ASIDES

A Conversation with Associate Artistic Director David Muse

Plus:
Reel Affirmations Happenings at the Harman

Shakespeare Theatre Company’s Romeo and Juliet
“Why, then, I thank you all.”

Romeo and Juliet, act 1, scene 5

The Shakespeare Theatre Company is grateful to

KPMG

for its support of Romeo and Juliet.
Dear Friend:

Welcome to the newly redesigned *Asides* magazine. In an effort to better serve our patrons, we have made a few changes to this well-regarded publication. We’ve chosen a new size and format, giving the publication the look of a high-quality magazine. We’ve moved to full-color, enabling us to showcase our production designs and photos. We have created new features, providing more behind-the-scenes interviews with the artists who create the work on our stage. And we will sometimes combine two plays into one issue, capitalizing on common themes and ideas.

We also are including more information about the other dance, music and theatre performances presented by our partners at the Harman Center for the Arts. In this issue, you can read about the *Reel Affirmations* film festival and the *48 Hours for Burma* dance performance or peruse the calendar for other events.

We hope this new content and design will better reflect the richness of our productions, while also entertaining, enlightening and informing you. We welcome your feedback, so please email us at Asides@ShakespeareTheatre.org. You can also write to “Asides Editor” at our administrative offices.

The next issue of *Asides* will feature both *The Way of the World* and *Twelfth Night*. It should arrive in your mailbox in September.

Thank you for joining us for our 2008–2009 season!

Best always,

Michael Kahn
Artistic Director
Shakespeare Theatre Company
at the Harman Center for the Arts

Please note: Because of the thrust stage configuration for *Romeo and Juliet*, we cannot guarantee late seating. Please allot extra time to arrive at the performance.
CONTENTS

SHAKESPEARE THEATRE COMPANY

6 Everything Old Is New Again: An Interview with David Muse by Akiva Fox

10 Unfair Verona: The Past Imperfect of Romeo and Juliet by Peter Byrne

14 Boys Club: All-Male Shakespeare Then and Now

16 Romeo and Juliet Cast List

17 Romeo and Juliet Artistic Team

18 Shakespeare Theatre Company's 2008–2009 Season

20 Employer-Matching Gifts to the Shakespeare Theatre Company

21 The Trial of Socrates

HARMAN CENTER FOR THE ARTS

22 Harman Center for the Arts Gala

23 Happenings at the Harman

24 Harman Center for the Arts Events

25 Audience Services

26 Calendar of Events: September

28 Calendar of Events: October

Cover photo: David Muse.

At left: James Davis as Juliet. Above (from left to right): Associate Costume Shop Director Jennifer Bilbo and make-up artist Anne Nesmith prepare James Davis; James Davis; Director David Muse and James Davis.

Shot on location at the Omni Shoreham Hotel. All photos by Scott Suchman.
Everything Old
Is New Again

An Interview
with David Muse
by Akiva Fox

Photo of David Muse
and James Davis by
Scott Suchman.
Akiva Fox: What led to your decision to direct *Romeo and Juliet* with an all-male cast?

David Muse: Of all the plays Shakespeare wrote, *Romeo and Juliet* seems to me the one that’s most stuck in our heads. It’s the one we can quote the most lines from, and it’s been done in stunning fashion in iconic film and stage versions. So the all-male convention is in part an attempt to make the play fresh and surprising for me and for our audiences. Also, some of the most influential productions of Shakespeare I have seen have been all-male.

AF: What struck you as the effect of an all-male cast in those productions?

DM: The production immediately becomes an event that has to do with performance and theatricality, the acknowledgment on the part of the actors and the audience that this is a play that we’re watching. In a way, it unlocks this world of imaginative collaboration between the audience and the actors.

AF: How do you think the all-male convention illuminates *Romeo and Juliet*?

DM: This is a play that’s very centered on love, when gender matters so much. Now, I’m not doing this because I’m interested in putting a gay male relationship on the stage, but I do think that Shakespeare was pushing some interesting boundaries when it came to gender in Elizabethan England. This play is set in a very consciously constructed masculine world, and a lot of what propels the grudge and the violence between these two families is masculine bravado. And juxtaposed against that are Romeo and Juliet, who behave in ways that are atypical for people of their gender in that world.

