PRESENTED BY
JULIUS CAESAR
William Shakespeare's
JULIUS CAESAR
PRESENTED BY
SHAKESPEARE THEATRE COMPANY
Dear Friend,

I hope you will enjoy one of Shakespeare’s most politically charged pieces, uniquely suited to Washington, D.C., audiences. Julius Caesar reaches into the heart of Roman history to explore not only the consequences of conspiracy but also the complications of political ambition. David Muse’s original 2008 production was called “majestic” by the Washington Times and hailed as “electrifying” by DC Theatre Review. I am pleased to make this wonderful production available to the Washington community for free, with the generous support of sponsors like Target and donors like the Friends of Free For All.

There could be no greater gift on the eve of this anniversary season than to celebrate its opening with you—friends new and old. I hope you will return during the 2011-2012 Season to experience some of the exciting events we have in store. This season is sure to bring many memorable moments to STC stages, from the classic works of Regnard, O’Neill and Goldoni to Shakespeare’s Much Ado About Nothing, The Two Gentlemen of Verona and The Merry Wives of Windsor. With special “Bard’s Broadway” performances of The Boys from Syracuse and Two Gentlemen of Verona (a rock opera), we celebrate the indelible influence of Shakespeare on the musical theatre community.

In addition to our mainstage productions this year, please join us for the opening engagement of the musical FELA! in September and October, John Hurt’s performance in Samuel Beckett’s Krapp’s Last Tape and the imaginative puppetry of Basil Twist’s Petrushka.

I hope to see you in our audiences later this season.

Best always,

Michael Kahn
Artistic Director, Shakespeare Theatre Company
For William Shakespeare, setting five of his plays in the Roman Empire was good business. English children read the works of the great Roman writers as the foundation of their classical education, a new translation of the historian Plutarch’s biography of the great Romans sold well and plays about Rome filled theatres. In fact, the name of "Julius Caesar" appears in 17 different plays by Shakespeare, including his plays about English history. Clearly, Shakespeare’s England (itself a burgeoning empire in the 1590s) saw itself as the intellectual and historical heir to Rome. “To Shakespeare’s original audiences,” writes the scholar Marjorie Garber, “a play about ancient Rome was not an escapist document about a faraway world, but a powerful lesson in ethics and statecraft. The Elizabethan view of history suggested that the Romans provided models of conduct, that history taught, and that its lessons could—and should—be learned.”

For William Shakespeare, setting five of his plays in the Roman Empire was good business. English children read the works of the great Roman writers as the foundation of their classical education, a new translation of the historian Plutarch’s biography of the great Romans sold well and plays about Rome filled theatres. In fact, the name of “Julius Caesar” appears in 17 different plays by Shakespeare, including his plays about English history. Clearly, Shakespeare’s England (itself a burgeoning empire in the 1590s) saw itself as the intellectual and historical heir to Rome. “To Shakespeare’s original audiences,” writes the scholar Marjorie Garber, “a play about ancient Rome was not an escapist document about a faraway world, but a powerful lesson in ethics and statecraft. The Elizabethan view of history suggested that the Romans provided models of conduct, that history taught, and that its lessons could—and should—be learned.”

Rome was the specter that haunted and illuminated Shakespeare’s England. If Roman history was Shakespeare’s touchstone for understanding contemporary history, it should come as no surprise that he chose to use it as the subject for his greatest Roman plays. In his cycle of Julius Caesar and Antony and Cleopatra, Shakespeare explores the ways in which successful leaders employ and reshape history to their advantage, and unsuccessful leaders fail to tame or escape history. The characters in these plays practice or fatally forget George Orwell’s famous axiom: “Who controls the past controls the future; who controls the present controls the past.”

The real Julius Caesar all but invented the art of consolidating political power by controlling historical narrative. When he served as a general in Gaul, he delivered his reports to the Senate in the form of a literary drama with himself as the hero. He realized that history is controlled by those who write it, and so became his own historian and playwright. He was famously vain about his appearance and held almost monthly triumphs, symbolic public processions that celebrate a military victories. When he returned to Rome after winning a bruising civil war, he made sure that his name was always followed by the words “Father of his Country.” By February of the year 44 BCE, the war-scarred Senate and people were all too happy to name him dictator for life, the end result of his lifetime of self-mythologizing.

In Shakespeare’s play, Caesar carefully cultivates his image in order to dominate Rome. He refers to himself in public as “Caesar,” as though speaking of someone else. He punishes the tribunes, Murellus and Flavius, not for attacking him but for defacing his “images.” And he calls himself “constant as the Northern Star,” all but placing himself in the heavens. His rival Brutus, by contrast, rises against Caesar because he feels subject to the force of history. The ideal of the Republic, established when Brutus’ ancestor Lucius Junius Brutus threw the king out of Rome, puts the assassin’s knife in Brutus’s hand as surely as his co-conspirators do. But because Caesar established his historical image so perfectly in life, no assassin can truly kill him. Antony is able to use Caesar’s image as “Father of his Country” to turn the people against Brutus and drive him from Rome. When Caesar’s ghost finally appears to Brutus before his battle for Rome, he does so almost as the spirit of history, dragging Brutus down. As his friends fall around him and he faces his own death, Brutus can only marvel, “O Julius Caesar, thou art mighty yet.”

