Dear Friend,

A few years ago in New York, I had an unforgettable theatrical experience. It was Mies Julie, Yaël Farber’s adaptation of Strindberg’s play, transferring from its acclaimed run at the Edinburgh Fringe Festival. Setting the text in post-Apartheid South Africa, Yaël managed to miraculously re-create the visceral shock of the original play while daringly mapping its exploration of gender and social class inequalities onto an unmistakably contemporary landscape. I was captivated and excited. Most importantly, I admired Yaël’s ability to transform classical texts to speak to some of the most pressing issues of our time. I was not surprised to see Yaël quickly become one of the most sought-after directors in international theatre. Her recent production of The Crucible at the Old Vic in London was nominated for an Olivier Award, the highest honor in British theatre, and her documentary piece, Nirbhaya, on the subject of a brutal sexual assault in India, has toured the world to critical acclaim.

We presented Mies Julie to Washington audiences in our 2013–2014 season, where it was nominated for a Helen Hayes Award for Outstanding Visiting Production. It was obvious to me that more people needed to see her work, and shortly after, we began to discuss Salomé. I am deeply proud to share this work with you. It features an outstanding cast of theatre artists and designers from all over the globe, and it addresses an ancient story that remains both controversial and utterly contemporary. The questions that it raises concerning the competing and overlapping claims of religious freedom, political agency, and gender equality remain those of our modern world.

This production also marks the Shakespeare Theatre Company’s participation in the Women’s Voices Theater Festival, a historic event in which more than 50 of the Washington area’s professional companies are collaborating to fully produce more than 50 world premiere productions of plays by female writers. I encourage you to see other productions in the festival at our fellow participating theatres.

I hope to see you in our theatres again soon.

Warm regards,

Michael Kahn
Artistic Director
Shakespeare Theatre Company

SHAKESPEARE THEATRE COMPANY
Recipient of the 2012 Regional Theatre Tony Award®
Artistic Director Michael Kahn
Executive Director Chris Jennings

Salomé
adapted and directed by Yaël Farber

Performances begin October 6, 2015
Opening Night October 13, 2015
Lansburgh Theatre

Adaptor/Director Yaël Farber
Movement Director Ami Shulman
Scenic/Costume Designer Susan Hilferty
Lighting Designer Donald Holder
Composer/Sound Designer Mark Bennett
Fight Consultant Robb Hunter

Casting by Laura Stanczyk Casting, CSA
Resident Casting Director Carter C. Wooddell
Literary Manager/Dramaturg Drew Lichtenberg
Head of Voice and Text Ellen O’Brien
Assistant Director Rob Jansen
Production Stage Manager Laura Smith*
Assistant Stage Manager Elizabeth Clewley*

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

Salomé was commissioned through a grant from the Beech Street Foundation.
Salomé is sponsored by the Share Fund.
Restaurant Partner: Asia Nine
CAST

SALOMÉ

THE COURT
Caiaphas..........................................................Yuval Boim*
Iokanaan (John the Baptist)..............................Ramzi Choukair*
Nameless Woman...........................................Olwen Fouéré*
Annas.............................................................Jeff Hayenga*
Bar Giora.......................................................Shahar Isaac*
Herod.............................................................Ismael Kanater*
Salomé..........................................................Nadine Malouf*
Yeshua the Madman........................................Richard Saudek*
Pontius Pilate................................................T. Ryder Smith*
Abaddon........................................................Elan Zafir*
Singers........................................................Lubana Al Quntar*, Tamar Ilana

UNDERSTUDIES
Ryan Alvarado (Abaddon/Bar Giora), Jim Epstein (Annas), Shahar Isaac* (Iokanaan), Vanita Kalra (Salomé), Peter Pereyra (Caiaphas/Yeshua the Madman), Sarah Pretz (Nameless Woman), Sana (Singer), Elan Zafir* (Herod/Pontius Pilate)

FOR THIS PRODUCTION
Costume Design Assistant: Kara Tesch
Lighting Assistant: Jennifer Reiser
Assistant to the Composer: Amanda Bono
Production Assistant: Rebecca Shipman
Fight Captain: Shahar Isaac
Overhire Carpenter: Danny Benzinger
Overhire Stitcher: Stephanie Goad
Overhire Wigs/Makeup/Hair: Melissa Thiede
Overhire Run Crew/Followspot Operator: Sarah Walsh

SALOMÉ WILL BE PERFORMED WITHOUT AN INTERMISSION.

THERE WILL BE A POST-SHOW DISCUSSION AFTER EVERY EVENING PERFORMANCE, AFTER OPENING NIGHT.

