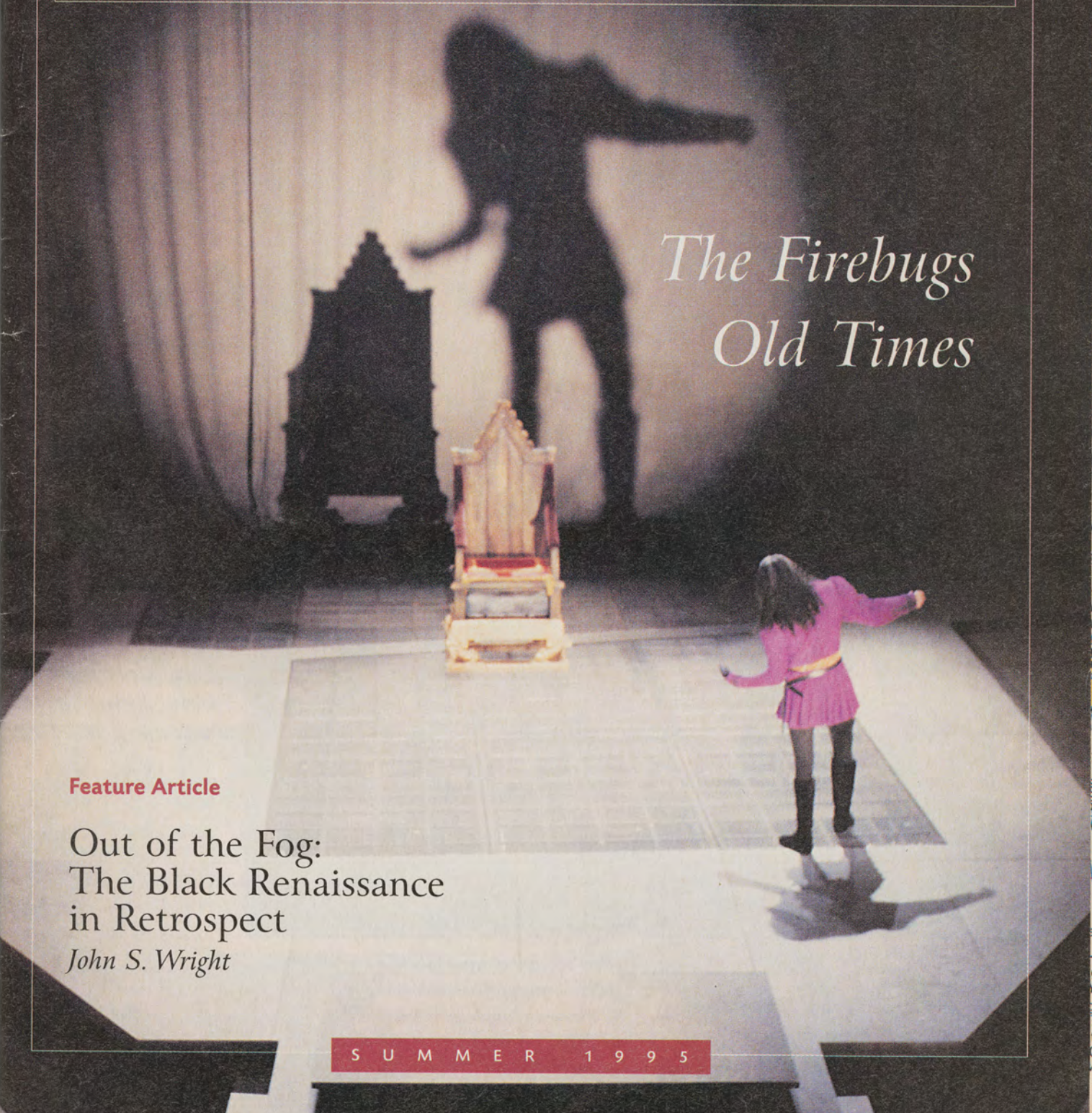


GUTHRIE

PROGRAM MAGAZINE



*The Firebugs
Old Times*

Feature Article

Out of the Fog:
The Black Renaissance
in Retrospect

John S. Wright

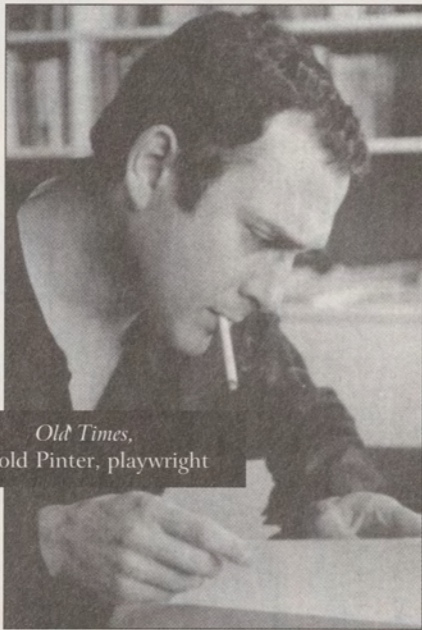
SUMMER 1995

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The Firebugs,
Max Frisch, playwright



Old Times,
Harold Pinter, playwright



Out of the Fog

Acknowledgements

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THE FIREBUGS



by Max Frisch

Characters

Mr. Gottlieb Biedermann
Babette, his wife
Anna, their maid
Joseph Schmitz, a wrestler
Willi Eisenring, a waiter
A Policeman
Widow Knechtling
A Professor
The Chorus,

consisting of men and women of the Fire Brigade

Ensemble

J.B. ADAMS*
CHRISTOPHER BAYES
SUSAN BLACKWELL
SCOTT CUNNINGHAM*
SAIDAH ARRIKA EKULONA**
KAREN GRAHAM*
JULIE BRISKMAN HALL
DAN ILLIAN
CHARLES JANASZ
ZARAARWAR MISTRY
ISABELL MONK
RICHARD OOMS
LOLA PASHALINSKI*
ANDRÉA SMITH*

Additional members of the Fire Brigade

ROBERT DEMARS, DEAN HOLT, LEIF JURGENSEN,
EMMA O'DONNELL, JACQUELINE THURIK

THE FIREBUGS

(Biedermann und die Brandstifter)
a moral play with no moral

by MAX FRISCH
translated by MICHAEL FEINGOLD

Director DAVID GORDON
Assistant Director CHUCK FINLON*
Set designed by MARINA DRAGHICI
Costumes designed by ADELLE LUTZ
Lighting designed by JENNIFER TIPTON
Dances constructed by DAVID GORDON
Dramaturgy MICHAEL LUPU
Vocal Coach MIRA K. KEHOE
Movement Coach MARCELA KINGMAN
LORCA
Stage Manager MICHAEL B. PAUL
Assistant Stage Manager GINA PERILLE
Design Assistants LAURIE BRAMHALL,
DEVON PAINTER
MICHAEL BURGOYNE
(lighting)

Interns: JACQUELINE THURIK (directing), MICHAEL MALETIC
(dramaturgy), TRACY DAVIS (stage management)

THERE WILL BE ONE INTERMISSION.

Musical selections in this production are from "Ten marches to miss a victory" (1978-79) by Argentinian-born composer Mauricio Kagel.

*Member of David Gordon's Pick Up Performance Company. The Pick Up Performance Company provides a working structure through which David Gordon can create and present his work in live performance and media on a project-by-project basis. Although the performers vary by project, the company includes dancers and actors with whom Mr. Gordon has an ongoing relationship.

** This Actor appears as an Equity Professional Theater Intern.

Understudies for the Ensemble

J.B. Adams*, Susan Blackwell, Jennifer Blagen, Bruce Bohne, Scott Cunningham*, Bob Davis, Saidah Arrika Ekulona**, June Gibbons, Karen Graham*, Julie Briskman Hall, Dan Illian, Charles Janasz, Zaraawar Mistry, Isabell Monk, Stephen Pelinski, Marquette Senters, John Shuman, Andréa Smith*

Understudies never substitute for performers unless announced prior to the performance.

In accordance with the Minnesota Clean Indoor Air Act, smoking is prohibited in the Guthrie Theater, lobbies, and Walker/Guthrie foyers. Cameras, pagers, cellular phones, and recorders are forbidden in the theater. Please check them with the House Manager.

Max Frisch

A Selected Chronology

- 1911 Born May 15 in Zurich to Franz Bruno (architect) and Karolina Bettina Frisch.
1924-30 Secondary education in German.
1931 Attends Zurich University.
1932 Father dies. Leaves the University to support his family as a free-lance journalist.
1936-41 Studies Architecture in Zurich.
1944 Writes his first play, *Santa Cruz*. Produced, as were many of his subsequent plays, at the Schauspielhaus, Zurich.
1946 *The Chinese Wall*.
1947 First meets Bertolt Brecht, whose ideas on theater had a lasting influence on Frisch.
1948 Visits Prague. Writes a short story, *Burlesque*, later to become the play *The Firebugs*.
1949 *When the War Was Over*.
1951 *Count Oderland*.
1952 *Biedermann and the Firebugs* (radio play).
1953 *Don Juan, or The Love of Geometry*.
1954 *I'm Not Stiller* (novel).
1957 *Homo Faber* (novel).
1958 *The Firebugs* (developed from the earlier radio play) and *The Great Fury of Philipp Holtz*.
1961 *Andorra*.
1967 *Biography: A Game*.
1975 *Montauk* (novel).
1978 *Triptych*.
1979 *Man in the Holocene* (novel).
1981-83 Resides in New York City.
1991 Dies April 4 in Zurich.

(All titles are plays unless otherwise indicated.)

