All’s Well That Ends Well
This rousing musical springs to life on stage during the holiday season, poking fun at optimism and following Candide on his quest for true love with songs like “Make Our Garden Grow” and “Glitter and Be Gay.” The 20th-century classic, based on Voltaire’s satire, will be reinvigorated in a new adaptation by director Mary Zimmerman, matching her inventive, visually stunning style with Bernstein’s ravishing score. Zimmerman’s previous STC production of Pericles brought forth “an evening of bewitching ingenuity and bountiful surprise” (The Washington Post). Following the successful collaboration of King Lear in 2009, this farcical tale is a co-production with Chicago’s Goodman Theatre.

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Photo of Geoff Packard by Brian Warling. Design/direction: Kelly Rickert.
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by Akiva Fox  
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Whate’er the course, the end is the renown,” says Helena, the heroine of William Shakespeare’s *All’s Well That Ends Well*, in one of the play’s many variations on its title expression. This variation, however, uses the language of journeying; no matter how far the path might stray, she says, no matter what obstacles block the way, the destination justifies the difficulties of the journey. Both Helena and Bertram, the object of her affection, embark on journeys: from the country to the city, from one nation to another, but also from innocence to experience, from youth to maturity and ultimately from conflict to love.

In the early 1600s, when Shakespeare wrote *All’s Well That Ends Well*, journeys carried real weight; travels took weeks or months instead of the hours we know today. Shakespeare’s career began with a journey of several days from his birthplace in the English countryside to the flourishing city of London. But he rarely travelled farther in his lifetime, and never left the confines of the British Isles. The early explorers captured the English imagination at this time with their long sea voyages and stories of travel were among the best sellers in these early days of popular publishing.

Two medieval forms of journeying still figured in the literary and historical memory of this time: the chivalric quest and the holy pilgrimage. The quest was a journey carried out by a knight, either to rescue a lady or to prove himself worthy of her by completing a difficult task. In Shakespeare’s time, the noblemen who travelled to the Netherlands to fight a Spanish occupation viewed...
themselves as questing knights in the medieval tradition. The pilgrimage was a journey available to people of all ranks, on which the pilgrim traveled many miles to a shrine to ask for a saint’s intercession with God in curing an illness or in forgiving a sin. The greatest work of English medieval literature, Chaucer’s *Canterbury Tales*, takes place among a group of pilgrims on the road to the shrine at Canterbury.

The journeys of Helena and Bertram in *All’s Well That Ends Well* repeatedly make reference to quests and pilgrimages. The King sends the young men of France to fight in the Italian wars to “find what you seek, that fame may cry you loud.” Indeed, Bertram longs to prove himself in battle, so much so that he defies the notion that he is “too young” and becomes a captain to the Duke of Florence. He runs away a boy, but returns a man, having led men into combat. Helena’s journey also takes the form of a quest, and hers overturns the quest’s traditional gender roles. When Bertram escapes after his forced marriage to Helena, she sets off on an arduous journey to find him and to prove herself worthy of him.

Helena’s journey soon assumes the guise of a pilgrimage. She initially worships Bertram as a pilgrim might a saint (using religious language, she says that her “idolatrous fancy must sanctify his relics”), but when he flees her after their marriage, she must undertake a true pilgrimage. She claims to be a pilgrim to Compostela in Spain, one of the most popular shrines in Europe, seeking absolution from her sin of “ambitious love” for Bertram.

In reality, however, Helena does not make a pilgrimage to repent her love for Bertram, but rather to earn it; she would not “have him till I do deserve him.” In Catholic theology, pilgrimage derived from grace, the belief that a person’s actions could contribute to their own salvation. By walking hundreds of miles through every imaginable hardship, pilgrims earned the salvation they requested at the end of their journey. The English Catholic writer John Heywood (coincidentally the first to put down the expression “all’s well that ends well” in print) wrote that “such as pains do take on foot...shall thereby merit more highly than by anything done by man.” Some Protestants even banned pilgrimage because it ran contrary to their belief that salvation was predestined by heaven, and unalterable by human actions. “Our remedies oft in ourselves do lie, which we ascribe to heaven,” Helena argues. “The fated sky gives us free scope.” In the spirit of pilgrimage, she takes an active role in the redemption of her love, rather than leaving it up to fate.

The quest and the pilgrimage were both formal journeys toward definite destinations, but embedded in both was the notion that the journey mattered as much as the destination. The traveler was meant to undergo self-evaluation along the way, and to return home transformed. For although Helena declares that “whate’er the course, the end is the renown,” it is precisely the challenges the course offers both to her and to Bertram that makes their end together possible. Both concentrate so fully on their goals that they hardly notice as their journeys educate, mature and transform them. Ultimately, they travel different paths to the same destination.

Akiva Fox, Literary Associate
NT Live enters its second season as an initiative to broadcast live performances of National Theatre plays onto cinema screens around the world. Each listed presentation will be performed live in London, filmed in high definition and presented exclusively by the Shakespeare Theatre Company in the greater Washington region.

**Coming this season**

**Phédre**
Saturday, October 16, 2010 at 2 p.m.
An encore screening of *Phédre* starring Helen Mirren.

**A Disappearing Number**
Sunday, November 7, 2010 at 2 p.m.
Complicite’s *A Disappearing Number*, directed by Simon McBurney. Awards include the Olivier Award for Best New Play (2008), the Evening Standard Theatre Award for Best Play (2007) and The Critics’ Circle Theatre Award for Best New Play (2007).

**Hamlet**
Monday, December 27, 2010 at 7:30 p.m.
Shakespeare’s *Hamlet*, directed by Nicholas Hytner, featuring Rory Kinnear in the title role, David Calder as Polonius, Clare Higgins as Gertrude, Patrick Malahide as Claudius and Ruth Negga as Ophelia.

**Fela!**
Monday, January 17, 2011 at 7:30 p.m.
Currently playing on Broadway, the Tony Award winning musical *Fela!* comes to the National with Sahr Ngaujah as Fela Anikulapo-Kuti.

**King Lear**
Monday, February 7, 2011 at 7:30 p.m.
The Donmar Warehouse in collaboration with the National Theatre presents Artistic Director Michael Grandage’s production of Shakespeare’s *King Lear*.

**Frankenstein**
Monday, March 21, 2011 at 7:30 p.m.
Danny Boyle’s production of *Frankenstein*, a play by Nick Dear, based on the novel by Mary Shelley.

**The Cherry Orchard**
Monday, July 11, 2011 at 7:30 p.m.
Chekhov’s *The Cherry Orchard*, directed by NT Associate Director Howard Davies, whose recent productions of Russian plays (including *Philistines*, *Burnt by the Sun* and *The White Guard*) have earned huge critical acclaim. Zoë Wanamaker will play Madame Ranevskaya.

*dates subject to change

Tickets are $20. **Save 20% when you purchase the seven-screening series.**
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Photo of Helen Mirren by Catherine Ashmore.
After the death of his father, Count Bertram of Rossillion is called to Paris to serve the King of France. The King is deathly ill, and the physician who might have cured him has died, though not before leaving his medical secrets to his daughter, Helena. Bertram’s mother, the Countess, regards Helena as a daughter, and discovers that her recent melancholy has been caused by her unrequited love for Bertram. Hearing of the King’s illness, Helena decides to follow Bertram to Paris, where she will attempt to cure the King. The King learns of a war in Italy, and he gives permission to the young nobles of the court to join either side to gain experience.