Ironically, the conspirators murdered the tyrant but failed to prevent tyranny. The ghosts of history, powerful though they may be, could not rule Rome. Caesar’s teenaged great-nephew and heir Octavius deftly stepped into the void created by the assassination, and began to shape the future by controlling the past. First, he officially changed his name to Julius Caesar, immediately winning the loyalty of both the people and Caesar’s military legions on the historical strength of the name alone. And when he split with his former ally Antony, Octavius embarked on a systematic propaganda campaign to depict Antony as an enemy of Rome. After defeating Antony and Cleopatra in battle, he finished the job his great-uncle Caesar had begun; the Senate granted him dictatorial powers, and the Roman Empire was founded. Caesar could finally rest, and Octavius received the new name Augustus (“the lofty one”). Brutus’ beloved Republic was no more, thanks to a leader who could fashion his own image and write his own history. In the end, Octavius won power more through public relations than through warfare.

“The past is never dead,” wrote William Faulkner in his novel Requiem for a Nun. “It’s not even past.” The past lived on in the Elizabethan present through the staging of Roman stories for English audiences and continues to live on in the staging of Shakespeare’s Roman stories in a future he could only imagine. The lesson of history and its uses feels as current today as it did in Caesar’s and in Shakespeare’s time.

Akiva Fox
Synopsis

The great Roman general Julius Caesar has defeated his rival Pompey in battle, and the people cheer his return to Rome in triumph. As Caesar enjoys the festivities, a soothsayer interrupts, warning Caesar to “beware the Ides of March.”

Cassius and Brutus, two leading senators, watch the proceedings with trepidation. Cassius tests the principled Brutus’ opposition to Caesar by telling him that Caesar has ambitions to be named king. They hear loud cheers, and the senator Caska informs them that Caesar’s right-hand man Mark Antony offered Caesar a crown three times, and each time Caesar refused it. Unsettled, Brutus tells Cassius to speak with him again the next day.

Later, as a fiery storm rages over Rome, Caska reports strange omens. Cassius claims that they are signs that Caesar will be named king, and declares his intentions to resist. Caska decides to join Cassius in opposing Caesar. To bring Brutus over to their cause, Cassius forges letters hinting at Caesar’s ambition, and arranges for them to be dropped where Brutus will find them.

In the middle of the night, six senators arrive at Brutus’ house to convince him to join their plot against Caesar. They all agree to assassinate Caesar the following day—the Ides of March. Cassius wants to kill Antony as well, but Brutus refuses. After the conspirators depart, Brutus’s wife Portia comes to him, convinced that he is keeping a secret from her. Moved by her devotion, he almost reveals the conspiracy to her.

The next morning, Caesar’s wife Calpurnia tries to convince him to stay at home, terrified by dreams that foretell his death. Although Caesar scoffs at his wife’s superstitious fears, he finally agrees stay home and to send Antony to the Senate in his place. But the conspirators arrive and manage to convince Caesar to go to the Senate. When they arrive at the Senate house, the conspirators assassinate Caesar. Before they can leave to proclaim that they have liberated Rome, Antony returns, asking only to speak at Caesar’s funeral; despite Cassius’ protestations, Brutus agrees.

Brutus defends Caesar’s killing to the people in the Forum. But Antony, arriving with Caesar’s body, extols Caesar’s virtues. Whipped into a frenzy by Antony’s words, the people race off to get revenge on Caesar’s murderers. Antony receives word that Caesar’s grand-nephew and heir Octavius has come to Rome, and that Brutus and Cassius have fled the growing mob.

Antony joins with Octavius and Caesar’s ally Lepidus to eliminate their enemies and rule Rome, but immediately informs Octavius of his intentions to cut off Lepidus after he has served his usefulness. As Brutus and Cassius prepare for war against Antony and Octavius, they fall out bitterly over money. Brutus apologizes for his angry mood, revealing that his wife Portia has killed herself. That night, the ghost of Caesar appears to Brutus and promises that they will meet again in battle.

The two armies meet on the plains of Philippi. When the battle turns against Cassius’ side, he kills himself in despair. Brutus manages to overpower Octavius for a while, but falters when Antony joins the fight against him. Surrounded, he too falls on his sword. Having won, Antony and Octavius pay tribute to the well-intentioned Brutus.
TASTE THIS;
IT’S GOING
to change
your life.

José Andrés

During the 2011 Free For All (September 1–4) identify yourself as an STC supporter and Zaytinya will donate 35% of your check towards Shakespeare Theatre Company and the Free For All!

Reservations are encouraged. Valid during normal business hours.

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 Blackfriar’s 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.
William Shakespeare’s

Julius Caesar

Performances Begin August 18, 2011
Opening Night August 19, 2011
Sidney Harman Hall

Director
David Paul

Original Director
David Muse

Set Designer
James Noone

Costume Designer
Jennifer Moeller

Original Lighting Designer
Mark McCullough

Lighting Design recreated by
Jason Arnold

Composer
Martin Desjardins

Sound Designer
Daniel Baker

Associate Sound Designer
Chris Baines

Director
David Paul

Original Director
David Muse

Set Designer
James Noone

Costume Designer
Jennifer Moeller

Original Lighting Designer
Mark McCullough

Lighting Design recreated by
Jason Arnold

Composer
Martin Desjardins

Sound Designer
Daniel Baker

Associate Sound Designer
Chris Baines

Julius Caesar is presented by Target, with leadership support from Ameriprise, the DC Commission on the Arts & Humanities (an agency supported in part by the National Endowment for the Arts), CoStar and the Real Estate Community Partners, Friends of Free For All, the Philip L. Graham Fund and The Washington Post. Additional support is provided by PEPCO and Zaytinya. In-kind support is provided by Red Velvet Cupcakes/Tangy Sweet. The Shakespeare Theatre Company is proud to partner with Metro for the Free For All.