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 D.C. 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.
ACA can boast several recipients of the coveted Helen Hayes Award. Already, at the beginning of STC’s 2015–2016 season, four ACA grads can be seen on our own stages. More are sure to return.

In January and February, the audition team of ACA faculty will conduct auditions in New York, Washington, Chicago, and Seattle, looking for actors who already have professional experience and are looking to advance their skills when it comes to Shakespeare and classical theatre. The training is deep and it’s broad, with classes in Acting, Alexander Technique, Movement, Voice & Speech, Stage Combat, Masks, Clown, and Text, to name a few. If you’re interested, or know someone who might interest, please visit our site: ShakespeareTheatre.org/Academy.

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 starting its 16th year! Fourteen 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 16 years, the ACA has trained 224 actors of all ages. Some go on to NYC and to Broadway, some return to their places of origin, such as San Francisco, Seattle, or Toronto, and many make new 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 the ACA can boast several recipients of the coveted Helen Hayes Award. Already, at the beginning of STC’s 2015–2016 season, four ACA grads can be seen on our own stages. More are sure to return.

About STC

STC is the recipient of the 2012 Regional Theatre Tony Award® as well as 84 Helen Hayes Awards and 342 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.
The world of Salomé, Yaël Farber’s reimagining of the biblical tale, is one shrouded in mystery. It is a place where many stories coexist, where everything has more than one name. Jerusalem and Machaerus. The Wailing Wall and the Holy of Holies. John the Baptist. Salomé. The Wall in Jerusalem. For centuries, its Hebrew name was the West Wing, or Ha-Kotel Ha-Ma’aravi. In the 19th century, the British started calling it “The Wailing Wall,” from the Arabic El-Mabka, “the Place of Weeping.” Inside the Wall is the Temple Mount. It has been used as a religious site for thousands of years, by all who have lived there, of every religion. A series of concentric rooms, at the center of it lies the Holy of Holies, a place so sacred that nothing is allowed inside. A Hole, and also a Whole.

Nowadays, the area surrounding Machaerus (“The Black Fortress”) looks much as it did thousands of years ago, when Herod Antipas, Tetrarch of Judaea, ruled. Towering sandy cliffs look out over the Dead Sea. The Sea of Salt. Yam Hamawet. Nothing grows there, nothing can live there; one can’t swim there, only float. In Arabic it is al-Bahr al-Ma’ayyit, “The Sea of Death.” The Sea of Death is a very different thing than the Dead Sea, and yet the same.

It was here, in Machaerus, that a man known to the Romans as Iokanaan, known today in Syria as Jokanaan, known in the New Testament as John the Baptist, was imprisoned. A deeply spiritual man, Iokanaan was also a political animal. He had been living in the desert, eating a diet of locusts and honey, hunger-striking. He wore a loincloth of camel’s hair, which rubbed his skin raw. Punishing his own body, he asserted dominion over it. Much like his people, residents of an occupied holy land, their own and not their own. But Pontius Pilate, Herod’s Roman overseer, refused to let the Baptist die. That would only empower him further. Iokanaan had been baptizing, leading hundreds of Hebrews across the River Jordan and into the promised land, promising exodus. He prophesied the end of times, the end of occupation, a new Jewish nation. He fashioned himself as a prophet, much troubling the Sanhedrin, the priests inside the Temple Mount. He threatened to turn the sea of death into a place of life, of baptismal waters. So he was locked up in a cistern, underground, where waters bled through the surrounding rocks. All one could see from above was the salt, and hear a man’s prayers rising up in a strange tongue.

Into this society, teetering on the edge, walked a woman. What she did next changed the course of world history. But we don’t know who she was, a servant girl or a high-born aristocrat playing a sadistic game. We don’t even know her name. A Roman-Jewish historian named Flavius Josephus (another case of multiple names, he was born Yosef ben Matityahu) was the first to identify her as the princess Salomé, Herod’s stepdaughter. The name is Greek, but again suggests other, overlapping ones: Solomon. Suleiman. Shulamith. Shalom. In Hebrew or Arabic, it always means the same thing. Peace.
Hebrew or Arabic, it always means the same thing. Peace.

From Flavius’ identification arose the myth of the femme fatale, the death-obsessed seductress, Oscar Wilde’s apocalyptic whore of Babylon with the fatalistic desire to kiss the mouth of John the Baptist.

There are few stories that have more of a vexed relationship to the Western canon than that of Salomé, the woman who danced before Herod and asked for John’s head on a platter.

