then, Cervantes challenges the aims and limits of fiction.

While Cervantes was laboring over the second part of Don Quixote—a
undertaking that was entering its tenth year—his literary moment of glory was diminished by the appearance in 1614 of a spurious second part of *Don Quixote* by a writer, still unknown, who used the pseudonym Alonso Fernández de Avellaneda. Clever but by no means brilliant, “Avellaneda’s” sequel rode the wave of success of Cervantes’s novel. On the one hand, the attack and the intrusion were hard for Cervantes to swallow. On the other, Cervantes made the decision to bring the Avellaneda tome into the legitimate Part 2, and the writer’s headache became a boon to his continuation of the novel.

The speaker of the prologue to the 1615 *Quixote* seems to be Cervantes, who promises to avoid further unauthorized sequels by killing off Don Quixote at the end. Scholars generally posit that Cervantes left unchanged what he had written of Part 2 prior to the publication of the Avellaneda volume, which does not receive further reference in the text until chapter 59. Up to that moment, the second part builds heavily on the impact of the publication of Part 1.

The “real” second part has Don Quixote leafing through a copy of the despised imitation at an inn and in a printing establishment. A teenaged temptress in the ducal palace recounts a near-death experience in which devils were playing tennis with copies of the book instead of balls. Don Álvaro Tarfe, a character from the Avellaneda sequel, appears in the 1615 *Quixote* to certify that this Don Quixote is the authentic one. When, after an off-stage illumination, Don Quixote rejects his chivalric identity at the end, he manages to degrade Avellaneda in his words and in his will. Cervantes’s vengeance is adroit and amusing, but the author may not have realized how valuable the false sequel would be. The ironies of the “true history” have the perfect twist, for the interloper has made the original genuine, “true.” Don Quixote himself gains vigor as he seeks to discredit his adversary. Cervantes could not have devised a better complement to his narratives.

By uniting process and product, Cervantes examines the ups and downs of creation through multiple approaches. He incorporates the literary past and the act of writing into a story that poses as history. Criticism, theory, and allegory are constants, and Part 1 is under strict scrutiny in Part 2, which also deals with, and skillfully integrates, the false sequel. *Don Quixote* is both a novel and a theory of the novel, an exercise in self-reflection and yet paradoxically moving. Cervantes involves readers and invites them—or forces them—into the picture, to participate in the proceedings and to deconstruct the notion of the idle reader. Don Quixote dies at the conclusion of Part 2, only to be revived in the future development of the literature and in virtually all media, including theatre, dance, music, film, and the visual arts. The imprint of *Don Quixote* is wide and profound. The novel fosters an appreciation of artistic methods and the ties between the creator and consumer of art.

The *Man of La Mancha* team recognizes that Cervantes’s paradigms promote transformation and flexibility. Following Cervantes, they place the author, the protagonist, and the audience equally in the center, and they highlight the metatheatrical facets of the text. In search of a special signature, Wasserman, Darion, and Leigh reconfigure the story. They add songs, they portray dual realities (or dual fictions), and, notably, they bring in a flesh-and-blood Aldonza/Dulcinea—only alluded to in *Don Quixote*—to interact with the knight and his squire. They combine an intense idealism (see “The Impossible Dream”) with comedy and with an ever-lurking reality. As with Cervantes, their Don Quixote is ludicrous, off-putting, and indisputably appealing. One laughs at him, cares about him, and, surprisingly, suffers when he suffers.

Edward Friedman is Gertrude Conaway Vanderbilt Professor of Spanish and Professor of Comparative Literature at Vanderbilt University, where he also serves as director of the Robert Penn Warren Center for the Humanities. He is a past president of the Cervantes Society of America and author of Cervantes in the Middle: Realism and Reality in the Spanish Novel.

CAST BIOGRAPHIES

**JAY ADRIEL**
Guard
REGIONAL: Arena Stage: Smokey Joe’s Café; Signature Theatre: Dreamgirls, Best Little Whorehouse in Texas; Central Piedmont: Legally Blonde, Guys and Dolls, Cabaret, Hairspray, Hello, Dolly!, The Producers, Crazy for You, Thoroughly Modern Millie, 42nd Street, Cats; Children’s Theatre: Seussical, Aladdin, Beauty and the Beast, Peter Pan; Actors Theatre: Chorus Line.
TELEVISION: Sprint NASCAR National Commercial (Dancer). OTHER: 2013 Latin Inauguration: Chita Rivera and Rita Moreno (Dancer); North Carolina Education State Lottery (Dance/Dance Captain); Holland America Cruise Line: MD Eurodam (Singer/Dancer).

**CEASAR F. BARAJAS**
Pedro/Fight Captain
REGIONAL: Walnut Street Theatre: In The Heights (Graffiti Pete); TUTS: Man of La Mancha, Miss Saigon, Urban Cowboy (Wes); FCLO: King and I, West Side Story. FILM: Once Upon A Cheerleader, L.A. Dior (opposite Academy Award® winner Marion Cotillard).

**JOEY ELROSE**
Juan
NATIONAL TOURS: Memphis (Huey Calhoun), Rock of Ages (Swing), Grease (Danny u/s).

**MARIA FAILLA**
Fermina/Antonia
NATIONAL TOURS: Evita (First National), West Side Story (Rosalia, Maria u/s; International).
REGIONAL: Bristol Riverside: Pirates of Penzance; CLOC: The Vagabond King, Man of La Mancha, Call Me Madam.
AWARDS: Third Place winner at the American Traditions Competition; Lys Symonette Award for “Extraordinary Promise as a Singing/Actor” at the 2012 Lotta Lenya Competition.