Also, when both of these roles are played by men, a lot of the performance of their love needs to live in the language that they speak. And Shakespeare was a writer of gorgeous poetry, but the reason the love poetry in this play is so glorious is in part because Shakespeare knew that two young men would be performing it. You couldn’t just count on two actors looking at each other and realistically being in love in a way that the audience was going to buy. And so the actors need to jump into the language and make its power convince us of the power of this love.

AF: How hard was it to find male actors to play women?

DM: Casting was very fun and very difficult. Of course, the hardest role to cast was Juliet, because it was a perfect storm of casting challenges: he had to be young; he had to have enough control of language to live through the poetry; he had to be a specific physical type; he had to be able to live one of the most complicated and emotional inner lives of any Shakespeare character; and he had to be feminine but not campy. In the end, the qualities I had to prioritize were being able to walk the emotional journey and having the ability to handle the language. Because if you don’t have an actor who is so blow-you-away-good that it banishes whatever discomfort you’re feeling with the convention, then the whole evening is never going to take off. The particular actor we cast is one whom you are compelled to watch.

AF: Do you have anything to say to people who might be wary about an all-male *Romeo and Juliet*?

DM: Doing a production this way raises a lot of eyebrows. But having seen a number of very successful all-male productions, I can say that it’s less of a big deal than you think it is. You sit down in the theatre, and you give over to it. It’s also odd to me that this feels to people like such an innovative and risky decision, because in a way it’s the most traditional way to do this play. It is at the same time something that we’ve never seen before, but also returning the play to the conditions under which it was created.

AF: So if people buy tickets and take the leap with you, what do you think they’re going to take out of this production that they haven’t seen in this play before?

DM: What I hope is that they’ll go away with an image of this play in their heads that is different from the romanticized image of *Romeo and Juliet* that’s lodged in our consciousness. So I hope that they enter the theatre with some skepticism and leave with enthusiasm and surprise at the effectiveness of what they’ve seen. I hope it feels fresh and dangerous, which is a way that we don’t usually think of this play.

To read the complete interview with David Muse, please visit ShakespeareTheatre.org.
Romeo and Juliet is, for many of us, our first experience with Shakespeare. One of his earliest plays, it is also, with the possible exception of Hamlet, his most familiar. Even those who have never read a single line of Shakespeare know the names of his doomed hero and heroine, a pair of characters who have entered into the popular lexicon as Western civilization’s most recognized symbol of young love. But whether we are coming to this play for the first time or the 20th, Romeo and Juliet rewards us with fresh discoveries, and even experienced audiences seeing this production will be surprised at how much more there is to this play than the well-told story of two star-crossed lovers. For while the play is certainly a tragedy of love, it is also a tragedy of time—of how the past robs the present of the future.
On the one hand, fate or chance diverts
this play from a happy ending—one
message arrives before another,
and thereby ensures the worst of
outcomes—but even as we feel the pang
of this mischance, we must notice
that even if all the right events were to
time to happen in the right order, it is doubtful
that the lovers or their peers would
emerge successfully from their troubled adolescent.

For Shakespeare reminds us that it is the nature of youth to live
for the moment, and it is therefore
the responsibility of the mature to
guide the younger into an awareness of
decision and consequence. But the
deck is irretrievably stacked against the
young in this play by an older generation
preoccupied, even obsessed, by a mutual
past. Thanks to its two noble houses and
their feud, Verona is a city trapped in a
former era, engaged in a civil cold war of
such long-standing that no one bothers
to mention what caused it in the first place.

Everyone seems to accept that Capulets
and Montagues are natural enemies,
forgetting that there is always a choice to
be made, a choice between what is and
what may be. And it is the youth of the
play, unmarred by their parents’ ossified biases, who represent the hope of that
better choice.

We are accustomed to look for character
flaws in tracing the causes of a tragic
downfall, and Shakespeare does not shy
away from laying much of the blame
on the young: Mercutio’s uncontrolled
enthusiasm, Tybalt’s rage, Romeo’s
everesting sentimentalism, and even
Juliet’s rebellious insistence on her own
preferred path in life (less offensive
to us than it was to the conservative
family values of Shakespeare’s time).
But as inadequate as these young people
are, we see in them signs of future
greatness: one can see without much
strain that Mercutio’s wit marks him
instinctive diplomacy mirrored by
the Prince’s attempts at peacemaking,
Tybalt’s fury by his uncle Capulet’s
temper. Young mirrors old, but the latter
reminds us that the virtues of youth
seldom survive it. Even Juliet’s idealism
is shown in unflattering colors in the
manipulative actions of Friar Lawrence,
a man of infinitely good intentions who
more than any other leads the play
to its catastrophic conclusion by his
presumption.

