University of Florida Performing Arts

presents

U.S. Tour Premiere

SHAKESPEARE & COMPANY

presents

Hamlet
By William Shakespeare

National Tour 2008-09

Directed by Eleanor Holdridge

Tuesday, September 23, 2008, 7:30 p.m.

Sponsored by DHARMA ENDOWMENT FOUNDATION
CAST

Hamlet .......................................................................................................................................................... Jason Asprey
Claudius .......................................................................................................................................................... Nigel Gore
Gertrude .......................................................................................................................................................... Tina Packer
Polonius; A Priest ........................................................................................................................................ Dennis Krausnick
Laertes ............................................................................................................................................................ Kevin O'Donnell
Horatio ............................................................................................................................................................ Jake Waid
Ophelia ............................................................................................................................................................ Elizabeth Raetz
Ghost; Player King; Gravedigger ............................................................................................................. Johnny Lee Davenport
Rosencrantz; Fortinbras ................................................................................................................................ Alexander Sovronsky
Guildenstern; Osric ........................................................................................................................................ Jacob H Knoll

Set Designer ................................................................................................................................................... Edward Check
Lighting Designer ........................................................................................................................................... Les Dickert
Costume Designer ........................................................................................................................................ Jessica Ford
Sound Designer ............................................................................................................................................... Scott Killian
Assistant Lighting Designer ....................................................................................................................... Chris Thielking
Fight Choreographer ..................................................................................................................................... Kevin Coleman
Stage Manager ............................................................................................................................................... Nicole Bouclier
Production Assistant/Props ......................................................................................................................... Nate Beckman
Assistant to the Director .............................................................................................................................. Kelly Galvin
Voice Coach .................................................................................................................................................... Lizzie Ingram
Wardrobe ......................................................................................................................................................... Diedre Bollinger
Sound Engineer ............................................................................................................................................... Chris Ratay
Fight Captain ................................................................................................................................................... Alexander Sovronsky

The actors and stage manager employed in this production are members of Actors Equity Association, the Union of Professional Actors and Stage Managers in the United States.

ssdc The director is a member of the Society of Stage Directors and Choreographers, an independent national labor union.

Shakespeare & 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.

Shakespeare & Company is a constituent of Theatre Communications Group (TCG), the national organization for American theater, and the Shakespeare Theatre Association of America.

Exclusive Tour Representation
Rena Shagan Associates, Inc.
16A West 88th St.
New York, NY 10024
212-873-9700 FAX 212-8731708
www.shaganarts.com
PROGRAM

Prologue (In this production, a montage of lines from the play.) Images from Hamlet’s life flash through his brain.

Act One

Scene 1: (Cut from this production, in which Bernardo, Marcellus and Horatio encounter a ghost.)

Scene 2: Court scene, in which Claudius announces his marriage to Gertrude, states the current foreign policy with Norway and Fortinbras and potential conflict, and grants Laertes his wish to go abroad to study.

Scene 3: Polonius’ family says goodbye to Laertes and gives him advice. Laertes leaves and Polonius tries to discover the relationship between Hamlet and Ophelia.

Scene 4 and 5: (As one scene in this production.) On the battlements, Hamlet and Horatio meet with the Ghost who tells Hamlet that Claudius has killed him and asks for revenge.

Act Two

Scene 1: Polonius gives Ophelia advice regarding Hamlet.

Scene 2: Gertrude and Claudius greet Rosencrantz and Guildenstern. Hamlet meets them and the traveling Player enters scene.

Act Three

Scene 1: Claudius and Gertrude grill Rosencrantz and Guildenstern regarding Hamlet. Polonius gets Ophelia to spurn Hamlet while the adults watch. Hamlet enters and ponders his existence, “to be or not to be.” Hamlet spurns Ophelia. The adults decide that Hamlet is mad.

Scene 2: Hamlet plans with Horatio to present a play to ascertain if Claudius is guilty. Hamlet gets Claudius and Gertrude to enact the play, The Mousetrap, with the Player. Claudius becomes enraged and leaves. The party breaks up.

Scene 3: Claudius tells Polonius, Rosencrantz and Guildenstern to seek out Hamlet. Alone, Claudius tries to pray. Hamlet enters and sees Claudius praying. Hamlet considers killing the now-proven-guilty King, but will not while he is praying and could go to heaven. Ironically, Claudius cannot find the spirit to pray.