Synopsis



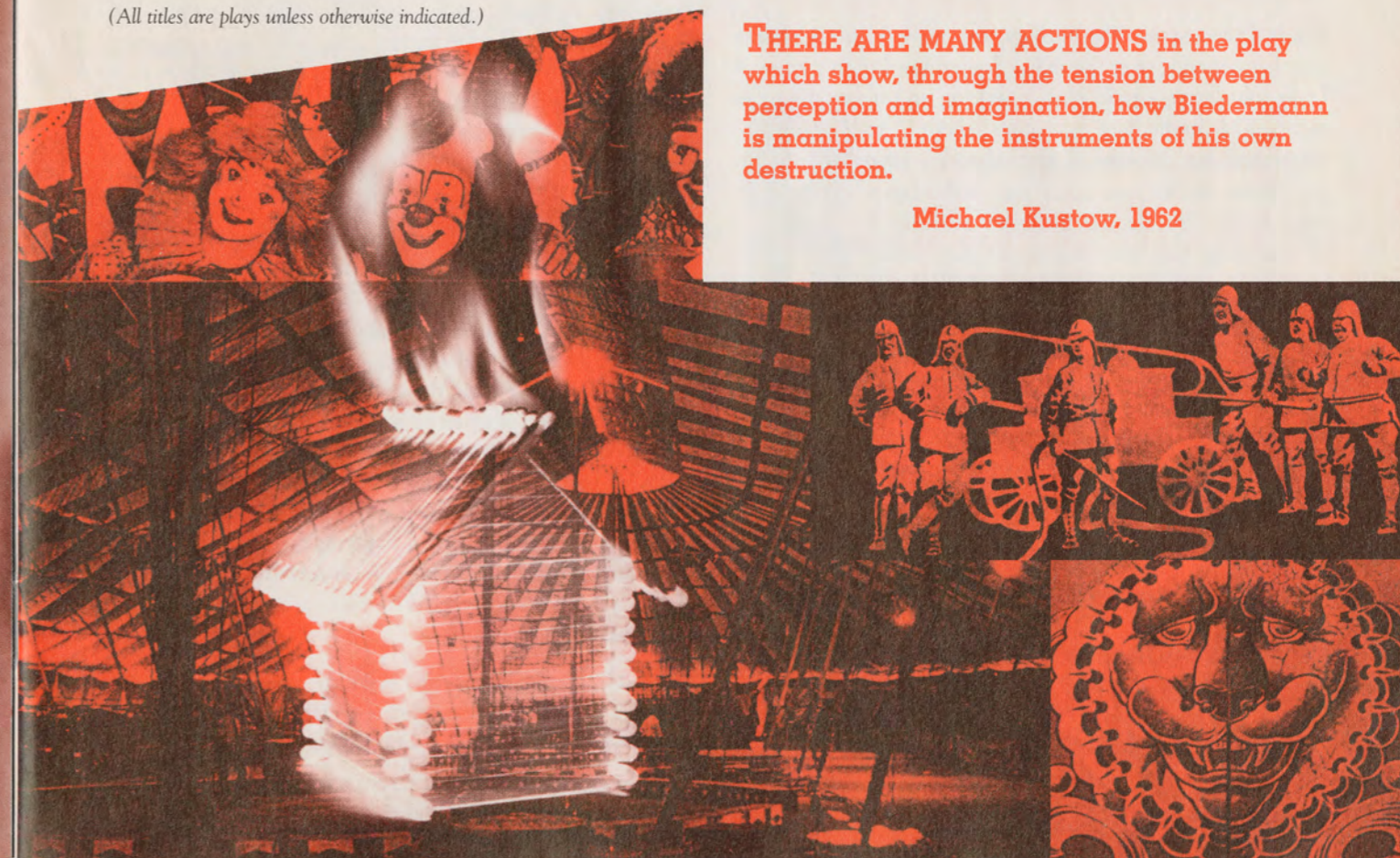
In an unnamed city a rash of fires threatens the safety of homes and citizens to the dismay of the watchful chorus of firemen. They deplore the trouble, and call for vigilance. At the same time, Gottlieb Biedermann, a respectable homeowner, castigates the authorities' inability to counter such disruptions of peace and order. But his actions contrast with his tough statements. To compromise seems for him the best self-preserving policy, so he allows an unknown peddler to move into the attic of his house.

In no time the intruder is joined by a friend. Methodically they begin to stockpile barrels of gasoline and incendiary devices in the Biedermann household. No matter how obvious it becomes that the two men are the very arsonists who have been menacing the city, Mr. Biedermann maintains the false hope that a show of goodwill can fend off the impending disaster. He ignores both the material evidence and the repeated warnings of the chorus. A third intruder appears in the attic. Mr. Biedermann tries to cheer up his wife, and invites his 'guests' to dinner.

The firebugs show up for the occasion, but nothing dissuades them from their task. As the genteel social conventions break apart, the dinner party turns ominous and grotesque. In a show of supreme trust, Mr. Biedermann gives his visitors the matches they ask for. While the house burns to the ground, the chorus of firemen laments the doomed attempt at appeasing the arsonists.

THERE ARE MANY ACTIONS in the play which show, through the tension between perception and imagination, how Biedermann is manipulating the instruments of his own destruction.

Michael Kustow, 1962





The Fire This Time

by Michael Feingold

A Note from the Translator

Before David Gordon asked me to work on *The Firebugs*, I thought I knew exactly what it was about, what it “meant.” Now, having been through every line of it a few dozen times, I’m much less sure. It is evidently a satire, but what does it satirize? Violence, gullibility, middle-class complacency or insecurity, the urge to destroy? The answer could be any or all of these things. A man and woman own their own home; they allow into it people who are self-evidently destroyers of homes, among other things. At the same time, they turn away an old and trusted employee, who kills himself. Are the two stories connected? Once again, it isn’t easy to say.

While I worked on *The Firebugs*, the news from Oklahoma City kept coming over the radio. Sometimes I didn’t know if I was translating an old play or writing up tomorrow’s news story. The immediate screeches about “Arab terrorists” interested me because I immediately discounted them.

A LARGE AUDIENCE both surprises and pleases me; no matter what, it is an indication of interest. ... Students, like anyone else, expect a play to provide answers. The need for a guiding hand comes out again and again. ... I would consider that I fulfilled my job as a dramatist if a play of mine ever succeeded in posing a question in such a way as to compel the members of the audience that from that moment on they were unable to go on living without an answer—their answer, their very own answer, one they can derive only from the reality of their own lives.

Max Frisch, 1946

(What would Arab terrorists want in Oklahoma City?) I thought of Babette looking for firebugs under the bed every night. In the wake of the bombing, the firebugs themselves began to trouble me: The translator of a play, like its author, has to identify with the characters, to write their speeches from their point of view and not his own. I had to find things to like about Joe and Willi, and I was sure I couldn’t find anything I liked about Timothy McVeigh while bodies were being dug out of the rubble. On the other hand, I thought about people who infuriated me, and the violent fantasies I’d occasionally had about getting rid of them. In the shadow of Timothy McVeigh, Joe and Willi started to become understandable to me, at least.

What people believe, what they say they believe, and what they actually do are like the points of a triangular compass; each of us is a needle fluttering endlessly between them. To steady the compass, to align belief and action, is the impossible task of our lives. None of us succeeds at it, but if we are a little cautious, and try to avoid the most glaring disparities, we can keep ourselves on a reasonably steady track. The disparities Frisch puts into his dialogue, between what the characters say and what they do, or between what they seem to be thinking and what they say, interested me immensely, because they seemed at once so foreign and so familiar, relics of a vanished European culture still echoing uncannily through our own. America did not always seem to me as full of disparities as it does now.

The public statements people make these days—politicians, business executives, celebrities, leaders of extremist groups—intrigue me, as a writer, because they constantly

force me to wonder: Do these people realize what they are saying? Do they see the great gap between their premises and their conclusions, or the frighteningly narrow one between their words and the actions that might logically follow? I am constantly puzzled, as well as terrified, to know that there are small sects of people—including some here in the northern Midwest—who can call themselves Christians and at the same time talk about exterminating nonwhites. I’m Jewish; how did my definition of Christianity come to have so much more to do with the teachings of Jesus than theirs? Frisch’s chorus of firemen, which talks in the big, sententious periods of Greek tragedy and doesn’t do any of the big things it says, starts to seem like more than a mere literary caprice.

THEATRICAL DIAGNOSIS: Do the things I see and the things I hear bear any relation to one another? If not, if the point is made by words exclusively, ... then the stage may seem fallow, and what I perceive there is not a theatrical event, but an irrelevant situation performed in a theater. ... Drama, dialectical conflict, in which one is enticed time and again to discern ... the quintessential element of theater, will always depend on the stage only to the extent that the stage reminds one of a ring, it has something of a circus ring, an arena, a public forum.

Max Frisch, 1948

LET’S DISCUSS IF TODAY’S WORLD can be shown on the stage. ... Brecht’s well-known answer [was] that the contemporary world could be reproduced on the stage provided that this world were conceived as changeable. The question may be more upsetting than the answer, because of the assumption that it was ever possible to depict the world. When? ... The closer we come to our present time and the more familiar we are with the actual contemporary world, the more obvious becomes the impossibility of reproducing this complicated reality; a theater piece, even a great one, is always just a piece, a reduction, and precisely because of that a release for a few hours. No matter how the theater defines and presents itself, it is art: the play is a response to the world’s undepictability. What it becomes is poetry.

Max Frisch, 1964

Right action is a puzzle, like choosing the right word when you translate. “What would you have done then, in my place?” asks Frisch’s hero, and the people who feel most sure of their answer are probably the ones who most need to see *The Firebugs*. We all choose our actions for more complex reasons than we think, and what we choose is never exactly right, just as there is never an exact translation for a really meaningful sentence in a foreign language. We can’t ever give up, though, because if we did—“There goes the gasworks.” So what do we do? Become Biedermanns, become firebugs, find some decent way of not being either? Or do we wait, and watch, and do nothing? Those are good questions for the end of the twentieth century, and although I don’t have any answers, I am glad Frisch made me ponder them, because I have been feeling lately that I live near the gasworks, and the number of unexplained fires has been getting distressingly large...