But the mere existence of her idealism
in the first place is, perhaps, enough to
give us some hope. For while Verona’s
old men scheme to revenge themselves
in an endless cycle of violence that robs
words like “honor” and “justice” of
their meanings, it is the play’s youngest
character—and a young woman, no
less—who proves its wisest. If in Romeo
Shakespeare gives us the poignancy of a very conventional young man in
love—his agonized desires a source of
sad amusement as much to us as to
his companions—in Juliet he gives us
quite the opposite: a woman who sees more clearly than anyone
around her how the world values so
little what really matters, and prizes
so much what does not. It is Juliet who
recognizes that language and truth are
not the same—that “Montague” does not
define her love, nor “Capulet” her self,
that Romeo’s oaths ought not to follow
conventions, that mortals who swear by
the gods invite their laughter, and that
the cynical worldliness of her Nurse is,
far from the path to salvation, her surest
to hell.

Juliet’s most touching moment is
her delighted soliloquy to her absent
husband on their wedding night,
bidding the steeds that draw the sun to
rush in their courses and bring the night
that will bring Romeo to consummate
their marriage. But of course she urges
this without knowing that Romeo has
just slain her cousin and plunged the
play into its final movement toward
death. It is a moment of passion that
surpasses in its sincerity and originality
anything her lover might have offered.
This moment, equal parts comic, cruel
and erotic, captures the spirit of the
play: the young look forward to the
night only in anticipation of the dawn
and a fruitful consummation of their
idealistic and headlong desires. But
Shakespeare gives us a world they
are too good for, one that brings darkness
without renewal, in which lovers make
the grave their marriage home, and
where the sun for sorrow will not show
his head.

"Romeo and Juliet is a picture
of love and its pitiable fate, in
a world whose atmosphere is
too sharp for this the tenderest
blossom of human life."

August Wilhelm Schlegel. A Course of Lectures on Dramatic Art and Literature. 1811.

Peter Byrne teaches English at Kent State
University.
The feud in a realistic social sense is the primary tragic force in the play—not the feud as agent of fate, but the feud as an extreme and peculiar expression of patriarchal society, which Shakespeare shows to be tragically self-destructive. The feud is the deadly rite of passage that promotes masculinity at the price of life.”


The film Shakespeare in Love closes with the chaotic premiere of Romeo and Juliet in 1590s London. Shakespeare himself is pressed into service to play Romeo, and Queen Elizabeth makes a cameo appearance in the audience. But the most surprising turn comes when a young woman takes the stage as Juliet. “Stage love will never be true love while the law of the land has our heroines played by pipsqueak boys in petticoats,” she had lamented earlier, and for one performance she breaks that law. Shakespeare in Love takes plenty of poetic license with history, but it also reflects an astonishing fact: in Shakespeare’s day, no women appeared on stage. All of his great female roles, from Juliet to Viola to Cleopatra, were originally played by young men. Female actors were denounced as “monsters,” and a visiting French company that included women was booed off the stage in 1629.

When Charles II returned from France in 1660 to retake the English throne, he allowed women on stage for the first time. Before a ground-breaking performance of Othello featuring a female Desdemona, a prologue proclaimed: “The woman plays today; mistake me not! No man in gown, or page in petticoat.” A few actors continued to play female parts, but within a few years the “pipsqueak boys in petticoats” were gone.

The tradition did not disappear entirely; in places where no women were available, such as all-male boarding schools or colleges, boys played the female parts well into the 20th century. And William Poel experimented with using boy actors at his historically accurate Elizabethan Stage Society in the early 1900s. But these productions were seen as curiosities, the residue of a long-dead and unfortunate custom of English theatre.

More recently, however, a few intrepid companies have revived the practice of all-male Shakespeare, discovering new revelations about the text and characters in the process. In 1991, the British company Cheek By Jowl reintroduced the world to the possibilities of all-male performance with their hilarious and deeply felt production of As You Like It. The brilliant actor Adrian Lester, who played Rosalind, confessed that he was initially terrified at the idea of portraying a woman. “But as soon as I forgot about what I looked like in a dress,” he said, “I could concentrate on what it meant to love. It took the play to another level; it was a wholly liberating thing to do.

