Shakespeare Theatre Company’s
The Way of the World
and
Twelfth Night

Actors Veanne Cox and Christopher Innvar Return

Plus:
CityDance Ensemble
Post-Classical Ensemble
Washington Bach Consort
Washington Performing Arts Society
“O my dear friend, how can I enumerate the benefits I have received from your goodness?”

The Way of the World, act 5, scene 4

The Way of the World is sponsored by

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Asides is published five times a year.

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Dear Friend:

Welcome to the second issue of our newly redesigned *Asides* magazine. This issue features the Shakespeare Theatre Company’s productions of William Congreve’s *The Way of the World* and William Shakespeare’s *Twelfth Night*.

These productions will share many of the same cast members, giving our audience the chance to see some of their favorite artists in two very different comedies. We welcome back the intoxicating Veanne Cox (*The Beaux’ Stratagem*) and the dashing Christopher Innvar (*The Taming of the Shrew, The Beaux’ Stratagem*) for both plays.

While both plays deal with the machinations of love, they depict very different kinds of lovers. Congreve’s London is a gossip-ridden place where money and status are the true objects of desire. His lovers—Millamant and Mirabell—must be clever and conniving to pursue their marriage of true minds. Shakespeare’s Illyria is a land full of romantic longing, where love is the primary goal. His lovers will go to any length to fulfill their desires, no matter how sublime or ridiculous.

In this issue, you also will find information about the many performances presented by our Harman Center Artistic Partners.

We hope you are finding the new size and format for *Asides* more informative and more reflective of the richness of our productions. We welcome your feedback, so please email us at Asides@ShakespeareTheatre.org. You can also write to “Asides Editor” at the administrative offices.

The next issues of *Asides* will feature Lope de Vega’s *The Dog in the Manger* and Euripides’ *Ion*, two plays that we originally read in our ReDiscovery Series. It should arrive in your mailbox in February.

I look forward to seeing you at our theatres!

Best always,

Michael Kahn
Artistic Director
Shakespeare Theatre Company
at the Harman Center for the Arts
I will live to be thankful to thee.
Twelfth Night, act 2, scene 5

Arlene and Robert Kogod
Production Sponsors for Twelfth Night

Shakespeare Theatre Company thanks

WAMU 88.5 FM
AMERICAN UNIVERSITY RADIO

for its support of Twelfth Night.

COMING UP NEXT

the DOG in the MANGER
by Lope de Vega
translated and adapted by David Johnston
directed by Jonathan Munby
February 10 to March 28, 2009
Lansburgh Theatre

A master of Spain’s Golden Age, Lope de Vega explores love, fidelity and class with wry humor in The Dog in the Manger. The haughty countess Diana rejects her many aristocratic suitors only to fall in love with her handsome young secretary, Teodoro. To pursue this forbidden love, Diana must deceive her suitors and concoct ever-more elaborate schemes. De Vega balances high tragedy and low comedy, examining the savage whims of the human heart. Jonathan Munby makes his STC debut directing the East Coast premiere of David Johnston’s translation of this rarely performed classic. Munby, a frequent director with the Royal Shakespeare Company, has been praised for his “high-octane” productions (The Sunday Times). 
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The Way of the World and Twelfth Night feature the return of Veanne Cox and Christopher Innvar, who first appeared together in Michael Kahn’s production of The Beaux’ Stratagem as Mrs. Sullen and Jack Archer. Innvar also played Petruchio in STC’s 2007 production of The Taming of the Shrew, directed by Rebecca Bayla Taichman. The two actors offered their thoughts on everything from dream roles to favorite D.C. haunts.
Michael Kahn has jokingly referred to The Way of the World as the Sex and the City of its day. What modern-day character would you compare Millamant to? What drives her actions in the play?

Carla Bruni Sarkozy. Fear and love drive Millamant’s actions in the play.

You played Olivia in the staged Twelfth Night reading at the Kennedy Center to kick off the citywide Shakespeare in Washington festival. What did you find you loved about the character?

Olivia is a straight shooter. There is great economy in her words and actions. She tells it like it is.

Rebecca has talked about Twelfth Night as a Mozaritan comedy, balancing profound longing and loneliness with delicious humor. How do you see this idea playing out in the character of Olivia? The way it plays out in Veanne. It is a question of survival.

**CHRISTOPHER INNVAR**

**Hometown:** Huntington, NY

**Most recent role:** Elyot in Private Lives at Barrington Stage Co.

**Dream role:** Cyrano De Bergerac, which I played a few years ago at Barrington Stage Co.

**Role in The Way of the World:** Mirabell

**Role in Twelfth Night:** Duke Orsino

**Favorite D.C. haunts:** I love Eastern Market. One of the first things I do when I get to town is go to Market Lunch for a crab cake sandwich ... or the oysters ... or both. I also love the little used book store by the market.

**Pre-performance rituals:** My pre-show ritual consists of bicycling to the theatre. I always seem to work here in the fall. It’s my favorite time of year, and Capitol Hill looks breathtaking around twilight.

**What’s currently on your iPod:** Bunny Berigan—listen to his trumpet on “I Can’t Get Started” ... killer. Also Tom Waits’ “House Where Nobody Lives” ... too much. Mavis Staples’ new recording We’ll Never Turn Back ... get it!!

**Who was the most influential person in your theatre career:** Alan Langdon, my first acting teacher and mentor. He inspired me to strive to become an artist. He encouraged me to be daring, inventive, self-expressive, and he helped me appreciate how original we all are.

**This is your first production with Rebecca Bayla Taichman. Why were you interested in working with her again:** Alan Langdon, my first acting teacher and mentor. He inspired me to strive to become an artist. He encouraged me to be daring, inventive, self-expressive, and he helped me appreciate how original we all are.

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**Who was the most influential person in your theatre career:** Michael Kahn. Why are you interested in working with him again: I love listening to his voice; it sounds like he’s conjuring something, and he usually is. He is a great man of the theatre, and I love working for anyone whose great passion is my own.

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**Do you have a favorite role among your credits:** Amanda in Private Lives, which I did last year at the Guthrie Theater, and Mrs. Sullen in The Beaux’ Stratagem here in 2006.

**Favorite D.C. haunts:** When I feel like I’ll die if I don’t get a good meal, Vidalia. And Tunnicliff’s is a home to all actors.

**Pre-performance rituals:** Pretzel sticks and almond butter. Panic. And a great physical and vocal warm-up to get past the panic.

**What is currently on your iPod:** You Decide by the Rave Tesar Trio. Music for Minorities by Mikel Rouse. The Blue Vipers of Brooklyn.