When Helena arrives in the court, she offers to cure the King; if she fails, she will forfeit her life, but if she succeeds, the King must give her the husband of her choice. When she succeeds, she asks to be married to Bertram. Not wanting to marry a girl of low birth, Bertram protests, but the King commands Bertram to obey. After he reluctantly agrees, his soldier friend Parolles urges him to run away to the war. Bertram sends Helena back to Rossillion, promising to follow after.

In Rossillion, Helena receives a letter from Bertram asserting that they will never truly be married until she wears his ring and carries his child, two things which he will make sure never happen, for he has joined the Florentine army and vowed not to return to France while Helena lives. Determined not to lose Bertram, Helena follows him to Italy disguised as a religious pilgrim. While lodging at a hostel kept by a widow and her beautiful daughter Diana, Helena learns that Bertram has been courting Diana. Helena offers Diana three thousand crowns to assist her plot against Bertram: Diana will only let Bertram come to her room if he first gives her the ring he wears. In the room, however, Helena will be the one waiting for the midnight liaison.

Several French officers in the Florentine army, determined to prove to Bertram that Parolles is a coward, capture and threaten Parolles, pretending to be the enemy. Bertram returns to camp, having spent the night with the woman he thought was Diana. The officers then bring in the blindfolded Parolles, who tells all he knows and goes on to insult his comrades. When the blindfold is removed, Parolles is embarrassed but undaunted.

Helena spreads a rumor that she has died on her pilgrimage. Saddened, the King visits the Countess at Rossillion, and agrees to forgive Bertram if he will marry the daughter of another lord. Suddenly, the King recognizes the ring on Bertram’s finger as the one the King gave to Helena. Bertram makes up a story that it was thrown to him by a lady in Florence; just then, Diana appears and, claiming that Bertram seduced her, demands that he marry her. Bertram denounces her as a prostitute, but Diana produces the ring he gave her. When she refuses to tell the King how she came to possess the ring, he orders her imprisoned. Diana sends for her “bail”: Helena, alive and pregnant with Bertram’s child. Thus Helena has fulfilled Bertram’s two conditions to become his real wife, and Bertram promises to love her faithfully.
Lead production support has been provided by

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Costume rendering for All's Well That Ends Well by Robert Perdziola.
About the Playwright

William Shakespeare

No man’s life has been the subject of more speculation than William Shakespeare’s. While Shakespearean scholars have dedicated their lives to the search for evidence, the truth is that no one really knows what the truth is. Scholars agree that a William Shakespeare was baptized at Stratford-upon-Avon on April 26, 1564. Tradition holds that he was born three days earlier, on April 23—the same date on which, 52 years later, he was recorded to have died. On November 27, 1582, a marriage license was granted to 18-year-old William and 26-year-old Anne Hathaway. A daughter, Susanna, was born to the couple six months later. We know that twins, Hamnet and Judith, were born soon after and were baptized. What we do not know is how the young Shakespeare came to travel to London and how he first came to the stage. Whatever the truth may be, it is clear that in the years between 1582 and 1592 someone calling himself William Shakespeare became involved in the London theatre scene and was a principal actor with one of several repertory companies.

By 1592 Shakespeare had become prominent enough as a playwright to engender professional jealousy. A rival playwright, Robert Greene, wrote snidely of an “upstart crow, beautified with our feathers, that with his tiger’s heart wrapped in a player’s hide supposes he is as well able to bombast out a blank verse as the best of you, and being an absolute Johannes-factotum is in his own conceit the only Shakescene in a country.” In the years between 1591 and 1593, the theatres of London were temporarily shut down due to an outbreak of plague; Shakespeare turned his considerable talents to sonnet writing and acquired a patron, the young Lord Southampton, to whom two of his poems, *Venus and Adonis* and *The Rape of Lucrece*, are dedicated.

In 1594 Shakespeare was listed as a stockholder in the Lord Chamberlain’s Men; he was a member of this company for the rest of his career, which lasted until approximately 1611. When James I came to the throne in 1603, he issued a royal license to Shakespeare and his fellow players, inviting them to call themselves The King’s Men. The King’s Men leased the Blackfriars’ Theatre in London in 1608. This theatre, which had artificial lighting and was probably heated, served as their winter playhouse. The famous Globe Theatre was their summer performance space.

In the years since Shakespeare’s death, he had fallen to the depths of obscurity only to be resurrected as the greatest writer of English literature and drama. In the 1800s, his plays were so popular that many refused to believe that an actor from Stratford had written them. To this day some believe that Sir Francis Bacon was the real author of the plays; others argue that Edward DeVere, the Earl of Oxford, was the man. Still others contend that Sir Walter Raleigh or Christopher Marlowe penned the lines attributed to Shakespeare. Whether the plays were written by Shakespeare the man or Shakespeare the myth, it is clear that no other playwright has made such a significant and lasting contribution to the English language.
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Karma Camp

**Voice and Text Coach**
Ellen O’Brien

**Assistant Director**
Jenny Lord

**Literary Associate**
Akiva Fox

**Stage Manager**
Joseph Smelser*

**Assistant Stage Manager**
Benjamin Royer*

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Anne Nesmith

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ALL’S WELL THAT ENDS WELL
(in order of speaking)

Countess of Rossillion ................................................................. Marsha Mason*
Bertram, her son, Count of Rossillion ........................................... Tony Roach*
Lafew, a lord ............................................................................. Paxton Whitehead*
Helena ....................................................................................... Miriam Silverman*
Parolles ..................................................................................... Michael Bakkensen*
Lavatch ..................................................................................... Adam Green*
King of France .......................................................................... Ted van Griethuysen*
First Elder Lord .......................................................................... Bev Appleton*
Second Elder Lord ..................................................................... Conrad Feininger*
Reynalda ................................................................................... Barbara Pinolini*
Dumaine the Elder .................................................................... Nick DePinto*
Dumaine the Younger ................................................................ Danny Yoerges
Duke of Florence ........................................................................ Conrad Feininger*
Widow Capilet ........................................................................... Caitlin O’Connell*
Diana, her daughter .................................................................... Natalie Mitchell*
Mariana ...................................................................................... Barbara Pinolini*
Interpreter ................................................................................ Daniel Flint

Soldiers, Townspeople, Servants .................. Kevin Hasser, Russell Jonas, Charity Pomeroy,
John William Schiffbauer, Kristen Varvaris, Scott Woltz,
Kevin Woods and Members of the Company

UNDERSTUDIES
Bev Appleton* (Lafew), Will Cooke (Elder Lords/Duke of Florence), Nick DePinto* (Parolles),
Conrad Feininger* (King of France), Greg Gallagher (Ensemble),
Russell Jonas (Dumaine the Elder), Patrick McAndrew (Ensemble), Natalie Mitchell* (Helena),
Caitlin O’Connell* (Countess), Barbara Pinolini* (Widow Capilet),
Charity Pomeroy (Reynalda/Mariana), Meredith Richard (Ensemble), Kristen Varvaris (Diana),
Scott Woltz (Lavatch/Interpreter), Kevin Woods (Dumaine the Younger),
Danny Yoerges (Bertram)

THERE WILL BE ONE 15-MINUTE INTERMISSION.

The Shakespeare Theatre Company operates under an agreement between the League of Resident Theatres and Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States, and employs members of the Society of Stage Directors and Choreographers 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 American Arts Alliance, the League of Washington Theatres, the D.C. Chamber of Commerce, the United Arts Organization, Cultural Tourism DC and the Washington Convention and Tourism Corporation.