And if you as an actor believe it, then the audience will, too.” Critics and audiences alike raved about the production.

When a reconstruction of Shakespeare’s Globe Theatre opened in London in 1997 using original performance practices, all-male Shakespeare began to gain traction. That same year, the young British director Edward Hall formed Propeller Company, which has since toured inventive all-male productions of seven Shakespeare plays around the world to great acclaim. This fall, the Shakespeare Theatre Company joins in with its all-male Romeo and Juliet, which will change the way audiences see one of Shakespeare’s most familiar plays.

BOYS CLUB
All-Male Shakespeare Then and Now

The film Shakespeare in Love takes plenty of poetic license with history, but it also reflects an astonishing fact: in Shakespeare’s day, no women appeared on stage. All of his great female roles, from Juliet to Viola to Cleopatra, were originally played by young men. Female actors were denounced as “monsters,” and a visiting French company that included women was booed off the stage in 1629.

When Charles II returned from France in 1660 to retake the English throne, he allowed women on stage for the first time. Before a ground-breaking performance of Othello featuring a female Desdemona, a prologue proclaimed: “The woman plays today; mistake me not! No man in gown, or page in petticoat.” A few actors continued to play female parts, but within a few years the “pipsqueak boys in petticoats” were gone.

The tradition did not disappear entirely; in places where no women were available, such as all-male boarding schools or colleges, boys played the female parts well into the 20th century. And William Poel experimented with using boy actors at his historically accurate Elizabethan Stage Society in the early 1900s. But these productions were seen as curiosities, the residue of a long-dead and unfortunate custom of English theatre.

More recently, however, a few intrepid companies have revived the practice of all-male Shakespeare, discovering new revelations about the text and characters in the process. In 1991, the British company Cheek By Jowl reintroduced the world to the possibilities of all-male performance with their hilarious and deeply felt production of As You Like It. The brilliant actor Adrian Lester, who played Rosalind, confessed that he was initially terrified at the idea of portraying a woman. “But as soon as I forgot about what I looked like in a dress,” he said, “I could concentrate on what it meant to love. It took the play to another level; it was a wholly liberating thing to do.

And if you as an actor believe it, then the audience will, too.” Critics and audiences alike raved about the production.

When a reconstruction of Shakespeare’s Globe Theatre opened in London in 1997 using original performance practices, all-male Shakespeare began to gain traction. That same year, the young British director Edward Hall formed Propeller Company, which has since toured inventive all-male productions of seven Shakespeare plays around the world to great acclaim. This fall, the Shakespeare Theatre Company joins in with its all-male Romeo and Juliet, which will change the way audiences see one of Shakespeare’s most familiar plays.
“The world of Romeo and Juliet is a somber, realistic one in which youth is born into evil and must struggle against it ceaselessly until the conflict is ended by inevitable death. But Shakespeare’s tragic vision is not one of resignation or despair; it is one of defiance and hope, of pride in those qualities of man that enable him to survive and achieve victory in such a world.”

Irving Ribner. ‘Then I denie you starres’, a Reading of “Romeo and Juliet.” 1959.

CAST

Tom Beckett*  
Lady Capulet

Matthew Carlson  
Friar John/Musician

Dan Crane*  
Musician

James Davis*  
Juliet

Aubrey Deeker*  
Mercutio

Daniel Eichner  
Ensemble

Drew Eshelman*  
Nurse

Billy Finn  
Ensemble

Christopher Ryan Grant*  
Afram/Musician

Tyrone Mitchell Henderson*  
Paris

Carl Holder*  
Ensemble

Dan Kremer*  
Capulet

Jeffrey Kuhn*  
Prince of Verona

Lawrence Redmond*  
Montague

Jon Reynolds  
Ensemble

Ted van Griethuysen*  
Friar Lawrence

Hubert Point-Du Jour*  
Benvolio

Craig Wallace*  
Original Music/Sound Design

Finn Wittrock*  
Romeo

Director  
David Muse

Set Designer  
Scott Bradley

Costume Designer  
Jennifer Moeller

Lighting Designer  
Lap Chi Chu

Original Music/Sound Design  
Broken Chord Collective

Music Direction  
Broken Chord Collective

Voice and Text Coach  
Ellen O’Brien

Fight Direction  
Robin McFarquhar

Choreographer  
Daniel Pelzig

Assistant Director  
David Paul

Assistant Stage Manager  
Jeremy B. Wilcox*

Stage Manager  
Lurie Horns Pfeffer*

Literary Associate  
Akiva Fox

Associate Casting  
telsey + company

Casting  
Merry Alderman

* Member of Actor’s Equity Association, the Union of Professional Actors and Stage Managers.
SEASON PACKAGES ON SALE NOW!