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**VEANNE COX**

**Hometown:** Virginia, D.C. and New York

**Most recent role:** Sister in Damn Yankees

**Dream role:** For now, Millamant in The Way of the World and Olivia in Twelfth Night.

**Do you have a favorite role among your credits:** Amanda in Private Lives, which I did last year at the Guthrie Theater, and Mrs. Sullen in The Beaux’ Stratagem here in 2006.

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**Who was the most influential person in your theatre career:** Living playwrights who made creating new theatre an exciting collaboration and dead playwrights for the best plays. Michael Kahn, for believing in me and supporting friends.

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**This is your second production with Rebecca Bayla Taichman. Why were you interested in working with her again:** Rebecca has talked about the “profound, unrequited longing” at the heart of Twelfth Night. How does this affect our view of Orsino, who can be seen as fickle in the quick change of his affections from Olivia to Viola?

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Liza Lorenz is the Associate Director of Communications for the Shakespeare Theatre Company.
**INTERVIEW WITH MICHAEL KAHN AND REBECCA BAYLA TAICHMANN**

This fall and winter, the Shakespeare Theatre Company presents two great English comedies: William Congreve’s *The Way of the World* and William Shakespeare’s *Twelfth Night*. Written a century apart, these two plays reveal the many faces of love. Directors Michael Kahn and Rebecca Bayla Taichman discussed these complex comedies with Shakespeare Theatre Company Literary Associate Akiva Fox.

**Akiva Fox**: You decided to pair *The Way of the World* and *Twelfth Night* this season. They will play back to back, and use many of the same actors. Why did you want to present these two plays?

**Michael Kahn**: They’re both the greatest of their kind: *Twelfth Night* is the greatest of the Elizabethan comedies, and *The Way of the World* is the greatest of the Restoration comedies. And I was full of admiration for what Rebecca did with *The Taming of the Shrew*, which I think is a nearly impossible play. I knew that she liked *Twelfth Night*, and since we haven’t done *Twelfth Night* in a long time, I thought it would be great. It’s also exciting to me that these actors will get to do two different kinds of plays.

**Rebecca Bayla Taichman**: Sharing actors with Michael Kahn is, well, intimidating ... and exciting. These are some of our country’s greatest performers of Shakespeare, and to direct *Twelfth Night* with them on the Harman Hall stage is nothing less than this director’s dream come true.

**Akiva Fox**: Michael, you’ll be leading off with *The Way of the World*, a thrilling play but one that audiences may not know as well. What excites you about this play, and what do you think will excite audiences about it?

**Michael Kahn**: *The Way of the World* is really witty and sexy, and it has an involving plot and wonderful, rich characters. It’s about money, sex, power, appearances and deception, and finally, love. Everything is a manipulation in *The Way of the World*. Money is in many ways the central issue of *The Way of the World*; it begins with a card game, and ends with the right people getting the money they need and the wrong people not getting it. And there’s an enormous amount of deception that goes on. The comedy comes from how clever people are at deception. Mirabell and Millamant love each other, but they endlessly deceive other people, and each other, in order to achieve that love. And that is probably the truest relationship in the play! It’s a huge comedy of deception, set in a society that really has money and sex at the heart of its concerns.

And also, as a director, I’ve been so aware that there’s a continuum in English comedy from *Much Ado about Nothing*, which I’ve done, to Oscar Wilde, which I’ve done, to Noël Coward, which I’m going to do at the end of this season. Right in the middle of that, making the real change, is Congreve and *The Way of the World*. He takes what was used to be stock characters in Restoration plays and turns them into actual human beings, so that their motives are complex. The relationships seem very modern to me.

**Akiva Fox**: Rebecca, *Twelfth Night* is more famous, but I think people may be surprised at how new it feels. What excites you about the play?

**Rebecca Bayla Taichman**: So both plays talk about love and deception, but they do so in very different ways.

**Michael Kahn**: It is the difference between the Elizabethans, who I think were still optimistic about the way the world was going, and the Restoration, which came after the plague, after the fire, after the revolution. The Restoration is such a different world on the stage, not just because there are women up there, but because of what had happened to England. I think people show their emotions for the most part in *Twelfth Night*, and for the most part emotions are hidden in *The Way of the World*, because they’re protecting status or position or appearance.

**Rebecca Bayla Taichman**: Whereas *The Taming of the Shrew* is a problem play—I was at war with the text as much as I embraced it—*Twelfth Night* is perfect. It is ravishing, hilarious and romantic, romantic, romantic. Running through the play’s obvious delights, however, are multiple rivers of sadness and anxiety. Many of our central characters are in mourning, desires are thwarted throughout, and nearly everyone is restless for love but bewildered about how to grab hold of it.

Recently I dreamt that I was at a design meeting for *Twelfth Night*. I wanted the first half of the play frozen, encapsulated in ice, and saw the second half in a garden of a thousand roses. The dream encapsulates, in an extreme way, how I understand the movement of the play: from isolation and thwarted love into a flood of desire. The swing is extreme, and capturing the play’s shifting tone will likely be our greatest challenge. I imagine that the way to the grief will be through laughter, and the way to the laughter will be through tears...

**Akiva Fox**: You decided to pair *The Way of the World* and *Twelfth Night* this season. They will play back to back, and use many of the same actors. Why did you want to present these two plays?
“There is no sparring here for its own sake, no witty jousting for position; instead, a sparkling framework of wit is used to express very precisely the terms and conditions under which Millamant is prepared to share her life with Mirabell. This was a completely new conception of wit that brought it right up against the demands of real life. Congreve was breaking new ground here and he knew it.”


**MARRIAGE NEGOTIATIONS**

by Cynthia Lowenthal

*The Way of the World* is all about the control of women. The plot of the play, first produced in 1700, is complex even by Restoration standards, but it can be understood by tracing the routes various characters take in disposing of the heroine, Millamant, in marriage—along with the bulk of her fortune.

Millamant is a vastly wealthy heiress, possessed of a whopping £12,000 a year. She loves the rakish hero Mirabell, but she is prevented from marrying him by her sexually voracious but hypocritically virtuous older aunt, Lady Wishfort—whose “wish-for-it” name says it all! As the play opens, Lady Wishfort controls fully half of Millamant’s fortune, and if Lady Wishfort can bring about a marriage for her niece with the completely unsuitable Sir Wilfull Witwoud, Lady Wishfort will control all of Millamant’s fortune.
“He set upon the boards a set of men and women of quick brains and cynical humors, who talked with the brilliance and rapidity wherewith the finished swordsman fences.”