It stands both inside the canon, in cryptic passages from the New Testament, and outside it, attracting apocryphal retellings and rec��ştings. Most of all, we dream about her dance. We have to squint to see her, standing in this room of powerful men with names and titles, this world where the political and the religious are inextricable, this world where only death can give one a name and immortal life. Who was this woman? We will never know.

The “real” Salomé remains beyond our ken. Like the desert, she is figureless, undefinable, a landscape beyond our pale of settlement. In the thousands of years since Flavius, countless Western men have looked at this figure from the Middle East and tried to give her a local habitation and a name. Like a land under occupation, she has been harvested for images, sold for profit, fashioned into a grotesque that tells us much about our own transgressive desires, but little about her. Gaining a name, this nameless woman has lost her voice. Her story, even the language of her body, has been told by others, her own and not her own. As she has been written into history, she has also been written out.

Standing on the Machaerus cliffs, the Nameless Woman looks out over the Sea of Death. She hears a voice, chanting prayers in a strange language. She recognizes a kinship with this man, a prisoner like her, without a voice, without a name, without a body. But how can she take action without speaking a word? What power does a woman’s voice have, when it has been written in man’s name?

She smiles as she dances. She has no words. In this place of many names and stories, there is only one truth: there is no God but God. The Mother Goddess, the Hebrew God, the Child of the Revolution. She is the holiest of holies, the presence who is also an absence, the one without name.
What drew you to the story of *Salomé*?

I am drawn to silence. Silence is inevitably political, and this silent yet overrepresented figure fascinated me. She struck me as a symbol upon whom all our fears and longings have been imposed.

What were the materials you started reading at the beginning of the process? What discoveries did you make?

I was very interested in Edward Said’s *Orientalism*, in the ways our Western culture looks at the Middle East as exotic, effeminate. It goes all the way back to Roman occupation in ancient times. If Rome was anything, it was about the veneration of the steel-bodied man of war. The colonist always sees the other as primitive, emotionally underdeveloped creatures, much as Freud understood and treated women as neurotics.

I also started reading historical works on the period by John Dominic Crossan, Simon Schama and Reza Aslan. We know that revolution came out of ancient Judea, this strip of land under constant occupation. And all these occupying...
forces were fascinated by the pride of the Hebrews. Their whole society was one large monument dedicated to the spiritual realm. The land was an ancient ancestral birthright to them, beyond reason. To occupy the Hebrews was to deny them their God. Much like Salomé’s body—we continue to impose our fears and longings onto the history of the Middle East and its current realities.

There’s a Nameless Woman in your adaptation.

Salomé is not named in the New Testament accounts; she was designated as such by Flavius, a Roman historian, decades later. The real girl in the story is literally nameless. It’s hard to think of a better metaphor for the ways in which women were erased from the ancient scriptures.

What’s your take on Wilde and his Salomé?

I have innate respect for the Oscar Wilde’s genius—and his tragedy as a homosexual man within a brutally intolerant society. There is an ambiguity to Wilde’s version of Salomé. Was he exposing misogyny or unconsciously an agent of it? It’s very much up for debate, with Wilde saying either “We must kill this dangerously sexual woman,” or “We are complicit in killing dangerously sexual women.” It is yet another fiction about a woman silenced.

There’s a lot in this piece about Pilate, the Sanhedrin, Herod, the men who end up writing the history.

Some things cannot be written about. They must be witnessed. Something happened that night in Machaerus that was transcendent.

We have attempted to capture and preserve these experiences with words. And in the act of capturing events, we inevitably impose our political filter onto them. He (it is almost always a “he”) who holds the pen captures and inevitably kills the live transmission. I thought it vital to make that dynamic a part of our piece. The written word cannot be trusted.

What is this story about, to you?

Wilde tells us it had to do with sex, that Salomé desired to kiss John the Baptist’s mouth. The scriptures tell us it was vengeance, which her mother Herodias sought against Herod. Women are still playing the vengeful harpy, in Hollywood, in everyday life. I could not be less interested in telling that story.

What if the real story was far more complex? What if John and Jesus were deeply political figures in an occupied country? I am trying to create a narrative that tells this untold story—and places this young woman at the center. This person had a deep and conscious reason for asking for the head of John the Baptist.

Who is John the Baptist?