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

JULIUS CAESAR

Julius Caesar ................................................................. Dan Kremer*
Calphurnia, his wife.................................................. Naomi Jacobson*

Triumvirs after the death of Julius Caesar
Octavius Caesar .......................................................... Aubrey Deeker*
Mark Antony ............................................................... Kurt Hodes*
Lepidus ................................................................. John Seidman*

Conspirators against Julius Caesar
Marcus Brutus................................................................ Tom Hammond*
Caius Cassius................................................................. Scott Parkinson*
Caska................................................................................. Geoffrey Owens*
Decius Brutus............................................................... Brent Harris*
Trebonius ...................................................................... Bill Largess*
Caius Ligarius............................................................... Dan Mason*
Metellus Cimber................................................................ Tyrone Mitchell Henderson*
Cinna ........................................................................... Jefferson Slinkard*

Portia, wife to Marcus Brutus .................................. Rachael Holmes*
Lucius, servant to Marcus Brutus .......................... Brian Riemer

Tribunes of the people
Murellus ........................................................................ Chris Genebach*
Flavius ..................................................................... Paul Morella*

A Soothsayer ................................................................ Kryztov Lindquist*
A Cobbler ....................................................................... John Seidman*
Cicero, a senator ......................................................... Charles Turner*
Cinna, a poet .................................................................. Paul Reisman*
Another Poet .................................................................. Charles Turner*

Generals and Officers in the Armies of Brutus and Cassius
Lucilius .............................................................. Chris Genebach*
Titinius ........................................................................ Dan Mason*
Messala ..................................................................... Jefferson Slinkard*
Volumnius ............................................................... Kryztov Lindquist*
Pindarus........................................................................ Paul Morella*
Strato ........................................................................... Tyrone Mitchell Henderson*

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 Cultural Alliance of Greater Washington, the League of Washington Theatres, the Greater Washington Board of Trade, 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

Travis Blumer
Ensemble
STC: 2011-2012 Acting Fellow, The Merchant of Venice, An Ideal Husband. TRAINING: New York University’s Tisch School of the Arts; Stella Adler Studio.

Clinton Faulkner
Ensemble
NEW YORK: Off-Broadway; Abingdon Theater/American Place Theater: Manchild in the Promiseland (dir. Wyn Handman); La MaMa e.t.c.: Leslie Lee’s The Book of Lambert; American Theater of Actors: Edmund in King Lear. FILM: Various roles in short and independent films. TRAINING: Howard University; American Academy of Dramatic Arts.

Aubrey Deeker*
Octavius Caesar

Greg Gallagher
Ensemble

Chris Genebach*
Murellus/Lucilius
STC: Philario in Cymbeline, Duke of Cornwall in King Lear, Lucius in Titus Andronicus. NEW YORK: Broadway: Manhattan Theatre Club: Shining City, The Other Side; Off-Broadway: The Duke on 42nd
Bret Harris*
Decius Brutus
STC: Polonius in The Winter’s Tale. NEW YORK: The Actors Company Theatre. London: Long Island Sound; Pearl Theatre: Richard III; Promenade Theatre: Tryst. NATIONAL TOUR: Scar in The Lion King. REGIONAL THEATRE: American Repertory Theatre: Ajax in Ajax; Denver Center: Salient in Amadeus, Angelo in Measure for Measure, Freddie in Noises Off; Oregon Shakespeare Festival: Garry in Present Laughter, Benedick in Much Ado about Nothing, Tony in Royal Family. Lucifer in Doctor Faustus; Philadelphia Theatre Company: Oliver in Onson’s Shadow (Barymore Award nomination); Seattle Rep: Theseus/Oberon in A Midsummer Night’s Dream; Actors Theatre of Louisville: Randall in Heartbreak House; Virginia Stage: Iago in Othello; Missouri Rep: Leontes in The Winter’s Tale; Syracuse Stage: Macbeth in Macbeth, Dracula in Dracula, Markinson in A Few Good Men; Portland Center Stage: DeVere in Beard of Avon (Drammy Award). TELEVISION: Guiding Light, Out of the Box.

Anthony A. Jackson
Ensemble

Naomi Jacobson*
Calphurnia
STC: Duchess of York in Richard II (Henry Hayes Award), Mistress Quickly in Henry V, Doll Tressheart in Henry IV, Part 2, Lucetta in The Two Gentlemen of Verona, Madame Haughty in The Secret Women, Prudence in Camino Real. NEW YORK: Off-Broadway: Blue Light/Atlantic Theatre: Galacia in Scenes From An Execution. REGIONAL: Goodman Theatre: Bawd in Pericles; Arizona Theatre Company: Louise in Ten Chimneys; Milwaukee Repertory Theatre: Constance in Goodnight Desdemona...; Arena Stage: Beatrice in A View From the Bridge; The Folger Theatre: Katherine of Aragon in Henry VIII (Henry Hayes nomination); Ford’s Theatre: Norah/Grace in The Union; Woolly Mammoth Theatre Company Member: Nancy in The Unmentionables (Henry Hayes nomination), The Widow in Vigils (Henry Hayes nomination); Theater J: Arkadina in The Seagull. AWARDS: 2009 Lunt-Fontanne Fellowship; Regional Individual Artist Grant, 13 Helen Hayes nominations, 2 Helen Hayes Awards. OTHER: Voice Over: NPR, PBS.