Scene 4: Polonius comes to Gertrude’s bedroom or “closet.” He hides when Hamlet enters. Hamlet berates his mother, stabs Polonius behind a curtain and then tries to get his mother to abjure Claudius. At this point, the Ghost enters, reminding Hamlet of his promise to not hurt his mother.

Act Four

Scene 1: Claudius enters Gertrude’s closet and questions her. She tells him Hamlet has killed Polonius. Claudius asks Rosencrantz and Guildenstern to find Hamlet and Polonius’ body.

Scene 2 and Scene 3: (As one scene in this production.) Hamlet enters, announcing that the body of Polonius is stowed. Claudius enters, demanding to know the location of Polonius’ body. Claudius sends Hamlet to England. When Hamlet is gone, Claudius engages Rosencrantz and Guildenstern to carry a letter that will effect Hamlet’s death in England.

Intermission
Act Four continued

Scene 4: Hamlet and Guildenstern see Fortinbras on the march toward Denmark. Hamlet considers what he would be like if he were Fortinbras, and ponders the essence of his own humanity.

Scene 5: Gertrude reveals to Horatio that Ophelia has gone mad after the death of her father. Ophelia enters, singing. Laertes enters, enraged, revealing that he has come back to revenge his father. Laertes grieves over his sister’s madness.

Scene 6: (In this production.) Horatio reads letters from Hamlet that say he is coming home, having escaped England to travel with pirates, and that Rosencrantz and Guildenstern continue toward England.

Scene 7: Claudius calms Laertes; he then manipulates him so that Laertes will move against Hamlet, to entice him into a duel and poison him. Gertrude enters to reveal that Ophelia has drowned.

Act Five

Scene 1: Hamlet and Horatio enter and catch up on all that has happened. They talk with a gravedigger, who muses on the transient state of man. A funeral procession enters and Hamlet, realizing that it is Ophelia, jumps on the grave. He and Laertes fight over her grave and are split up.

Scene 2: To Horatio, Hamlet regrets his anger toward Laertes. Osric enters to propose a gentlemanly bout of swordplay between Hamlet and Laertes. Hamlet accepts. The court meets and the swordplay begins. Claudius puts poison in a ceremonial cup, which is mistakenly drunk by Gertrude. Laertes takes the tip off his poisoned sword and wounds Hamlet; however, the swords are switched and Laertes, too, is wounded. Gertrude dies. Laertes reveals Claudius was behind the poison and dies. Hamlet kills Claudius and dies in the arms of Horatio. Fortinbras enters and Horatio asks that his story be told.

DIRECTOR’S NOTE BY ELEANOR HOLDRIDGE

Hamlet is perhaps the most incredibly tortured, intelligent and facile character that Shakespeare ever conceived. Much has been made of his “tragic flaw” and his lack of action. But what draws me to the play is his relentless and very active pursuit of self-knowledge and his rigorous exploration of what it is to be human. He is not content to live within the form of his given society or even the form of his own play.

A thinking man with a well of conscience, exploring in absolute every ramification of every decision, it is likely that Hamlet would make a terrible ruler. Claudius and Gertrude, as they quickly and concisely make decisions on domestic and foreign policy and homeland security – causing the deaths of the innocent – are perhaps stronger leaders. But which is a better ruler for the country’s prosperity, and which is a better ruler for the conscience of the society? Which is better for the heart of the individual? Shakespeare’s questions, posed more than 400 years ago, seem to be at the heart of our continuing human debate.

Hamlet is a man who is struggling not only with his conscience, but also a man trying to discover his political and personal responsibilities in the world. The questions are eternal. Do we take revenge or seek another course? And if we follow our own vengeance and sense of personal retribution, what is the outcome and how do we take responsibility for what we’ve done?

I believe that one of the greatest achievements of Shakespeare’s great art is that he poses the essential ontological questions not in a removed and intellectual manner, but with all the power and messiness of human emotion, wedding the probings of the human mind with the longings of the human heart.
Although I have conceived a production that centers the play in Hamlet’s brain in his last few dying moments, it is the man’s passion and heart with which I am most concerned. Although Hamlet could be a terrible king, a bad boyfriend, a quixotic friend, a sullen and brooding son, he is also a man who wants to do what is right, to live up to the dictates of his father and his conscience and yet be true to himself. A very human being.