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THIS IS THE EXCELLENT FOPPERY OF THE WORLD, that, when we are sick in fortune, often the surfeits of our own behaviour, we make guilty of our disasters the sun, the moon, and the stars; as if we were villains by necessity, fools by heavenly compulsion, knaves, thieves, and treacherers by spherical predominance;... and all that we are evil in, by a divine thrusting on.

Edmund in Shakespeare's *King Lear*

IT WAS A PLEASURE TO BURN. It was a special pleasure to see things eaten, to see things blackened and *changed*. With the brass nozzle in his fists, with his great python spitting its venomous kerosene upon the world, the blood pounded in his head, and his hands were the hands of some amazing conductor playing all the symphonies of blazing and burning to bring down the tatters and charcoal ruins of history. ...He flicked the igniter and the house jumped up in a gorging fire that burned the evening sky red and yellow and black.

Ray Bradbury, *Fahrenheit 451*

THE IMPOSSIBILITY OF GOING ON LIVING and at the same time retaining our morals — a dilemma exacerbated in times of terrorism. What instruments does terrorism use? It uses our will to live and thus our fear of dying...

Max Frisch

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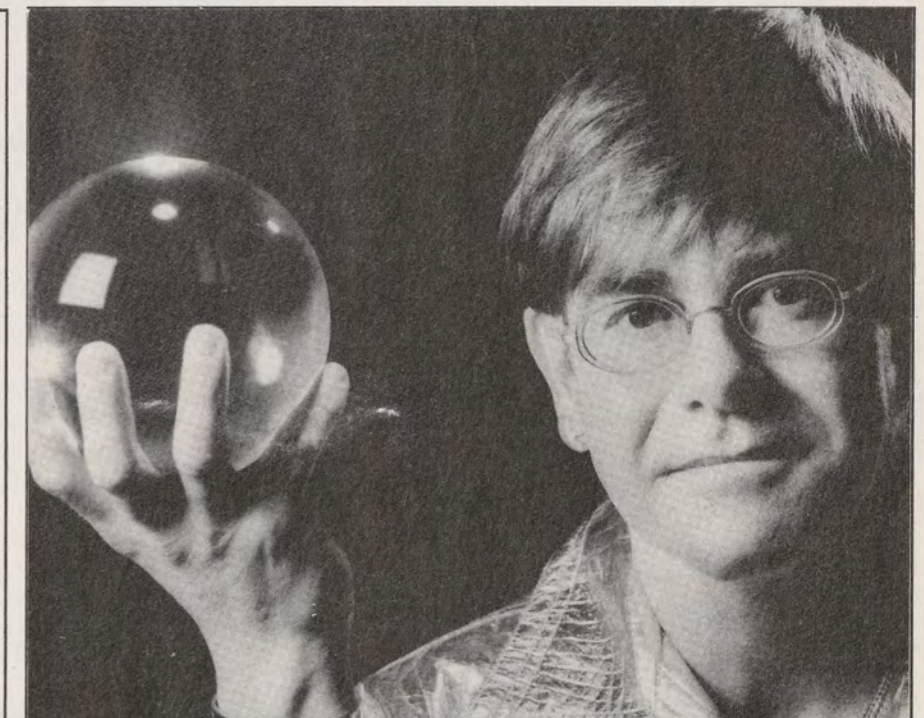
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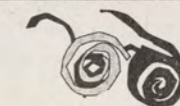
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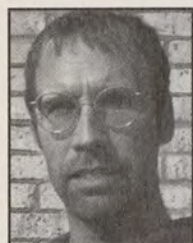
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GARLAND WRIGHT (Artistic Director; Director, *King Lear* and *Old Times*) has long been respected as one of the leading directors of the American theater. His productions have been seen in virtually every major regional theater in the United States from the Mark Taper Forum in Los Angeles to the Arena Stage in Washington, D.C., as well as on Broadway, off-Broadway, and on television. He began his long association with the Guthrie as a guest director in 1980. Later, he served as associate artistic director under Liviu Ciulei. In 1986, he was appointed artistic director. Having directed more than 30 productions here, Mr. Wright considers the Guthrie to be his artistic home.

EDWARD A. MARTENSON (Executive Director) joined the Guthrie in 1986. He served from 1982 to 1986 as theater program director for the National Endowment for the Arts. From 1979 to 1982, he was managing director of the Yale Repertory Theatre and Yale School of Drama and co-chaired the Theatre Administration Department. From 1974 to 1979, he was managing director of the McCarter Theatre Company, Princeton, New Jersey. Mr. Martenson serves on the executive committee for the Minnesota Center for Book Arts and the League of Resident Theaters, and formerly served on the executive committee of the American Arts Alliance.

JEFFERY A. ALSPAUGH (Stage Manager, *King Lear*; Assistant Stage Manager, Short Plays) has stage managed with JoAnne Akalaitis, Liviu Ciulei, Jon Jory, Michael Patrick King, Lucian Pintilie, Doug Wager, Thommie Walsh, Les Waters, and Garland Wright. Originally from Washington, D.C., Mr. Alspaugh stage managed at Arena Stage, Ford's Theatre, the Kennedy Center, and the Source Theatre. He has also worked at Playwrights Horizons and the Phoenix Theatre Company in New York and the Actors Theatre of Louisville. At the Guthrie he has stage managed *The Skin of Our Teeth*, *The Man Who Came to Dinner*, *Too Clever by Half*, *Dream on Monkey Mountain*, *A Christmas Carol*, *As You Like It*, and *The Play's the Thing*, among others. In addition to his work with the Guthrie, he has stage managed events for Target Stores, the Greater Minneapolis Chamber of Commerce, Supervalu, and the Ordway Music Theatre.

JENNY A. BATTEN (Stage Manager, *Royal Family*; Assistant Stage Manager, *Old Times*) returns for her fourth season on the stage management staff at the Guthrie Theater. Thus far, her Guthrie credits include stage managing *K* and assistant stage managing *As You Like It*, *The Rover*, *A Woman of No Importance*, *The Triumph of Love*, *The Sea Gull*, the 1992, 1993, and 1994 productions of *A Christmas Carol*, and *Peer Gynt* at the Guthrie Laboratory. Before joining the Guthrie Theater, she stage managed at the Utah Shakespearean Festival for its 1989, 1990, and 1991 seasons. Her work at the festival included productions of *The Taming of the Shrew*, *Ghosts*, *Waiting for Godot*, and the premiere of *Nothing Like the Sun*, as well as serving as the production stage manager for the Randall L. Jones Theatre in 1991. In 1993 she worked at the Mark Taper Forum Lab's New Work and Classic Festival stage managing *Sahara* and Lillian Garrett-Groag's *A Flaw in the Ointment*. Ms. Batten is a graduate of the MFA Stage Management program at the University of California, Irvine.

RISA BRAININ (Director, Short Plays) has a wealth of directing, artistic administration and educational experience. Currently serving as associate company director, her long association with the Guthrie began in 1987 and has included directing (*The Merchant of Venice* and AKA: *Orwell*), assistant directing (*Fantasio*, *Marat/Sade*, *Private Lives*, *The Sea Gull* and *Dream on Monkey Mountain*), teaching, and acting (*Candide*), as well as a tenure as resident director. Since moving to the Twin Cities in 1987, Ms. Brainin has directed many plays locally for such theaters as the Cricket Theatre (*Cover of Life*), the Illusion Theater (*Christopher's Shirt*), Theatre in the Round (*Company*), SteppingStone Theatre (*Mindworks*, *Brave is Making is Loon*), and two collaborations with Sari Ketter at Mixed Blood (*A...My Name is Still Alice*), and at the Collaborative Theatre (*Women: Scenes from Life*). In 1988 she served as director of education for SteppingStone Theatre for Youth Development. In addition, she was co-founder/artistic director of Brainstorm Productions from 1987-89 where she co-produced and directed several productions. Ms. Brainin looks forward to directing *A Christmas Carol* later this season.



Garland Wright



Edward A. Martenson



Marcus Dilliard



Marina Draghici

CHRIS A. CODE (Assistant Stage Manager, *King Lear*) returns for his second season at the Guthrie. Last season he assistant stage managed *The Play's the Thing*, *Home, K*, and stage managed two workshops: Femi Osofisan's *Many Colours Make the Thunder King* and Girish Karnad's *The Fire and the Rain*. Other Twin Cities stage management credits include work with the Brass Tacks Theatre, the Cricket Theatre, three seasons at the Illusion Theater, the production of *Gertrude Stein and A Companion* at the Jungle Theatre, the Minnesota Orchestral Association's Cabaret Pops series, the Mixed Blood Theatre, the Ordway Music Theatre's *Nonsense II* and *Shear Madness*, the Minnesota Playwrights' Center's Midwest Playlabs, the Southern Theatre, and VEE Corporation's Sesame Street Live Tours. Mr. Code also stage managed the 1992 Superbowl half-time production *Winter Magic*.

MARCUS DILLIARD (Lighting Designer, *King Lear* and *Royal Family*) most recently designed lighting for *K*. Other Guthrie productions include *A Woman of No Importance*, *Othello*, *The Triumph of Love*, *The Good Hope*, *The Illusion*, *Marat/Sade*, *The Front Page*, the History Plays, *Uncle Vanya*, *The Imaginary Invalid*, *Frankenstein—Playing with Fire*, and *The Bacchae*, as well as the tours of *Foxfire*, *Great Expectations*, *Frankenstein—Playing with Fire*, and the Guthrie Laboratory productions of *Mother Courage*, *Pericles*, *Troilus and Cressida*, *Measure for Measure*, and *Cymbeline*. Other Twin Cities area credits include designs for Theatre de la Jeune Lune, the Minnesota Opera, the Children's Theatre Company, the Minnesota Orchestra Pops Concerts, the University of Minnesota Opera, Nriya Jyoti Dance Company, and the Pax Christi Ceremony at St. John's University. He has designed for theaters and operas across the country, including Arena Stage, Seattle Repertory Theatre, the Shakespeare Theatre, Oregon Shakespeare Festival, Actors Theatre of Louisville, Berkeley Repertory Theatre, Huntington Theatre, The Acting Company, the Boston Shakespeare Company, the Portland Opera, and the Boston Lyric Opera. Mr. Dilliard is a graduate of Boston University School for the Arts.