**RAYANNE GONZALES**
Innkeeper’s Wife/ Housekeeper
NEW YORK: Broadway: The Phantom of the Opera, Hands on a Hardbody.
REGIONAL: Arena Stage: Mother Courage and Her Children, My Fair Lady, The Music Man, Damn Yankees, Señor Discretion Himself; First National Tour and Walnut Street Theatre: In the Heights; North Carolina Theatre and Casa Manana: South Pacific; Geva Theatre Center: The Music Man; Natchez Festival: Porgy & Bess. TELEVISION: NBC’s Sound of Music Live! AWARDS: Honors include the National Federation of Music Clubs, Metropolitan Opera Auditions, Placido Domingo’s Operaalia.

**NEHAL JOSHI**
Sancho

**JAMES KONICEK**
The Captain of the Inquisition
STC: The Merry Wives of Windsor, As You Like It, Edward II, Tamburlaine, Cyrano. REGIONAL: Ford’s Theatre: 1776, Parade, Liberty Smith, State of the Union; Woolly Mammoth Theatre Company: Marie Antoinette, In the Next Room or The Vibrator Play; Olney Theatre Center: Rancho Mirage, Annie, King of the Jews, Democracy, The Elephant Man; Round House Theatre: Pride and Prejudice, Around the World in 80 Days; Studio Theatre: The Internationalist, Autohahn, Terrorism, Ivanov; Kennedy Center: Unleashed, Blues Journey, Alex in Wonderland, Alice; Folger Theatre: Twelfth Night, Romeo and Juliet; Arena Stage: Mother Courage and Her Children, Born Yesterday; American Shakespeare Center: The Tempest, A Midsummer Night’s Dream, King Lear, Coriolanus, Much Ado About Nothing, Knight of the Burning Pestle, Tartuffe; Wisconsin Shakespeare Festival: Macbeth, The Taming of the Shrew, Twelfth Night.
TRAINING: University of San Diego/ Old Globe Theatre: M.F.A.

**NATHAN LUCREZIO**
Ausselmo/Barber
Take the next step...

MEET THE ARTISTS

BE OUR GUEST

ENJOY THE PATRONS LOUNGE

Become a Shakespeare Star Today!
ShakespeareTheatre.org/NewMember
202.547.1122, option 7

PLAy IN PROCESS

Photos by S. Christian Taylor-Low
ROBERT MAMMANA*
The Duke/Dr. Carrasco

JAMES HAYDEN RODRIGUEZ*
Jose
REGIONAL: Signature Theatre: Hairspray (Seaweed); Roy Arias Theatre: Grey Street The Musical (Jack); The Media Theatre: Hairspray (Seaweed); Papermill Theatre: RENT (Benny), Almost Maine (Lendall); Way Off-Broadway Theatre: Rocky Horror Show (Rocky); Shenandoah Summer Theatre: West Side Story (Bernardo). AWARDS: Helen Hayes Award for Outstanding Ensemble: Hairspray. TRAINING: Shenandoah Conservatory. WEB: www.jameshaydenrodriguez.com.

JP MORAGA*
Tenorio/Dance Captain

DAN SHARKEY*
The Governor/Innkeeper
NEW YORK: Broadway: The Bridges of Madison County, Spider-Man: Turn off the Dark, The Music Man, Showboat (London Company); Off-Broadway: Over 1,000 performances as Hucklebee in The Fantasticks; Captains Courageous, Prince & the Pauper, Lone Star Love, Illyria, Golden Boy of the Blue Ridge. NATIONAL TOURS: Grand Hotel, The Will Roger’s Follies, The Sound of Music (w/ Marie Osmond), Seven Brides for Seven Brothers. REGIONAL: credits include Bank of America Theatre in Chicago: Amazing Grace (Pre-Broadway performance); Guthrie Theater: Sweeney Todd (title role); many more regional theatres around the nation. TELEVISION: Herb Crocker on HBO’s award-winning Boardwalk Empire.

MARTÍN SOLÁ*
The Padre
NEW YORK: Broadway: The King and I, Coram Boy, Baz Luhrmann’s Les Bohèmien; Off-Broadway: INTAR: All Eyes and Ears (Emilio, World Premiere); The Public Theater: Pirates of Penzance at the Delacorte, Giant, 2012 member of the Shakespeare Lab; City Center Encores: credits include Fanny, Pipe Dream. REGIONAL: credits include Connecticut Repertory Theatre: Olives and Blood (Luís Trescante); The Goodspeed Opera House: The Most Happy Fella. OPERA / CLASSICAL: Featured Artist with the New York Pops at Carnegie Hall, The New York City Opera: more than a dozen productions including Sweeney Todd in a Wet Afternoon; Porgy and Bess (Live from Lincoln Center). TELEVISION: numerous television appearances singing for Andrea Bocelli; CBS’ Hooties. TEACHING: Martin is a teacher and educator, including the position of The Pesky Artist in Residence at Lafayette College in 2012-13, and has taught private voice lessons for more than 20 years. WEB: www.martinsola.com.

ANTHONY WARLOW*
Cervantes/Don Quixote
NEW YORK: Broadway: Annie. INTERNATIONAL: Australia: The Phantom of the Opera (Phantom, original Australian production and 2007 revival/tour), Les Misérables, The Secret Garden, My Fair Lady, Doctor Zhivago: The Musical, Guys and Dolls; London: 25th Anniversary production of The Phantom of the Opera at the Royal Albert Hall. OPERA: extensive credits including The Magic Flute, La Bohème, Tosca, Otello, Tales of Hoffmann, La Fanciulla del West and Don Giovanni, as well as significant Gilbert and Sullivan roles with Opera Australia including The Mikado, The Pirates of Penzance and H.M.S. Pinafore. RECORDINGS: numerous solo albums; Annie (2012 Broadway Cast); the Grammy Award®-winning Complete Symphonic Recording of Les Misérables.