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.
Cast Biographies

Bev Appleton*
First Elder Lord
NEW YORK: Manhattan Theatre Club: Five by Tenn, The Other Side. REGIONAL: Arden Theatre: Feste in Twelfth Night, Robert in Proof, Turpin in Sweeney Todd; Walnut Street Theatre: Candy in Of Mice and Men, Padre in Man of La Mancha, Mr. Bailey in Mr. Bailey’s Minder (American premiere); Philadelphia Shakespeare: Kent in King Lear; Theatre Virginia: Touchstone in As You Like It, Dogberry in Much Ado About Nothing, Dysart in Equus, Nicola in Arms and the Man. INTERNATIONAL: Sibiu International Theatre Festival; Romania and Edinburgh Fringe: Michael in Two Rooms; Blue Ridge Theatre Festival, Caux, Switzerland: Men in Wenceslas Square, Matthew in Cotton Patch Gospel. FILM: The New World, The Contender, True Colors. TELEVISION: My Name is Bill W., The Color of Love, Traitor In My House, The Locket. AWARDS: Barrymore Award nomination for Lead Actor in The Fantasticks; Barrymore Award nomination for Best Ensemble for Of Mice and Men. OTHER: Has performed internationally in Hungary, Romania, Italy, England, Scotland and Switzerland; directed over 50 productions, from Chekhov to Shakespeare to Shaw, including more than 20 musicals. While producing director, the Haymarket Theatre won more than 25 Virginia Theatre Critic Awards (1975–1984).

Nick DePinto*
Dumaine the Elder

Michael Bakkensen*
Parolles
NEW YORK: Broadway: Noises Off; Festen; The Man Who Came to Dinner; Off-Broadway: The Paris Letter; Off-Off Broadway: Kirk Theater: The Secret of Mme Bonnard’s Bath; West End Theatre: Tales of Doomed Love; Lark Play Development Center: Waxing West; Lincoln Center Director’s Lab: Alarms. REGIONAL: Mark Taper Forum: The School of Night; Guthrie Theater: The Home Place, The Long Walk, Jack & Jill; Hartford Stage: Noises Off, A Christmas Carol; Arena Stage: Born Yesterday; Baltimore Center Stage: Lady Windermere’s Fan; Alliance Theatre: Shakespeare’s R&J; American Conservatory Theatre: Big Love; La Jolla Playhouse: Light Up the Sky; New Jersey Shakespeare Festival: Romeo and Juliet, Twelfth Night; Alabama Shakespeare Festival: Macbeth, Titus Andronicus, Disguises; Hangar Theatre: Indoor/Outdoor, Fixed. FILM: Memoria Mortals, Not Quite Breathing. TELEVISION: Law & Order: CI, Guiding Light, Stage on Screen. TRAINING: University of California, San Diego: MFA; Yale University: BA in English.

Conrad Feininger*
Second Elder Lord/ Duke of Florence

Daniel Flint
Interpreter/Ensemble
STC: Academy for Classical Acting: Thalïard/Pander in Pericles, Sordido in Women Beware Women. REGIONAL: Intiman Theatre: Murderer in Richard III; Tygres Heart Shakespeare: Provost in Measure for Measure; Raving Theatre: Mervin in Piece of Cake; Stark Raving Theatre: Petar in Liberration; Book-It
Repertory: Barsad in A Tale of Two Cities; Seattle Public Theatre: Frank in Spokesong, Sound Theatre Company; Ulysses in Troilus and Cressida; Historic Theatre: Kerry Max Cook in The Exonerated; Harlequin Theatre: Valene in Lonesome West, Guildenstern in Rosencrantz and Guildenstern are Dead and Hamlet, Murderer in Macbeth, Harlequin in The Game of Love and Chance, Dauphin/Henry in King John. Studio Theatre; Signature Theatre. OTHER: Member of One Lump or Two Productions. TRAINING: Academy for Classical Acting.

Adam Green*

Lavatch

STC: The Liar. NEW YORK: Off-Broadway: Cherry Lane: Dov and Ali; Second Stage: Election Day, All this Intimacy; Lion Theatre: None of the Above; Theater at St. Clement’s: The Last Word; New York City Opera: The Mines of Sulphur; Walkerspace/SoHo Rep: Bone Portraits; also workshops and readings at Roundabout, New York Theatre Workshop, Cherry Lane, Red Bull, among many others. REGIONAL: La Jolla Playhouse: Peter and the Starcatchers (co-produced by Disney, dir. Roger Rees/Alex Timbers); Geva Theatre: Pride and Prejudice; Actors’ Theatre of Louisville: The Chosen; Arena Stage: Awake and Sing! (dir. Zelda Fichandler, Rose Robinson Cowen Fellowship); Alliance Theatre: The Heart is a Lonely Hunter (dir. Doug Hughes); Shakespeare on the Sound: The Merchant of Venice. TRAINING: New York University: MFA; Harvard University: BA in English.

Kevin Hasser

Ensemble


Russell Jonas

Ensemble


Marsha Mason*

Countess of Rossillion


Natalie Mitchell*

Diana

REGIONAL: Santa Barbara Shakespeare Company: Much Ado About Nothing, As You Like It. FILM: Jack (directed by Francis Ford Coppola), The Game. AWARDS: Rosebud Film Festival Winner for Can’t You See. OTHER: NYU: Tongue of a Bird, Lady Windermere’s Fan, Hot I Baltimore. TRAINING: University of California at Santa Barbara: BFA; Graduate Acting at NYU: MFA.

Caitlin O’Connell*

Widow Caplet

STC: Beatrice in Much Ado About Nothing, Lady Percy in Henry IV Parts 1 and 2 (Helen Hayes nomination), Olivia in Twelfth Night, Mistress Ford and Mistress Page in The Merry Wives of Windsor, Measure for Measure, The Comedy of Errors, As You Like It. NEW YORK: Broadway: 33 Variations; Off-Broadway: Public Theater: Stuff Happens; Lincoln Center: Third, The Director’s Lab; Primary Stages: Boy; Roundabout Theatre Company: Give Me Your Answer, Do; Red Bull Theater: Pericles. REGIONAL: Center Stage: The Matchmaker, The Winter’s Tale, The Hostage, Othello, How I Learned to Drive, SLAVS!, O, Pioneers!, A Doll’s House, There’s One in Every Marriage, The Film Society; O’Neill Theater Center: Tale of the Burning Boy, Magnolia, End Days, Air Conditioning; South Coast Rep: Habeas Corpus; Old Globe Theater: Julius Caesar; Cincinnati Playhouse in the Park: Doubt; Denver Center: Third, The Sweetest Sting in Baseball, The Clean House, Dinner with Friends; The Guthrie: Mrs. Warren’s Profession, Playboy of the Western World; McCarter Theatre Center; Yale Repertory; Intiman Theater; Dallas Theater Center; Milwaukee
Barbara Pinolini*
Mariana/Reynalda
REGIONAL: Olney Theatre Center: I Hate Hamlet, The Importance of Being Earnest, Necessary Targets, The Elephant Man, The Madwoman of Chaillot, Night of the Iguana, Prelude to a Kiss; Olney Theatre Center/Potomac Theatre Project: Venus, The Best Man; Olney Theatre Summer Shakespeare: As You Like It, A Midsummer Night’s Dream, Twelfth Night, Much Ado About Nothing; Totem Pole Playhouse: The Underpants, Lying in State; Everyman Theatre: The Children’s Hour, Voir Dire, Nude With Violin; Bay Theatre: The Fantasticks; Cumberland Theatre: Diary of Anne Frank; Kennedy Center: Shear Madness; Wayside Theatre: The Last Night of Ballyhoo, Steel Magnolias, Christmas Carol; Theatre of the First Amendment: Mississippi Pinocchio; Roundhouse Theatre: Diary of Anne Frank; Washington Stage Guild: Blithe Spirit, The Millionairress; Horizon’s Theatre: Sylvia’s Real Good Advice, Kindergartentransport; GFour Productions: Menopause the Musical (tour). TELEVISION: Homicide: Life on the Street, American’s Most Wanted, PBS: Life and Death of the Federal Theatre Project, Share the Word, Real to Reel. OTHER: Director: Cincinnati Shakespeare Festival: The Taming of the Shrew (Best in City award), Georgetown Gilbert & Sullivan Society: Merrily We Roll Along. INSTRUCTOR: Former Adjunct Faculty in the Department of Performing Arts at American University. TRAINING: Catholic University of America: MFA.