MARINA DRAGHICI (Set Designer, *Firebugs*) most recently designed costumes for *The Broken Jug*



Kathleen Egan



Jeff Frederick



David Gordon



Sarah Gray



Susan Hilferty



Mira K. Kehoe

and set and costumes for *Dream on Monkey Mountain* for the Guthrie Theater. She was born in Bucharest, Romania, and came to the United States 11 years ago. She has worked at theater companies such as Lincoln Center, Hartford Stage, La Jolla Playhouse, Joseph Papp Public Theater, Manhattan Theatre Club, New York Theatre Workshop, National Theatre of Prague, Edinburgh Festival, Pittsburgh Public Theatre, Berkeley Repertory Theatre, Arena Stage, Center Stage, and the Milwaukee Repertory. She has received three theater award nominations, won the 1991 Obie Award for designing the set and costumes for *Mad Forest*, and received 1994 nominations for the Helen Hayes and Drama Desk awards. Most recently Ms. Draghici designed the sets and costumes for *24 Images per Second* at Lyon Opera, choreographed by Bill T. Jones, a piece celebrating the century of cinema. She is a graduate of the Yale School of Drama.

KATHLEEN EGAN (Costume Designer, Short Plays) is delighted to be working with Risa Brainin, Nayna Ramey, and Michael Klaers. They worked together on the Cricket Theatre's *Cover of Life* last year, and currently on Nancy Houfek's *Letters from Manila* to play at the Southern Theatre in August. Her other credits include costume designs off-Broadway, Pennsylvania Stage Company, the Hartman Theatre, and several dinner theaters and colleges and universities throughout the country. Since coming to the Twin Cities three years ago, Ms. Egan designed costumes for the Midwest premiere of *The Kentucky Cycle* at the Great North American History Theatre, the Frank Theatre's acclaimed production of *Machinal*, several other projects for the Cricket including *Empty Plate at the Cafe du Grand Boeuf*, *Five Women Wearing the Same Dress*, *Scotland Road*, and *Lonely Planet*, and for the Minnesota Centennial Showboat. A graduate of the University of Washington School of Drama, she teaches costume design at the University of Minnesota Department of Theatre Arts and Dance.

MICHAEL FEINGOLD (Translator, *Firebugs*) was literary director at the Guthrie from 1977-79, translating Ibsen's *Pretenders* for its American premiere and directing plays by Sam Shepard, Robert Patrick, and David Mamet for Guthrie 2. A graduate of Columbia University and the Yale School of Drama, he has also served as literary manager of the Yale Repertory Theatre (1970-77) and the American Repertory Theatre at Harvard (1980-83). Mr. Feingold has translated over fifty plays and operas, including works by Molière, Marivaux, Musset, Diderot, Dumas, and Goldoni. His best-known translations, however, are of the music-theater works of Bertolt Brecht and Kurt Weill, which have been sung all over the English-speaking world and on Broadway as well; his version of the full-length *Mahagonny* has just been heard at the English National Opera, in a production directed

by Declan Donnellan. A playwright and director as well, Mr. Feingold is perhaps most often in the public eye as principal theater critic of New York's weekly newspaper, *The Village Voice*.

CHUCK FINLON (Assistant Director, *Firebugs*) is the associate director of the American Repertory Theatre's production of *Shlemiel The First* and recently assisted David Gordon and Ain Gordon on *The Family Business* at New York Theatre Workshop. He worked with David Gordon on the national public television production of *Punch and Judy Get Divorced* and was assistant director of *The Mysteries and What's So Funny?* He has choreographed both in and out of New York City and as a dancer has performed with the companies of Kenneth Rinker, Robert Kovich, Jane Comfort, and David Gordon.

JEFF FREDERICK (Assistant Director, *Royal Family*) is very happy to be returning to the Guthrie this season after working as directing intern for *Machbeth* last season. A resident of the Twin Cities for eight years, he is the director of *Hip Deep!*, a touring variety show focusing on issues facing 13-15 year olds, and prior to that spent two years as head of the drama program at Visitation High School and St. Thomas Academy. He has stage managed, designed scenery, lights and props, and works as technical director and carpenter for many area theaters including New Classics, The Great North American History Theatre, the Lyric, Child's Play, SteppingStone Theatre, Illusion Theater, and the Reciprocal Theatre Company. He produced a 30-minute film, *Four Days*, with local filmmaker Chris Macgowan last year, and has written several plays and screenplays, including *He Knows Who He Is*, *The Parking Lot Attendant Guy*, and *The Garden*.

DAVID GORDON (Director, *Firebugs*) performed in the companies of James Waring and Yvonne Rainer in the 1960's and in the 1970's he was a founding member of the improvisational group, The Grand Union. In 1971 he codified his working process by incorporating as the Pick Up Performance Company. His work has been commissioned by American Ballet Theater, Dance Theater of Harlem, Rambert Dance Company and White Oak Dance Project. His video work has appeared on national public television and British TV. *Punch and Judy Get Divorced* aired on ALIVE TV and has continued in workshop, as a live theater work, with the Mark Taper Forum, UCLA, and the Guthrie Theater. An evening-length stage production will be presented by the American Music Theater Festival in the spring of 1996. Mr. Gordon recently collaborated with his son, writer/director Ain Gordon, on *The Family Business* which was presented at Dance Theater Workshop and New York Theatre Workshop in New York City and received an Obie award. It will be presented at the Mark Taper Forum, Los Angeles, in

November. *The Mysteries and What's So Funny?*, written and directed by Gordon with music by Philip Glass and visual design by Red Grooms, was awarded a Bessie and an Obie. The script was published in Grove New American Theater edited by Michael Feingold. In the past year, he directed and choreographed a musical, *Shlemiel The First*, for the American Repertory Theatre and American Music Theater Festival, and on national tour. He received a National Theatre Artist Residency Grant (funded by The Pew Charitable Trusts and administered by TCG) to work with the Guthrie Theater.

SARAH GRAY (Assistant Director, *King Lear*) is happy to be working at the Guthrie Theater for the first time. She is from New York City where she was trained as an outreach performer and writer in the CityKids Repertory Company. She received further training at the Living Stage Theater in Washington, D.C. Ms. Gray has worked extensively at the Gate Theatre in London as a stage manager and an assistant director. She was a directing intern at Williamstown Theatre Festival where she directed, among other projects, the annual WTF Children's Theater Program. Most recently, she was assistant to JoAnne Akalaitis on *Suddenly Last Summer* at Hartford Stage. Locally, she has directed at the Minneapolis Comedy Gallery and the Playwrights Center, where she also works as a reader. Ms. Gray graduated from Macalester College and the National Theatre Institute and has recently moved back to the Twin Cities.

SUSAN HILFERTY (Costume Designer, *King Lear*) has worked extensively on and off-Broadway, including *How to Succeed in Business Without Really Trying* currently on Broadway, and in most of the major resident and commercial theaters throughout the United States. She is pleased to return to the Guthrie where she has designed *As You Like It*, *K*, *Home*, *A Woman of No Importance*, *The Sea Gull*, *Naga Mandala*, *Too Clever by Half*, *Iphigenia at Aulis*, *Agamemnon* and *Electra*, *Medea*, and *Fantasio* with Garland Wright, *The Skin of Our Teeth* with Robert Woodruff, and *The Good Hope* with Bartlett Sher. Her directorial collaborations include work with Irene Lewis, Des MacAnuff, Sharon Ott, Robert Falls, Carole Rothman, André Gregory, Mark Linn-Baker, Mark Cullingham, George Roy Hill, John Lone, Barney Simon, David Jones, Mark Lamos, Carey Perloff, Michael Maggio, Frank Galati, Tony Taccone, Tom Haas, and numerous productions with Robert Woodruff. Ms. Hilferty has worked as South African writer Athol Fugard's associate director as well as designed sets and costumes for his work. They have done twelve productions together, including *Playland* in South Africa, Australia, London, San Diego, Atlanta, and New York. They are currently working on his new play *Valley Song* in South Africa. Her film credits include Laurie Anderson's *Home of the Brave* and her work in



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ARTISTIC STAFF



Sari Ketter



Michael Klaers

dance includes collaborations with Eliot Feld, Jennifer Muller, and Alvin Ailey. Ms. Hilferty has received numerous awards for her work and received an Emmy nomination in 1985. She teaches at NYU's Tisch School for the Arts.

MIRA K. KEHOE (Vocal Coach) has been the Guthrie's vocal coach since the 1990-91 season. Prior to her work at the Guthrie she served as head of the voice and speech area of the BFA Actor Training Program at the University of Utah, where she coached numerous productions including *Agamemnon*, *Iphigenia at Aulis*, *Alceste*, *Street Scene*, *The Trojan Women*, *The Three Sisters*, *Much Ado About Nothing*, and *The Beaux Stratagem*. Other coaching credits include the JoAnne Akalaitis/Philip Glass theater piece *The Photographer* for the Next Wave Festival at the Brooklyn Academy of Music, *Measure for Measure*, *The Country Wife*, *Private Lives*, and *The Lady's Not for Burning*. She continues an active singing career and has performed and taught in Brazil, California, Minnesota, and New York.