ETHAN WATERMEIER*
Guard
STC: A Funny Thing Happened on the Way to the Forum (understudy for Marcus Lycus/Miles Gloriosus); multiple roles in The Life of Galileo (staged reading in partnership with National Academy of Sciences). REGIONAL TOURS: Les Misérables. REGIONAL: Aspen Music Festival, Olney Theatre Center, Strathmore Music Center, Vital Theatre Company, Bailiwick Repertory, OPERA: Houston Grand Opera, Santa Fe Opera. Glimmerglass Opera; Composition premieres by Mark Adamo, Tom Cipullo, Ricky Ian Gordon, Jake Heggie, John Musto and Rachel Portman. AWARDS: Winner of the Lotte Lenya International Competition. OTHER: Member of National Association of Teachers of Singing, VASTA, and the artist roster of Sing For Hope; Founding panelist on the hit podcast OperaNow. TEACHING: Voice faculty at American University (current); University of Virginia; Catholic University of America; University of Maryland, College Park. TRAINING: Northwestern University (BM); The Manhattan School of Music (MM); Doctoral studies at the University of Maryland, College Park.
GIOACCHINO ROSSINI
CINDERELLA

Rossini’s popular retelling of Charles Perrault’s beloved Cinderella story adds a few fabulous twists to the traditional fairy tale with two mezzo-sopranos alternating in the title role: Isabel Leonard, the 2013 Richard Tucker Award winner, and Tara Erraught, making her U.S. debut.

“Imaginative, fast-paced, irresistibly funny... a show that will entrance the whole family”
—The Seattle Times

MAY 9–21
Kennedy Center Opera House
May 9, 11, 13, 15, 16, 17mat, 19, & 21, 2015
Performed in Italian with projected English titles.
Titles may not be visible from the rear of the orchestra.

TICKETS ON SALE NOW!
(202) 467-4600
kennedy-center.org
Tickets also available at the Box Office.
Groups (202) 416-8400

Major support for WNO is provided by Jacqueline Badger Mars.
David and Alice Rubenstein are the Presenting Underwriters of WNO.
General Dynamics is the proud sponsor of WNO’s 2014-2015 Season.

WNO acknowledges the longstanding generosity of Life Chairman Mrs. Eugene B. Casey.
Generous support for WNO Italian opera is provided by Daniel and Gayle D’Aniello.

The Kennedy Center

Bring in your Man of LaMancha ticket and receive a complimentary appetizer with purchase of an entrée.

Valid March 17—May 1.
Visit Russiahouselounge.com for menu and reservations.

Russia House Restaurant and Lounge
1800 Connecticut Ave, NW
Washington, DC 20008 202.234.9433
ARTISTIC BIOGRAPHIES

Dale Wasserman

Wasserman wrote for theater, television and film for more than 50 years and is best known for the musical Man of La Mancha, a multiple Tony Award® winner. He also wrote the stage play One Flew Over the Cuckoo’s Nest, based on Ken Kesey’s novel, which has won several Tony Awards®. Both shows continue to be produced nationally and internationally, with an estimated 300 productions a year. In January 1979, Dale met Martha Nelly Garza, who became his wife, loyal partner and loving companion. More than once, Dale commented that Martha Nelly was the best thing that ever happened to him (aside from his work on Man of La Mancha) and that it was their 30-year partnership that had been the greatest contribution to extending his life and his talents to age 94. Together, they worked on numerous musicals and several new plays, including the autobiographical Burning in the Night. On December 21, 2008, Dale Wasserman, with his loving wife at his side, passed away peacefully of natural causes at his home in Paradise Valley, Montclair, New Jersey. He was now the sole Owner/Licensor of Dale’s intellectual properties and spends her life promoting his works all over the world.

Joe Darion

Darion worked in every field in which words are put to music, from popular songs to works for the concert stage. His opera based on Don Marquis’ immortal characters Archy and Mehitabel, was turned into the Broadway musical Paradise Valley. Martha N. Wasserman is now his sole Owner/Licensor of Dale’s intellectual properties and spends her life promoting his works all over the world.

Mitch Leigh

Composer

Leigh composed Man of La Mancha, which originally opened on Broadway in 1965 and went on to win five Tony Awards® including Best Musical. Man of La Mancha ran for 2,328 performances on Broadway, making it one of the greatest musicals of all time, spawning numerous national and international productions. His other Broadway scores include Cry for Us All, Sarara, Chu Chem, and Ain’t Broadway Grand. He is the recipient of numerous awards including the NY Drama Critics Circle Award and the Contemporary Classics Awards from the songwriters’ Hall of Fame for “The Impossible Dream,” and he is the first composer to receive the Yale Arts Award for Outstanding Achievement in Musical Composition. He has been honored as the only living composer whose work was included in the Metropolitan Opera’s Centennial Celebration. Mr. Leigh produced and directed Yul Brynner’s farewell tour of King and I. In 2001 the Music School at Yale University was named Leigh Hall.

Alan Paul

Director

STC: Director: A Funny Thing Happened on the Way to the Forum (2014 Helen Hayes Award for Best Director of a Musical), The Boys from Syracuse, The Winter’s Tale (Free for All, Twelfth Night (Free for All); Associate Director: As You Like It, Henry IV, Parts 1 and 2; numerous galas, readings, and special events; Assistant Director: 13 shows. THEATRE DIRECTING: Signature Theatre: I Am My Own Wife; Studio Theatre 2ndstage: The Rocky Horror Show (co-director); MANUSCRIPTS: Man of La Mancha; University of Maryland: The Matchmaker; Apex Theatre Company: Richard II; Northwestern University: Six Degrees of Separation; readings for Studio Theatre, Arena Stage, WOOLLY MAMMOTH THEATRE COMPANY: The National Academy of Sciences, The Phillips Collection, The General Grocer, Fingersmith: Opera: DANCE: Washington National Opera: Penny, Urban Arias: Blind Dates, Before Breakfast, The Filthy Habit, Photo–Op: The In Series: Doão and Arnaud, El Amor Brujo; Strathmore: Butterfuly/Saigon, Blind Dates, Finalist for the 2013 European Opera Directing Prize (Vienna, Austria). WEB: AlanPaulDirector.com.