Charity Pomeroy
Ensemble
REGIONAL: dog & pony dc: EmCee in Bare Breasted Women Swordfighting; Smithsonian NMAI: Sybil Mosely Bingham in The Conversion of Ka’Ahumana; OTHER: Memphis Jazz Orchestra: Vocalist; Holland America Cruise Lines: Onstage Alaska; TRAINING: Weber State University: BA in Musical Theatre.

Tony Roach*
Bertram

John William Schiffbauer
Ensemble

Miriam Silverman*
Helena
Ted van Griethuysen*
King of France
STC: Mr. Praed in Mrs. Warren’s Profession, Duke of York in Richard II, Chorus/Erpingham in Henry V, Adam/Sir Oliver Mar-Text in As You Like It, Malvolio in Twelfth Night (STC mainstage and McCarter Theatre), Friar Lawrence in Romeo and Juliet, Lepidus/A Cobbler in Julius Caesar, Lepidus/A Rural Fellow in Antony and Cleopatra, Andrew Undershaft in Major Barbara (Helen Hayes Award); Ghost/First Player/Gravedigger in Hamlet; Holofemes in Love’s Labor’s Lost (main- and stage and RSC); Darius in The Persians; Falstaff in Henry IV; Manders in Ghosts; Morose in The Silent Woman; Philip II in Don Carlos; Apemantus in Timon of Athens (Helen Hayes Award); Menenius Agrippa in Coriolanus; Lear in King Lear; Prospero in The Tempest. NEW YORK: Broadway: Romulus, Inadmissible Evidence (Drama Desk Award), Galileo. Off-Broadway: New York Shakespeare Festival; Roundabout Theatre; La Mama E.T.C. REGIONAL: Olney Theatre: The Heiress; Folger Theatre: The Clandestine Marriage; Studio Theatre: The Life of Galileo (Helen Hayes Award), The Steward of Chistendom; Arcola Theatre, London: Mr. Paradise in London: Mr. Paradise in Rock ‘N’ Roll, Moonlight; Long Wharf Theatre; Hartford Stage; Williamstown Theatre Festival. INTERNATIONAL: Battersea Arts Center, London: title role in The Life of Galileo; Arcola Theatre, London: Broadway from the Shadows; Trafalgar Studios, London: Mr. Paradise in Lovely and Misfit. INSTRUCTOR: Aesthetic Realism of Eli Siegel; Columbia University, Mount Vernon College.

Scott Woltz
Ensemble
REGIONAL: Swine Palace: King in Love’s Labour’s Lost, Scoop in The Heidi Chronicles, Cocktail (dir. Ping Chong), Hair, Judas in The Last Days of Judas Iscariot, Harpagon in The Miser; Oklahoma Shakespearean Festival: Gratiano in The Merchant of Venice, Lysander in A Midsummer Night’s Dream; Roxy Regional Theatre: Octavius in Antony and Cleopatra. INTERNATIONAL: Scoop in The Heidi Chronicles (Shanghai and Beijing). OTHER: National Players 56 Tour: Paris in Romeo and Juliet, Haemon in Oedipus Cycle. INSTRUCTOR: Louisiana State University. TRAINING: Towson University: BA; Louisiana State University: MFA.

Kevin Woods
Ensemble

Danny Yoerges
Dumaine the Younger

Kristen Varvaris
Ensemble

Paxton Whitehead*
Lafew
Michael Kahn  
Director  
See For the Shakespeare Theatre Company (page 24).

Court Watson  
Scenic Designer  
NEW YORK: Off-Broadway: It Must Be Him, Dear Edwina, Getting Out. REGIONAL: Little Shop of Horrors (Ford’s Theater), Meet John Doe (Goodspeed), The Tempest (dir. Olympia Dukakis, Alpine Theater Project), Jungle Books (CityDance Ensemble), The Foreigner, Fiddler on the Roof, Other People’s Money, Lend Me a Tenor (Engeman Theater), Stagedoor Canteen (National WWII Museum, New Orleans), numerous projects at SeaWorld and Busch Gardens. INTERNATIONAL: West Side Story, Jekyll & Hyde (Theater Magdeburg, Germany), Frau Luna, (Landestheater, Salzburg), AIDA, Rockville (Amstetten, Austria and Deutsches Theater, Munich). TELEVISION: All My Children, One Life to Live, 2006 Tony Awards. OTHER: Watercolors featured in Leslie-Lohman Gallery in New York, published in 100 Artists of the Male Figure and in private collections in UK, Switzerland, Germany, and Austria. BROADWAY ASSISTANT DESIGN: Guys & Dolls, South Pacific, Cry-Baby, The Coast of Utopia, Mauritius, Grease!, Lestat, Little Women, High Fidelity. UPCOMING: Himmel über Berlin (Landestheater, Salzburg), Annie Get Your Gun, Blizzard in Marblehead Neck (dir. Francesca Zambello, Glimmerglass Festival). TRAINING: New York University, MFA Design for Stage and Film.

Robert Perdziola  
Costume Designer  
STC: Mrs. Warren’s Profession, Design for Living, The Imaginary Invalid, Major Barbara, Lady Windermere’s Fan (Helen Hayes Award), Cyrano, The Rivals, The Duchess of Malfi, Don Carlos (Helen Hayes Award), The Country Wife (Helen Hayes Award), King John, A Woman of No Importance. NEW YORK: Metropolitan Opera: Il Pirata; American Ballet Theatre: Kaleidoscope (set), Le Spectre de la Rose (sets and costumes), Pillar of Fire (sets and costumes). Sets and costumes of numerous productions for Lyric Opera of Chicago, San Francisco Opera, San Francisco Ballet, Santa Fe Opera, Opera Theatre of Saint Louis. INTERNATIONAL: Opera Monte Carlo: Così Fan Tutte (sets and costumes); Niedersachsishe Staatsoper Hannover: Faust (sets and costumes); Cawston Opera, Oxford, UK: Così Fan Tutte (sets and costumes), Le Nozze di Figaro (sets and costumes). Upcoming: Metropolitan Opera: Capriccio, Stratford Shakespeare Festival: The Merry Wives of Windsor.