SARI KETTER (Director, *Royal Family*) is currently a company director for the Guthrie. On the Guthrie's main stage she has directed four productions of Dickens' *A Christmas Carol*. At Lincoln Center on Broadway, she was assistant director for the Steppenwolf Theater Company's production of *And a Nightingale Sang*. Off-Broadway she was assistant director on Garland Wright's Obie Award-winning production of *On the Verge* at The Acting Company and *Anteroom* at Playwrights Horizons. She has worked as assistant director to Guthrie Artistic Director Garland Wright on many productions at the Guthrie, including *Gyps and Dolls*, *Anything Goes*, *Richard III*, *The Misanthrope*, and *Candide*, as well as at Arena Stage in Washington, D.C., the Denver Theatre Center, and the Seattle Repertory Company. She has staged four of conductor David Bishop's Cabaret Pops Concerts with the Cabaret Pops Singers and the Minnesota Orchestra as well as two recent programs with the St. Louis Symphony Pops, Pittsburgh Symphony Pops and the Houston Symphony Pops. Ms. Ketter has directed numerous musical comedies and operettas, many during her ten seasons as director and choreographer for the College Light Opera Company on Cape Cod. Locally, she directed *And a Nightingale Sang* at the University of Minnesota, and co-directed, with Risa Brainin, *A...My Name is Still Alice* at the Mixed Blood Theatre Company in Minneapolis and *Women: Scenes from Life* for the Collaborative Theatre in Minneapolis. She also staged Moore By Four's summer and Christmas concerts at Orchestra Hall.

MICHAEL KLAERS (Lighting Designer, Short Plays) is pleased to return to the Guthrie Theater where he recently designed the lighting for the Laboratory's production of *The Merchant of Venice*.

ARTISTIC STAFF



Martha Kulig



Marcela Kingman Lorca

Also at the Guthrie he assisted Allen Lee Hughes on *Fantasio* and Scott Zelinski on *The Tempest*. Locally, his designs include *Cover of Life*, *Sacred Journey*, *Scotland Road*, *Lonely Planet*, and *Tribes* at the Cricket Theatre, and *A...My Name is Still Alice* at Mixed Blood Theatre. On tour, he has continued to adapt his design for *Sacred Journey* to play in theaters, gymnasiums, and cultural centers across the country, and he recreated the lighting of designer Tina Charney for the Cricket Theatre's tour of *Lady Day at Emerson's Bar and Grill* with Shirley Witherspoon. His music lighting credits include concerts featuring Pop Staples and J.D. Steele, The Steeles, and Minneapolis Gospel Sound. In addition, Mr. Klaers is the location manager for the national PBS series *Hometown*.

MARTHA KULIG (Stage Manager, Short Plays and *Old Times*) most recently assistant stage manager *Macbeth*, *The Broken Jug*, and *Home*, and stage manager *Mother Courage* at the Guthrie Laboratory. In previous seasons, she assistant stage manager *Dream on Monkey Mountain*, *Othello*, *Too Clever by Half*, *The Good Hope*, *The Winter's Tale*, *Private Lives*, *A Christmas Carol*, *The Man Who Came to Dinner*, *The Skin of Our Teeth*, *The Duchess of Malfi*, and *Uncle Vanya*. Ms. Kulig was a production assistant on *The Wild Duck*, *Hamlet*, and *Richard III*. She was stage manager at the Chimera Theatre in St. Paul for four years and has also stage managed productions for Brass Tacks Theatre, the Great North American History Theatre, the Women's Theatre Project, and Northern Sign Theatre, the Upper Midwest's sign-language theater. Ms. Kulig is also a volunteer reader for Dial-in-News at the Communication Center for the Blind in St. Paul.

MARCELA KINGMAN LORCA (Movement Coach) is in her fifth year as movement coach for the Guthrie. She also choreographed *As You Like It*, *A Christmas Carol*, *Naga Mandala*, *Peer Gynt*, *The Winter's Tale*, *Iphigenia at Aulis*, *Agamemnon* and *Electra*, *The Merchant of Venice*, *Fantasio*, and *Pericles*, and was the assistant director for *A Christmas Carol*. Choreography for her own performances includes *Sol Corazon* at O'Shaughnessy Auditorium, *If You Touched My Heart*, *Lost Poets* and *Walking Around* at the Southern Theatre, and *Raw* and *Walking Around* at the Hennepin Center for the Arts. She is the creator of Breath Dance, a movement technique for adults, and teaches movement in the University of Minnesota's Graduate Acting Program. Prior to joining the Guthrie she toured the East Coast and Europe with Jonathan Stone's *Dinner*. Other recent performances include *Primitive Mysteries* by Susana di Palma, *Canal* by Eiko & Koma, and *Carmina Burana* with the National Opera of the Dominican Republic. A founding member of the Chilean dance company *Grupo del Centro*, she toured in South America from 1979 to 1983.



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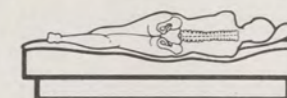
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Michael Lupu



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Gina Perille



Nayna Ramey

MICHAEL LUPU (Dramaturg) served as the Guthrie Outreach Director between 1981 and 1984 and since has been actively involved in various educational programs for the theater. During the past fourteen years, he was the dramaturg for many Guthrie productions, including last year's *Home*, *The Play's the Thing*, *The Broken Jug* and *K; Too Clever by Half*, *Othello* and *A Woman of No Importance* in 1993; *The Sea Gull* in 1983 and 1992; *The Tempest* in 1991; *Medea*, the History Plays, and *The Skin of Our Teeth* in 1990; *The Duchess of Malfi* and *Uncle Vanya* in 1989; *The Wild Duck* and *Frankenstein—Playing with Fire* in 1988; *The Bacchae* (1987), *A Midsummer Night's Dream* (1985), *The Three Sisters* (1984), and *The Threepenny Opera* and *Peer Gynt* (1983), among others. Mr. Lupu is the senior editor of the Guthrie Study Guides. He worked as dramaturg for the Midwest PlayLabs Conference and has been teaching classes at the Guthrie, Augsburg College, Minneapolis Community College, Villanova University, and the University of Minnesota.

ADELLE LUTZ (Costume Designer, *Firebugs*) designed costumes for the films *True Stories*, *Checking Out*, and *Making Mr. Right*, along with numerous music videos. Although most of Ms. Lutz's work has been costume related, her projects have spanned photography, video and film. Theater projects in Minneapolis include *The Kneepays* for the CIVIL warS directed by David Byrne and Robert Wilson and *Leon & Lena (and lenz)* directed by JoAnne Akalaitis at the Guthrie. She is most proud to have co-directed with Sandy McLeod, the Erasure video "It's Too Dam Hot" for the Red Hot & Blue Television program seen in 35 countries to benefit AIDS organizations while informing and breaking the stigma attached to the disease. Her costume fantasies have been shown in various group art shows and projects. Museum shows include the Victoria & Albert Museum in London, *Fashion and Surrealism* at the Fashion Institute of Technology in New York and

currently *Bloom* at the Metropolitan Museum of Art in New York.

JAMES MCNAMARA (Assistant Director, Short Plays) is a native of Minneapolis. This is his second production with the Guthrie Theater. Last year he was the assistant director for *The Play's the Thing*. He recently returned from London where he co-directed Mussorgsky's rarely performed opera *The Fair at Sorochinty* at the Royal College of Music. Other credits include assistant director for *Carmen* at the Portland Opera Company and assistant director of Rossini's *Le Comte Ory* at the Glimmerglass Opera Company in New York. He then went on to Toronto to direct that same production of *Le Comte Ory* at the Canadian Opera Company.

MICHAEL B. PAUL (Stage Manager, *Firebugs*) comes to the Guthrie and Minneapolis for the first time for the production of *Firebugs*. Most recently he stage managed *The Show Off* at the Center Stage Theatre in Baltimore directed by Irene Lewis. Mr. Paul is one of the resident stage managers at the Seattle Repertory Theatre where he has worked on original productions of *The Flying Karamazov Brothers* in the *Brothers Karamazov*, Neil Simon's *London Suite* and Todd Jefferson Moore's *In the Heart of the Wood*. Other regional theater credits include the Alliance Theatre, Alaska Repertory Theatre, Intiman Theatre, Oregon Shakespeare Festival, La Jolla Playhouse, Cleveland Playhouse, the Humana Festival at the Actors Theatre of Louisville and the Manhattan Theatre Club. In his spare time, he lives in Homer, Alaska.

GINA PERILLE (Assistant Stage Manager, *Firebugs*) comes to Minnesota directly from the Goodspeed Opera House in Connecticut where she was assistant stage manager for *Swinging on a Star*, a new musical directed by Michael Leeds. Other Goodspeed credits include *Captains Courageous*, *Shenandoah*, and the pre-Broadway

engagement of *Gentlemen Prefer Blondes*. Ms. Perille worked on *Death and the Maiden* at Steppenwolf Theatre as well as *The Winter's Tale* and *A Christmas Carol* here at the Guthrie. She is a graduate of the University of Illinois at Urbana-Champaign and Krannert Center for the Performing Arts. Some of the Krannert productions that she stage managed include *You Never Can Tell*, *Three Ways Home*, *Die Fledermaus*, and *The Skin of Our Teeth*. Her work is dedicated to Anthea Scouffas.

NAYNA RAMEY (Set Designer, Short Plays) has designed for twelve years in the Twin Cities. Her recent work includes *42nd Street* and *Phantom* at Chanhassen Dinner Theatres, *The Kentucky Cycle*, *Dancing at Lughnasa* and *Assassins* at the Great North American History Theatre, *Oleanna*, *Keely and Du*, *Fires in the Mirror* at Mixed Blood Theatre, and *Cover of Life* at the Cricket Theatre. Ms. Ramey was the resident designer at the Actors Theatre of St. Paul for seven years. Her work there included *The Road to Mecca*, *Interrogating the Nude*, and *Blue Window*. In 1990, she was the production designer for *Awake and Sing* at the Yermolova Theatre in Moscow.