Marcos Santana

Choreographer


George Fulginiti-Shakar

Music Director

STC: Two Gentlemen of Verona, Boys from Syracuse, Henry V, Love’s Labor’s Lost, The Winter’s Tale, The Oedipus Plague, School for Scandal, The Comedy of Errors. NEW YORK: The Public Theater, The Ohio Theatre. REGIONAL: Arena Stage, The Kennedy Center, Ford’s Theatre, Studio Theatre, Imagination Stage, Huntington Theatre (Boston), Perseverance Theatre (Juneau, Alaska), Eugene O’Neill Music Theatre Conference (Associate Director), Theatre, Yale Repertory Theatre, National Opera: Steve Martin’s The Miser;Opera and Orchestrations on Broadway, making it one of the greatest musicals of all time, the Gross National Productions, the Contemporary Classics Awards from the songwriters’ Hall of Fame for “The Impossible Dream,” and he is the first composer to receive the Yale Arts Award for Outstanding Achievement in Musical Composition. He has been honored as the only living composer whose work was included in the Metropolitan Opera’s Centennial Celebration. Mr. Leigh produced and directed Yul Brynner’s farewell tour of King and I. In 2001 the Music School at Yale University was named Leigh Hall.

Ann Hould-Ward

Costume Designer

STC: Henry IV, Parts 1 and 2, Romeo and Juliet. NEW YORK: Broadway: The People in the Picture, A Free Man of Color (Drama Desk nomination), A Catered Affair (Drama Desk nomination), Company, Dance of the Vampires (Tony Award), The Wiz, American Theatre Wing’s Design Award, Ovation Award, Oliver nomination, Best Costume Design); Into the Woods (Tony, Drama Desk nominations); Orpheus (Drama Critics Circle nomination, L.A. Drama Critics Circle Award), Falsettos, Sunday in the Park with George (Tony, Drama Desk Nomination), The People in the Picture (Tony, Drama Desk Nomination), A Midsommar Night’s Dream, St. Joan, Three Men on a Horse, Timon of Athens, The Summer House, Little Me, The Moliere Comedies. Off-Broadway: CSC: Passion (revival); Public: Hamlet, A Midsommar Night’s Dream, House Arrest; Russian Transport, The Blue Flower, Wings, The Grand Man, Men, Let Me Down Easy, Road Show, Surviving Grace, Lobster Alice, Cymbeline: REGIONAL: 5th Avenue Theatre: Secondhand Lions, over 100 credits in regional theaters. OPERA: Metropolitan Opera: Peter Grimes, Ringling Brothers and Barnum & Bailey Circus; N.Y. City Opera: The Most Happy Fella; L.A. Opera: Mahagonny, FILM: Strike!, OTHER: Ballet Hispanico: Graciela Daniele; San Francisco Ballet: Lar Lubovitch; A.B.T.: Othello, Artesis, Mawdon; Alvin Ailey: Reminiscin’, Saddle Up, Morning Star. AWARDS: U.S. Representative for
THROUGH AUGUST 30TH

HOT TO COLD

AN ODYSSEY OF ARCHITECTURAL ADAPATION

AN UNPRECEDENTED LOOK AT THE WORK AND PROCESS OF BIG-BJARKE INGELS GROUP AT THE NATIONAL BUILDING MUSEUM WASHINGTON, D.C.
the International Design quadrennial in Prague; Recipient of F.I.T.’s Patricia Zippdott Award.

Robert Wierzel
Lighting Designer
STC: As You Like It, The Taming of the Shrew, A Midsummer Night’s Dream, The Little Foxes. NEW YORK: Broadway: Lady Day at Emerson’s Bar & Grill, FELA! (Tony Award® nomination; National Tour, London and Tours), David Copperfield’s Dreams and Nightmares; Off-Broadway: The New Group Playwrights Horizons; REGIONAL: Alliance Theatre; The Goodman; A.C.T. San Francisco; Hartford Stage; Long Wharf; The Guthrie; Mark Taper Forum; The Old Globe; Chicago Shakespeare Theater among others. OPERA: The Paris Opera-Garnier, Glimmerglass Festival, Seattle; Boston Lyric, San Francisco Opera; Minnesota; Washington National; Atlanta; NYCO and San Francisco. OTHER: Dance work includes Minnesota; Washington National; Atlanta; NYCO others. OPERA: The Paris Opera-Garnier, Glimmerglass Festival, Seattle; Boston Lyric, San Francisco Opera; Minnesota; Washington National; Atlanta; NYCO and San Francisco. OTHER: Dance work includes Minnesota; Washington National; Atlanta; NYCO others. OPERA: The Paris Opera-Garnier, Glimmerglass Festival, Seattle; Boston Lyric, San Francisco Opera; Minnesota; Washington National; Atlanta; NYCO and San Francisco. OTHER: Dance work includes Minnesota; Washington National; Atlanta; NYCO others. OPERA: The Paris Opera-Garnier, Glimmerglass Festival, Seattle; Boston Lyric, San Francisco Opera; Minnesota; Washington National; Atlanta; NYCO and San Francisco. OTHER: Dance work includes Minnesota; Washington National; Atlanta; NYCO others. OPERA: The Paris Opera-Garnier, Glimmerglass Festival, Seattle; Boston Lyric, San Francisco Opera; Minnesota; Washington National; Atlanta; NYCO and San Francisco. OTHER: Dance work includes Minnesota; Washington National; Atlanta; NYCO others. OPERA: The Paris Opera-Garnier, Glimmerglass Festival, Seattle; Boston Lyric, San Francisco Opera; Minnesota; Washington National; Atlanta; NYCO and San Francisco. OTHER: Dance work includes Minnesota; Washington National; Atlanta; NYCO others.