John’s prophecies have been interpreted in a Christian, messianic sense. He is seen as a forerunner to Jesus. But if you do some reading you realize he was saying we must bring an end to Roman times, to colonization. He was a zealot, leading people back across the River Jordan toward the promised land, just like the Jews did thousands of years before. That is why he was threatening. He was a Hebrew prophet, trying to build a new and united Hebrew nation. We also know from the Testaments that Iokanaan (his real name) was a hunger striker, living in the desert on a diet of locusts and honey. Much like Nelson Mandela from my home country, he was imprisoned rather than killed. Keeping beloved revolutionaries alive is a strategic decision. It was perhaps politically disastrous for John to die that night in Machaerus—with Salomé as the revolutionary agent.

We all associate this story with the Dance of the Seven Veils, which was Wilde’s invention. Are you going to keep it?

I don’t want to shy away from the great danger of the feminine, from the notion of powerful sensuality attendant in this story. Of course women are dangerous. That’s the beautiful thing about us.

But in my understanding, Salome’s encounter with Iokanaan is the opposite of the Wilde. In the Wilde, she desires him sexually and he tears her down, calling her the whore of Babylon, invoking the Book of Revelation. We’re using the Song of Solomon. He speaks to her in a way that allows her to reinvest in the power of her own body and spiritual life. She isn’t some object to be sexually used. It is tragic to me that we have been put at war with our own bodies, that sensuality is somehow anathema to holiness. Sensuality is a portal to the divine. In other words, where Wilde engages with a Dance of Death, I’m interested in creating a Dance of Life.

Why tell this untold story?

I’m interested in telling a story that awakens the feminine narrative, that asks the question: at what point do we own the possibility of political action? I want to create the possibility that this woman, living under an occupying regime, came to a deep understanding of her selfhood, one that allowed her to drive forward a political agenda. I hope this speaks to contemporary situations where people are made to feel powerless, without control over their own bodies, lacking political power. Is this yet another fantasy of this girl we will never know? Inevitably. This is also an act of invention that counters the myriad fantasies imposed upon her. As Elie Wiesel says: “Some stories are true that never happened.”
The modern history of the character known as Salomé, together with her dance, really begins in 1891, when Oscar Wilde wrote a drama in French called “Salomé: A Tragedy in One Act,” the title role allegedly intended for Sarah Bernhardt. Because, since the time of Elizabeth I, the Lord Chamberlain refused to license plays containing biblical characters, the play was not produced in England. Although an English translation, with the famous black-and-white illustrations of Aubrey Beardsley, came out in 1894, it was not until 1896 that the play was performed, in its original French, in Paris. The Salomé of Wilde’s play is cold and virginal, but with an unaccountable lust for the ascetic prophet Jokanaan (John the Baptist), who rebuffs her as the “daughter of Babylon, daughter of Sodom,” because of the adulterous marriage of her mother, Herodias, and her stepfather, Herod. Because his rejection thwarts Salomé’s desire to touch Jokanaan and to kiss him on the mouth, she plots to kill him by fulfilling the lecherous Herod’s request for a dance—the infamous “Dance of the Seven Veils”—which exists only as a brief stage direction. Having gotten Herod to agree to give her whatever she asks, she performs her dance. At the dance’s end, she demands the head of the prophet Jokanaan “on a silver charger.” Over Herod’s protests and growing revulsion (“She is monstrous, thy daughter!” he tells Herodias), her request is granted. Presented with the head, she gloats that now she can kiss the Baptist’s mouth—even bite it. Horrified, Herod cries, “Kill that woman!” His soldiers crush her beneath their shields.

Wilde’s portrayal of Salomé has been so influential that we must remember that he himself was heavily influenced by previous portrayals of the character. The 19th century was thick with Decadent and Symbolist representations of Salomé, sometimes known by the alternate name of Herodias. Heinrich Heine’s *Atta Troll* portrays
Herodias in a ghostly cavalcade, tossing the head of John the Baptist into the air and kissing his lips. Gustave Flaubert’s novel *Hérodiade* may have provided the outline story of Wilde’s play; his novel *Salammbo* provides the image of a virginal priestess performing a provocative dance. J.-K. Huysmans’ novel, *À Rebours* (*Against the Grain*), portrays a decadent hero who obsessively contemplates a painting of Salomé by Gustave Moreau, whose own fascination with the character resulted in several paintings of a bejeweled figure dancing partially nude or clad in filmy draperies—the most striking of which, “L’Apparition” (“The Apparition”), depicts Salomé in mid-dance, pointing to the bloody head of John the Baptist appearing in the air.