ROME AND JULIET
by William Shakespeare
directed by David Muse
September 9 to October 12, 2008
Sidney Harman Hall
Sponsored in part by KPMG LLP.

THE WAY OF THE WORLD
by William Congreve
directed by Michael Kahn
September 30 to November 16, 2008
Lansburgh Theatre

TWELFTH NIGHT
by William Shakespeare
directed by Rebecca Bayla Taichman
December 2, 2008, to January 4, 2009
Sidney Harman Hall
Sponsored by Arlene and Robert Kogod.

THE DOG IN THE MANGER
by Lope de Vega
translated and adapted by David Johnston
directed by Jonathan Munby
February 10 to March 29, 2009
Lansburgh Theatre

ION
by Euripides
a new version by David Lan
directed by Ethan McSweeny
March 10 to April 12, 2009
Sidney Harman Hall
Sponsored through the generous support of the Alexander P. Onassis Public Benefit Foundation (USA).

DESIGN FOR LIVING
by Noël Coward
directed by Michael Kahn
May 12 to June 28, 2009
Lansburgh Theatre

KING LEAR
by William Shakespeare
directed by Robert Falls
June 16 to July 19, 2009
Sidney Harman Hall

SUBSCRIBE TODAY
202.547.1122
ShakespeareTheatre.org

HARMAN CENTER FOR THE ARTS
SIDNEY HARMAN HALL — LANSBURGH THEATRE

Photo of Paul Romero by Richard Termine. Photo of James Davis as Juliet by Scott Suchman. Photo of Stacy Keach as King Lear by Brian Warling (design and direction by Kelly Rickert).
EMPLOYER-MATCHING GIFTS

Members of the Shakespeare Theatre Company know they can enjoy a wide range of exclusive benefits that give them special access to the theatre and increase their enjoyment of STC’s productions. What they may not know is that there is a simple way to add to their Membership benefits while enhancing their support of the Company: employer matching-gift programs.

Many companies sponsor matching-gift programs and will match all or part of the charitable contributions made by their employees. In many cases, this includes memberships in non-profit organizations such as the Shakespeare Theatre Company. Employer matches can double—and in some instances even triple—the value of the donations employees make.

What does this mean for STC Members? Matching gifts can really increase membership benefits. Let’s say that a company matches a Donor level ($250) membership. He or she is now a $500 member and will enjoy Sustainer-level benefits for the remainder of the membership year after the match is received. In this case, that would include an invitation to an Opening Night performance, with free parking and an invitation to an after-party with the cast. A one-to-one match on a Benefactor ($1,500) membership would make the individual a Patron-level member for the rest of the year, and so on.

It is easy to participate in these programs. Members can simply ask their personnel or human resources department for the appropriate form. Fill out the form, sign it and send it to STC’s Development Department. We will do the rest! It’s that simple. Members will be informed when gifts are received and they can begin enjoying their new benefits.

For more information about STC Membership, please call 202.547.3230 ext. 2324 or visit ShakespeareTheatre.org/support.

THE TRIAL OF SOCRATES

September 16, 2008
Sidney Harman Hall

The Athenians have convicted him. History has acquitted him. Now you be the judge.

In 399 B.C., the City of Athens convicted Socrates of corrupting youth and disbelieving in the ancestral gods. He was executed for these crimes. In 2007 A.D., Socrates’ fate was appealed at a hearing at the Embassy of Greece, and the decision to convict and execute him was subsequently overturned.

Join the Shakespeare Theatre Company, esteemed litigators and a venerated panel of judges as Socrates’ ultimate fate is appealed once more.

Pantelis Michalopoulos represents the city of Athens while Abbe David Lowell defends Socrates. Justice Samuel Alito leads a panel of judges to render a final decision.