Charlie Morrison  
Lighting Designer  
STC: The Way of the World, Hamlet (mainstage and Free For All), Richard III (Helen Hayes nomination), An Enemy of the People (Helen Hayes nomination), Othello (Helen Hayes nomination), The Tempest (Helen Hayes Award), Henry IV, Part 1 and Part 2 (Helen Hayes nomination, associate designer); The Oedipus Plays (Greece, associate designer). NEW YORK: Off Broadway: Groovaloo: Freestyle. REGIONAL: Papermill Playhouse, Goodspeed Musicals, PlayMakers Repertory, Olney Theatre, NJ Shakespeare, American Stage Company, American Stage Festival, many others. NATIONAL/INTERNATIONAL TOURS: Groovaloo: Freestyle, Chitty Chitty Bang Bang, Spelling Bee, Gypsy, Aida, The Who’s Tommy, Singin’ in the Rain, 42nd Street, Miss Saigon, Smokey Joe’s Café, Titanic, The Music Man, Footloose, Man of LaMancha, Peter Pan, 1776, The King and I, many others. AWARDS: 2 Helen Hayes Awards for outstanding lighting design, 7 Helen Hayes nominations.

Adam Wernick  
Composer  

Martin Desjardins  
Sound Designer  
(2003), Don Carlos. NEW YORK: Off-Broadway: Second Stage: The Scene; New York Theatre Workshop: columbinus (Lucille Lortel Award); The Wooster Group: North Atlantic, House/Lights; Playwrights Horizons: Gunsky; John Houseman: Below the Belt. REGIONAL: Huntington Theatre: Mauritius, Breath, Boom; McCarter Theatre: Twelfth Night, Ridiculous Fraud; Actors Theatre of Louisville: Mystery of Attraction, Wit, Cloud Tectonics; Arena Stage: An American Daughter; Center Stage: The Voysey Inheritance, Picnic; Round House Theatre: Midwives, Camille, columbinus (Helen Hayes Award), The Diary of Anne Frank (Helen Hayes Award); Yale Repertory: Iphigenia at Aulis. INTERNATIONAL: The Holland Festival, Amsterdam: House/Lights; FINN, Harstad, Norway: Rett Etter Midnatt; Mimirish Productions, Toronto, Canada: Death of a Salesman; Edinburgh Fringe Festival: Embracing the Riddle. TRAINING: Yale School of Drama.

Karma Camp
Choreographer

Anne Nesmith
Wig Designer
STC: Mrs. Warren’s Profession, The Liar, The Alchemist, The Taming of the Shrew (Free For All), Design for Living, The Dog in the Manger, The Way of the World, Romeo and Juliet, The Imaginary Invalid, Julius Caesar, Antony and Cleopatra, Major Barbara, Tamburlaine, Edward II. NEW YORK: Off-Broadway: Theatre III: The Servant of Two Masters. REGIONAL: Arena Stage: The Fantasticks; Washington Ballet: The Nutcracker; Signature Theatre (Regional Tony Award Winner 2009): Sycamore Trees (World Premiere), Sweeney Todd, Show Boat, Dirty Blonde, See What I Wanna See, Ace (Broadway-Bound Premiere); Ford’s Theatre: The Rivalry; Opera Boston: La Grande-Duchesse de Gérolstein; Woolly Mammoth Theatre Company: Clybourne Park; Annapolis Opera: Tosca, Cavalleria Rusticana, Pagliacci, Carmen, The Barber of Seville, Madama Butterfly; Opera Delaware; Opera Roanoke; Todi Festival: Eugene Onegin, Trouble in Tahiti; Roundhouse Theatre: One Flew Over the Cuckoo’s Nest; Olney Theatre Center: King of the Jews (World Premiere), The Constant Wife, The Heiress, Oliver!; Fort Worth Opera: Don Pasquale; WaterTower Theatre: The Old Settler; Baltimore Opera Company, Resident Wig and Makeup Designer. UPCOMING: Woolly Mammoth Theatre Company: In the Next Room, or The Vibrator Play; Signature Theatre: Chess. OTHER: The Smithsonian National Portrait Gallery’s Cultures in Motion Program: Hepburn Herself. WIG CONSTRUCTION: Broadway: The Greenbird (dir, Julie Taymor); Scooby-Doo Live!; 42nd St. (Asian tour); Makeup Artist for The Military Channel’s Great Planes. TEACHING: Washington National Opera Student Opera Program: makeup classes; Catholic University: Theatrical Makeup Master Class; George Mason University: Opera Wig/Makeup Master Class; USITT Conference SW Division: Wig Symposium lecturer. TRAINING: Syracuse University: BS in Design/Technical Theatre.

Ellen O’Brien
Voice and Text Coach
See For the Shakespeare Theatre Company (page 25).

Akiva Fox
Literary Associate
See For the Shakespeare Theatre Company (page 25).

Jenny Lord
Assistant Director
See For the Shakespeare Theatre Company (page 25).

Joseph Smelser*
Stage Manager
REGIONAL: Seattle Repertory Theatre: An Ideal Husband, A Doll’s House, Play On!, As You Like It, A Midsummer Night’s Dream, Peter Brook’s The Tragedy of Hamlet, Golden Child, Don Juan, Purgatorio, The Search for Signs of Intelligent Life in the Universe (with Lily Tomlin); American Conservatory Theatre: The Rivals, The Circle, The Government Inspector, Edward Albee’s At Home At the Zoo, Vigil; Berkeley Repertory Theatre: Journey to the West, An Almost Holy Picture, Having Our Say; Regional Tour: Twilight, Los Angeles, 1992 (with Anna Deavere Smith). OTHER: Associate Artistic Director/Staff Producer, Seattle Repertory
Benjamin Royer*
Assistant Stage Manager
STC: Mrs. Warren’s Profession, Henry V, Richard II, Phèdre, Harman Center for the Arts Annual Gala (2008), Edward II, The Taming of the Shrew (Free For All); King Lear, Ion, Twelfth Night, The Way of the World, Julius Caesar, Antony and Cleopatra, Argonautika, Tamburlaine, Hamlet, Richard III. REGIONAL: Actors Theatre of Louisville: A Tuna Christmas; Center Stage: The Voysey Inheritance, The Two Gentlemen of Verona, Elmina’s Kitchen (U.S. premiere), Lady Windermere’s Fan, Sweeney Todd, Misalliance, Intimate Apparel (premiere), No Foreigners Beyond This Point (premiere), Peter Pan; Contemporary American Theater Festival: Mr. Marmalade, Sex, Death and the Beach Baby (premiere), The God of Hell, Sonia Flew (premiere); Rep Stage: T Bone n Weasel. TRAINING: University of Richmond: BA in Theatre Arts and Psychology
UPCOMING EVENTS

SHAKESPEARE THEATRE COMPANY

Creative Conversations for All’s Well That Ends Well
Windows
Sunday, September 12, 5 p.m.
The Forum in Sidney Harman Hall, 610 F Street NW
Engage in a lively discussion with local scholars and members of the artistic staff.

Post-Performance Discussion
Wednesday, September 15
Sidney Harman Hall, 610 F Street NW
Members of the acting company discuss the play immediately following the performance on the stage with Literary Associate Akiva Fox.

Fall Arts Preview
Saturday, September 11, 11 a.m.–7 p.m.
Sidney Harman Hall, 610 F Street NW
Enjoy over 25 presentations showcasing D.C.’s fall performance season as part of the 18th Annual Arts on Foot Festival. Across seven performance times, the preview will present a wide array of theatre, dance, comedy and choral music on two stages in an exciting, fast-paced showcase of each organization’s fall offerings.