**IN THE 16TH CENTURY**, young women of wealthy families had little say in their marriage arrangements. And if the marriage involved very, very wealthy families, the unions were more like mergers than sacraments. We might remember, for example, the contract between the monied family of Lady Viola de Lesseps and the bankrupt but aristocratic Lord Wessex in *Shakespeare in Love*. During the course of the 17th century, women began to claim a “right of refusal,” the option to reject an arrangement undertaken by the family but deemed inappropriate or loathsome by the young woman herself. But it was not until the early 19th century that women presented their families with their own romantic choices: Elizabeth Bennett in *Pride and Prejudice*, for instance, actively rejects Mr. Collins as a suitor and conducts her own intimate, personal spaces: she wants to lie in bed all morning if she chooses; pay and receive visits from people of her choice; write and receive letters without Mirabell’s interference; and be “sole empress” of her tea-table.

**IN ACT 4**, we finally see Millamant and Mirabell alone in Lady Wishfort’s house. There, they engage in a startlingly modern set of negotiations, even if they share a single object of mutual concern: control of Millamant’s body and her actions. In a scene that is simultaneously a playful, flirtatious form of love-making and a serious exchange about the limits each will accept on her behavior, Millamant opens by demanding that she control the ways she conducts herself in the social arena, including her behavior in her own intimate, personal spaces: she wants to lie in bed all morning if she chooses; pay and receive visits from people of her choice; write and receive letters without Mirabell’s interference; and be “sole empress” of her tea-table. Most surprising of all, she demands of Mirabell, “wherever I am, you shall always knock at the door before you come in.” These are outrageous conditions for any 17th-century woman to propose, for they would produce an unheard-of degree of personal autonomy and social freedom for Millamant.

**NOT ONE WORD** about money is ever uttered in this dialogue, and yet an audience feels a certain sense of security and completion witnessing this exchange, as if the “real” elements of a successful marriage have been worked out. We ultimately discover that the marriage is truly secured only in the last act, and not through negotiation but through the time-honored (if morally suspect) backstage machinations of the hero to undermine the villains: Mirabell successfully tricks Lady Wishfort and makes her beholden to him. He reveals that, through a legal fiction, he has kept the fortune of Lady Wishfort’s daughter out of the hands of her money-grubbing, blackmailing husband. Most importantly, Mirabell wins sufficient gratitude from Lady Wishfort so that she approves of his marriage to Millamant—accompained by the full £12,000 and his intended’s surrender to his ultimate authority.

**WE ALSO NOTE** that she never even attempts to seek similar control of him: the world of 1700 was not yet ready for that conversation. For his part, Mirabell wants to direct what she does with her body. He insists, for instance, that she not tinker with her natural beauty by using messy cosmetics or smelly night creams: “Item, 1 article, that you continue to like your own face as long as I shall, and while it passes current with me, that you endeavor not to new-coin it.” But he becomes much more insistent when he references the sexual nature of their relationship—specifically her behavior while pregnant. Mirabell says, “When you shall be breeding ... I denounce against all strait lacing, squeezing for a shape, till you mould my boy’s head like a sugar loaf.” While there is a dash of humor in imagining their poor child’s head squeezed into a loaf shape by her too-tight corset, Mirabell is quite clear that he will not have the future of his family threatened by a wife’s vanity or selfish adherence to fashion. He will direct the actions of her pregnant body in order to control not only the health of their future child (not surprisingly, the child is a boy in Mirabell’s imagination) but also the health of their future estate.

**WE COME TO UNDERSTAND** that Mirabell has worked all along to block the villains and to “protect” the bodies—and the fortunes—of vulnerable women, shielding them from others who would abuse them. The witty libertine of the early Restoration comedies is gone by 1700, replaced by this much more modern hero, a man who meets his match in the new heroine—a woman whose status as an object in the marriage market may not be overcome, but who can, through self-conscious negotiation, secure for herself a future that includes some measure of personal autonomy and happiness.

Cynthia Lowenthal is Dean of the School of Humanities and Social Sciences at the College of Charleston.

To read the synopsis of *The Way of the World*, visit ShakespeareTheatre.org.
RESTORATION AND REINVENTION:
THE WORLD OF THE WAY OF THE WORLD

When King Charles II entered London to reclaim the throne of England on his 30th birthday in 1660, the city was reawakening. The Puritan revolutionaries who deposed and executed Charles’ father a decade before had also sharply restricted English cultural life, shutting the theatres and restricting plays of all kinds. So by the time of Charles’ return, known as the Restoration, companies were already springing up to present theatrical entertainment to a city long starved for it. Charles made the new theatres his personal cause. Having spent his 14-year exile in the lavish courts of Europe, including that of his cousin Louis XIV in France, Charles pushed to bring cutting-edge European theatre techniques to English stages. Managers built theatres to accommodate elaborate scenery, and playwrights began to follow the lead of the Frenchman Molière by satirizing contemporary society. Perhaps most importantly, Charles proclaimed that “whereas women’s parts in plays have hitherto been acted by men in the habits of women, we do permit and give leave for the time to come that all women’s parts be acted by women.” These innovations fed an audience eager to see the latest fashions and scandals on stage. A notorious womanizer, Charles encouraged the frank discussion of sex and love in these new Restoration comedies. The plays thrived on romantic intrigue, telling stories of adulterous wives, plotting servants and young lovers. With descriptive names like Courtall and Lovewell, the characters embodied familiar types: the rake, a dashing and unscrupulous seducer; or the fop, a ridiculous and fashion-crazed wastrel.

But the party could not last forever. Political and social upheaval during the 1670s and 1680s filtered down to the theatre. The witty and amoral plays of Charles’ reign gave way to more serious ones under his successors. And in the 1690s, clergymen launched vicious attacks on the theatre, calling it “lewd and dissolve.” Forty years after the excitement and freedom of bringing back the theatre, its future direction seemed uncertain.

So as a new century began, English theatre looked to reinvent itself again. The young playwright William Congreve, whose hit comedies made him popular with audiences and infamous with the moralizers, led the way with his ground-breaking 1700 play The Way of the World. Using the familiar materials of Restoration comedy, he instead created complicated and human characters that transcended stereotype. Mirabell, a recovering rake, must set right his past affairs and betrayals before he can marry the woman of his dreams. Anthony Witwoud, a hapless fop, puts on airs to hide his embarrassment at his unfashionable family origins. And Millamant, the surprisingly strong belle, knows her power over men and fights to retain it. Congreve’s characters, more so than any on the English stage before, lived in the real world.

Akiva Fox
Literary Associate

“The Way of the World is the best-written, the most dazzling, the most intellectually accomplished of all English comedies, perhaps of all the comedies of the world.”


SET DESIGN
Notes from Wilson Chin

I have been hankering for a while to do a large-scale production of a classic play. So much of my work is contemporary new plays; it’s great to flex different muscles. Plus, I hope to bring a little contemporary theatrical energy to an ostensibly period production. Working with Michael has been great. His vast knowledge and comfort with classical repertory give me the freedom to go wild creatively because I can rely on him to keep his eye on the period details and practices that I would otherwise neglect.