KIM KRUMM SORENSON (Costume Designer, *Royal Family*) is pleased to return to the Guthrie Theater, having designed *Pericles* at the Guthrie Laboratory in 1992. She has been involved with the Idaho Shakespeare Festival for several seasons, designing *As You Like It*, *Tartuffe*, *A Midsummer Night's Dream* and *Richard III*. Other design credits include *Twelfth Night* for The Acting Company, *A Midsummer Night's Dream* and *Women Beware Women* at the Juilliard School of Drama, and numerous new plays and dance festivals in New York. Ms. Sorenson has also been the design assistant for *The Who's Tommy*, on Broadway, the national tour, and in Toronto. She received her Master of Fine Arts degree from Southern Methodist University in 1989.

ARTISTIC STAFF



Douglas Stein



Jennifer Tipton



Dana Wagner

DOUGLAS STEIN (Set Designer, *King Lear* and *Royal Family*) is pleased to return to the Guthrie where he has created the set designs for numerous productions including *Heida Gabler*, *Richard III*, *Hamlet*, *Uncle Vanya*, the History Plays, *The Skin of Our Teeth*, *Medea*, *Fantasio*, the Greek Plays, *The Sea Gull*, *The Good Hope*, *Too Clever by Half*, *Naga Mandala*, *Home* and *As You Like It*. His Broadway credits include Lincoln Center Theater's Tony Award-winning revival of Thornton Wilder's *Our Town*, Bill Irwin's *Largely New York*, William Finn and James Lapine's Tony Award-winning *Falsettos*, Bill Irwin and David Shiner's *Fool Moon*, Shakespeare's *Timon of Athens* directed by Michael Langham (originally produced at Canada's Stratford Festival) and the Molière comedies *School for Husbands* and *The Imaginary Cuckold* (originally produced at the Stratford Festival) also directed by Mr. Langham. He received an Obie Award for his design of Franz Xaver Kroetz's *Through the Leaves* directed by JoAnne Akalaitis. He has taught at Princeton University, New York University and the School of Visual Arts and has served on the Board of Theatre Communications Group and currently the Board of Theater for A New Audience in New York City.

JENNIFER TIPTON (Lighting Designer, *Firebugs*) is a lighting designer whose work is well known and familiar to this audience. She has designed the lighting for the Guthrie productions of *As You Like It*, *Peer Gynt*, *Leon & Lena (and lenz)*, *The Screens*, *Medea*, and *The Rover*, and directed *The Tempest*.

DANA WAGNER (Assistant Stage Manager, *Royal Family*) is thrilled to join the stage management staff at the Guthrie for her first production. Her most recent stage managing credits include *An Empty Plate at the Cafe du Grand Boeuf* directed by Stephen Dimenna, *Talley's Folly* directed by Bill Partlan, and *Cover of Life* directed by Risa Brainin at the Cricket Theatre. Ms. Wagner has also worked with the North Star Opera, the Loring Playhouse, and the Children's Theatre Company. In addition, she spent three seasons on the technical staff of the Paul Bunyan Playhouse in Bemidji under the artistic direction of Michael Kissin.

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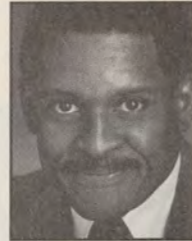
Susan Blackwell



Jennifer Blagen



Bruce Bohne



Warren C. Bowles

J.B. ADAMS (Ensemble, *Firebugs*) is making his Guthrie debut with this production of *The Firebugs*. He has appeared on Broadway in *Me and My Girl* as Sir Jasper and pre-Broadway in *Shlemiel the First* (Moishe Pippik/Mottel). Mr. Adams appeared in the national tour of *Annie* as Rooster, off-Broadway in *Annie Warbucks* as Simon Whitehead and in *Balancing Act* (Skeptic). He was in the workshop for *Last of the Red Hot Mamas* as Al Lackey, on television and the recording for *Sondheim: A Celebration at Carnegie Hall*, part of the original cast recordings for *Balancing Act* and *Annie Warbucks*, and in a new musical adaptation of *Masquerade*.

CHRISTOPHER BAYES (Edgar, *King Lear*; Ensemble, *Firebugs*) was most recently seen in the ensemble of *K*, as Silvius in *As You Like It* and as Blunt in *The Rover*. Prior to that, he independently produced his one-man show *This Ridiculous Dreaming*, Bill Corbett's dramatic adaptation of Heinrich Böll's novel *The Clown*, at Theatre de la Jeune Lune. Mr. Bayes made his first appearance at the Guthrie in *The Screens*, directed by JoAnne Akalaitis. Previous Guthrie credits include the flamboyant Mr. Golutvin in *Too Clever by Half*, Harlequin in *The Triumph of Love*, *The Winter's Tale* (Clown), *The Good Hope* (Barend), *The Illusion* (Dorante), *The Tempest* (Caliban), *Marat/Sade* (Herald), *A Christmas Carol*, *The Skin of Our Teeth*, *Death of a Salesman*, and the History Plays. He spent more than five years as an actor, director, composer, and artistic associate with Theatre de la Jeune Lune, where he appeared in more than twenty productions, including *Yang Zen Frogs*, *Circus*, *Holiday in Kerflooy*, *Ubu for President*, *Romeo and Juliet*, *Lulu*, *The Kitchen*, *The Seven Dwarfs*, *Auguste, Auguste, Auguste*, and *Red Noses*. His film credits include the lead role in *Now I Lay Me*, directed by Miroslav Janek. He recently directed a production of *Twelfth Night* called *Or What You Will* for the Burning House Group.

SUSAN BLACKWELL (Ensemble, *Firebugs*) is pleased to return to the Guthrie acting company for her second season. She appeared last season as Margaret in *The Broken Jug* and as Mrs. Dickens, Clovia Fezziwig, and Giggling Sister in *A Christmas Carol*. She received her MFA from the University of Minnesota, where she was seen in *And a Nightingale Sang* (Peggy), *The Trap* (Grete), *Noises*

Off (Dotty Otley), *As You Like It* (Rosalind), *Angel Street* (Bella), and *The Mousetrap* (Miss Casewell). Other Twin Cities credits include *Cover of Life* (Sybil), and *Talley's Folly* (Sally Talley) for the Cricket Theatre and the Theatre Exchange's *Simple Gifts* (Hannah). Originally from Dayton, Ohio, Ms. Blackwell received her BFA from Wright State University.

JENNIFER BLAGEN (Gwen, *Royal Family*) is delighted to be making her debut at the Guthrie. She received her training at the National Theatre Conservatory in Denver and the Children's Theatre Company of Minneapolis with whom she toured to the former Soviet Union. While in Colorado, she performed with the Denver Center Theatre Company where her favorite roles included Cariola in *The Duchess of Malfi* and June Stanley in *The Man Who Came to Dinner*. With the Colorado Shakespeare Festival she played Juliet in *Romeo and Juliet*, Margaret in *Much Ado About Nothing*, and had the pleasure of taking over the role of Rosalind in *As You Like It*. A native of Minneapolis, Ms. Blagen has performed in town most recently with Julia Carey's Theatre Exchange.

BRUCE BOHNE (Duke of Burgundy and Knight, *King Lear*; McDermott, *Royal Family*) had the pleasure last season of playing the role of Macbeth for eight performances as an understudy for Robert Foxworth and also portrayed six different characters in the Laboratory's production of *Mother Courage*. Since appearing in *The Piggy Bank* in 1987, Garland Wright's first production as artistic director, he has enjoyed the fellowship of the Guthrie acting company for eight years and some twenty-eight productions. Some of Mr. Bohne's favorite roles include Duperrret in *Marat/Sade*, the Prince in *Fantasio*, Aumerle in *Richard II*, Douglas in *Henry IV*, and the Cartoonist in *Pravda*, among others. He can be seen in the upcoming Coen brothers film *Fargo*. Just prior to rehearsals for the Guthrie he and his eight-year old son Connor vacationed in a quiet village on the Pacific in Southern Costa Rica. Mr. Bohne is a graduate of the London Academy of Music and Dramatic Art.

WARREN C. BOWLES (Duke of Albany, *King Lear*) has been a principal member of the Mixed



J.B. Adams



Christopher Bayes



Scott Cunningham



J.C. Cutler

Blood Theatre Company since 1977. His work there has included *Cyrano* in *Cyrano de Bergerac*, Lucien P. Smith in *The Boys Next Door*, and extensive work with Mixed Blood's Educational Touring Programs. He has also appeared at A Contemporary Theater in Seattle, American Players Theater in Spring Green, the Colorado Shakespeare Festival, The Black Theatre Alliance in New York, and Organic Theater in Chicago.

SCOTT CUNNINGHAM (Ensemble, *Firebugs*) grew up in Needham, Massachusetts, and attended the University of Massachusetts at Amherst. He studied dance while earning a BA in English and performed in musical theater, modern dance, and satirical revues. Mr. Cunningham danced in Boston before moving to New York City in 1984. He performed with the Elisa Monte Dance Co. and the Mark Morris Dance Group before joining David Gordon's Pick Up Performance Company in 1986. He has performed in Mr. Gordon's dances and assisted him in his dance, theater and video projects including *Dance in America* (PBS), *Punch and Judy Get Divorced* (PBS), and the play *The Mysteries and What's So Funny?* and most recently in the musical *Shlemiel the First* at the American Repertory Theatre in Cambridge, MA. He taught dance at the University of Wisconsin-Madison and has shown his choreography in New York and the Midwest.