Emily Joshi-Powell
Ensemble

Dan Kremer*
Julius Caesar

Kryztof Lindquist*
Soothsayer/Volumnius
Otho Eskin
Woolly Mammoth Theatre Company: The Marriage of Mr. Mississippi; Quills, Mud People; Studio Theatre: A Bright and Bold Design; Next Stage: Democracy! (World Premiere: Joseph Brodsky); Scena Theatre: Season in Hell, Endgame, The Beckett Festival; Ford’s Theatre: A Christmas Carol; Delaware Theatre Company: Our Town; Source Theatre: Texts for Nothing #10, Krieg, A Prayer for My Mother, Equus (with Marcia Gay Harden); INTERSECT: Accademia, Italy, Bosnia, Croatia, Slovenia: Uta Hagen, Beckett A Trio, American Buffalo.

Jeremy Lister
Ensemble

Dan Mason*
Caius Ligarius/Titinius

Paul Morella*
Flavius/Pindarus
STC: King John. REGIONAL: Signature Theatre: Angels in America (parts I and II); Arena Stage: All My Sons, Orpheus Descending; Woolly Mammoth: Quills, Watftanalnd, After Ashley, Christmas on Mars, Big Death and Little Death; Folger Theatre: Macbeth (co-dir. Teller); Studio Theatre: Romeo and Juliet, North Shore Fish, Imagine Drowning, Conversations with my Father, Two Sisters and a Piano; Olney Theatre: A Passion for Justice, Opus, Rabbit Hole, Dinner with Friends, A Christmas Carol (one man show), Brooklyn Boy, Sight Unseen, ’Art’, Becket, The Time of Your Life, M. Butterfly, Broken Glass, Private Lives, Coffee With Richardson, The Laramie Project; Theater I: Either Or (by Tom Keneally), The Accident; Round House Theatre: Life X 5, Midwives, The Threepenny Opera, Snakebit; Everyman Theatre: Sight Unseen, Shooting Star, A Passion for Justice; LA Theatre Works: All My Sons (with Julia Harris and James Farentino), The Best Man (with Fred Thompson and Marsha Mason).

Joe Palka
Ensemble

Scott Parkinson*
Caius Cassius
STC: The Persians, Julius Caesar, Antony and Cleopatra.

Paul Reisman
Cinna the Poet

Kurt Rhoads*
Mark Antony
STC: Clarence in Richard III, Antony in both Antony and Cleopatra and Julius Caesar. NEW YORK: Broadway: Julius Caesar (with Denzell Washington). REGIONAL: Arena Stage: Uncle Peck in How I Learned to Drive, Agamemnon and his Daughters; Dallas Theater Center: Lewis in Dividing the Estate, Henry IV in Henry IV, Parts I and 2; Hudson Stage Company: Love Song; Avrada Center for the Arts: Thomas More in A Man for All Seasons; Trinity Repertory Company: Shooting Star. INTERNATIONAL: Sydney, Adelaide, Edinburgh, the Netherlands: Horse Country, Captain Overford’s Folly. OTHER: Directing: Hudson Valley Shakespeare Festival: The Comedy of Errors, The Taming of the Shrew; Worked with Hudson Valley Shakespeare Festival for 16 seasons.

Brian Riemer
Lucius/Ensemble
Armand Sindoni
Ensemble
STC: Ensemble in Antony and Cleopatra and Julius Caesar.
REGIONAL: Scena Theatre: Pasha in Purge; Syntetic Theater: Voland in The Master and the Margarita, Mullah in Host and Guest, Polonious/Gravedigger in Hamlet (Helen Hayes Outstanding Ensemble Award); Banquo in Macbeth, Phrixus/Creon in Jason and the Argonauts, Reb Solomon in The Dybbuk (co-production with Theatre J); Georgetown Theatre Company: Y in Bushwa; The Center Company: Marek/Soldier in One of the Few.

Jefferson Slinkard*
Cinna/Messala

Emily Whitworth
Ensemble
STC: Louission in The Imaginary Invalid; Fanny in Sir Patient Fancy (reading). REGIONAL: Syntetic Family Theater: Louise in The Nutcracker; Kennedy Center Page-to-Stage Festival: Maddy Lee; Syntetic Teen Theatre: Helena in A Midsummer Night’s Dream; Studio Theatre: Confessions, Kit (world premiere staged reading); National Theater Saturdays: Emily in Magical Theatre; Firebelly Productions: Evelyn Munn in The Children’s Hour; community theater roles include Peter Pan, Mulan, Dinah Lord in The Philadelphia Story. AWARDS: 2011 CAPPIES nomination (Best Actress in a Musical).

Charles Turner*
Cicero/Another Poet

Kevin Stevens
Ensemble

Jacob Yeh
Ensemble
REGIONAL: Ford’s Theatre: A Christmas Carol; 1st Stage Theatre: Fuddy Meers, Shakespeare’s R&J, The Game of Love and Chance; dog & pony dc: Courage; Adventure Theatre: Just a Dream, Holes; Discovery Theater: Tigers, Dragons, and Other Wise Tails; Source Festival: The Relationship of Archibald and Amity as Live Inside an Elevator, Urashima Taro; Capital Fringe Festival: Be Here Now, Home Freel. TRAINING: Theatre Lab School of the Dramatic Arts (Honors Conservatory ’08).

Group Sales Tickets
Make it a night to remember for your group and become a part of the magic of bringing theatre to life! From large student groups to small book clubs, corporate parties or even your family and friends, we are here to help make your theatre outing a rewarding one.

Contact Group Sales at STCGroups@ShakespeareTheatre.org.
Groups of 10 or more receive a savings of at least 20% on tickets!
Celebrating Two Gentlemen Heir Apparent

William Shakespeare’s

January 17–March 4, 2012

the Servant

Carlo Goldoni’s

Verona

SUBSCRIBE TODAY!
202.547.1122
ShakespeareTheatre.org.