It was important to Michael and me that the show looked playful, light and fun. I looked at period dollhouses and toys and experimented with manipulating scale to create a world where objects have slightly toy-like proportions. We also embraced the Neo-Classicism of the period to inspire the warm monochromatic color palette and architectural details and proportions.

I love the Chocolate House the audience sees as they enter the theatre. As a former architecture student, it’s fun whenever I can build a whole house from top to bottom, even if the front door is only five feet tall!
DELIRIOUS LOVE

BY CYNTHIA LEWIS
LTHOUGH CHARACTERS in Twelfth Night constantly throw up barriers to conceal their inner selves and avoid falling in love, something in the play just as insistently works to tear those barriers down. As the play opens, Duke Orsino expresses his one-sided attraction to Olivia with a gusto that, ironically, impedes his love. Using centuries-old clichés about desire, he avoids love, substituting the language of romance for action. Olivia’s barrier to love is her excessive grieving for her deceased brother, represented by her veil of mourning and described in unnatural, nearly revolting language: “like a cloistress she will veiled walk / And water once a day her chamber round / With eye-offending brine: all this to season / A brother’s dead love, which she would keep fresh / And lasting, in her sad remembrance.”

VIOLA, who mistakenly believes that her twin brother, Sebastian, has died in the shipwreck that she has just survived, wraps herself in the cocoon of her male disguise, a kind of womb to keep her safe until she’s ready to be “deliver’d to the world” as herself. When she realizes that Olivia has fallen hopelessly in love with her as the boy page named Cesario, and having fallen hopelessly in love herself with Orsino, Viola commits the remediying of her difficulty to “time” and clings to her disguise, the very root of the problem, for dear life.

**Even so,** although the characters complicate the action by persistently hiding their true selves behind walls, the force of comedy even more insistently dismantles them. When, for example, Sir Andrew Aguecheek (himself a scaredy-cat) challenges Viola/Cesario to a duel, she quakes to think how “a little thing would make me tell them how much I lack of a man.” From the start, Orsino senses the woman beneath the boy’s clothing and is drawn to her: “Diana’s lip / Is not more smooth and rubious: thy small pipe / Is as the maiden’s organ, shrill and sound, / And all is semblative a woman’s part.”

**And indeed,** reluctant as she is to shed her disguise, Viola herself realizes that, as long as she is obscured behind it, she will never be able to satisfy her longing for real love. Rather, “concealment, like a worm i’ th’ bud,” will “feed on her damask cheek”—a sentiment echoed in Feste’s song: “In delay there lies no plenty. / Then come kiss me, sweet and twenty: / Youth’s a stuff will not endure.”

**Nor is Viola alone.** One by one, the characters surrender their self-protection and succumb to genuine feeling. Each is reduced to a fool for love. In the parlance of the play’s clown, Feste, “foolery ... does walk about the orb like the sun, it shines everywhere.” And like Feste’s folly, it is wise folly that strips away the characters’ shells, leaves them exposed for who they are, and thus makes them vulnerable to love. Assailed by “midsummer madness,” Olivia lets go of her grief, raises her veil and falls hard for Viola/Cesario. Small matter that, when Viola’s twin, Sebastian, arrives on the scene, Olivia easily—madly—transfers her attraction to him. Even Olivia’s steward, Malvolio—a stalwart kill-joy who is duped into believing that his mistress adores him—cavorts in yellow stockings and cross-garters in a vain attempt to win her devotion. Almost everyone in Illyria (a name that tellingly resonates with “delirium”) is eventually possessed by generosity and good will. Even the sea captain Antonio, who saved Sebastian’s life, gives his friend all of his money and interposes himself between Viola/Cesario and danger (supposing that she is in fact Sebastian) in the spirit of self-sacrifice: “If this young gentleman / Have done offense, I take the fault on me.”

**The play’s title,** Twelfth Night, invokes the Feast of the Epiphany and, by extension, the notion of epiphany—the manifestation of the holy in the everyday or, more simply, revelation. Made manifest to the Magi on the 12th day of Christmas was Christ’s love—an unconditional love that, mad in its own way, would culminate in the crucifixion, and a model for the romantic love and friendship between Shakespeare’s characters. When, at the last, Viola openly expresses her love for Orsino in self-sacrificial terms, she mirrors such unconditional love: “I most jocund, apt, and willingly, / To do you rest, a thousand deaths would die.” Moments later, as if to reinforce this mad revelation of devotion, Viola’s true identity as both Sebastian’s sister and a woman is revealed. Although Viola remains clothed as a boy when the play ends, she has nonetheless displayed the reckless abandon that lets love in.

**Never one** to leave a comic ending uncomplicated, Shakespeare shows that the glorious love between the two romantic couples—Viola and Orsino, Olivia and Sebastian—has been cruelly withheld from Malvolio, who stumps off the stage and out of the golden comic circle vowing his “revenge.” No question but Malvolio’s humorless self-love deserves the ridicule it receives in the hilarious “letter” scene, where the fun-loving revelers dupe him into believing that Olivia desires him. But what begins as a joke that could teach Malvolio a lesson degenerates into what Olivia later confirms as “notorious abuse.” Malvolio is imprisoned in a dark room and treated as a madman by Sir Toby Belch, Maria and Feste, all of whom bear grudges against him. But no one tortures Malvolio more than Feste, whose name,
“Every character has his mask, for the assumption of the play is that no one is without a mask in the serio-comic business of the pursuit of happiness. As a general rule, we laugh with the characters who know the role they are playing and we laugh at those who do not; we can crudely divide the cast of *Twelfth Night* into those two categories.”


**CAST**

Nathan Bennett  
Ensemble

Stacy Cabaj  
Ensemble

Veanne Cox*  
Olivia

Billy Finn  
Ensemble

Rick Foucheux*  
Sir Toby Belch

Christopher Innvar*  
Orsino

Floyd King*  
Feste

Dan Lawrence  
Ensemble

Nancy Robinette*  
Maria

Todd Scofield*  
Captain/Priest

Jeffrey Scott  
Ensemble

J. Fred Shiffman*  
Fabian

Samantha Soule*  
Viola

Ted van Griethuysen*  
Malvolio

* Member of Actor's Equity Association, the Union of Professional Actors and Stage Managers.

All casting is subject to change.