THE ESSENCE OF SHAKESPEARE & COMPANY

“Shakespeare & Company continues to be one of the best troupes in Massachusetts, but the consistency was particularly impressive this year. Tina Packer and her Lenox-based company not only make Shakespeare our earthy contemporary but they also bring a classic elegance to contemporary plays...”

The Boston Globe

What it means to be alive.

Shakespeare & Company was founded in 1978 by Tina Packer, its current Artistic Director and President. British-born and an acclaimed artist with the Royal Shakespeare Company, Packer came to the United States with a desire to merge the powerful techniques of both British and American actors: the clarity of the spoken word and the use of the physical body. Since its founding in Lenox, Massachusetts, originally at Edith Wharton’s villa, The Mount, and now housed on a 30-acre campus, Shakespeare & Company has always been committed to creating theater of unprecedented excellence rooted in the classical ideals of inquiry, balance and harmony; as the Elizabethans did, in love with poetry, physical prowess and the mysteries of the universe. With a core of more than 120 artists, the company performs Shakespeare and discovers, develops and produces new works of literary, social and political significance, such as Ethan Frome, Golda’s Balcony and Martha Mitchell Calling.

The company also provides a unique discipline of classical training to professional actors. More than 4,000 professional actors have studied at Shakespeare & Company, including Richard Dreyfuss, Alicia Silverstone, Bill Murray, Rebecca De Mornay, Sigourney Weaver, Olympia Dukakis, Lauren Ambrose, Keanu Reeves and many, many others.

Each year, Shakespeare & Company’s Education Program introduces more than 60,000 students throughout the New England and New York areas to the works of Shakespeare. The company is frequently recognized and awarded by national organizations such as the MacArthur Foundation, the National Endowment for the Arts, National Endowment for the Humanities, the President’s Committee on the Arts and Humanities, and by numerous corporate and private foundations for leadership in the field of arts-in-education.

Whether in performance, education or training, the company operates with a singular, overarching mission: To give audiences, professional participants and students everywhere in America an opportunity to discover, investigate and explore the three vital questions at the heart of each of Shakespeare’s works:

What does it mean to be alive?

How should we act?

What must I do?

Now in its 31st year, Shakespeare & Company has accomplished its founding mission several times over, and earned a reputation of international prominence, to become one of the foremost centers of Shakespeare learning, training and performance in the world.
BIOGRAPHIES

JASON ASPREY* (Hamlet) S&Co: Rough Crossing (Gal), Blue/Orange (Bruce), The Mission of Jane (Julian Lethbury), The Promise (Jean Le Fanois), As You Like It (Oliver/Corin), Comedy of Errors (Angelo), King Lear (Edgar), Much Ado About Nothing (Don John/Sexton), Henry V (Fluellen), A Midsummer Night’s Dream (Puck), Macbeth (Macduff), and Julius Caesar (Antony). Regional: Julius Caesar (Cassius) at Shakespeare Now, Betrayal (Robert) at Nora Theatre, Einstein’s Dreams (Eduard Einstein) at Culture Project NYC, A Life in the Theatre (John) and The End of the Day (Grayden Massey) at Ensemble Theatre, Romeo and Juliet (Mercutio) at Swine Palace; also Knightsbridge Theatre, Orpheum Theatre, Los Angeles Theatre Center, Mixed Company, and theatre in England, where he has also worked in TV and film.

JOHNNY LEE DAVENPORT* (Ghost, Gravedigger, Player-King) returns to Shakespeare & Company after most recently playing Duke Sr. for Boston’s Commonwealth Shakespeare. He received Boston’s Elliot Norton award nomination for his roles as Salif in New Repertory’s House With No Walls and Actor’s Shakespeare Project’s Love’s Labour’s Lost as Boyet/Armado. Also at ASP, he played Claudius in their critically acclaimed production of Hamlet.

NIGEL GORE* (Claudius in Hamlet National Tour) S&Co: Antony and Cleopatra (Mark Antony), A Midsummer Night’s Dream (Bottom). Recent work includes Henry Carr in Travesties at the Boston Publicg, Volumnia in Coriolanus at the Mercury Theatre, England, Macbeth in Macbeth at the Vineland Theatre in Los Angeles (Best actor nomination L.A. Weekly Theatre Awards), Bernard Nightingale in Arcadia at the Boston Publicg and Harry Stone in Tom Murphy’s The Sanctuary Lamp at Boston’s Sugan Theater. TV: Thurston Twitchell on Brotherhood seasons two and three (currently filming).