Photo of Joey Stone and Hollis Resnik by Scott Suchman.
Celebrating 25 Classical Years

As the 2011-2012 Season begins, the Shakespeare Theatre Company is set to celebrate! Not only is it the 25th year of Michael Kahn’s leadership, vision and artistic direction but, over the past quarter of a century, it has become one of the nation’s leading theatre companies. Today, STC is synonymous with artistic excellence and making classical theatre more accessible.

An Unwavering Commitment to Artistic Excellence

STC honors the language of classic playwrights while presenting their work through a 21st-century lens with productions that blend classical traditions and modern originality. Hallmarks include exquisite sets, elegant costumes, leading classical actors and above all, an uncompromising dedication to quality.

During the past 25 years, STC has:

• Produced and hosted nearly 150 productions
• Entertained more than 2.5 million audience members
• Attracted some of the world’s greatest talent, including Dame Helen Mirren, Sir Ian McKellen, Patrick Stewart, Marsha Mason and Avery Brooks
• Presented free Shakespeare to more than 600,000 residents through Free For All, a beloved annual tradition
• Produced almost the entire Shakespearean canon, including rarely-produced classics such as Cymbeline and Pericles
• Hosted award-winning international performances, including Phèdre, The Great Game: Afghanistan and Block Watch
• Uncovered and produced nine “new” classical works, including David Ives’ hit adaptation of The Liar, through the ReDiscovery series
• Welcomed almost 11,500 guests to Happenings at the Harman, which showcases new and emerging artists in the community
• Received more Helen Hayes Awards for producing plays than any other theatre
• Garnered accolades including the Washington Post Distinguished Service Award, the Humanities Council of Washington, D.C.’s Public Humanities Award and the Mayor’s Arts Award
• Engaged more than 8,000 students and educators a year through its arts education program

Creating the Next Generation of Artists and Audiences

STC is a leader in arts education, with a series of initiatives that reach and excite learners of all ages. Meaningful, fun learning opportunities are available for elementary and high school students and educators, and Master Acting Classes are held throughout the year. Michael Kahn leads the Academy for Classical Acting, a one-year master’s program at The George Washington University. Beyond the classroom, educational opportunities like creative conversations are available to all in the community.

Supporting the Community

STC has helped to revitalize both the Penn Quarter and Capitol Hill neighborhoods and drive an artistic renaissance in Washington, D.C. Today, programs such as Free For All and Happenings at the Harman give residents and visitors alike the opportunity to enjoy low cost—or even free—performances. Such efforts are critical in exposing diverse audiences to the performing arts, creating engagement and building new generations of performing art enthusiasts and supporters.

Play a Part

STC is profoundly grateful for the support of those who are passionately committed to classical theatre. In our 25-year history, you have allowed us to reach out and expand boundaries, to inform and inspire the community, and to challenge our audiences to think critically and creatively. We hope that you will reflect on the accomplishments of our first 25 years, and look forward to the role you will play in the next 25. Learn more at ShakespeareTheatre.org/support or call 202.547.1122, option 7.

What Lies Ahead

Even as it celebrates the past 25 years, STC’s focus is squarely on the future: expanding its repertoire; continuing to produce the Shakespearean canon as well as the many great, relevant classics yet to be explored; building on current education programs in an effort to reach all public schools in Washington, D.C.; and educating, nurturing and growing the next generation of actors, directors and all those who appreciate theatre. We hope you’ll join us!
SHAKESPEARE: CAESAR OF PLAYWRIGHTS?
A CONVERSATION WITH STEVE HILLS, PRESIDENT AND GENERAL MANAGER, THE WASHINGTON POST

Steve Hills has served as president and general manager of The Washington Post since September 2002. He began his career at The Post as a business intern in 1986. Hills has nearly 30 years of experience in media, holding a number of different roles ranging from reporter to sales representative to executive. He and his wife Joslyn are devoted fans of the arts. They reside in Chevy Chase, Maryland with their two children.

Q. We've been told that you are a huge fan of Shakespeare. When did you first become passionate about his work?

I went on a field trip to see As You Like It in San Francisco when I was in eighth grade. I was struck by Shakespeare's language and his understanding of the human condition in all its variety. Later, I studied him in high school and in college, and found that my appreciation of his work grew with greater exposure. Most recently, I took my 16-year-old daughter Annie to see the Shakespeare Theatre Company's The Merchant of Venice. I wanted to introduce her to his plays at an early age, just as I had been introduced.

Q. Do you have a favorite play?

I can't pick just one. I love King Lear as a written work, and Hamlet, Macbeth, A Midsummer Night's Dream, Julius Caesar, The Tempest and Henry IV, Part I as plays.

Henry IV has always held my interest in the way it explores Henry's journey from young man to king. I love Shakespeare's exploration of the trajectory of his growth as a man and monarch, including necessary sacrifices and the isolation that often comes with power.

Q. It sounds like you pay special attention to the human elements of Shakespeare's storytelling. Though his plays, like Julius Caesar, are often grounded in historical periods, do they resonate for you on a day-to-day basis?

Yes—an example from The Tempest is the character of Ferdinand who is imprisoned, yet blissful and in love. I try to always remember Ferdinand's lesson that—to some degree—happiness has far more to do with how we react to our situation than with the situation itself.

I also draw guidance from Shakespeare in my daily life as a business leader. Many of his plays, King Lear in particular, demonstrate the fleeting nature of power and fame and the need to put oneself in the shoes of those who are less fortunate.

Q. This year's Free For All, Julius Caesar, exemplifies the dangers of power and idealism. How do you think Shakespeare's Roman tragedy holds up in a modern political arena?