J.C. CUTLER (Cornwall's Servant and Albany's Captain, *King Lear*; Perry Stewart, *Royal Family*) joins the Guthrie company for his third season. Previously at the Guthrie he appeared as Peer in the Laboratory production of *Peer Gynt*, Young Scrooge, Cecil and Man with Pound Note in *A Christmas Carol* and he understudied and was seen in the role of Macduff in *Macbeth*. Other credits include Guildenstern in *Hamlet*, and Swiss Cheese in *Mother Courage* with The Shakespeare Theatre of Washington, D.C.; Herb Stempel in *The Wizards of Quiz* with the Philadelphia Festival Theatre; Ron in Kevin Kling's *The Ice Fishing Play* at the Jungle Theatre; several seasons with the Children's Theatre Company; and solo performances in *Drinking in America* and *Sex Drugs & Rock 'n' Roll* at the Cricket Theatre. Mr. Cutler is a graduate of both Carleton College and the Juilliard School and has appeared with the New York



Stephen D'Ambrose



Bob Davis



Saidah Arrika Ekulona



Nathaniel Fuller



June Gibbons



Karen Graham



Julie Briskman Hall



Dan Illian

Shakespeare Festival in Joseph Papp's production of *Measure for Measure* and in Elaine May's film *Ishtar*. He lives in Minneapolis with his wife Judy, and their three children Joshua, Anna and Nicholas.

STEPHEN D'AMBROSE (Short Plays: *Voice*, *Tone Clusters*; John, *Naomi in the Living Room*; Peter, *The Zoo Story*) was last seen by Twin Cities audiences as Gaston in the Cricket Theatre production of *An Empty Plate at the Cafe du Grand Boeuf*. Before that he appeared at the Jungle Theatre as Duff in *The Ice Fishing Play* and Captain Keller in *The Miracle Worker* and at the Children's Theatre Company as Ichabod Crane in *The Legend of Sleepy Hollow*. Mr. D'Ambrose has also worked at the Guthrie in several productions since 1983, including the History Plays, *Richard III*, *St. Joan*, and seven productions and the video of *A Christmas Carol*. He is very excited to be working at the Guthrie on *First* again having performed here in *Troilus and Cressida*, *Pericles* and directed a staged reading of *Tango*. It is one of his favorite theater spaces.

BOB DAVIS (Oswald, *King Lear*; Jo, *Royal Family*) is in his eighth season with the Guthrie. Last year he was seen as Lennox in *Macbeth*, Mr. Mell in *The Play's the Thing*, Le Beau in *As You Like It*, and Bob Cratchit in *A Christmas Carol*. In recent years he has appeared as Lodovico in *Othello*, Victor in *Private Lives*, and Dr. Dorn in *The Sea Gull*. Other Guthrie credits include *Naga Mandala*, *Too Clever by Half*, *A Woman of No Importance*, *Fantasio*, *The Man Who Came to Dinner*, *The Front Page*, the History Plays, *Richard III*, and *Leon & Lena (and lenz)* on the mainstage, and *Cymbeline*, *Troilus and Cressida*, *Pericles* and *The Merchant of Venice* at the Guthrie Laboratory. Also locally, Mr. Davis has performed in *A Midsummer Night's Dream* (Bottom and Demetrius), *Interrogating the Nude* (Man Ray), *Marie and the Angels* (Angel) at Actors Theatre in St. Paul; *The Foreigner* (Charley) at Chanhassen Fireside Theater; *A Map of the World* (Stephen) at Mixed Blood; and *Hunting Cockroaches* at the New Classic. Originally from Los Angeles, he lives in Minneapolis with his wife, Mary Alette, and their three sons Charlie, Max, and Jack.

SAIDAH ARRIKA EKULONA (Cordelia, *King Lear*; Ensemble, *Firebugs*) is thrilled to be working with the Guthrie acting company this season. She

recently obtained her MFA from the University of Minnesota where she was seen in *Strange Snow* (Martha), *Tod, the Boy, Tod* (Mary Martha), *Richard III* (Margaret), *Mench Meir* (Marta), and *We Won't Pay!* (Antonia). Ms. Ekulona has other theater credits from the Edinburgh Festival Fringe in Edinburgh, Scotland; the Playwright's Center; Eugene O'Neill Theatre Center's National Theatre Institute in Waterford, Connecticut; and Albright College in Pennsylvania where she received a BA in theater, African-American studies and women's studies. She was raised in Baltimore and would like to express gratitude to those who have fed her spirit.

NATHANIEL FULLER (Earl of Gloucester, *King Lear*; Herbert Dean, *Royal Family*) appeared last season as Ebenezer Scrooge in *A Christmas Carol*, Corin in *As You Like It*, Phillip in *The Rover*, Mansky in *The Play's the Thing*, the Scottish Doctor in *Macbeth*, and in the ensemble of *K*. Mr. Fuller has been a member of the Guthrie acting company every season since 1987. In the 1993 season he played Merino in *The Triumph of Love*, Grigory in *Too Clever by Half*, and Kelvil in *A Woman of No Importance*. He has played Ebenezer Scrooge in *A Christmas Carol* for the past three seasons. Other favorite roles include *Richard III* (Clarence), *Fantasio* (Marinoni), *Henry IV* (Glendower), and *Henry V* (Fluellen) and *Cymbeline* (Pisano), *Measure for Measure* (Provost), *Troilus and Cressida* (Ulysses), and *The Merchant of Venice* (Old Gobbo) at the Guthrie Laboratory. Mr. Fuller has also appeared at the Los Angeles Free Shakespeare Festival, Cleveland's Great Lakes Shakespeare Festival, and Chicago's Drury Lane. He has been seen in the Twin Cities at the Cricket Theatre and Chanhassen Dinner Theatres. He received his BA in English at Dartmouth College and attended the MFA program in play directing at the University of Southern California.

JUNE GIBBONS (Doctor, *King Lear*; Fanny Cavendish, *Royal Family*) most recently appeared in the ensemble of *K*, as the Gentlewoman in *Macbeth*, as the Ghost of Christmas Past in *A Christmas Carol*, Lisa in *The Broken Jug* and Kathleen in Garland Wright's production of *Home*. Her work with Mr. Wright over many seasons has included roles in *Naga Mandala*, *Too Clever by Half*, *A Woman*

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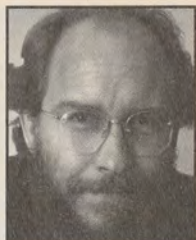
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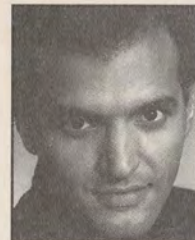
John Carroll Lynch

of *No Importance*, *The Sea Gull*, *Medea*, the Greek Plays, the History Plays, *Fantasio*, and *Summer Vacation Madness* where she made her first appearance at the Guthrie in 1982. Her Guthrie Performer's Bureau project "Songs Naughty and Nice" was one of the many opportunities afforded the company while working under Mr. Wright's leadership. While at the Cleveland Playhouse, she received awards for her performances in *The Little Foxes*, *The Shadow Box*, and *Wings*.

KAREN GRAHAM (Ensemble, *Firebugs*) is making her debut at the Guthrie with this production of *The Firebugs*. She has worked on various dance and theater projects with David Gordon since 1986 which have included a workshop at the Guthrie Laboratory of *Mysteries and What's So Funny?*, *The United States* at the Brooklyn Academy NEXT WAVE Festival, *My Folks* produced for BBC, and *Framework* and *TV Reel* at the Dance Theatre Workshop. The Obie Award-winning *Mysteries and What's So Funny?* went on a tour of the United States with Ms. Graham portraying the role of Young Rose. In 1992 she traveled to Europe with the White Oak Dance Project under the direction of Mikhail Baryshnikov performing works by Lar Lubovitch and Mark Morris. In March of this year she choreographed and performed *Bliss* at St. Mark's Church/Dance Place in New York. On returning to New York in September she will perform with the Randy Warshaw Dance Company.

JULIE BRISKMAN HALL (Miss Peake, *Royal Family*; Ensemble, *Firebugs*) is delighted to return to the Guthrie for her third season. She was most recently seen in *Macbeth* (Lady Macduff), *The Rover* (Lucetta), and *A Christmas Carol* (Mrs. Cratchit and Laundress). Other Guthrie credits include *The Triumph of Love* (Corrine), *A Woman of No Importance* (Lady Stutfield), and *Too Clever by Half* (Lyubinka). Regional credits include Calphurnia in *Julius Caesar* at the Old Globe Theatre in San Diego, and five years as a resident member of the Children's Theatre Company of Minneapolis. Recording credits include the nationally released children's book *So Many Gifts*. She can also be seen as Kris Sherwood in the feature film *Beyond Bob*, a Granite production due for release in the fall of 1996. Ms. Hall lives in Minneapolis with her husband David, who guides remote wilderness trips.

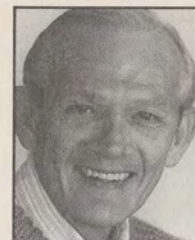
DAN ILLIAN (Hallboy, *Royal Family*; Ensemble, *Firebugs*) is returning for his fourth season at the Guthrie. Last year he was seen as Albert Adam in *The Play's the Thing*, Amiens in *As You Like It* and Lean Gentleman, Dick Wilkens and Cecil in *A Christmas Carol*. He comes to the Guthrie via the Goodman School of Drama, the U.S. Army's 2nd Airborne (Ranger) Bn., and the University of Minnesota, where he received his bachelor's



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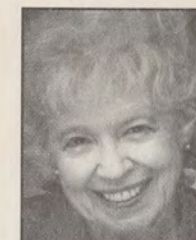
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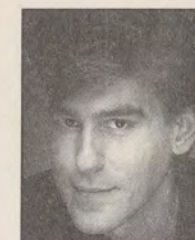
Richard Ooms



Lola Pashalinski



Barbara June
Patterson



Stephen Pelinski

degree in 1991. Some of his favorite Guthrie credits include Gerald Arbuthnot in *A Woman of No Importance*, Launcelot Gobbo in *The Merchant of Venice*, and Cook, Ugly Brat, Troll, and Lunatic in *Peer Gynt*. He recently appeared as Claude in the Cricket Theatre production of *An Empty Plate at the Cafe du Grand Boeuf*. Other favorite roles include the title role in *Macbeth* and *Beauty and the Beast*, Shön and Jack in *The Lulu Plays*, and Sgt. Cuff in the Minnesota Centennial Showboat production of *The Moonstone*, adapted by Barbara Field and directed by Jeff Steitzer.