Upright Citizens Brigade
Friday, September 24
Saturday, September 25
The Forum in Sidney Harman Hall, 610 F Street NW
See comedy stars of today and tomorrow perform live on stage from the theatre that brought you comedy greats like Horatio Sanz, Amy Poehler, Rob Corddry, Ed Helms, MTV’s Human Giant, the Daily Show’s Rob Riggle and more.

VelocityDC Dance Festival
October 7–9
Sidney Harman Hall, 610 F Street NW
Following the sold-out success of last year’s festival, fasten your seat belts for a unique dance showcase featuring the very best in movement from D.C. and around the world!

Phédre
Presented by National Theatre Live
Sidney Harman Hall, 610 F Street NW
Saturday, October 16, 2 p.m.
An encore screening of Phédre starring Helen Mirren.

Preludes: Duncan, Sand & Chopin
Presented by Word Dance Theater
November 4, 7:30 p.m.
Lansburgh Theatre, 450 7th Street NW
An original dance/theatre production exploring the dynamics between boundary-breaking artists Isadora Duncan, George Sand and Frédéric Chopin, as each strive to embody beauty and freedom through their art.

David Alan Grier
Friday, November 5
Saturday, November 6
Lansburgh Theatre, 450 7th Street NW
David Alan Grier brings his stand-up comedy to the Nation’s Capital for a night of rousing fun.

Come Out Laughing
November 12–13
The Forum in Sidney Harman Hall, 610 F Street NW
A regular, monthly show at the Laugh Factory Comedy Club in Long Beach, California, Come Out Laughing arrives at the Harman Center for the Arts as part of its nationwide tour.

The Master and Margarita
Presented by Synetic Theatre
November 11–December 12
Lansburgh Theatre, 450 7th Street NW
The Master returns in The Master and Margarita, the first of two productions staged at the Lansburgh Theatre as part of Synetic’s Legendary 10th Anniversary season.
Shakespeare Theatre Company

In his 24th season with the Shakespeare Theatre Company, Artistic Director Michael Kahn, together with the Company’s artists, staff and Board of Trustees, continues to fulfill the Company’s ambition to become the country’s leading force in the presentation and preservation of classic theatre. The Shakespeare Theatre Company enjoys national and international renown as “the nation’s foremost Shakespeare company” (The Wall Street Journal) producing “a repertory of classics that no New York theatre of similar size and scale can match” (The New York Times). The Company’s noted company of classical actors regularly includes such distinguished guest artists as Jane Alexander, Elizabeth Ashley, Avery Brooks, Kathleen Chalfant, Keith Hamilton Cobb, Keir Dullea, Jonathan Hadary, Harry Hamlin, Hal Holbrook, Tom Hulce, Stacy Keach, Sabrina LeBeauf, Jean LeClerc, Judith Light, Victor Love, Marsha Mason, Kelly McGillis, Patrick Page, Jean Stapleton, Patrick Stewart, Richard Thomas, Joan van Ark, Geralyn Wyn Davies and Karen Ziemba. The 2010-2011 season features three plays by Shakespeare, All’s Well That Ends Well, Cymbeline and The Merchant of Venice. In addition, STC will produce the glittering musical Candide, Harold Pinter’s Old Times and Oscar Wilde’s An Ideal Husband. This fall we also enjoy the tremendous versatility of Sidney Harman Hall, which plays host to a variety of art forms. VelocityDC—our second annual showcase for dance — returns in October, along with the second season of NT Live, a series of performances broadcast in HD from London’s National Theatre. Live performances include The Great Game: Afghanistan, one of the most exciting works of theatre to come out of London in recent years.

Shakespeare Theatre Company Free For All

Started in 1991 to engage new and diverse audiences, the Free For All has presented free Shakespeare to approximately 575,000 area residents. Its contribution to the community has been recognized with both The Washington Post Distinguished Service Award and the Public Humanities Award from the Humanities Council of Washington, D.C. The move to Sidney Harman Hall increased the Metro-accessibility of the event, prevents weather-related cancellations and allows the Shakespeare Theatre Company to maintain the artistic integrity of Free For All productions thanks to the state-of-the-art capabilities of Sidney Harman Hall. The change in venues also allows the Company to host a variety of family-friendly events to coincide with Free For All performances. For additional information on the change, please visit ShakespeareTheatre.org.

Education

Consistent with the Shakespeare Theatre Company’s central mission—to be the leading force in producing and preserving the highest quality classic theatre—the Education Department is positioned as both a local and national resource. We strive to deepen the understanding of, appreciation of and connection to classic theatre in diverse learners of all ages through accessible programs that celebrate multiple perspectives. The education programs of STC challenge all learners to explore the ideas, emotions and principles contained in classic texts and to discover the correlations between classic theatre and our modern perceptions. We seek to fulfill this mission through strengthening our collaborations with schools and other organizations locally and nationally, engaging in scholarly dialogue with community and audience members, and increasing our use of technology. Text Alive!, a curriculum enrichment program, works with public school teachers in D.C., Virginia and Maryland to make Shakespeare and his works accessible to young audiences. ShakesPEERS, a community outreach initiative, provides a nurturing environment during non-school hours for young people from the D.C. public schools to explore their creative voices through a foundation of collaboration, craftsmanship, citizenship and community. With its broad range of programs—including Classics in the Classroom, Students for Shakespeare, Windows, Master Acting Classes, Professional Internships, SHAKESPEARIENCE, Re:ACT and Theatre History Initiative—the Company’s Education Department is an innovative and creative community resource.

Academy for Classical Acting

Designed for working actors, midstream in their careers, the Academy for Classical Acting is a one-year immersion program with an exceptional number of contact hours between students and professional faculty. Under the guidance of Michael Kahn and with an MFA degree accredited through The George Washington University, the ACA teaches actors how to integrate the emotional, physical and imaginative life of a role with the technical skills needed to express to the fullest Shakespeare’s dramatic texts as well as many other classical playwrights. During 11 months of intensive study, ACA training includes voice, speech, acting, text, mask, Alexander Technique, movement, clown and stage combat. Since 2001, ACA has graduated more than 100 actors who are now performing on stages in New York, Washington, D.C. and across the country.