Katherine Burris
Assistant Director
See page 43

Joey Smilban
Assistant Music Director/Rehearsal Pianist

Robb Hunter
Assistant Fight Choreographer

Joseph Smelser
Production Stage Manager

Robyn M. Zalewski
Assistant Stage Manager
Honor duels and naval battles, pirates, prelates, and prison: between the ages of 22 and 33, the young Miguel de Cervantes lived more than most people do in a lifetime. As a young soldier in the Spanish Navy, Cervantes traveled the full breadth of the Mediterranean world. Without a doubt, the young man's adventures helped Cervantes populate his work with characters and stories both fantastic and true to life—when he finally sat still long enough to write, that is.

**1569**, September: Cervantes and Rodrigo leave Naples aboard **El Sol**. Thanks to a violent storm, the ship loses contact with its escorts. While still alone, lost at sea, Algerian pirates attack the vessel. After a chase and brave resistance from the crew, heartbreakingly close to Spanish soil, **El Sol** finally surrenders and Cervantes and Rodrigo are taken as captives. The other ships arrive just in time to see the pirates sail away, and those on board can do nothing but report to the captives’ families back to Spain. In Algiers, Cervantes and Rodrigo are sold as slaves. Discovering the royal letters that Cervantes had with him, his captors believe him to be a valuable prize worth selling for ransom. However, his price is set so high that his family cannot afford it.

**1570**: As conflict between the Ottoman Empire and Catholic southern Europe heats up, Cervantes travels to Naples to enlist as a soldier in the Spanish Navy. Cervantes’ brother Rodrigo joins him in Italy and enlists as well.

**1571**: Several months later, the brothers fight in the historic Battle of Lepanto. Though suffering from malaria, Cervantes insists on fighting, leading 12 soldiers into the onslaught in a skiff. He is shot three times, twice in his chest and once in his arm, rendering his left arm permanently unusable. After the Holy League wins the battle, stories of Cervantes’ valor bring him to the attention of Don John of Austria, commander of the Holy League fleet, who awards him military and monetary honors.

**1575-1580**: During his captivity, Cervantes engineers several complex escape attempts, making him a living legend in Algiers. His plots include hiring local spies; trekking across the desert to Spanish territory; hiding 14 fellow captives in a cave for months while they waited for rescue; writing a letter (in verse, of course) to the Spanish secretary of state demanding that the Spanish army lay siege to Algiers; and hiring a frigate to sail away himself. Each time, Cervantes is betrayed and caught, and each time, his captor Hassan Pasha, the viceroy of Algiers, inexplicably spares his life.

**1574**, September: Lepanto makes Cervantes a hero, but leaves him permanently disabled. Somehow, he serves another four years as a soldier, participating in significant campaigns across the Mediterranean, including Corfu and Navarino. After witnessing the disastrous fall of Tunis, Cervantes arrives in Palermo, where he prepares to return to Spain by requesting letters of commendation.

Laura Henry Buda is STC’s Community Engagement Manager and served as Artistic Fellow in the 2011-2012 Season. She holds an MFA in Dramaturgy from the A.R.T./M.X.A.T. Institute at Harvard University.
FOR SHAKESPEARE THEATRE COMPANY

Michael Kahn
Artistic Director
Join us for one of Washington’s most anticipated spring events — Will on the Hill! This Shakespeare Theatre Company annual benefit welcomes Senators, Representatives and distinguished Washington insiders to the stage to perform scenes from Shakespeare with a Capitol twist. Infused with comedic references to contemporary politics, this distinctive and fun-filled evening is sure to leave you in stitches. Will on the Hill pays tribute to the unique dynamic of our city and raises indispensable funds for the Shakespeare Theatre Company’s artistic, education and community engagement programs.

“Imagine a theatre full of really, really enthusiastic second-graders who have been allowed to dress however they want and who spout jokes about cap and trade and the liberal media.” — Washington Post Express

“Do play or not to play, that is the question.” — NBC Washington

For additional information about Will on the Hill 2015, please contact STC’s Corporate Giving Office at 202.547.3230 ext. 2331 or WillontheHill@ShakespeareTheatre.org.

Photos of Harry Hamlin, Michael Kahn & Representative Mike McIntyre, Representative Terri Sewell, The Hill’s Bob Cusack and Representative Dina Titus and Representative Kevin Yoder by Kevin Allen.

The Shakespeare Theatre Company is a 501(c)(3) non-profit organization. STC does not retain or employ registered lobbyists or foreign agents.
S
ince its first publication Don Quixote has inspired readers to dream of their own quests. It’s no surprise that the word “quixotic” has entered the popular lexicon as an idealistic striving towards a potentially unrealistic and impractical goal. Throughout the centuries many have seen elements of their own life in this man who gives his all despite the odds against him. The story and dreams have been passed down through multiple eyes as they think about their own impossible dreams.

Collecting is its own type of quixotic action. There is no end to new editions and the thrill of discovery keeps the collector moving from place to place trying to find the next purchase. For the Alterowitzs, collecting brings an additional thrill: their relationship grew, blossomed, and solidified over visits to used bookstores all over the world. It was on an early date, lunch followed by a trip to the bookstore around the corner, that Ralph spotted an old edition of Don Quixote, leather bound with gilded edges. He bought it and two days later the two returned following another lunch and spotted a second used edition. A collection was born.