**ARTISTIC TEAM**

Rebecca Bayla Taichman  
Director

Riccardo Hernandez  
Set Designer

Miranda Hoffman  
Costume Designer

Christopher Akerlind  
Lighting Designer

Martin Desjardins  
Composer/Sound Designer

Rick Sordelet  
Fight Director

Frank Ventura  
Choreographer

Ellen O'Brien  
Voice and Text Coach

Alan Paul  
Assistant Director

M. William Shiner*  
Stage Manager

Benjamin Royer*  
Assistant Stage Manager
Twelfth Night, William Shakespeare's lyrical and complex comedy of love, premiered in 1601. Since that first performance, the play's memorable characters, stunning language and ingenious plot have made it one of Shakespeare's most popular comedies. In this timeline, we follow Twelfth Night through 400 years on stage (and screen).

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>1601</td>
<td>Shakespeare writes Twelfth Night. On January 6 (Twelfth Night), Shakespeare's company performs a play at court for Queen Elizabeth and her guest, the Italian nobleman Virginio Orsino. Some scholars have speculated that this marks the premiere of Twelfth Night.</td>
</tr>
<tr>
<td>1602</td>
<td>After a celebration at the Middle Temple Hall on February 2, the law student John Manningham records in his diary: “At our feast we had a play called Twelve Night, or What You Will.”</td>
</tr>
<tr>
<td>1661</td>
<td>With the restoration of King Charles II and the end of the Puritan ban on theatres, William Davenant opens the Duke's Playhouse. His production of Twelfth Night becomes the first to feature female actors as Viola, Olivia and Maria.</td>
</tr>
<tr>
<td>1741</td>
<td>Irish actor Charles Macklin stages Twelfth Night at Covent Garden, as part of a repertory with As You Like It and The Merchant of Venice. The three plays feature women disguised as men, a tremendous box-office draw.</td>
</tr>
<tr>
<td>1884</td>
<td>Henry Irving plays Malvolio at London's Lyceum Theatre, turning the character from a joke into a dignified and almost tragic figure.</td>
</tr>
<tr>
<td>1955</td>
<td>John Gielgud directs Laurence Olivier as Malvolio at the Royal Shakespeare Company. Following Irving's lead, Olivier plays the wronged steward as a sympathetic man.</td>
</tr>
<tr>
<td>1969</td>
<td>Director John Barton changes the way audiences look at Twelfth Night with his Royal Shakespeare Company staging. Featuring Judi Dench as Viola, the production brings a quiet melancholy to the comedy.</td>
</tr>
<tr>
<td>1989</td>
<td>Michael Kahn's production of Twelfth Night (set in Sri Lanka) was the recipient of three Helen Hayes awards for: Outstanding Director, Michael Kahn; Outstanding Lead Actress, Kelly McGillis; and Outstanding Supporting Actor, Philip Goodwin. The production was also prominently featured in a speech Representative Fred Gandy made in Congress addressing arts funding and censorship.</td>
</tr>
<tr>
<td>1996</td>
<td>Trevor Nunn directs a film of Twelfth Night, with Helena Bonham-Carter as Olivia and Ben Kingsley as a very serious Feste.</td>
</tr>
<tr>
<td>1998</td>
<td>New York's Lincoln Center Theater produces Twelfth Night with a star-studded cast, including Helen Hunt, Paul Rudd and Kyra Sedgwick.</td>
</tr>
<tr>
<td>2003</td>
<td>British director Declan Donnellan directs an all-male Twelfth Night with a company of Russian actors. The production originates in Moscow and later tours the world to great acclaim.</td>
</tr>
</tbody>
</table>
JOIN THE COMPANY

Become a member of the Shakespeare Theatre Company today—and begin enjoying intimate, backstage experiences and exclusive, members-only benefits.

Take advantage of opportunities to mingle with cast members at special receptions and invitation-only rehearsals, attend Opening Night celebrations, use your members-only Bard Card to save at area restaurants and in the Lansburgh Theatre and Sidney Harman Hall shops, or enjoy a pre-show drink in the Patrons Lounge.

You can start enjoying these and other great benefits today by calling 202.547.1122, option 7, or visiting ShakespeareTheatre.org/support.

Thank you for your support!

The Shakespeare Theatre Company is a 501(c)(3) non-profit organization, and membership is tax-deductible to the extent allowed by law.

AUDIENCE SERVICES

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.

Program notes in large print and audio-described performances.

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.

Our theatres are accessible to patrons with physical disabilities or mobility impairments. Please request accessible seating when purchasing tickets.

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.

The Patrons Lounge in Sidney Harman Hall by Tom Arban.
HARMAN CENTER ARTISTIC PARTNERS PRESENT MUSIC AND DANCE

POST-CLASSICAL ENSEMBLE

“More than an orchestra”
Angel Gil-Ordóñez, Music Director
Joseph Horowitz, Artistic Director

Post-Classic Ensemble was created by Angel Gil-Ordóñez and Joseph Horowitz in 2001, and the ensemble made its formal debut in 2003. “More than an orchestra,” it breaks out of classical music, with its implied notion of a high-culture remote from the popular arts. Its concerts regularly incorporate folk song, dance, film, poetry and commentary in order to serve audiences hungry for deeper engagement.

Beginning with the 2008–2009 season, the Ensemble has a principal venue—the new Harman Center for the Arts in downtown Washington, D.C. In addition, it begins an Educational Partnership with Georgetown University, whose first collaborations are a weeklong Mexican festival and a program exploring the impact of the Red Scare on Aaron Copland. The Ensemble also returns to the Kennedy Center and the Music Center at Strathmore.

In January 2009, Naxos releases a second Post-Classic Ensemble DVD, featuring the classic 1939 documentary The City with a newly recorded soundtrack of Aaron Copland’s most remarkable film score.

For more information and a full season listing, visit post-classicalensemble.org.

What: The Mexican Odyssey
Presented by: The Post-Classic Ensemble
When: November 6 at 7:30 p.m.
Location: Sidney Harman Hall
Tickets: $25, $35 and $45.
How to buy: 202.547.1122 or harmancenter.org

Pedro Carboné, piano
Roberto Limón, guitar
Georgetown University Chamber Singers
Gregorio Luke, commentator
Angel Gil-Ordóñez, conductor

Mexico’s explosive cultural saga—from stark Mayan ceremonies to the torrid revolutionary art of Diego Rivera and Frida Kahlo—also produced centuries of dynamic music. This unique program, combining music, history and visual art, includes the intense Aztec temperament captured by Carlos Chávez, the florid reverence of Mexican Baroque, and the shrill trumpets and booming tubas recollected by Silvestre Revueltas from his rural childhood.

On November 1, join the Ensemble for a free, public all-day conference titled “Mexico’s Cultural Borders: Past and Present,” followed by a choral concert by the Georgetown University Chamber Singers at 7:30 p.m. in McNeir Hall (New North Building), Georgetown University.