Caesar teaches that reacting to overreaches of power by overreaching in the opposite direction does not work. Creating effective confrontation and finding resolution is always the harder row to hoe, but it is more productive in the end.

For me, Julius Caesar is not just a play about politics, but also a play that celebrates language at its finest. In high school, I learned (and think I may still know—but don't test me) Mark Antony's funeral oration, one of the great speeches of all time. The slow twists and turns of the speech and the poetry of it are the work of a genius. I love to see it performed.

Q. The Washington Post has supported and partnered with Free For All productions for many years now. What draws you to contribute to this program?

At The Post, we try to bring information and fun to the community with the hope of making people more informed and doing our small part to improve the local community. The arts in general align with this mission, as does the Free For All by exposing new audiences to Shakespeare. We are proud of our long-term relationship with the Shakespeare Theatre Company for this beloved summer event and we look forward to continuing this relationship for years to come.

The Washington Post has been a sponsor of the Free For All since it began at Carter Barron Amphitheatre in 1991.
2011 Friends of Free For All

Thanks to the generous support of our sponsors and our Friends, the Shakespeare Theatre Company can continue this program each season. If you are interested in keeping the Free For All FREE, please consider supporting this great Washington experience.

Gifts received as of August 1, 2011

* Denotes a Trustee of the Shakespeare Theatre Company

28 29

$2,500+ 
VIP Friend
Estuthy and Jim Adler*
Ann K. Morales
Toni A. Ritzenberg

$500 to $2,499 
Producing Friend
American Association of University Women
In memory of Charles H. Beardsley
Kate and David Bell
Kim Bollen
Gwen Brewer
Tim and Glenda Christenson
Andrea and Tim Corcoran
Elizabeth Delaney
Louise A. Fishbein
Barry and Marie Fleishman
Karen L. Hawkins
Dr. and Mrs. Casey Jason
Lt. Col. and Mrs. William K. Konze
Dr. Richard M. Krause
Ms. Marcel Lafollette
Janice McCall
Kelsay Meek
John O’Donnell
Ms. Judith Weintraub
Carolyn L. Wheeler

$200 to $299 
Contributing Friend
Anonymous (3)
Daniel Alpert and Ann Franke
Douglas and Jane Alspach
American Federation of Government Employees
Local 476 (HUD)
Cherrill Alfou Anson
Francis Apostolo
Nicole Baker
Michael and Lissa Barry
Rev. John P. Beal, III
Curtis and Ina Bedke
Amy Bell
Alan Berger
Janet Black
Andy and Shellie Bressler
Joe and Aurora Brito
Mr. John Broadbent
Michael Burke and Carl Smith
Daniel Fermicola and Barbara J. Butler
Jennifer Byrnes
Valerie Carter
William H. Carter
In memory of Katie Granger
Ms. Lani M. Choy
Angela Stafford Clemens
JoEllen and Michael Collins
Susan E. Connors
John and Elizabeth Cordaro
Ron Kossey
In memory of Barbara Barry
Katheryn L. Cranford
Alyson Dais
Ms. Teresa Danley and family
Allen and Louisa
Warren Davidson
Tony and Nancy DeCrappo
Dr. Marjorie Deutsch
Eva Domoroffy
In memory of John T. Dowling, a devotee of the Bard of Avon
Dutch and Brenda Dunham
Nancy and John Ebert
William Elwood
Naomi and Gary Felsenfeld
Gerald Foley
Brian Focaut
Mr. Frederick Franklin
Carl Read Gerber
Mary Stahl and Dennis Gerrity
Frank H. Gibson
Dr. and Mrs. George Gill
Cristi and Martin Goldberg
Joseph Gonzalez
In memory of Philip Greer
David grenkevich
Karen Halle
The Helwig Family
Myra Holsinger
In honor of Mikki Hornberger
Michael Hughes and Linda Wiessler-Hughes
Dale Rubenstein and Loring Ingraham
Katherine Jameson
Barry Johnson and Edward Chapman
Neal Johnson and Kathleen Kendrick
Fred Jones
Pat Jones
In honor of Philip R. and Florence H. Karn
Joel and Mary Keeler
Barbara Keller
Melinda Kimble
Charles King and Nagender Taalla
Laurie Kittle
Patricia and Sean Kline
David, Gina, Nikita and Tatiana Kobe
Martha Herbig and David Korsh
Mr. Richard Levine and Ms. Wendy Krasner
Kathryn and Robert Krubsack
Nina Latterell
Jean and Jules Lauderdale
Sam Lee
Debra Linic
Carol and Terry Long
Shirley Loo
Mr. Anthony Cavaliere and Mrs. Ellen Look
Amy G. Luedders
Lala Seidensticker
Melissa C. Mann
Hal Marring
Brendan McKenna
Grant and Kristin Meikle
Steve Metallitz and Kit Gage
John Grattan Metz, Jr.
Brad, Millisa, Maria, Sarah Middleton
Jack and Barbara Miller
Bonnie Myaoka
Mr. James Moody
Hazel C. Moore
Firth Morris
Kirk and Margit Nahra
Paul Nejelski
Ms. Dana J. Nielsen
Mr. Brendan O’Hara
Regina O’Hare
Janice and Richard Okita
Judith Penski
In honor of Susan, Nicholas, Andrew and Abigail Phillips
Donna Pocaro
Mr. and Mrs. Gabriel Potter
Mr. Mark C. Raby
Sara Raddiffe
Jennifer and Harry Rand
Phil Richards
Chad Rishel
James Michael Robinson
Enid Chung Roemer
Mugizi Rwabangira
Doug and Liz Scheffler
Richard and Rochelle Schwab
Meredith and Susan Senter
Lisa Sackett and Andrew Jokow
Janet W. Solinger and Jacob K. Goldhaber
Steven Speth
Philip Staub
Ms. Terry N. Steinberg
Janice Sterling
Judith Strotz
Susan and Brian Sullam
Theresa Sullivan
David Tallerico and M. Susan Powell
Heidi Thibodeau
Jacqueline Tibbetts
Ms. Renee Tietjen
Margaret Tocci
Lindsey Tooyeh
Priscilla Trubin
Kathleen and Greg Vanorden
Steve Verna
Dr. Hanna Weissberger
Jack White
Ramon and Catherine Williams
Melinda Yium