In speaking about the collection, Ralph keeps returning to the idea of love. “It’s almost like another love,” he shares and later describes it as “an insatiable love.” Ralph continues talking about the adventures the two of them have shared thanks to the collection: staying in a stranger’s 12th-century townhouse in France, seeing the Berlin Wall dismantled, and now showcasing their collection during the Shakespeare Theatre Company’s run of Man of La Mancha.

The musical is only one of a number of works of art inspired by Cervantes’ epic tale. Some even believe that Cardenio, a supposed “lost play” of Shakespeare’s, was inspired by a section of Don Quixote. The characters Quixote and Sancho made an appearance on the Shakespeare Theatre stage in Michael Kahn’s production of Tennessee William’s Camino Real. On other stages around the world Don Quixotes have danced choreography by Alexander Gorsky or George Balanchine. He’s appeared in operas and in songs by popular artists ranging from the Cherry Poppin’ Daddies to Coldplay, and the alternative band They Might Be Giants was named, in part, for a reference to Don Quixote mistaking windmills for giants.

The story of Don Quixote was first seen on film as early as 1906 in a French short. Every decade since has reimaged the errant knight for film. Some filmed versions have become prominent in their inability to reach audiences. Orson Wells famously directed an unfinished version over decades, which was later edited and released by Spanish director Jesus Franco. Director Terry Gilliam also famously failed at making an adaption, which was later turned into the documentary Lost in La Mancha—supposedly he continues to pursue his dream—and The Man Who Killed Don Quixote featuring John Hurt will be released in 2016.

The 1965 musical Man of La Mancha was successful in reviving Cervantes’ intentions for a modern audience. Accompanied by this collection, on display in the Gift Store and Orchestra Lobby at Sidney Harman Hall, audiences are able to witness firsthand centuries of inspiration derived by Cervantes’ enduring characters. Included in the exhibit, merely a fraction of the Alterowitz’s collection, are editions written in languages from Swedish to Thai, editions as old as 1792 and as recent as the past decade, and examples of illustrations by artists ranging from Salvador Dali to Gustave Doré. Also included are statues, needlepoint, a chess set, and one hand-made Don Quixote helmet.

The Alterowitz’s shelves may be a little empty during the production’s run, but sharing their passion for the story is part of their love of collecting. Barbara explains it as a “focal point” for conversations. “You meet people in a different way, it opens up a conversation with other people about their dreams, their ideals…you can have much more meaningful conversations.” Audience members will have the opportunity to see how Quixote and Sancho have been envisioned through multiple eyes as they think about their own impossible dreams.

Though, or perhaps because, the collection will never be complete, Ralph and Barbara will keep exploring the world with a Quixotesque frame. “You have an objective for as long as you’re alive and it keeps you alive…you’re always looking for the next step.”

Barbara and Ralph Alterowitz, provided by the couple.

By Hannah Hessel Ratner

Hannah Hessel Ratner, STC’s Audience Enrichment Manager, is in her fourth season at STC and holds an MFA in dramaturgy from Columbia University.
The Beech Street Foundation  
D.C. Commission on the Arts & Humanities  
The Erkiletian Family Foundation  
The Harman Family Foundation  
John and Meg Hauge  
HRH Foundation  
Michael R. Klein and Joan F. Fabry  
The Robert P. and Arlene R. Kogod Family Foundation  
Share Fund  
Robert H. Smith Family Foundation  
Suzanne and Glenn Youngkin  

$10,000 to $14,999  
Anonymous  
Esthy and Jim Adams  
Barclays  
Batir Foundation, Inc.  
Sheila and Kenneth Berman  
Mr. and Mrs.Sameer Bhargava  
Peter A. Bieger  
Debra and Leon Black  
Booz Allen Hamilton  
BP America  
CBRE Group Inc  
CJM Foundation  
The Clark-Winchcole Foundation  
CLS Strategies  
Dorn and Sharon Davis  
Douglas Development Corporation  
Mr. and Ms. David Dupree  
Patricia and Miguel Estrella  
Arthur and Shirley Ferguson  
Trygve and Norman Freed  
Sue and Leslie Goldman  
Gould Property Group  
Großberg, Yochelson, Fox & Beyda LLP  
Jerry and Isabel Jasirowski  
Scott Kafman  
Margot Kelly  
Ralph W. Langstorf  
The Ludwig Foundation Family  
Mr. and Mrs. Eric Lustig  
Mr. and Mrs. Andrew Marino  
Mclane Company Inc  
Eleanor Mernit  
Morgan Stanley  
Tom Mounteer and Bobby Zeliger  
Clarke Murphy and Heather Hammond  
Michelle Newberry  
Nissan North America, Inc.  
Theodore B. Olson and Lady Booth  
Olsen  
Porter, Loush, Nathan, Fettig & Sears, LLC  
Powell  
Steve and Diane Rudis  
 Victor Shargai and Craig Pascall  
The Honorable Robert E. Sherry Jr. and Dr. Phoebe Sherry  
Doug and Gabriela Smith  
Clarence Smith  
Severine Strategic  
The Hattie M. Strong Foundation  
US Trust Company  
Mr. and Ms. Antoine Van Aegmalt  
Mr. and Mrs. Jay Velasquez  
VISA U.S.A., Inc.  
Vornado/Charles E. Smith LP  
Patricia and David Voos Foundation  
Alan and Irene Wexler  
Friends of Youngkin  

$10,000 to $19,999  
Anonymous  
John and Meg Hauge  
Toni A. Litzenberger  
Pauline A. Schneider  
Jud Seiden  
Solon E. Summerfield  
Foundation  
Westfield LLC  
Lynn and Jonathan Yarowsky  