Pre-Hispanic culture: Xochipili by Carlos Chávez (with pre-Hispanic instruments)
Mexican Baroque: Choral works by Juan Gutiérrez de Padilla
Romantic/Post-Romantic: piano music by Ricardo Castro and Manuel Ponce; guitar music by Ponce
Nationalism: Three Pieces for solo guitar by Carlos Chávez; Homenaje a Federico García Lorca by Silvestre Revueltas
High modernism: Three Secular Dances for cello and piano by Mario Lavista; Serenata by Ana Lara (East Coast premiere)

WASHINGTON BACH CONSORT

Welcome to the Washington Bach Consort! As we enter our 31st season, we are thrilled once again to perform at Sidney Harman Hall, part of the Harman Center for the Arts. Sidney Harman Hall is an outstanding venue for chamber music, and we are fortunate to have found a home where the full breadth of J.S. Bach’s repertoire can be performed! The moderate size of the hall allows the performers and audience to connect in a visceral way that is not always achievable in larger halls. We know you will enjoy the intimacy, community and connectivity we will be able to bring you as the pure craft of our musicians is enhanced by the size of the hall. We look forward to seeing you at our season’s opening concert, What’s Opera, Bach!

A rare opportunity for Washington, D.C., audiences to hear three cutting-edge compositions by an indispensable American original, John Adams. Phrygian Gates, an early Adams work, is a landmark of keyboard minimalism, a 30-minute kaleidoscope of swirling colors and textures. Gnarly Buttons, a late work, is a sizzling clarinet concerto distilling swing, blues and jazz. Both will be performed for the first time by two great American instrumentalists.

For more information on the Washington Bach Consort, and for the full season listing, please visit bachconsort.org.
What’s Opera, Bach!

Although many contemporaries of J.S. Bach wrote operas, the closest Bach himself came to writing operas were his musical dramas. Unlike his sacred cantatas, Bach’s secular cantatas often employed personae for the vocalists, ranging from Greek gods to everyday citizens of Leipzig quarreling over the merits of coffee (as in Bach’s Coffee Cantata, performed at Harman Hall in March 2008).

There is much speculation as to why Bach did not write operas, one explanation being that he found operas too frivolous for his own taste. Another more concrete explanation is that he never composed in a region where opera was popular. Had he found employment in Dresden, a mere 70 miles to the east of Leipzig, it is possible that traditional Baroque opera would have entered Bach’s sphere. Opera was all the rage in Dresden, but not so in Leipzig. For Bach, a practical Lutheran church musician, earning a living meant keeping busy with a new piece of music that could be performed each Sunday—mainly sacred cantatas and masses.

On Sunday, November 9, the Washington Bach Consort will be showcasing the inherent drama in Bach’s music. Bach’s foremost goal, expressed early in life, was to create well-ordered church music. This he ultimately achieved in Leipzig by writing five complete cycles of cantatas covering the entire liturgical year. When a work for civic purposes was required, Bach rose to the occasion by providing a spirited alternative to the more tradition-bound church cantatas. Occasionally in our performances, staging and the use of period costumes serve to enhance the scene and heighten the drama. We look forward to joining instrumental and vocal forces in a program of great variety and exceptional virtuosity, showcasing some of Bach’s most dramatic works: his dramma per musica Vereinigte Zwietracht der Wechselnden Salten, the third Orchestral Suite, and two cantatas featuring our renowned soloists and powerful chorus. We hope to see you there!

What: What’s Opera, Bach!
Presented by: Washington Bach Consort
When: November 9 at 3 p.m.
Location: Sidney Harman Hall
Tickets: $20, $35, $45 and $55
How to buy tickets: 202.547.1122 or HarmanCenter.org

WASHINGTON PERFORMING ARTS SOCIETY

An Evening of Bach and Beethoven

Angela Hewitt has come to be recognized as one of today’s preeminent Bach proponents and recently played Books One and Two of The Well-Tempered Clavier to sold-out audiences at London’s Royal Festival Hall. Hewitt’s 11-year project to record all the major keyboard works of Bach was called “one of the record glories of our age” by The Sunday Times. Said The Guardian, “It is not hard to work out why she is so many people’s Bach player of choice these days. She balances intellectual clarity with expressive imagination conjuring a bright palette of sounds that can hold an audience’s attention for an evening of music that lasts more that two hours.” She is paired with Daniel Müller-Schott, whom The New York Times called a “magnetic young German cellist—a fearless player with technique to burn,” for a rare treat of blended musicality.

Bach
Gamba Sonata No. 2 in D Major, BWV 1028
Gamba Sonata No. 3 in G minor, BWV 1029

Beethoven
Sonata No. 4 in C Major, Op. 102, No. 1
Seven Variations on “Bei Männern, welche Liebe fühlen”
Sonata No. 5 in D Major, Op. 102, No. 2

What: Winter Heat
Co-Presented by: Washington Performing Arts Society and Dance Place
Location: Lansburgh Theatre
When: January 9 at 8 p.m.; January 10 at 3 p.m. and 8 p.m.
Tickets: $30 Adults; $15 Children age 17 and under
How to buy tickets: 202.547.1122 or HarmanCenter.org

Winter Heat
Featuring Rennie Harris Puremovement, Step Afrika! and Coyaba Dance Theater

Warm up this winter with three of the hottest dance troupes as they present a collage of high-energy percussive stepping, modern and contemporary West African dance. Drawing on African-American traditions, these companies combine their cultural roots with groundbreaking choreography.

What: Winter Heat
Co-Presented by: Washington Performing Arts Society
Location: Lansburgh Theatre
When: December 15 at 8 p.m.
Tickets: $38-$48
How to buy tickets: 202.547.1122 or HarmanCenter.org

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CityDance Gets Tangled Up in You

If you’ve ever laughed, fought, smiled or cried with a loved one, then you’ll be right at home in CityDance Ensemble’s performance of Entangled on January 16 and 17 in the Lansburgh Theatre.

Hailed as “Washington’s preeminent modern dance company” (The Washington Times), CityDance Ensemble finds the best and brightest of today’s choreography and brings it to the stage in Washington, D.C. For Entangled, CityDance gathered a collection of artists whose choreography unveils the pulse, rhythm and patterns that drive our interactions and exchanges.

“Dance has always been a powerful storyteller,” says CityDance Artistic Director Paul Gordon Emerson. “Love, friendship and relationships are among the most universal of all stories, and we’re excited to bring them to life through dance. It’ll be a fun, intimate and engaging evening for dance regulars and newcomers alike.”