Moreau stands in a long and continuing line of painters and sculptors who portrayed Salomé, beginning with the first known representation of her in a Greek manuscript of the Gospel of Matthew from Sinope, dating from the 6th century. The illustration portrays the passage from Matthew (14:1-12) in which the dance and the beheading occur. But Salomé is not dancing here. Her static figure is smaller than that of the reclining Herod, perhaps to indicate her lower status or her young age. Expressionless, she receives the head of John from a servant. It is with the Romanesque period (1000-1200), that sculptors in particular start portraying the dancer, sometimes swaying sinuously, and in one case, on a column in a Benedictine cloister, with Herod chucking her under the chin. A mosaic from the Basilica of San Marco in Venice (14th century) shows a richly clad Salomé dancing while holding the platter with John’s head, posed on her own head with one hand, like a woman carrying a market basket. These are some of Moreau’s many predecessors; his successors continue to portray Salomé and her dance almost uniformly as a sexually provocative catalyst for the death of the righteous John, over whose head she exults. In the late 19th and early 20th centuries, thanks largely to Moreau and Wilde, Salomé becomes enshrined in artistic representation as the quintessential *femme fatale*.

Gail P. Streete is professor emerita of religious studies, Rhodes College, Memphis, Tennessee. She is a frequent writer on biblical and early Christian women, including three books—*Her Image of Salvation* (1992), *The Strange Woman* (1998), and *Redeemed Bodies* (2009)—and is currently at work on a book, *The Salomé Project*.

Excerpted from full article published in the e-book *Guide to the Season’s Plays 2015–16*, available for purchase for the Kindle or Nook.
The one-stop restaurant for all lovers of Asian food.

“Tom yum soup, Japanese dumplings, hoisin-glazed ribs—the dozens of choices make sure no Asian appetite goes unmet.”

The Washington Post

Happy Hour: $4 draft beers, $5 wines, $6.50 mixed drinks
Monday–Friday: 4:30–8pm, Saturday: Noon–7pm, Sunday: All Day

MONDAY | Draft Beer Night all for $3
TUESDAY | Martini Night all for $6
WEDNESDAY | Mixed Drink Night all for $5
THURSDAY | Second drink 50% off
FRIDAY | Party Time complimentary shot
SATURDAY & SUNDAY | $12 pitchers of beer
To create the “polyglot” world of Salomé, Yaël Farber drew on ancient texts as well as contemporary historical materials. To Farber, there is something unique about ancient Judaea. “In Rome, they built coliseums; in Egypt, they had the pyramids; in Greece, as we all know, they had theatre. Things were enacted there. But things were lived in ancient Judaea, and they continue to be lived there. This part of the world has become a place of metaphor for us from a distance.” Farber’s guiding principle was this quote by John Dominic Crossan: “There is a difference between history remembered and prophecy historicized.”

**Cast Biographies**

**LUBANA AL QUNTAR**
Singer

OPERA: Theater Bremen: The Magic Flute, La Traviata; La Monnaie; Symfonisch Orkest van de Vlaamse Opera.

AWARDS: 1st Audience Prize and 4th Place Prize at the International Jeunesses Musicales Competition; 5th Place Prize in the Queen Elisabeth International Music Competition of Belgium.

OTHER: National Symphony Orchestra: First Gala Concert; Orchestre Philharmonique Royal de Liège; Flemish Radio Orchestra; Al Bustan International Festival; Bart Academic Festival Chorus & Orchestra.

TRAINING: Conservatorium Maastricht; High Institute of Music, Damascus; Royal College of Music, London.

**YUVAL BOIM**

caiaphas

NEW YORK: Off-Broadway: The New Group: Mike Leigh’s Two Thousand Years; The Public Theater: Paper Dolls (workshop); Marvel Rep: Professor Bernard; HERE: Velocity; NYTW: Listening for Our Murderer (workshop).


INSTRUCTOR: Pace University, SUNY Purchase: adjunct professor of theatre and performance. TRAINING: London International School of Performing Arts: MFA; Boston University: BFA.

**RAMZI CHOUKAIR**

Iokanaan


**OLWEN FOUÉRÉ**

Nameless Woman

INTERNATIONAL: GIAF, RNT London, Traverse Edinburgh, BAM Next Wave, Sydney Theatre Company: riverrun (adaptor-performer-director, voice of the river in James Joyce’s Finnegans Wake); Irish Times Special Tribute Award 2013, Herald Archangel Award 2014; Barbican International Beckett Festival, Galway International Arts Festival: Lessness (performer-director); TheEmergencyRoom/Rough Magic: Sodome, My Love (performer-translator); Barbican: The Bull; ENO, Sadler’s Wells, Movimento Festival Berlin: The Rite of Spring/Petrushka with Fabulous Beast Dance Theatre; Siren Productions: This
SHAHAR ISAAC*
Bar Giora