Annual Support

Donors make a difference. Ticket revenue and other earned income account for just over 60 percent of the Company’s $17 million operating budget. It is only with the ongoing generous support of more than 300 corporations, foundations and public agencies—along with more than 3,000 individuals—that the Company can fulfill its mission as the nation’s leading force in producing and preserving classical theatre.
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The Kennedy Center
Michael Kahn
Artistic Director
STC: The Liar, Richard II, The Alchemist, Design for Living, The Way of the World, Antony and Cleopatra (2008), Tamburlaine, Hamlet (2007), Richard III (2007), The Beaux’ Stratagem, Love’s Labors Lost, Othello, Lorenzaccio, Macbeth (2004), Cyrano, Five by Tenn (at the Kennedy Center), The Silent Woman, The Winter’s Tale (2002), The Duchess of Malfi, The Oedipus Plays, Hedda Gabler, Don Carlos, Timon of Athens, Camino Real, Coriolanus, King Lear (1999), The Merchant of Venice, King John, A Woman of No Importance, Sweet Bird of Youth, Peer Gynt, Mourning Becomes Electra, Henry VI, Volpone, Henry V, Henry IV, The Doctor’s Dilemma, Richard II, Much Ado about Nothing (also at McCarter Theatre), Mother Courage and Her Children, Hamlet, Measure for Measure, King Lear (1991), Richard III (1990), The Merry Wives of Windsor, Twelfth Night, As You Like It, Antony and Cleopatra (1988), Macbeth (1988), All’s Well That Ends Well, The Winter’s Tale (1987), Romeo and Juliet. NEW YORK: Broadway: Show Boat (Tony nomination), Cat on a Hot Tin Roof, Whodunit, Night of the Tribades, Death of Bessie Smith, Here’s Where I Belong, Othello, Henry V; Off-Broadway: Manhattan Theatre Club: Five By Tenn, Sleep Deprivation Chamber, Funnyhouse of a Negro, The Rimers of Eldritch, Three by Thornton Wilder, A Month in the Country, Hedda Gabler, The Señorita from Tacna, Ten by Tennessee; New York Shakespeare Festival: Measure for Measure (Saturday Review Award), Artistic Director, The Acting Company, 1978–1988. TEACHING: Richard Rodgers Director of Juilliard Drama Division July 1992–May 2006, faculty member 1967–; Shakespeare Theatre Company Academy for Classical Acting at the George Washington University. Previously: New York University; Circle in the Square Theatre School; Princeton University; British American Drama Academy; founder of Chautauqua Theatre Conservatory. REGIONAL: Arena Stage: A Touch of the Poet; Signature Theatre: Otobenga; Guthrie Theater: The Duchess of Malfi; American Repertory Theatre: ’Tis Pity She’s a Whore; American Shakespeare Theatre: Artistic Director for 10 years, more than 20 productions; McCarter Theatre: Artistic Director for five seasons, including Beyond the Horizon, filmed for PBS; Chautauqua Theatre: Artistic Director, including The Glass Menagerie with Tom Hulce; Goodman Theatre: Old Times (MacArthur Award), The Tooth of Crime (Jefferson nomination); Ford’s Theatre: Eleanor. OPERA: Vanessa for the New York City Opera (2007); Lysistrata or The Nude Goddess for Houston Grand Opera and New York City Opera; Vanessa for Washington Opera and Dallas Opera; Show Boat for Houston Grand Opera; Carmen for Houston and Washington Operas; Carousel for Miami Opera; Julius Caesar for San Francisco Spring Opera. INTERNATIONAL: Love’s Labors Lost at the Royal Shakespeare Company’s Complete Works Festival; The Oedipus Plays at the Athens Festival; Five by Tenn for The Acting Company’s tour of Eastern Europe; Show Boat for the National Cultural Center Opera House in Cairo; The White Devil for the Adelaide Festival. BOARD MEMBERSHIPS: Theatre Communications Group; New York State Council on the Arts; D.C. Commission on the Arts and Humanities; National Endowment for the Arts; Opera America’s 80s and Beyond. AWARDS: Seven Helen Hayes Awards for Outstanding Director; 2007 Mayor’s Arts Award Special Recognition for Shakespeare in Washington; 2007 Stephen and Christine Schwarzman Award for Excellence in Theatre; 2007 Sir John Gielgud Award for Excellence in the Dramatic Arts; 2005 Person of the Year from the National Theatre Conference; 2004 Shakespeare Society Medal; 2002 William Shakespeare Award for Classical Theatre; 2002 Distinguished Washingtonian Award from The University Club; 2002 GLAAD Capitol Award; 1997 Mayor’s Arts Award for Excellence in an Artistic Discipline; 1996 Opera Music Theater International’s Bravo Award; 1990 First Annual Shakespeare’s Globe Award; 1989 Washingtonian Magazine Washingtonian of the Year; 1989 Washington Post Award for Distinguished Community Service; 1988 John Houseman Award. HONORARY DOCTORATES: University of South Carolina; Kean College; The Juilliard School; The American University.

Chris Jennings
Managing Director
STC: Joined the Company as General Manager 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 Theater Club; Founder/Producing Director: Texas Young Playwrights Festival; Manager: Dougherty Arts Center. MEMBERSHIPS: Currently serves on the Board of the DC Downtown BID, THEARC and the Penn Quarter Neighborhood Association, and is a member of the League of Resident Theatres (served on AEA and SSDC Negotiating Committees), Theatre Communications Group, Association of Theatrical Press Agents and Managers; has served as a panelist for the DC Commission on the Arts and Humanities. AWARDS: Arts Administration Fellowship: National Endowment for the Arts. TRAINING: University of Miami: BFA in Theatre/Music; Yale School of Drama: MFA in Theatre Management.
Alan Paul

Associate Director


Deborah Vandergrift

Director of Production

REGIONAL: Fourth season at STC, Production Manager at Hartford Stage for six seasons; Stage Manager for more than 30 shows at Hartford Stage working with directors including Mark Lamos, Michael Wilson, Michael Langham, JoAnne Akalaitis, Richard Foreman and Anne Bogart; Stage Manager for La Jolla Playhouse, Georgia Shakespeare Festival, New Jersey Shakespeare Festival, Phoenix Theatre and other theatres. INTERNATIONAL: Pearls for Pigs international tour (dir. Richard Foreman), International Production Associates. OTHER: Project Manager: Arts Festival Atlanta, International Festival of Arts and Ideas; Stage Manager for 1996 Olympic Games, Glimmerglass Opera, New York City Opera. TRAINING: Oberlin College: BA in English and Theatre; UC San Diego: MFA in Stage Management.

Ellen O'Brien

Head of Voice and Text


Akiva Fox

Literary Associate


Jenny Lord

Resident Assistant Director

Affiliated Artists

For several years, the Shakespeare Theatre Company has referred to a number of its recurring actors as Company Members. These are artists to whom the theatre has made a long-term commitment because of the depth and range of their talent, and who have come to consider STC as an artistic home.

In addition to actors, there are also directors and designers to whom STC is similarly committed. These artists are also crucial to the production process, and the theatre wants to recognize their dedication to the work of STC. STC has widened its notion of “company” by crediting a select group of actors, directors and designers as Affiliated Artists.

This Affiliated Artists program renews STC’s commitment to those actors who have been the cornerstone of the theatre’s work for years, while also formally acknowledging the theatre’s relationship with other artists whose work has contributed immeasurably to the excellence of STC’s productions. The theatre is incredibly grateful to these Affiliated Artists and looks forward to continuing to produce the finest classical theatre in America with them.

Affiliated Artists

Keith Baxter
Avery Brooks
Helen Carey
Veanne Cox
Aubrey Deeker
Colleen Delany
Franchelle Stewart Dorn
Adam Green
Edward Gero
Philip Goodwin
Jane Greenwood

Michael Hayden
Tana Hicken
Simon Higlett
Christopher Innvar
Stacy Keach
Floyd King
Andrew Long
Ethan McSweeney
Jennifer Moeller
David Muse
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Genevieve Cooper

**Costume Shop Assistant**
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**Costume Shop Assistant**
Hannah O’Neil

**Stage Management Interns**
Richard Vollmer, Arielle Goldstein

**Bookings Manager**
Jared C. Neff
Bookings Coordinator
Tim Bailey
Bookings Assistant
Julia Curry

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Jared C. Neff
Bookings Coordinator
Tim Bailey
Bookings Assistant
Julia Curry

**Costume Shop Floor Manager**
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**Costume Shop Floor Manager**
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**Drapers**
Denise Aitchison, Randall Exton

**First Hands**
Sally Kessler, Jacqui Pomeranski

**Stitchers**
Billie Jo Fisher, Tessa Lew,
Karla Irwin, Michele Ordway, Elizabeth Polley,
Jennifer Rankin, Donna Sachs, Lauren Sims

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Jennifer Rankin, Donna Sachs, Lauren Sims

**Overhire Drapers**
Jeff Park, Cat Hennessy

**Overhire First Hands**
Matt Nunn, Pat Van Horn

**Overhire Stitchers**
Erin Nugent, Lynne Goodwin,
Tiffany Freeman, Belinda Haaland,
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Twelfth Night, act 3, scene 3

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1. Join the Shakespeare Stars
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3. Leave a legacy gift as a member of the Society of 1616

For more than 24 years, the Shakespeare Theatre Company has pushed the boundaries of classical theatre. Season after season we have built a reputation as the nation’s premier classical theatre by presenting challenging productions that are insightfully directed, superbly acted and played with the most beautiful sets, costumes, lighting and music imaginable.