The concert features the company premiere of Larry Keigwin’s witty and amorous Mattress Suite, a duet about the celebrations and squabbles between two lovers. With a hint of anxiety, several notes of surprise, and more than a dose of silliness, Mattress Suite is as athletic as it is entertaining. As the mattress morphs from bed to trampoline to platform to wall, you may find your perspective on relationships shifting right along with it.

In another look at relationships, CityDance’s 2008-2009 artist-in-residence Kate Weare uses choreography to examine how the friction of love shapes us into who we are meant to become.

Making its world premiere during these concerts, Weare’s Scorched touches on the many pleasures and outrages that fuel our attempts to merge with one another.

“I make dances that unearth and examine what lies buried in the body, listening closely for a basic form of truth-telling: our need for safety, our longing to connect, our desire to be seen, and our irrepressible intelligence about who we are as individuals,” notes Weare.

Like Weare, CityDance Rehearsal Director and Choreographer-in-Residence Christopher K. Morgan is intrigued with the idea of individuality and how that affects relationships. His ensemble work Ties that Bind is composed of a series of visual images that explore restriction. Originally commissioned in 2002 by a dance company in Lithuania, the piece was created on an original cast of dancers who lived through the country’s reign of Communism. Choreographed within this unique background, Ties that Bind uses physical, psychological and emotional metaphors to focus on the constraints put on a person’s individuality or sense of autonomy.

Also inspired by the history of another culture, Austin McCormick brings his quartet War to the stage for this concert. An excerpt from a larger piece titled The Judgment of Paris based on the Greek myth of the same name, War shifts subtly between contemporary and Baroque styles as it considers the lasting physical and emotional effects of the casualties of war.

With a befitting mix of humor, depth and candor, CityDance’s Entangled promises to be an entertaining and engaging evening of dance seen through relationships and relationships seen through dance. For more information, visit www.citydance.net.

Reel Affirmations
Presented by One in Ten
October 25
Screenings at 11 a.m., noon, 1 p.m., 2 p.m., 3 p.m., 4 p.m., 5 p.m. and 6 p.m.
Closing Night Film and Gala at 8 p.m.
Sidney Harman Hall

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. After the screening, join us for our Closing Night Gala and Awards Ceremony. Director Tom Gustafson will be in attendance. Tickets to the screenings: $10. Tickets to the Closing Night Film: $20. Tickets to Closing Night Film and Gala: $40. Visit ReelAffirmations.org for tickets.

First National Opera Awards
Presented by the National Endowment for the Arts and Opera America
October 31 at 8 p.m.
Sidney Harman Hall

The NEA Opera Honors launches its first annual concert and awards evening honoring Leontyne Price, Carlisle Floyd, Richard Gaddes and James Levine, with celebrity presentations as well as musical offerings by the Washington National Opera and maestro Placido Domingo.

Tickets: Free. Reservations required.

Golden Autumn Showcase of Chinese Dances
Presented by Beijing Dance Academy Youth Dance Troupe and Golden Universe Dance Studio
November 1 at 8 p.m. and November 2 at 2 p.m. and 7:30 p.m.
Sidney Harman Hall

Part of the 2008 Washington, D.C., Chinese Cultural Festival, this performance features Chinese ethnic, traditional and modern dances. Performers include first-rated dancers in China (participants in the 2008 Olympic Games’ Opening and Closing Ceremonies), who will showcase the original works that won them top awards in various dance competitions, garnering them national and international fame. Founded to promote cultural exchange between people of diverse backgrounds, GUDS is well-known locally for actively performing in cultural and charity events, dance competitions, and government and corporate-sponsored events. Tickets: $25–$50.

Trey McIntyre Project
November 5 at 7:30 p.m.
Sidney Harman Hall

Trey McIntyre Project premiered in 2004 as a summer company, immediately winning over the hearts of audience and critics alike at major festivals, including Jacob’s Pillow and Wolf Trap. Using classical ballet as the point of departure, McIntyre creates emotionally charged dances that defy categorization, set to musical scores ranging from Beethoven to The Beatles. TMP is proud to make its Harman Center debut with an evening bursting with dazzling creativity and heightened physicality. Tickets: $100.

Songs for Life
presented by D.C.’s Different Drummers
December 1 at 8 p.m.
Sidney Harman Hall

D.C.’s Different Drummers presents the inaugural Songs for Life concert event commemorating World AIDS Day. This exciting evening, featuring the Capitol Pride Symphonic Band and DC Swing!, will benefit outstanding organizations—Whitman-Walker, Metro TeenAIDS and Us Helping Us—leading the fight against HIV/AIDS. Capitol Pride Symphonic Band and DC Swing! specializing in music from the Big Band era. Visit www.dccd.org for information. Tickets: $50 and $75.

A Christmas Carol
presented by Ford’s Theatre
December 2–28
Lansburgh Theatre

Charles Dickens’ magical story of Christmas is brought to delightful life in this exciting and imaginative retelling. Now in its fifth season, this haunting production, full of ghosts and spirits, has become the perfect Washington holiday tradition for thousands of families.

Other Performances at the Harman Center for the Arts

For tickets, call 202.547.1122 or visit HarmanCenter.org (unless otherwise noted).
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<thead>
<tr>
<th>SUNDAY</th>
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### SEPTEMBER 30
- **L** The Way of the World 7:30
- **H** Happenings: Dakshina Daniel Phoenix Singh Dance Company noon
- **L** The Way of the World 7:30
- **H** Romeo and Juliet 8:00
- **L** The Way of the World 8:00

### OCTOBER 1
- **H** Romeo and Juliet 8:00
- **L** The Way of the World 8:00

### OCTOBER 2
- **H** Romeo and Juliet 8:00
- **L** The Way of the World 8:00

### OCTOBER 3
- **H** Romeo and Juliet 8:00
- **L** The Way of the World 8:00

### OCTOBER 4
- **H** Romeo and Juliet 8:00
- **L** The Way of the World 8:00

### OCTOBER 5
- **L** Windows on The Way of the World 1:00
- **H** Romeo and Juliet 2:00
- **H** Romeo and Juliet 7:30
- **L** The Way of the World 7:30