ISMAEL KANATER* Herod

NADINE MALOUF* Salome

RICHARD SAUDEK* Yeshua the Madman

T. RYDER SMITH* Pontius Pilate

ELAN ZAFIR* Abaddon
NEW YORK: FringeNYC: Leaf in the Mailbox (Best Ensemble Award); Riant Theatre: This Is Your Life; Wings Theatre: Raft of the Medusa; Greenwich Street Theatre: Romeo & Juliet; Looking Glass Theatre: Cardboard Moon. REGIONAL: The Welders / Atlas Performing Arts Center: Happiness & Other Reasons to Die; Rep Stage: Venus in Fur; Signature Theatre: Tender Napalm; Atlas: Ben & Lucliffe. TELEVISION: Mr. Roof (national), Deadline: Crime with Tannen Hall (Investigation Discovery), The Making of the Mob (AMC), House of Cards (Netflix). OTHER: Directing / playwriting: Ben & Lucliffe, Super Earth.

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Adaptor-director Yaël Farber.
Jeff Hayenga, Ismael Kanater, T. Ryder Smith and Yuval Boim.
Yaël Farber and Ramzi Choukair.

HCAGala@ShakespeareTheatre.org
202.547.3230 ext. 2330
ARTISTIC BIOGRAPHIES

Yaël Farber
Adaptor and Director
INTERNATIONAL: The Crucible (director, London’s Old Vic, BroadwayWorld U.K./West End Best Director), Nirbhaya (writer-director, Asian Media Award, Amnesty International Freedom of Expression Award, Scotsman Fringe First Award, Angel Herald Award), Miss Julie (adaptor-director, The New York Times Top 10 Productions of 2012, The Guardian Top 5, Dora Mavor Moore Award, Elliot Norton Award, Naledi Award, Best of Edinburgh Award, Scotsman Fringe First Award, Angel Herald Award, Fleur du Cap Best Director Award), Molotov (adaptor-director, two Naledi Awards), Sezar (adaptor-director, ENB Vita Best Director and Best Production), Amnajube (writer-director, Drama Desk Award nomination, Angel Herald Award, He Left Quietly (writer-director), Woman in Waiting (writer-director, BBC Gold Sony Award, Scotsman Fringe First Award). AWARDS: South Africa Artist of the Year (2003). INSTRUCTOR: Head of the Directing Program at the National Theatre School of Canada (2009-2012). TRAINING: University of Witwatersrand: BA in dramatic arts. WEB: www.yfarber.com.

Susan Hilferty
Scenic and Costume Designer

Mark Bennett
Sound/Composer Designer

Rob Hunter
Fight Consultant

Carter C. Wooddell
Resident Casting Director
See page 37

Drew Lichtenberg
Literary Manager
See page 37

Ellen O’Brien
Voice and Text Coach
See page 37

Rob Jansen
Assistant Director
INTERNATIONAL: Yaël Farber’s Nirbhaya. REGIONAL: Mead Theatre Lab: The Tramp’s New World (Adapter/Performer); Arena Stage: Ah, Eugene O’Neill! (Adapter/Performer) (Eugene O’Neill Festival); Cincinnati Shakespeare Company: The Women of Troy, Troilus and Cressida, Long Day’s Journey Into Night, As You Like It, Macbeth, Antony and Cleopatra, Julius Caesar, Twelfth Night; First Stage: Doubt; Synetic Theatre: Three Men in a Boat; Know Theatre: Angels in America: Millennium Approaches/Perestroika; New Stage: Native Angels; Cincinnati Playhouse in the Park; Seattle Shakespeare Company. TRAINING: University of Maryland: MFA.

Laura Smith
Production Stage Manager
REGIONAL: Center Stage: 4000 Miles,

Concordia University, Springboard Project (artististic director), UQAM, TRAFIK (adaptor-director: University of the Witwatersrand: BA in dramatic arts; University of South Africa: BA in psychology.

Ami Shulman
Movement Director
INTERNATIONAL: Cirque du Soleil: One; Göteborg Opera Danskompani; Vanoff and Body Remix; National Ballet of Canada: Watershed; Ballet British Columbia: Giselle; Brussels Philharmonic Orchestra: Stravinsky’s Rite of Spring; Czech Radio Symphonic Orchestra: Sacre du Printemps (performer); Repercussion Theatre (Montreal): Macbeth, TOURS: Compagnie Marie Chouinard: 24 Preludes of Chopin, Body Remix, Orpheus and Eurydice, Sacre du Printemps, Chorale (performer and acting artistic director); Compagnie Flak: Adela Mi Amor, Portable Dances, Body Remix.