In Memory of Marion Bryuce
Anonymous
Michael Becraft
Linda Elyse Bryce
Dr. Bryce Brylawski
Ursula David
Mari and Hywel Davies
Rosemarie and Christina Farrera
Donald and Cathy Fogel
Anne and Michael Greene
Mike Henry and Ann Howard
Summer Jenkins, Jonathan Phillips and Dorian Phillips
Helen Kenney
David A. Lamdin
L. L. Lanam
Jim Link
Nancy Mitchell McCabe
Mary McCue
Nancy and Bob McKinless
Mr. and Mrs. Harry H. Shaffer
Lynn Trundle
Judith Walter and Irvin Nathan
Sarah and Matt Wilson
Mark and Ruth Zalonis

Become a Friend of Free For All!

If you're interested in supporting Free For All so we can continue to provide free Shakespeare for future generations, consider joining the Friends of Free All. To donate, please visit ShakespeareTheatre.org/FOFFA or call 202.547.3230, ext. 2324.
For the Shakespeare Theatre Company

Michael Kahn
Artistic Director

For the Shakespeare Theatre Company

Chris Jennings
Managing Director
STC: Joined the Company as General Manager 1999–2004. ADMINISTRATION: General Manager: Trinity Repertory Company (1999–2004), Theatre at the Center (1997–1999). Theatre Communications Groups; Currently serves on the Board of the Theatre Communications Group, DC Downtown BID, The ARC, DC Arts Collaborative and the Penn Quarter Neighborhood Association, and is a member of the League of Resident Theatres (NEA) and SSDC Negotiating Committees; MD Atlantic Arts Foundation and has served as a panelist for the NEA, 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.

For the Shakespeare Theatre Company

Alan Paul
Associate Director
STC: Joined the company in 2007 as the Directing Fellow and worked for two seasons as the Resident Assistant Director; Director: Twelfth Night (Free For All) and numerous Rediscovery Readings; Assistant Director: 13 shows for Michael Kahn, David Muse, Maria Aitken, Jonathan Munby, Rebecca Belya Taichman, Gabe Edwards, and Mary Zimmerman. DIRECTING: Signature Theatre: I Am My Own Wife; Catholic University: Man of La Mancha; Playwrights Theatre: Richard II; Northwestern University: Six Degrees of Separation; readings for Arena Stage, Georgetown University, The Phillips Collection, and The Goethe Institute. ASSISTANT DIRECTING: Arena Stage: Cabaret, 33 Variations Workshop; Woolly Mammoth Theatre Company: Dead Man’s Cell Phone. TRAINING: Northwestern University: BS in theatre.

For the Shakespeare Theatre Company

Deborah Vandergrift
Director of Production
REGIONAL: Fifth season at STC, Production Manager at Hartford Stage for six seasons; Stage Manager for more than 30 shows at Hartford Stage work- ing 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.

For the Shakespeare Theatre Company

Drew Lichtenberg
Literary Associate

For the Shakespeare Theatre Company

Ellen O’Brien
Head of Voice and Text
STC: More than 50 productions over 11 seasons. ACADEMY FOR CLASSICAL ACTING: 22 productions of Shakespeare and Jacobean Drama; REGIONAL: Ford’s Theatre, Arena Stage, Charlotte Repertory Company, Aurora/Magic Theaters; People’s Light and Theatre Company; Shakespeare Santa Cruz; North Carolina Shakespeare Festival. PUBLICATIONS: Articles in The Voice and Speech Review, Shakespeare in the Twentieth Century, Shakespearean Illuminations, Shakespeare Survey, Shakespeare Quarterly, Shakespeare and the Arts, The Voice and Speech Review; Associate Editor for Highlighted Text, Verse and Scansion. TRAINING: Yale University: MA, MPhil, PhD (English); Central School of Speech and Drama/The Open University (London): Advanced and Post-Graduate Diplomas in Voice Studies. TEACHING: Academy for Classical Acting; University of California, Santa Cruz; Guilford College; Kirkland College.

For the Shakespeare Theatre Company

Daniel Neville-Behrbeh
Resident Casting Director

For the Shakespeare Theatre Company

Jenny Lord
Resident Assistant Director
MARKETING AND COMMUNICATIONS

Director of Marketing and Communications Darby Luncford
Associate Director of Marketing Audrey Auclair
Subscriptions Services Manager Zachary Ford
Sales Supervisor Christopher Arnold, Chuck Clay
Sales Associates Zindi Ali, Evelyn Chester, Holly Cobb, Danielle Cox, Heather Hart, Michael Higgs, Christopher Hunt, Joe Isenberg, KC Johnson, Stephanie Junkin, Jessica Kaplan, Angela Kolesnikova, Andy McBride, Katherine McCann, Izetta Mobley, Kristin Nam, Alex Perez, Sarah Polaski, Carmelita Riley, Marie Riley, Crystal Stewert, Trey Thomas, Nikem Wellington, Michael Wharton