SUPPORT  
We gratefully acknowledge the following donors that currently support the work of the 2014-2015 season.  
This list is current as of January 30, 2015.  
$100,000 and above  

CoStarGroup  
The Beech Street Foundation  
D.C. Commission on the Arts & Humanities  
The Erkiletian Family Foundation  
The Harman Family Foundation  
John and Meg Hauge  
HRH Foundation  
Michael R. Klein and Joan F. Fabry  
The Robert P. and Arlene R. Kogod Family Foundation  
Share Fund  
Robert H. Smith Family Foundation  
Suzanne and Glenn Youngkin  

$50,000 to $99,999  
Anita M. Antenucci  
Afsaneh Beschloss  
The Morris & Gwendolyn Carfitz Foundation  
Dr. Paul and Mrs. Rose Carter  
Dr. Mark Epstein and Amoretta Hoeber  
Mr. and Mrs. Robert Falb  
Mr. and Mrs. Andrew Florence  

$25,000 to $49,999  
Abbe David Lowell and Molly A. Meegan  
Jacqueline B. Mars  
Estate of Suzy Platt  
Stephen and Lisa Ryan  
Victor and Roger Sant  
Shakespeare for a New Generation  
Fredda Sparks and Kent Montavon  
Tom and Cathie Woteki  

$25,000 to $49,999  
Anonymous (2)  
William S. Abell Foundation  
John and Ronald Abelson  
Nick and Maria Allard  
Stephen E. Allis  
Paul M. Angell Family Foundation  
City Fund  
Debevoise & Plimpton LLP  
Jay J. Feldman and Natalie Wexler  
FTI Consulting  
Nina Zolt and Miles Gilburne  
Catherine Held  

$15,000 to $24,999  
Anonymous (3)  
Altria Group  
TerraNetwork Web Services  
The Theodore H. Barth Foundation  
British Council  
Brown-Forman Corporation  
Mr. and Mrs. Landon Butler  
The Carmen Group  
Cove Construction Group, LLC  
Computer and Communications Industry Association  
The Dallas Morse Coors Foundation for the Performing Arts  
The Max and Victoria Dreyfus Foundation  
Nina Laserson Dunn and Eric C. Rosengarten  
E. and B. Family Trust  
Ernst & Young LLP  
Helen Clay Frick Foundation  
Goldman Sachs & Co.  
Hogan Lovells US LLP  
Mr. and Mrs. Stephen A. Klibans  
Humana Inc.  
Elaine Economides Joost  
Chevy Choons  
The Jacob and Charlotte Lehrman Foundation  
In memory of Marilyn J. Lynch  
Ann K. Morales  
National Endowment for the Arts  
PEPCO  
Toni A. Ritzenberger  
Pauline A. Schneider  
Jud Seiden  
Solon E. Summerfield  
Foundation  
Westfield LLC  
Lynn and Jonathan Yarowsky  

$5,000 to $9,999  
Anonymous (7)  
AFLAC  
Alston & Bird LLP  
Michael and Stacie Arpey  
Kyle and Alan Bell  
Barbara Bennett  
Don and Nancy Bliss  
The Bazzuto Group  
Katherine B. and David G. Bradley  
Buffy and William Cafriz  
Robert Crawford Carlson  
EMC  
Emily and Mike Cavanaugh  
The Honorable Joan Churchill and Mr. Anthony Churchill  
Richard H. Cleva and Madonna K. Starr  
Jeffrey P. Cunard  

$2,500 to $4,999  
Anonymous (4)  
Airlines for America  
Miriam and Robert Adeline  
Sunny and Bill Alsup  
Dean Amel and Terry Savela  
Tony Anderson and Kevin Lorei  
Mr. Becker Arstrom and Ms. Sherron Hiemstra  
Stephen Anthony  
Celia and Keith Arnaud  
Dr. Hilda and William O. Bank  
Linn Barnes and Chris Mixter  
BB&T  
Brent J. Bennett  
Dr. Bill and Lynn Bratla-White  
Mr. and Mrs. Jere Broth-Kahn  
Claudyne Y. Brown  
The Family of Marion  
and Charles Bryce  
Mr. and Mrs. I.T. Burden, III  
Dawn and James Causey  
Audrey Chang and Michael Vernick  
Allen MacNeille  
Charlies Monica Rose Coker  
Joan Choppin  
Linda and Terry Cogdill  
Mary Cole  
Jeff and Jacky Copeland  
Cornerstone Government Affairs, LLC  
Marshall B. Coyne Foundation  
Douglas W. Crandall  
The Charles Dolmar Foundation  
Beverly and Richard Dietz  
Dorchester Towers and Dorchester Apts on Columbus Pike  
In Arlington  
Fayetteon Estate and James E. Miller  
Emily, Susannah and Michael Eig  
Belaine G. Eldringer  
Elders of Ryan  
Michael Evans  
Expedia, Inc  
Rob and Anne Faris  
Leo Fisher and Sue Duncan  
Mr. and Mrs. Barry Fleishman  
Claire Frankel  
Franklin Square Group  
Paige Franklin and David Pancoast  
Burton Gerber  
Carol and Ken Gideon  
In memory of Angelique Glass  
Michael Evans  
Donald H. Goodyear, Jr.  
Ms. Myra P. Gossens  
John E. Graves RIA and Hanh Phan  
Mr. and Mrs. Wool P. Gross  
Pamela and Corbin Gwatney  
Nicole Armand Halberiner  
James T. and Vicky Sue Hatt  
Karen L. Hawkins  
Catherine Amack Hollinger and Mark Hollinger  
James and Marissa Huttlinger  
International Brotherhood  
Of Teamsters  
Larry and Georganne John  
John Edward Johnson  
Jody Katz and Jeffrey Gibbs  
Michael Klein  
Thomas and Bridget Kluwin  
Michelle Knox  
Dr. Richard M. Krause  
Barry Kropf  
Dr. Mark T. Lewellyn  