### OCTOBER 6
- **H** Romeo and Juliet 7:30

### OCTOBER 7
- **H** Happenings: WPAS presents Reverb noon

### OCTOBER 8
- **H** Romeo and Juliet 8:00
- **L** The Way of the World 8:00

### OCTOBER 9
- **H** Romeo and Juliet 8:00
- **L** The Way of the World 8:00

### OCTOBER 10
- **H** Romeo and Juliet 8:00
- **L** The Way of the World 8:00

### OCTOBER 11
- **H** Romeo and Juliet 8:00
- **L** The Way of the World 8:00

### OCTOBER 12
- **L** The Way of the World 2:00
- **H** Romeo and Juliet 2:00
- **L** The Way of the World 7:30

### OCTOBER 13
- **Columbus Day**

### OCTOBER 14
- **L** The Way of the World 2:00
- **L** Twelfth Night Meet the Cast (STC members only)

### OCTOBER 15
- **H** Happenings: Washington Ballet noon
- **L** The Way of the World 7:30

### OCTOBER 16
- **L** The Way of the World 8:00

### OCTOBER 17
- **L** The Way of the World 8:00

### OCTOBER 18
- **L** The Way of the World 8:00

### OCTOBER 19
- **L** The Way of the World 2:00
- **L** The Way of the World 7:30

### OCTOBER 20
- **L** ReDiscovery Series 7:30

### OCTOBER 21
- **L** The Way of the World 7:30

### OCTOBER 22
- **H** Happenings: Congressional Chorus and Romeo and Juliet noon
- **L** The Way of the World 7:30

### OCTOBER 23
- **L** The Way of the World 8:00

### OCTOBER 24
- **L** The Way of the World 8:00

### OCTOBER 25
- **H** Reel Affirmations Film Festival (see page 37)

### OCTOBER 26
- **L** The Way of the World 2:00
- **L** The Way of the World 7:30

### OCTOBER 27
- **H** Harman Center for the Arts Annual Gala

### OCTOBER 28
- **L** The Way of the World 7:30

### OCTOBER 29
- **H** Happenings: Hesperus noon
- **L** The Way of the World 7:30

### OCTOBER 30
- **L** The Way of the World 8:00

### OCTOBER 31
- **L** The Way of the World 8:00
- **H** Opera Awards 8:00 (see page 37)
<table>
<thead>
<tr>
<th>SUNDAY</th>
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<tr>
<td>L The Way of the World 2:00 and 7:30</td>
<td></td>
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<td>H Happenings: Javamangala noon</td>
<td>L The Way of the World 8:00</td>
<td>L The Way of the World 8:00</td>
<td>L The Way of the World 2:00</td>
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<tr>
<td>H Autumn Showcase of Chinese Dances 2:00 and 7:30 (see page 37)</td>
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<td></td>
<td>L The Way of the World noon and 7:30</td>
<td>H Post-Classical Ensemble 7:30 (see page 32)</td>
<td>H The Way of the World 8:00</td>
<td>L The Way of the World 2:00</td>
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<td>L The Way of the World 2:00</td>
<td></td>
<td>Veterans Day</td>
<td>H Happenings: Russian Chamber Art Society noon</td>
<td>L The Way of the World 8:00</td>
<td>L The Way of the World 8:00</td>
<td>L The Way of the World 2:00</td>
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<td>H Washington Bach Consort 3:00 (see page 33)</td>
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<td>L The Way of the World 7:30</td>
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<td>L The Way of the World 8:00</td>
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<td>L The Way of the World 2:00</td>
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<td>H Happenings: Jane Franklin Dance noon</td>
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<td>L The Way of the World 7:30</td>
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<td>H Happenings: Jaewook Kim, clarinet noon</td>
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<td>Thanksgiving</td>
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<td>SUNDAY</td>
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</table>
|        |        | H DC’s Different Drummers  
*Songs for Life*  
8:00  
(see page 37) | H Twelfth Night  
7:30 | H Happenings:  
Bowen McCauley Dance  
noon and 7:30 | H Twelfth Night  
8:00 | H Twelfth Night  
8:00 | H Twelfth Night  
2:00 and 8:00 |
|        |        | 7       | 8         | 9        | 10     | 11       |
|        |        | H Windows on  
Twelfth Night  
1:00 | H Twelfth Night  
7:30  
Opening Night | H Christmas Carol  
7:30  
(see page 37) | H Happenings:  
Edgeworks Dance Theatre  
noon and 7:30 | H Twelfth Night  
8:00 | H Christmas Carol  
7:30 |
|        |        | 14      | 15        | 16       | 17     | 18       |
|        |        | H Twelfth Night  
2:00 and 7:30 | H WPAS Hewitt/Müller-Schott  
8:00  
(see page 35) | H Twelfth Night  
7:30 | H Happenings:  
WPAS Presents  
Harlie Sponaugle  
noon | H Christmas Carol  
7:30  
(see page 37) |
|        |        | 21      | 22        | 23       | 24     | 25       |
|        |        | H Christmas Carol  
2:30 and 7:30 | H Christmas Carol  
7:30 | H Christmas Carol  
7:30  
(see page 37) | H Twelfth Night  
7:30  
FREE  
Post-Performance Discussion  
FREE  
L Christmas Carol  
2:30 and 7:30 |
|        |        | 28      | 29        | 30       | 31     |          |
|        |        | H Christmas Carol  
2:30 and 7:30 | H Christmas Carol  
7:30 | H Twelfth Night  
12:00  
FREE  
Post-Performance Discussion  
FREE  
L Christmas Carol  
2:30 and 7:30 | H Christmas Carol  
7:30  
FREE |

**DECEMBER**

| Sidney Harman Hall  
L Lansburgh Theatre  
Sign-Interpreted  
Audio-Described  
Presented by the Shakespeare Theatre Company |

**December Calendar of Events**

**Post-Performance Discussion**
Ask questions of the acting company.

*Engage in a lively discussion with local scholars and the artistic staff.*
## CALENDAR OF EVENTS

<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
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<td>H Twelfth Night 2:00</td>
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<td>FREE Classics in Context</td>
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<tr>
<td>H The Dog in the Manger Meet the Cast (STC members only)</td>
<td>L WPAS/Dance Place Winter Heat 8:00</td>
<td>L WPAS/Dance Place Winter Heat 3:00 (see page 35)</td>
<td>L WPAS/Dance Place Winter Heat 8:00 (see page 35)</td>
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<td>H Happenings: CityDance Ensemble noon</td>
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<td>L CityDance Ensemble Entangled 8:00 (see page 36)</td>
<td>L CityDance Ensemble 8:00 (see page 36)</td>
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<td>H Happenings: Howard Bass and Barbara Hollinshead noon</td>
<td>L WPAS/Dance Place Winter Heat 8:00 (see page 35)</td>
<td>L WPAS/Dance Place Winter Heat 8:00 (see page 35)</td>
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<tr>
<td>H Happenings: Joanne Schmoll: Cabaret of Shakespeare Sonnets noon</td>
<td>L WPAS/Dance Place Winter Heat 8:00 (see page 35)</td>
<td>L WPAS/Dance Place Winter Heat 8:00 (see page 35)</td>
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<td>H Happenings: Brass on the Potomac noon</td>
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<td>H Happenings: Classics in Context: Learn about the social and cultural context of our plays.</td>
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*Presented by the Shakespeare Theatre Company*