Call Center Director Monte Hostetler

Theatre Services Manager Dora Hoyt
Assistant House Managers Melissa Adler, Tim Bailey, Julia Curry, Taryn Friend, Addie Gasayo, Jocelyn Henjum, Joe Lamantia, Andrea Lemieux, Meghan McSadden, Lauren Parks, Ronne Penoi, Ali Peterson, Bach Polakowski, Marie Riley, Joseph Thomas, Kelsey Williamson

Retail Manager Christopher Levy
Assistant Retail Manager Sue Fraser

Harman Reception

Communications Manager Diane Metzger
Publicist Lindsay Tolar
Publications Coordinator Lauren McGrath, Megan Carrigan
Marketing and Communications Intern Brian Patterson
Web and Media Programmer Ricardo Alvarez
Associate Graphic Designer Raphael Davison

EDUCATION PROGRAMS

The Academy for Classical Acting Director Gary Logan

Director of Education Julia Strachan

School Programs Manager Samantha K. Wyer

Vanessa Buono

Training Programs Manager Dat Ngo

Marcy Sparo

Community Engagement Manager Hannah Hessel

Hansel Haskell

Audience Enrichment Manager Tamsin Green

Education Coordinator Jim Gagne

Resident Teaching Artist Monica Powell

Affiliated Teaching Artists Elizabeth Alman, Wyckham Avery, Michael John Boynton, Dan Crane, George Grant, Rachel Grossman, Rachael Holmers, Paul Hope, Michelle Jackson, Casey Kaleb, Floyd King, Jackie Lawton, Andrew Long, Mitch Mattson, Adrienne Nelson, Elaine Querle, Paul Resman, Lorraine Ressenger, Tonya Beckman Ross, Oran Sandel, Joel Santner, Erin Sloan, Brent Stansell, Esther Williamson, Matt Wilson

PRODUCTION

Director of Production Deborah Vandergrift

Associate Director of Production Genevieve Cooper

Assistant Production Manager Tim Maguire

Production Management Intern Shamina Amarakoorn

Jared C. Neff

Tim Bailey

Julia Curry

Joseph Smelser

Elizabeth Clewley, Benjamin Ryon

Hannah O’Neill, Teresa Wood

Justin Silverman, Maria Tejada

Wendy Stark Prey

Randy Fowler Kudner

Costume Crafts Manager Lynda Myers

For All Design Assistant

Laura Benedict

First Hands

Jennifer Biehl, Billie Jo Fisher, Tessa Lew, Sandra Thomas

Stitchers

Jessica Havlicek, C. Layton Kuchinski, Michelle Or dovay, Jennifer Rankin, Donna Sachs, Pamela Wilcox

Joshua Kelley

Matt Nunm

Sara Trebing

Belinda Haaland, Alaina Vendetti, Sandy Strope-Duara

Raphael Reagam

Mark Prey

Michael Bagley, Kelly Durnavart

Scene Shop Foreman

Carpenters

Charge Scenic Artist

Scenic Artist

Scenic Painter

Overhire Scenic Painter

Prop Shop Director

Associate Props Director

Lead Props Artist

Props Painter/Scalpeter

Hand Props Artist

Soft Goods Artist

Master Electrician

Assistant Master Electrician

Harmar Electrician

Lansburgh Electrician

Electrician to the Lighting Designer

Audio/Video Supervisor

Assistant Audio Engineer

Lansburgh Board Operator

Audio/Video Engineer

Stage Operations Supervisor

Stage Carpenter

Run Crew

Wardrobe Supervisor

Wig Communications

What’s in your lunch today?

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

New season begins September 7, 2011

Visit ShakespeareTheatre.org/Happenings or call 202.547.1122 for up-to-date information.

What’s in your lunch today?

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

New season begins September 7, 2011

Visit ShakespeareTheatre.org/Happenings or call 202.547.1122 for up-to-date information.
Audience Services

Lansburgh Theatre
450 7th Street NW

Sidney Harman Hall
610 F Street NW

Ticket sales and subscriber exchanges:
Tickets: 202.547.1122
Toll-free: 877.487.8849
Group sales: 202.547.1122, option 6
TTY (hearing impaired): 202.638.3863
Box office fax: 202.608.6350
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–6:30 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.

Concessions and Gift Shops:
Food and beverages are available one hour before
each performance. Pre-order before curtain for
immediate pick-up at intermission. Lansburgh Theatre
and Sidney Harman Hall gift shops are open before
curtain, at intermission and for a short time after
each performance.

Accessibility
Our theatres are accessible to persons with
disabilities. Please request special seating at time
of ticket purchase and arrive 30 minutes before
curtain for priority seating.

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.

Program notes in Braille and large print are
available at the coat check.

Sign Interpreted performance: August 30 at 7:30 p.m.
Audio Described performance: September 4 at 2 p.m.

Support for Shakespeare Theatre Company’s
Accessibility Programs provided by

The video and/or audio recording of this performance by
any means whatsoever is strictly prohibited. As a courtesy,
turn off pagers, telephones, watch alarms and all other
electronic devices during the performance.

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

Latecomers will be seated at management’s discretion.

Join the conversation!
Tell us about your Free For All experience
and connect with other theatregoers.

facebook.com/ShakespeareinDC

twitter.com/ShakespeareinDC

The Shakespeare Theatre Company
has provided our community
access to Shakespeare’s classics
year after year.

The Washington Post is proud to be a
founding sponsor of the Free For All.
$1 Billion for reading & education

True to our legacy of giving, Target® is on track to reach $1 billion for education by the end of 2015—that’s a lot of new bookworms. Learn more about our commitment to kids at Target.com/Community.