$5,000 to $9,999  
"We gratefully acknowledge the following donors that currently support the work of the 2014-2015 season. This list is current as of January 30, 2015. The Beech Street Foundation, D.C. Commission on the Arts & Humanities, The Erkiletian Family Foundation, The Harman Family Foundation, John and Meg Hauge and HRH Foundation gratefully acknowledge the following donors: Michael R. Klein and Joan F. Fabry, The Robert P. and Arlene R. Kogod Family Foundation, Share Fund, Robert H. Smith Family Foundation, Suzanne and Glenn Youngkin. The list of donors includes: Anita M. Antenucci, Afsaneh Beschloss, The Morris & Gwendolyn Carfitz Foundation, Dr. Paul and Mrs. Rose Carter, Dr. Mark Epstein and Amoretta Hoeber, Mr. and Mrs. Robert Falb, Mr. and Mrs. Andrew Florence. Additional donors include: Abbe David Lowell and Molly A. Meegan, Jacqueline B. Mars, Estate of Suzy Platt, Stephen and Lisa Ryan, Victor and Roger Sant, Shakespeare for a New Generation, Fredda Sparks and Kent Montavon, Tom and Cathie Woteki. The list includes anonymous donors.
What was your inspiration for this production?

The very first time we approached this piece was when the Republican congress in 1994 was attacking artists—the religious right and the far right began comparing artists to pornographers. We thought, “Now is the time to do Tartuffe.”

Once you pursue a piece, you realize what you could do better. For the design, we wanted a 17th-century interior that could get very bright—we didn't want a dark setting, hypocrisy should be in a bright environment. It slowly becomes reminiscent of a cathedral or a church within the home. The lights remain the same throughout: we wanted to start the show at the end of the night, when the family conversation about Tartuffe has been going on all night. The play continues all through the evening up to night again.

This production is coming from runs at South Coast Repertory and Berkeley Repertory. What has the audience response been?

Obviously it is a very strong piece, not the comedic farce Molière that people expect. It's a more brutal piece, darker. The comedic elements are still there—of course, it's Molière—particularly in the servants. But it's darker, not farcical. The audience response has been very good. They didn't expect Molière to be like that. It's a powerful, moving experience.

It is important for there to be strong production values. We want it to feel like a celebration and a pleasure for the audience to see the production. Even if it’s dark and brutal, it’s made for an audience.

How do you expect D.C. audiences to react?

Considering what the city is, a big political capital, I think it will touch a nerve—but in a good way.

Will you share a bit about working with Steven Epp?

Steve and I have worked together for many years—coproducing, adapting, on comedies, operas, new pieces. We have a long, long history together. He's not just a great actor but an author, an adaptor, and the artistic director of our new company, our baby, The Moving Company. We share a common language about how to approach a piece. He's a true collaborator: we start at the beginning of a project and work together throughout the process to its production. Here, he is not just playing Tartuffe but was central to the process, in developing it, and how we went about producing the piece. He is also a great ambassador for talking to new artists and actors who might not be familiar with our work.
ABOUT STC

STC is the recipient of the 2012 Regional Theatre Tony Award® as well as 81 Helen Hayes Awards and 322 nominations.

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.

Playing a Part
STC is profoundly grateful for the support of those who are passionately committed to classical theatre. This support has allowed STC to reach out and expand boundaries, to inform and inspire the community and to challenge its audiences to think critically and creatively. Learn more at ShakespeareTheatre.org/Support or call 202.547.1122, option 7.

ABOUT ACA

The Academy for Classical Acting (ACA), the Shakespeare Theatre Company’s premier MFA training program run jointly with The George Washington University, is celebrating its 15th year! Every fall, 14-16 professional actors from all over the United States and abroad join the Shakespeare Theatre Company’s remarkable faculty to immerse themselves in a rigorous, one-year, conservatory-style training program especially dedicated to mastering the complexities of heightened text and classical acting. In the past 15 years, the ACA has trained 210 actors of all ages. Some of the alumni go on to careers in NYC, some return to their places of origin, and many make homes for themselves right here in Washington, D.C. On any given night, dozens of ACA graduates can be seen on stages throughout the D.C. metro area. And of those D.C.-based alumni, many have been nominated for and even won the coveted Helen Hayes Award. Already, midway through STC’s 2014-2015 season, seven ACA grads spanning the years 2003-2014 can be seen playing roles on our own stages.

Now that the 2015 Audition Tour is over, the ACA students and faculty are ramping up for our summer repertory season. Every summer, the ACA produces two shows: one written by William Shakespeare, and one from the Jacobean era. The productions are a great way for audiences to experience classical theatre in an intimate setting. Be sure to check ShakespeareTheatre.org/Academy in the coming months for information on this year’s season.
NAME A SCHOLARSHIP through the Emerging Classical Artists Fund

SHAKESPEARE THEATRE COMPANY ACADEMY FOR CLASSICAL ACTING
Located in the heart of Washington, D.C., at The George Washington University

Donate $5,000 or more to the ACA at GWU, and name a scholarship for one of our talented MFA Candidates!

Your support is crucial to our goal of providing financial aid to 100% of our students.

Learn more at ShakespeareTheatre.org/Support or gwu.edu/give
Contact Amy Gardner at STC 202.547.3230 ext. 2327 or GWU 202.994.9909

“If you can perform the classics, you can perform anything.”
Michael Kahn
Artistic Director, STC