JACOB H KNOLL* (Guildenstern/Osric) Some of Jacob’s favorite roles include: Valene (The Lonesome West), Emcee (Cabaret), Hamlet (Hamlet), Adolf (The Creditors). Jacob has a BFA in Musical Theater from The Conservatory of Theatre Arts at Webster University and an MFA in acting from The Yale School of Drama. Jacob is delighted to have the opportunity to play with Shakespeare & Company on such an amazing project.

DENNIS KRAUSNICK* (Polonius) Dennis Krausnick is a founder of Shakespeare & Company (1978) and has served as its Director of Training for more than fifteen years. Krausnick has been instrumental in creating and developing the Company’s internationally acclaimed actor training programs. He has also developed a number of training programs utilizing theater training methods for corporate and other non-theater clientele. Krausnick holds an MA from St. Louis University and an MFA in Acting from NYU. As a Designated Linklater voice teacher and diagnostician, Krausnick has collaborated to design and create Executive Training for individual corporate client needs. As a Master Teacher of text, rhetoric and structure of the verse, Krausnick has provided residencies and workshops for theater companies and university theater departments across the country. As a teacher, director or guest-artist, he has worked in theatre training programs across the country including NYU, ACT, Boston University, Emerson College, Wake Forest University, Southern Methodist University, University of Washington, MIT, University of Pittsburgh, University of Tennessee, Chapman University, Bradley University and University of South Carolina. Krausnick is currently writing an actor’s handbook: The First Folio: Unlocking the Actor’s Toolbox. As a director, his recent Shakespeare credits include Romeo & Juliet, Macbeth, Troilus and Cressida, Pericles, Twelfth Night, Much Ado About Nothing, Taming of the Shrew and A Midsummer Night’s Dream, Richard III and Titus Andronicus. Other directing credits include Lear and Her Daughters with Olympia Dukakis as Lear, Custom of the Country, Berkeley Square, War Boys, The Inner House, Roman Fever, The Temperate Zone and numerous adaptations for the stage of the fiction work of Edith Wharton. He also directed the award-winning television special about Edith Wharton, Songs from the Heart. Krausnick has adapted the fiction of Edith Wharton and Henry James for the stage creating numerous one-act and full-length plays which
have all been produced one or more times at Shakespeare & Company. Many have been produced in other theatres as well. The 2002 season saw a retrospective featuring Krausnick’s Wharton adaptations. Mr. Krausnick was awarded the 2006 Bingham Chair of Humanities by the University of Louisville in recognition of his accomplishments as a Master Teacher of Shakespeare Performance. He is currently devising a one-man performance piece which has had a dozen workshop performances to date.

KEVIN O’DONNELL* (Laertes) S&Co: Hamlet (Laertes), All’s Well That Ends Well (Parolles).
Off-Broadway: Irish Rep.: The Hairy Ape; SPF: Not Waving. Regional: Shakespeare Theatre: Major Barbara (Charles Lomax), dir. Ethan McSweeney; Chicago Shakespeare: Troilus and Cressida (Troilus); Art: Britannicus (title role), dir. Robert Woodruff; Guthrie: Hamlet (Horatio), dir. Joe Dowling, Hurry!, Glory of God; Mark Taper Forum: The School for Scandal (Charles Surface), dir. Brian Bedford; Barrington Stage: Thief River (Gil/Jody); Chautauqua: The Skin of Our Teeth, dir. Vivienne Benesch, MSND (Oberon/Theseus). Film: The Sublet (also wrote and directed), Black Irish. His original play No More Static has been produced at The Guthrie and at theatres in Illinois and California, and he’s had readings and workshops of other plays around New England and New York City. Literature and Creative Writing BFA, Emerson College. Training: The Juilliard School.