The evening will begin with a dinner at 6 p.m. with the trial participants, followed by the trial on stage. Dinner and trial tickets are $500 per person. Trial-only tickets are $35 and will be available beginning August 25, 2008. Please call 202.547.3230 ext 2713 or send an email to Socrates@ShakespeareTheatre.org for more information.

The Trial of Socrates is sponsored by The Doric Column—a partnership supporting Greek culture at the Shakespeare Theatre Company.
HARMAN CENTER FOR THE ARTS HAPPENINGS AT THE HARMAN

The popular free series Happenings at the Harman returns on September 3 for another year of breathtaking dance, electrifying music and compelling cultural commentary.

Held every Wednesday at noon in The Forum of Sidney Harman Hall, Happenings at the Harman entertained more than 2,000 people in its inaugural season last year.

“Happenings at the Harman is exactly the kind of program that represents both the spirit and the intent of the new Harman Center for the Arts. It’s open to everyone, is inclusive of every performing art, and gives viewers—new and old alike—a chance to see inside the process of what will go on the great stages of the Harman Center.”

Paul Gordon Emerson, Artistic Director of CityDance Ensemble

FREE THEATRE, DANCE AND MUSIC!
See It All During Happenings at the Harman

The popular free series Happenings at the Harman returns on September 3 for another year of breathtaking dance, electrifying music and compelling cultural commentary.

Held every Wednesday at noon in The Forum of Sidney Harman Hall, Happenings at the Harman entertained more than 2,000 people in its inaugural season last year.

The 2008-2009 Happenings season includes:
• CityDance Ensemble’s innovative and athletic performances
• Hesperus’s eclectic early music
• Jane Franklin Dance’s enticing blend of music, theatre and choreography
• Washington Performing Arts Society’s up-and-coming performers

To find out what’s playing at Happenings in September and October, check out the calendar pages.

“With the introduction of Happenings, the neighborhood is alive both day and night.”

Michael Kahn, Artistic Director of the Shakespeare Theatre Company at the Harman Center for the Arts

SAVE THE DATE

Monday, October 27, 2008

Under the gracious patronage of His Excellency the British Ambassador and Lady Sheinwald

Gala Co-Chairs Beth Dozoretz and Samia Farouki

and

the Shakespeare Theatre Company

invite you to

The Harman Center for the Arts Annual Gala

For more information, please call 202.547.3230 ext. 2330.
48 HOURS FOR BURMA

48 Hours for Burma is a dance/music performance fundraiser for the victims of Burma’s Cyclone Nargis. One-hundred percent of the proceeds will go to the Foundation for the People of Burma. Preceding the concert will be a panel discussion with Jonathan Hollander, Artistic Director of Battery Dance Company, and singer/songwriter Maya Azucena.

The performance will include Martha Graham Dance Company, Battery Dance Company, CityDance Ensemble and musical guest Maya Azucena.

Presented by: Simone Jacobson and Foundation for the People of Burma
Where: Lansburgh Theatre
When: September 6; Panel Discussion at 6:30 p.m.; Performance at 7:45 p.m.
Tickets: $150
How to buy tickets: 202.547.1122 or HarmanCenter.org

REEL AFFIRMATIONS

Join Reel Affirmations for an evening of film, magic and Shakespeare! Enjoy the fantastic world of Were the World Mine, a lighthearted take on A Midsummer’s Night Dream steeped in the fantastical, tumultuous world of the male adolescent.

Gorgeously crafted and accompanied by a vibrant soundtrack of pop and dance tunes, Were the World Mine will sweep you off your feet!

After the screening, join us for our Closing Night Gala and Awards Ceremony. Director Tom Gustafson will be in attendance.

Presented by: One in Ten
Where: Sidney Harman Hall
When: October 25—screenings on the hour from 11 a.m. until 6 p.m.; Closing Night Film and Gala at 8 p.m.
Tickets: Screenings: $10
Closing Night Film: $20
Closing Night Film and Gala: $40
How to Buy Tickets: ReelAffirmations.org

Sidney Harman Hall
610 F Street NW

Lansburgh Theatre
450 7th Street NW

Administrative Offices
516 8th Street SE

Box Office
Phone: 202.547.1122
Box Office Fax: 202.608.6350
Toll-free: 877.487.8849
TTY: (deaf patrons only) 202.638.3863

Hours
When there is an evening performance:
Mon 10 a.m.–6 p.m.
Tue–Sat 10 a.m.–6:30 p.m.
Sun noon–6:30 p.m.