What motivates us is an unfailing commitment to artistic excellence — and our dedication to you, our audience. We could not do this work without you, and frankly, we wouldn’t want to.

As a non-profit theatre, STC relies on the support of people just like you — people who are passionately committed to classical theatre and want to ensure its future. Each year, ticket sales cover just 60 percent of the real cost of producing a full season of the theatre you love at STC.

Please help us cover the gap by becoming a Shakespeare Star, joining the Artistic Circle or including the theatre in your estate plans via the Society of 1616.

To learn more about giving to the Shakespeare Theatre Company, please visit ShakespeareTheatre.org/support or call 202.547.3230, option 7.

Thank you for your generous support!
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Helen Harris Spalding and Herman Bernard Meyer Shakespeare Memorial Fund, to “cultivate public taste for Shakespearean drama and literature.”

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* Denotes a Trustee of the Shakespeare Theatre Company

Every effort has been made to ensure that this list is accurate. If your name is misspelled or omitted, please accept our apologies and inform the Development Department at 202.547.3230 ext. 2323 or email ProgramListing@ShakespeareTheatre.org

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HAPPENINGS AT THE HARMAN

Free performances and events on Wednesdays at noon in The Forum in Sidney Harman Hall (610 F Street NW).

September 8
Musician Phil Mathieu

September 9
Musician Phil Mathieu

September 15
Silk Road Dance Ensemble, in conjunction with "The Great Game: Afghanistan"

September 22
Zamani Gallery presents an evening of tabla and rabab performances, in conjunction with "The Great Game: Afghanistan"

September 29
Vocalist and pianist duo Changamire

October 6
Ballet Teatro Internationale

October 13
The music of Washington Balalaika Society

November 3
The Congressional Chorus

November 10
Musical trio Violin Dreams

November 17
Beau Soir Ensemble

Please visit ShakespeareTheatre.org or call 202.547.1122 for up-to-date information.

Note: Performers and performances subject to change. Seating is on a first-come basis. Reservations not required.
The kitchen is my stage.

José Andrés and Rob Wilder, the partners behind ThinkFoodGroup, thank the Shakespeare Theatre Company for being a great neighbor and partner for seventeen years.

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For more information about how to receive special benefits, including tickets to Opening Nights, special events and discounts for employees, please call the Development Department at 202.547.3230 ext. 2329.

The following list acknowledges gifts received between June 16, 2009, and August 16, 2010.

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- D.C. Commission on the Arts & Humanities
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For more information or to book a workshop, please contact Dat Ngo, Training Programs Manager at STCTraining@ShakespeareTheatre.org or call 202.547.3230 ext. 2103.

The Shakespeare Theatre Company gratefully acknowledges its partnerships with the University of South Carolina, the Kennedy Center/American College Theatre Festival and Vassar College for their support of our Internships and Acting Fellowships. The Shakespeare Theatre Company is a member of the DC Arts and Humanities Education Collaborative and the Shakespeare Theatre Association of America.
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All photos by Ricardo Alvarez.
Audience Services

Shakespeare Theatre Company at the Harman Center for the Arts

Lansburgh Theatre
450 7th Street NW
Washington, DC 20004-2207

Sidney Harman Hall
610 F Street NW
Washington, DC 20004-2207
ShakespeareTheatre.org

Ticket sales and subscriber exchanges:
Group Sales 202.547.1122, option 6
Fax: 202.608.6350
Toll-free: 877.487.8849
TTY: (deaf patrons only) 202.638.3863
Bookings: 202.547.3230 ext. 2206

Box Office Hours:
When there is an evening performance:
Monday: 10 a.m.–6 p.m.
Tuesday-Saturday: 10 a.m.–6:30 p.m.
Sunday: Noon–6 p.m.
(Box Office window open until curtain time)
When there is no evening performance:
Monday–Saturday: 10 a.m.–6 p.m.
Sunday: Noon–6 p.m.

Metrorail:
Lansburgh Theatre
- Archives-Navy Memorial-Penn Quarter station on the Yellow and Green Lines—Walk two blocks north on 7th Street, uphill and away from the National Archives building and the Mall.
- Gallery Pl-Chinatown station on the Red, Yellow and Green Lines—Use the Arena/7th Street exit and walk two blocks straight down 7th Street, downhill and away from the Verizon Center.

Sidney Harman Hall
- Gallery Pl-Chinatown station on the Red, Yellow and Green Lines—Use the Arena/7th Street exit. Harman Hall is visible one block to your left.
- Judiciary Square station on the Red Line—Take the F Street exit to the National Building Museum, turn left and walk 1 1/2 blocks along F Street to 6th Street.

Parking:
Lansburgh Theatre
- The Colonial Parking garage in the Lansburgh building offers elevator access to Seventh Street; enter at 425 8th Street NW.
- The PMI garage is in the Market Square North building at the corner of Ninth and D streets NW; enter from D Street.

Sidney Harman Hall
- The LAZ garage is located directly beneath the Sidney Harman Hall and AARP Headquarters block; enter from E or F streets between 6th and 7th streets.

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

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

The Shakespeare Theatre Company is accessible to persons with disabilities. Please request special seating at time of ticket purchase and arrive 30 minutes before curtain for priority seating.

Sign-interpreted performance of All's Well That Ends Well is Tuesday, October 5, at 7:30 p.m.

Audio-described performances of All's Well That Ends Well is Saturday, October 16, at 2 p.m.

An audio-enhancement system is available for all performances. Both headset receivers and neck loops (to use with hearing aids outfitted with a "T" switch) are available at the coat check on a first-come basis.

Braille and large-print programs are also available at the coat check counter.

Audience members may be reached during a performance by calling house management at 202.547.3230 ext. 2517. Please specify seat location.

The use of camera and recording equipment in the theatre is strictly prohibited. As a courtesy, please turn off pagers, telephones, watch alarms and all other electronic devices during the performance. Thank you.

Latecomers will be seated at management's discretion.

Shakespeare Theatre Company
Administrative Offices
516 8th Street SE • Washington, DC 20003-2834
202.547.3230, Mon–Fri: 9:30 a.m.–5:30 p.m.
ShakespeareTheatre.org

Customer Service
For all ticket-related services (single ticket and group purchases and ticket exchanges) as well as reservations for non-performance events such as Windows and Meet the Cast programs, please call 202.547.1122. This number is staffed during regular Box Office hours (see Box Office hours above).
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The Winter’s Tale, act 3, scene 2

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