Donald Holder
Lighting Designer
NEW OPERA/BROADWAY: The Lion King (Tony Award), South Pacific (Tony Award), The King and I (Tony nominated), The Bridges of Madison County (Tony nominated), Golden Boy (Tony nominated), Ragtime (Tony nominated), Movin’ Out (Tony nominated), Gem of the Ocean (Tony nominated), Streetcar Named Desire (Tony nominated), Les Liaisons Dangereuses (Tony nominated), Juan Darien (Tony nominated), On the Twentieth Century, You Can’t Take It With You, Bulletts Over Broadway, Cyrano De Bergerac, Thoroughly Modern Millie, The Boy From Oz.


Carter C. Wooddell
Resident Casting Director
See page 37

Drew Lichtenberg
Literary Manager
See page 37

Ellen O’Brien
Voice and Text Coach
See page 37

Rob Jansen
Assistant Director
INTERNATIONAL: Yaël Farber’s Nirbhaya. REGIONAL: Mead Theatre Lab: The Tramp’s New World (Adapter/Performer); Arena Stage: Ah, Eugene O’Neill! (Adapter/Performer) (Eugene O’Neill Festival); Cincinnati Shakespeare Company: The Women of Troy, Troilus and Cressida, Long Day’s Journey Into Night, As You Like It, Macbeth, Antony and Cleopatra, Julius Caesar, Twelfth Night; First Stage: Doubt; Synetic Theatre: Three Men in a Boat; Know Theatre: Angels in America: Millennium Approaches/Perestroika; New Stage: Native Angels; Cincinnati Playhouse in the Park; Seattle Shakespeare Company. TRAINING: University of Maryland: MFA.

Laura Smith
Production Stage Manager
REGIONAL: Center Stage: 4000 Miles,
The Oregon Shakespeare Festival production of *Pericles* November 13 - December 20, 2015

A new retelling of Shakespeare’s *The Merchant of Venice* May 31 - July 3, 2016

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Elizabeth Clewley*
Assistant Stage Manager

STC: The Metromaniacs, The Importance of Being Earnest (stage manager); Tartuffe, As You Like It, The Winter’s Tale (Free For All and Mainstage), Private Lives, Wallenstein, The Government Inspector, The Servant of Two Masters, The Two Gentlemen of Verona, Much Ado About Nothing, Julius Caesar (Free For All), Old Times, Cymbeline, Twelfth Night (Free For All), The Liar (assistant stage manager). REGIONAL: Hartford Stage: Macbeth, La Dispute (assistant stage manager), Hartford Stage 50th Anniversary Gala (stage manager); Theater of the American South: Driving Miss Daisy (stage manager); Cape Fear Regional Theatre: Thoroughly Modern Millie, Rodgers and Hammerstein’s Cinderella, Tuesdays with Morrie (stage manager). INTERNATIONAL: International Festival of Arts and Ideas; International VSA Festival. TRAINING: East Carolina University: BFA in stage management.

THE APPLE FAMILY CYCLE: SORRY AND REGULAR SINGING
BY RICHARD NELSON
DIRECTED BY SERGE SEIDEN
OCT 28 – DEC 13, 2015
Over meals and through conversation, the Apples grapple with the changes the years have wrought, both for themselves and for America in the final two plays of Nelson’s cycle. Featuring some of DC’s favorite actors including Rick Foucheux, Sarah Marshall, Elizabeth Pierotti, Ted van Griethuysen, and Jeremy Webb.

BAD JEWS
BY JOSHUA HARMON
DIRECTED BY SERGE SEIDEN
Joshua Harmon’s savage comedy about family, faith, and legacy follows three cousins and their verbal battle royale over a family heirloom. The best-selling play in Studio’s history returns for a holiday run.

SALOMÉ
adapted and directed by Yaël Farber
October 6 – November 8
Lansburgh Theatre

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SHAKESPEARE THEATRE COMPANY

Monday, December 7
7 p.m.
Lansburgh Theatre

TRIAL OF SALOMÉ

For trial and reception tickets ($125), please call Eric Bailey, 202.547.3230 ext. 2312.

For trial-only tickets ($75), please call the Box Office, 202.547.1122, option 4.