TINA PACKER* (Gertrude) trained at the Royal Academy of Dramatic Art, where she won the Ronson Award for Most Outstanding Performer. In Britain, she was an associate artist with the Royal Shakespeare Company, performed in the West End, and acted with repertory companies in Glasgow, Edinburgh, Leicester, and Coventry. She also worked for the BBC and ITV television companies and in film. As an actor, she worked with John Barton, Peter Hall, John Schlessinger, Ian McKellan, Paul Scofield, Janet Suzman, and Ian Richardson, among others. At Shakespeare & Company, Tina has directed 48 productions, including Othello, King Lear, Macbeth, Coriolanus, Richard III, The Merchant of Venice, A Midsummer Night’s Dream, Julius Caesar, The Merry Wives of Windsor, Henry IV part 1, and most recently, All’s Well That Ends Well, the world premieres of Summer, adapted from Edith Wharton by Dennis Krausnick, The Fly-Bottle by David Egan and The Scarlet Letter by Carol Gilligan. As an actor she played Cleopatra in Antony & Cleopatra, Gertrude in Hamlet, Lettice in Lettice and Lovage, Edith Wharton, and Shirley Valentine numerous times to critical acclaim. As Artistic Director of the Boston Shakespeare Company, she directed Master Harold and the Boys, Rat in the Skull, and Observe the Sons of Ulster. At regional theatres, Tina has directed Richard III, King John, Measure for Measure, Hamlet, Othello, Scheherazade, and The Winter’s Tale. She is the subject of the WGBH documentary Sex, Violence and Poetry: A Portrait of Tina Packer, and Helen Epstein’s biography The Companies She Keeps. In 1994-95 she received Guggenheim and Bunting Fellowships to create and perform her unique trilogy of work, Women of Will. Tina holds honorary doctorates of letters from Emerson College, Trinity College, the Massachusetts College of Liberal Arts, Salem State College and Westfield State. She was named 1998 Woman of Achievement by the Berkshire Business & Professional Women’s Organization. She was the 1999-2000 Arts Recipient of the Commonwealth Award, the state’s highest honor for excellence in the arts. In 2004 she was given the Commonwealth of Massachusetts Travel & Tourism Leadership Award. She is the recipient of more than 20 other awards, honors, and fellowships, and has lectured or been the keynote speaker at over 30 colleges and universities. Tina and Shakespeare & Company actors have collaborated with various regional theatres and symphonies, including the Boston Pops 1999 concert, Brush Up Your Shakespeare, for PBS-TV. In 2001 Tina’s book, Power Plays: Shakespeare’s Lessons in Leadership & Management, co-authored with Columbia Business School professor John O. Whitney, was published by Simon & Schuster. Two years ago Scholastic published her most recent book, the award-winning Tales from Shakespeare, Shakespeare’s stories for children. She is drafting another book that documents the aesthetic and teaching techniques of Shakespeare & Company. Along with lecturing and directing at Columbia, Harvard, and M.I.T., Tina continues to spearhead the international effort to reconstruct a historically accurate 1587 Rose Playhouse, where Shakespeare’s plays were first performed, in Lenox, MA.
ELIZABETH RAETZ* (Ophelia) S&Co: Henry VI Chronicles (Dame Eleanor), Fanny Kemble’s Lenox Address (Fanny Kemble). Long Wharf Theatre: The Tempest with Olympia Dukakis (Miranda). Shadowland Theatre: How I Learned to Drive (Li’l Bit), All My Sons with Paula Prentiss and Richard Benjamin (Ann). Chenango River Theatre: A Shayna Maidel (Lucia). Artists Repertory Theatre: The Seagull (Nina). Elizabeth is a graduate of the American Conservatory’s MFA Program.

ALEXANDER SOVRONSKY* (Rosencrantz, Fortinbras, Fight Captain) Shakespeare & Company: Dumaine Soldat in All’s Well That Ends Well, directed by Tina Packer. Broadway: Cyrano De Bergerac starring Kevin Kline. Off-Broadway: Romeo & Juliet (NYSF/Public Theater), The Fool in King Lear (Classical Theatre of Harlem with Andre DeShields), Marat/Sade (CTH), Macbeth (CTH), Paris/The Prince in Romeo & Juliet (CTH). Regional: Cymbeline (Shakespeare Theatre of NJ), and two national tours with Chamber Theater Productions. Alexander is also an accomplished composer, violinist and fight director. Training: SUNY Geneseo, Aquila Theatre Company, and Shakespeare & Company. He sends many thanks to his family for their constant love and support.

JAKE WAID* (Horatio) Regional: Perseverance Theater: Much Ado About Nothing (Don Pedro), Hamlet (title role), Twelfth Night (Feste), The Crucible (John Proctor), A Midsummer Night’s Dream (Oberon), Macbeth (title role), In The Blood (Chili/Jabber), The Glass Menagerie (Tom). Fairbanks Shakespeare Theatre: Henry V (title role), Much Ado About Nothing (Benedick), The Winter’s Tale (Autolycus), Julius Caesar (Brutus), Hamlet (title role), Love’s Labour’s Lost (Don Armado).