When there is no evening performance:
Mon–Sat 10 a.m.–6 p.m.
Sun noon–6 p.m.

Concessions and Gift Shops
Food and beverages are available one hour before each performance and can be pre-ordered before curtain for immediate pick-up at intermission. Harman Hall and Lansburgh Theatre gift shops are open before curtain, at intermission and for a short while after each performance.

Please note: Most neighborhood restaurants offer valet parking and will keep your car until after the performance. Check on the restaurant’s valet parking closing time.

Rentals
Visit HarmanCenter.org, email HCARentals@ShakespeareTheatre.org or call 202.547.3230 ext. 2206.

Access
The Shakespeare Theatre Company is committed to providing full access for people with disabilities.

Audio-enhancement devices are available for all performances. Receivers with earphones (or neck loops with “T” switch for use with hearing aids) are available at the coat check on a first-come basis.

Please see performance calendar for dates of sign-interpreted and audio-described performances.

Program notes in large print and Braille are available at the coat check.
### CALENDAR OF EVENTS

<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><img src="https://example.com/image1" alt="Image" /></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><img src="https://example.com/image2" alt="Image" /></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><img src="https://example.com/image3" alt="Image" /></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><img src="https://example.com/image4" alt="Image" /></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><img src="https://example.com/image5" alt="Image" /></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><img src="https://example.com/image6" alt="Image" /></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><img src="https://example.com/image7" alt="Image" /></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><img src="https://example.com/image8" alt="Image" /></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><img src="https://example.com/image9" alt="Image" /></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**SUNDAY**
- 1: Windows on Rome and Juliet 7:30
- 2: Romeo and Juliet 7:30

**MONDAY**
- 3: Happenings: Storyteller Jon Spelman noon

**TUESDAY**
- 4: Romeo and Juliet 8:00
- 5: Romeo and Juliet 7:30

**WEDNESDAY**
- 6: 48 Hours For Burma (see page 24)
- 7: Romeo and Juliet 7:30
- 8: Romeo and Juliet 8:00
- 9: Happenings: Hesperus noon
- 10: Romeo and Juliet 7:30
- 11: Romeo and Juliet 8:00
- 12: Romeo and Juliet 2:00
- 13: Romeo and Juliet 8:00

**THURSDAY**
- 14: Romeo and Juliet 1:00
- 15: Romeo and Juliet 4:30
- 16: The Trial of Socrates (see page 21) noon
- 17: Happenings: Washington Toho Koto Society noon
- 18: Romeo and Juliet 7:30 Post-Performance Discussion
- 19: Romeo and Juliet 8:00
- 20: Romeo and Juliet 2:00
- 21: Romeo and Juliet 2:00
- 22: Romeo and Juliet 7:30
- 23: Romeo and Juliet 8:00
- 24: Happenings: Duke Ellington Jazz Festival noon
- 25: Romeo and Juliet 8:00
- 26: Romeo and Juliet 2:00
- 27: Romeo and Juliet 8:00
- 28: Romeo and Juliet 2:00
- 29: Romeo and Juliet 7:30
- 30: The Way of the World 7:30