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The Landscape Architecture of Oehme, van Sweden

Opens October 17 at the National Building Museum

This exhibition showcases the revolutionary modern landscape architecture of Wolfgang Oehme and James van Sweden, whose self-sustaining, meadow-like landscapes exemplified what came to be known as the New American Garden. The exhibition is being organized in collaboration with The Cultural Landscape Foundation. Learn more at go.nbm.org/ovs.


401 F Street NW
FOR SHAKESPEARE THEATRE COMPANY

Michael Kahn
Artistic Director

Chris Jennings
Executive Director
STC: Joined the Company in 2004. ADMINISTRATION: General Manager: Trinity Repertory Company (1999–2004). Theatre for a New Audience (1997–1999), Associate Managing Director: Yale Repertory Theatre; Assistant to the Executive Producer: Manhattan Theatre Club; Founder/Producing Director: Texas Young Playwrights Festival; Manager: Dougherty Arts Center. MEMBERSHIPS: Currently serves on the Board of the Theatre Communications Group, D.C. Downtown BID, THE ARC, D.C. Arts Collaborative, the Penn Quarter Neighborhood Association, Theatre Washington, and is a member of the League of Resident Theatres (served on AEA and SDCF Negotiating Committees); has served as a panelist for the NEA, D.C. Commission on the Arts and Humanities, Mid Atlantic Arts Foundation and Pew Theatre Initiative. AWARDS: Arts Administration Fellowship: National Endowment for the Arts, 2006; TRAC: National University of Miami: BFA in Theatre/Music; Yale School of Drama: MFA in Theatre Management. Alan Paul
Associate Artistic Director

Carter C. Wooddell
Resident Casting Director
We gratefully acknowledge the following donors who currently support the work of the 2015–2016 season.

This list is current as of September 11, 2015.

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Kiss Me, Kate is such a Shakespearean musical. Has STC been eager to do it?

It has always been at the top of our list, and a dream show of mine. It combines my two passions—Shakespeare and musical theatre. The show is a fabulous challenge for any director, because it's really two shows: it's about a group of actors in the 1940s who are putting on a musical version of The Taming of the Shrew. There is the gritty world of backstage, as well as the onstage sections of Shrew. Kiss Me, Kate is a big endeavor, and I finally felt I was ready to do it. When you're directing a musical, you're the ringleader of a very big circus.

Is it important for Kiss Me, Kate to share a season with The Taming of the Shrew?

Absolutely. It will be very interesting for audiences to see two versions of the same story. Shakespeare and Cole Porter riffed so differently on themes of gender and love, and the two works talk to each other in a unique way. And, ultimately, both works have very different things to say about relationships and the eternal battle of the sexes.

What's different for audiences watching the show in 2015, and what drives its appeal?

Modern audiences want a different level of psychological complexity than would have been in the performance style of the 1940s. We are really going to explore the relationship between Fred and Lilli, which is as deep and complicated as any onstage pairing I can think of. Kiss Me, Kate is a love story about a couple with a lot of baggage. Fred and Lilli are clearly meant to be with each other, but it takes them the entire evening to really come together. They have to overcome their own egos, and they have to learn how to be vulnerable.

Great couples have always had enormous appeal, and the fire between Kate and Petruchio has been the main attraction for most productions of Shrew or Kate. We have two fabulous leading performers, Douglas Sills and Christine Sherrill, who will bring tremendous depth and vibrancy to these roles.

How are you approaching the dance elements?

We have a fantastic choreographer, Michele Lynch, who's familiar to Washington audiences for her work on Show Boat at the Washington National Opera. Michele has a tremendous knowledge of period dance, and we have an extraordinary opportunity to showcase many styles. We're also going to do a lot of tap dancing, which is not normally done in the show. It was done in the movie, to show off the talents of tapper Ann Miller, who played Lois. It’s going to be dance, dance, dance.

Tell us more about the stars of the show.

I've admired Douglas Sills since I saw him in The Scarlet Pimpernel on Broadway. He has three qualities that are very unusual to see in one person: he's an extraordinary singer, he's a deeply gifted comic actor, and he's also a Shakespearean actor. I can't think of anyone else in the world who can do what he can do with this part. And Christine Sherrill is a very exciting performer to watch. She just gave a wonderful performance in The Fix at Signature Theatre, so Washington audiences will get to see more of her. Like Doug, she's an incredible singer and actress, and very funny. I'm full of nail-biting anticipation imagining what these two are going to do together onstage.

We also have a real-life husband and wife playing Bill and Lois: Clyde Alves and Robyn Hurder. Clyde just wrapped up On the Town on Broadway, and Robyn is a great Broadway performer. To have a couple playing a couple, it's just another level of fun and possibility.
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