ELEANOR HOLDRIDGE+ (Director) S&Co: Hamlet, As You Like It, Lettle And Lovage, The Tempest, Twelfth Night (Shakespeare & Company). Off-Broadway productions include Steve & Idi by David Grimm at the Rattlestick Playwrights Theatre, Cycling Past The Matterhorn at the Clurman Theatre, The Imaginary Invalid, and Mary Stuart at the Pearl Theatre Company. Among her regional productions are The Crucible and Much Ado About Nothing (Perseverance Theatre); Noises Off and Art (Triad Stage); Julius Caesar and Macbeth (Milwaukee Shakespeare); The Two Gentlemen of Verona (Alabama Shakespeare Festival); A Midsummer Night’s Dream (Shakespeare Festival of St. Louis); Henry V (Shakespeare On The Sound); The Taming Of The Shrew and The Tempest (Philadelphia Shakespeare Festival); Betrayal (Portland Stage Company); The Lion In Winter (Northern Stage); and The Cenci, The Two Noble Kinsmen, Dido And Aeneas (Red Heel Theatre Company). In the past Eleanor has held positions as Artistic Director for the Red Heel Theatre Company, Resident Assistant Director at the Shakespeare Theatre and Resident Director at New Dramatists. She has directed and taught students at the Yale School of Drama, NYU’s graduate program and the Juilliard School, among others. She holds an MFA from Yale School of Drama. Upcoming productions of note: Gee’s Bend at Arden Theatre Company.

ED CHECK (Set Designer) S&Co: Hamlet, The Merry Wives of Windsor, The Taming of the Shrew, King John. Edward teaches set and production design for theatre and film at Smith College. He recently worked on Sex And The City: The Movie as the art director. During the HBO series he art directed the first four seasons of the show, at which time he received two Emmy nominations for Best Art Direction. At New Century Theatre, in Northampton, design credits include: Crumbs From the Table of Joy, The Heidi Chronicles, How The Other Half Lives, and Copenhagen. Last year, between designs for theatre and film, he worked on a permanent exhibition space at the Flynt Center of Early New England Life in Historic Deerfield, MA. The show — Celebrating the Fiber Arts — displayed the historic textile collection owned by the museum. His Assistant Art Director credits include: Spiderman, Meet Joe Black, The First Wives Club, Batman Forever, Quiz Show, and Six Degrees of Separation. He is a graduate from the Yale School of Drama and State University of New York, College at Purchase.

Thumb, SPF, Theater Row, others. Regional: Adirondack and Great Lakes Theater Festivals, Geva Theater, The Hangar, Perseverance, Syracuse Stage, Triad Stage, others. International: the National Ballet companies of Italy, Germany, Denmark, Australia, England, Belgium, Russia, and the Netherlands. Les is a very amateur vegan chef who recently ran the Amsterdam Marathon. Graduate of the Yale School of Drama.

JESSICA FORD (Costume Designer) S&Co: A Midsummer Night’s Dream, Hamlet. Credits include this year’s Humana Festival of New American Plays at Actors Theatre of Louisville, Long Wharf Theatre, Syracuse Stage,Yale Rep, Milwaukee Shakespeare Co., Rattlestick Playwrights Theatre, Second Stage, Pearl Theatre, NY Fringe, Summer Play Festival. Jessica is a recipient of the NEA/TCG fellowship for Designers and received her MFA from Yale School of Drama.


NICOLE BOUCLIER* (Stage Manager) S&Co: Midsummer Night’s Dream, Enchanted April, Martha Mitchell Calling, No Background Music. Off-Broadway: The Four of Us (MTC), New Jerusalem (CSC), A Feminine Ending (Playwrights Horizons), Elliot, A Soldier’s Fugue (Page 73 Productions), Romania, Kiss Me! (The Play Company) The Intelligent Design of Jenny Chow (Atlantic Theatre Company) Regional: Fences (Arkansas Repertory Theatre); The Front Page, The Model Apartment, Modern Orthodox (Long Wharf Theatre); The Streets of New York (Westport Country Playhouse); She also spent seven summers with the International Festival of Arts and Ideas. Love and thanks to Tim and her family.

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