**FRIDAY**
- 31: Romeo and Juliet 8:00

**SATURDAY**
- 32: Romeo and Juliet 2:00
- 33: Romeo and Juliet 8:00

**Free Events**
- Windows Discussion Series: Engage in a lively discussion with local scholars and the artistic staff.
- Post-Performance Discussions: Ask questions of the acting company.
- Arts on Foot: A one-day festival that kicks off the fall arts season in Downtown D.C.’s Penn Quarter. Experience visual art, music, theatre, dance, film and creative cuisine. For more information, visit www.artsonfoot.org.
<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td><strong>FREE</strong> Windows Discussion Series</td>
<td><strong>FREE</strong> Happenings: Dakota Daniel Phoenix Singh Dance Company noon</td>
<td><strong>FREE</strong> Romeo and Juliet 8:00</td>
<td><strong>FREE</strong> Romeo and Juliet 8:00</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><strong>TRUE</strong> Post-Performance Discussions</td>
<td><strong>FREE</strong> Romeo and Juliet 8:00</td>
<td><strong>FREE</strong> The Way of the World 8:00</td>
<td><strong>FREE</strong> The Way of the World 8:00</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><strong>TRUE</strong> Classics in Context</td>
<td><strong>FREE</strong> The Way of the World 7:30</td>
<td><strong>FREE</strong> Romeo and Juliet 7:30</td>
<td><strong>FREE</strong> Romeo and Juliet 7:30</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><strong>TRUE</strong> ReDiscovery Series</td>
<td><strong>FREE</strong> Romeo and Juliet 7:30</td>
<td><strong>FREE</strong> The Way of the World 8:00</td>
<td><strong>FREE</strong> The Way of the World 8:00</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td></td>
<td>4</td>
<td></td>
<td><strong>FREE</strong> Reel Affirmations Film Festival (see page 24)</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>7</td>
<td><strong>FREE</strong> Windows on the World 1:00</td>
<td><strong>FREE</strong> Romeo and Juliet 7:30</td>
<td><strong>FREE</strong> The Way of the World 7:30</td>
<td><strong>FREE</strong> The Way of the World 7:30</td>
</tr>
<tr>
<td>8</td>
<td>9</td>
<td>10</td>
<td><strong>FREE</strong> Romeo and Juliet 2:00</td>
<td><strong>FREE</strong> Romeo and Juliet 8:00</td>
<td><strong>FREE</strong> The Way of the World 8:00</td>
<td><strong>FREE</strong> The Way of the World 8:00</td>
</tr>
<tr>
<td>11</td>
<td>12</td>
<td>13</td>
<td><strong>FREE</strong> The Way of the World 2:00</td>
<td><strong>FREE</strong> Romeo and Juliet 7:30</td>
<td><strong>FREE</strong> The Way of the World 7:30</td>
<td><strong>FREE</strong> The Way of the World 7:30</td>
</tr>
<tr>
<td>14</td>
<td>15</td>
<td>16</td>
<td><strong>FREE</strong> Romeo and Juliet 7:30</td>
<td><strong>FREE</strong> The Way of the World 7:30</td>
<td><strong>FREE</strong> The Way of the World 7:30</td>
<td><strong>FREE</strong> The Way of the World 7:30</td>
</tr>
<tr>
<td>17</td>
<td>18</td>
<td>19</td>
<td><strong>FREE</strong> Romeo and Juliet 2:00</td>
<td><strong>FREE</strong> The Way of the World 2:00</td>
<td><strong>FREE</strong> The Way of the World 2:00</td>
<td><strong>FREE</strong> The Way of the World 2:00</td>
</tr>
<tr>
<td>20</td>
<td>21</td>
<td>22</td>
<td><strong>FREE</strong> Windows on the World 1:00</td>
<td><strong>FREE</strong> Romeo and Juliet 7:30</td>
<td><strong>FREE</strong> The Way of the World 7:30</td>
<td><strong>FREE</strong> The Way of the World 7:30</td>
</tr>
<tr>
<td>23</td>
<td>24</td>
<td>25</td>
<td><strong>FREE</strong> Romeo and Juliet 7:30</td>
<td><strong>FREE</strong> The Way of the World 7:30</td>
<td><strong>FREE</strong> The Way of the World 7:30</td>
<td><strong>FREE</strong> The Way of the World 7:30</td>
</tr>
<tr>
<td>26</td>
<td>27</td>
<td>28</td>
<td><strong>FREE</strong> Windows on the World 1:00</td>
<td><strong>FREE</strong> Romeo and Juliet 7:30</td>
<td><strong>FREE</strong> The Way of the World 7:30</td>
<td><strong>FREE</strong> The Way of the World 7:30</td>
</tr>
<tr>
<td>29</td>
<td>30</td>
<td>31</td>
<td><strong>FREE</strong> Romeo and Juliet 7:30</td>
<td><strong>FREE</strong> The Way of the World 7:30</td>
<td><strong>FREE</strong> The Way of the World 7:30</td>
<td><strong>FREE</strong> The Way of the World 7:30</td>
</tr>
</tbody>
</table>

* Included are other activities such as Post-Performance Discussions, Classics in Context, and ReDiscovery Series.

* Events can be found on the Shakespeare Theatre Company's website or by calling the box office at 202-332-4100.

* For more information on the Reel Affirmations Film Festival, visit their website at reelfest.org.

* Presented by the Shakespeare Theatre Company.

* Sidney Harman Hall and Lansburgh Theatre offer Sign-Interpreted and Audio-Described performances.