CHARLES JANASZ (Edmund, *King Lear*; Ensemble, *Firebugs*) trained at the University of Washington and the Juilliard School. He began his career in Seattle at the Empty Space and the Seattle Repertory Theatre, and then joined the Arena Stage in Washington, D.C., where he was a member of the resident acting company for four seasons. Other credits include Center Stage, Huntington Theater Company, Old Globe Theater, New York Shakespeare Festival, and Playwrights Horizons. He first appeared at the Guthrie in *Leon & Lena (and lenz)*, and joined the acting company in 1989. His Guthrie performances include *As You Like It* (Jaques), *The Play's the Thing* (Johann Dwornitschek), the History Plays (King Richard II, Ned Poins, Dauphin), *The Man Who Came to Dinner* (Beverly Carlton), *Fantasio* (Fantasio), *The Winter's Tale* (Autolykus), *Private Lives* (Elyot Chase), *Too Clever by Half* (Glumov), *A Christmas Carol* (Charles Dickens) and, at the Guthrie Laboratory, *K*, *Pericles*, *The Merchant of Venice*, *Measure for Measure*, *Peer Gynt*, and *Mother Courage*.

JOHN CARROLL LYNCH (Short Plays: Frank, *Tone Clusters*; Jerry, *The Zoo Story*) is appearing in his eighth season at the Guthrie. He has been in dozens of productions including *As You Like It*, *Macbeth*, *The Rover* and as Alfred in *Home* last season. He has worked in several plays in the Guthrie on First space including *The Merchant of Venice* directed by Risa Brainin. Over the past six months Mr. Lynch has had the good fortune to work in *Feeling Minnesota*, *Beautiful Girls*, NBC's "Trackdown," and as Norm Gunderson in the Coen brother's *Fargo*. All of these films will be released in the next year.

ZARAQWAR MISTRY (King of France and Edmund's Captain, *King Lear*; Ensemble, *Firebugs*) is very pleased to return to the Guthrie this year. Last season he appeared as Seyton in *Macbeth* and also worked on two play-reading workshops *The Fire and the Rain* and *Many Colours Make the Thunder King*. In Minneapolis he has acted with the Frank Theatre, Mixed Blood, and also with the Children's Theatre Company, where he was a resident actor for three seasons. Regionally he has performed at the La Jolla Playhouse in *Twelfth*

Night and *The Cherry Orchard* and at the San Diego Repertory Mr. Mistry has an MFA in theater from the University of California, San Diego and now lives in Minneapolis with his wife, actress and playwright Leslye Orr.

ISABELL MONK (Fool, *King Lear*; Ensemble, *Firebugs*) has appeared in the Guthrie's productions of *K*, *A Woman of No Importance* (Lady Caroline), *Naga Mandala* (Kurudavva), *The Triumph of Love* (Leontine), the Greek Plays (Clytemnestra), *Death of a Salesman* (Linda Loman), *Marat/Sade* (Simonne Evraud), the History Plays (Mistress Quickly), and *The Screens* (Khadija). She has performed at Arena Stage, American Repertory Theatre, the Kennedy Center, and Actors Theatre of Louisville (touring Australia and Hungary) and toured Europe with *The Gospel at Colonus*. She was off-Broadway at the New York Shakespeare Festival, and was seen in the Mabou Mines productions of *The Warrior Ant* and *Lear*, for which she won an Obie Award for her portrayal of Gloucester. Her Broadway credits include *Execution of Justice* and *The Gospel at Colonus*. She has made guest appearances on "Family Ties," "Benson," "The Equalizer," and several made-for-television movies, including *Calamity Jane*, *Things That Matter*, and *Taking a Stand*. Her film credits include *Family Business*, *The World According to Garp*, and most recently, *Equinox*, *Trauma*, and *Grumpy Old Men*. Ms. Monk is a graduate of the Yale School of Drama.

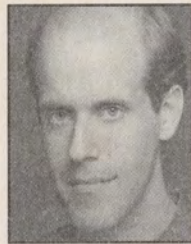
RICHARD OOMS (King Lear, *King Lear*; Ensemble, *Firebugs*) has been a member of the Guthrie acting company since November 1981. He is currently an ongoing acting company member. He worked under Liviu Ciulei's direction in Paul Foster's *Elizabeth I* with John Houseman's The Acting Company. His first appearance at the Guthrie was in Garland Wright's production of *Candide* (Pangloss). He also performed in *The Threepenny Opera*, *Guys and Dolls*, *Anything Goes*, *The Importance of Being Earnest* (including the national tour), *Tartuffe*, *Great Expectations*, *Cyrano de Bergerac*, *Execution of Justice*, *On the Razzle*, *A Midsummer Night's Dream*, *Saint Joan*, *The Merry Wives of Windsor*, *Infidelities*, *The Misanthrope*, *The Piggy Bank*, *Richard III*, *The Imaginary Invalid*, *The Wild Duck*, *Uncle Vanya*, *The Duchess of Malfi*, *Volpone*, *The Screens*, *Cymbeline* at the Guthrie Laboratory, the History Plays, *The Skin of Our Teeth*, *The Front Page*, *The Illusion*, *The Tempest*, *Marat/Sade*, *Iphigenia at Aulis*, *Agamemnon* and *Electra*, *The Winter's Tale*, *Too Clever by Half*, *Naga Mandala*, *Othello*, *Home*, and *A Christmas Carol* (Ebenezer Scrooge). He also appeared at the Mixed Blood Theatre Company in *Throwing Bones*.

LOLA PASHALINSKI (Ensemble, *Firebugs*) is making her second appearance at the Guthrie in this production of *The Firebugs*. In 1989 she was in

The Screens directed by JoAnne Akalaitis. This is her third collaboration with David Gordon since *The Photographer* at Brooklyn Academy of Music and *The Mysteries and What's So Funny?* at Spoleto. Other recent regional theater appearances include *Romeo and Juliet* (Nurse) for New Jersey Shakespeare Festival, *Twelfth Night* (Toby Belch) at the Goodman Theatre, *The Women and Reckless* at the Hartford Stage Company, and at the Willma Theatre in the American premier of Thomas Bernhard's *The President*. In New York she appeared as Kent in Mabou Mines' gender-reversed production of *Lear*. Best known as a founding member of Charles Ludlam's Ridiculous Theatrical Company, she received two Obies for her performances in Ludlam's *Corn and Der Ring Gott Farblonjet*, as well as originating roles in fifteen other Ridiculous plays. In films and television she appeared on "The Equalizer," "Molly Dodd," and soap operas, and can be seen in Peter Sellers' film *The Cabinet of Dr. Ramirez*, *Philadelphia, Me and Veronica*, *Anna*, and just completed filming *I Shot Andy Warhol*, starring Lily Taylor. She is currently working with playwright/actor Georg Osterman, and director Linda Chapman on *Gertrude and Virgil*, to premiere in the fall of 1995 at HERE.

BARBARA JUNE PATTERSON (Short Plays: Naomi, *Naomi in the Living Room*) is making her first appearance with the Guthrie. She just completed a four-month run in *Beau Jest* at the Old Log Theater in Excelsior, Minnesota, as Miriam. Prior to that she was Du in Mixed Blood's production of *Keely and Du*, Aunt Ola in *Cover of Life*, Miss Sook in *Holiday Memories*, Miss Kittle in *Jeffrey Hatcher's Scotland Road*, all for the Cricket Theatre. A former Chicago actress, Ms. Patterson appeared there at the Court, Touchstone, Next and Victory Gardens Theaters. Since coming to Minnesota, she has been at the Ordway Theatre in *Grapes of Wrath* (Gramma Joad), at Mixed Blood in *Other People's Money* (Bea), at the Paul Bunyan Playhouse in *On Golden Pond* (Ethel) and *The Foreigner* (Betty), and at Theatre L' Homme Dieu in *Driving Miss Daisy* (Daisy). Ms. Patterson serves as theater consultant and guest artist for St. Mary's University in Winona, Minnesota.

STEPHEN PELINSKI (Duke of Cornwall, *King Lear*; Anthony Cavendish, *Royal Family*) has been a member of the Guthrie acting company for the past six seasons. Among his favorite performances are *Macbeth* (Macduff), *The Play's the Thing* (Almady), *As You Like It* (Duke Frederick), *Too Clever by Half* (Gorodulin), *The Sea Gull* (Trigorin), *Marat/Sade* (Marquis de Sade), *The Illusion* (Matamore), the Greek Plays (Agamemnon), *The Front Page* (Hildy Johnson), *Henry IV* (Hotspur), *Frankenstein—Playing with Fire* (Dr. Frankenstein), and *A Christmas Carol* (Marley). Other theater credits include work with the Seattle Repertory Theatre, Hartford Stage Company,



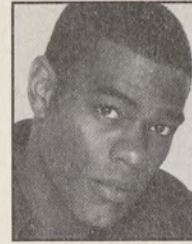
Peter Schmitz



Marquetta Senters



John Shuman



Andréa Smith



Suzanne Warmanen



Brenda Wehle



Sally Wingert



Stephen Yoakam

Virginia Stage Company, Baltimore's Center Stage, the Alaska Repertory Theatre, Philadelphia Company, and the Santa Fe Festival Theatre. Mr. Pelinski received his MFA from the Professional Theatre Training Program at the University of Delaware.

PETER SCHMITZ (Gloucester's Servant and Cordelia's Captain, *King Lear*; Chauffeur, *Royal Family*) was seen last season at the Guthrie as the Ghost of Christmas Present in *A Christmas Carol*. This rounded out a very happy year for him, in which he not only appeared on Broadway in *My Fair Lady* (with Richard Chamberlain) as Harry and Zoltan Karpathy (as well as understudying Alfred P. Dolittle), but also was married to his wife, Katie. In New York, he has performed in *Henry IV, Parts I and II* with the New York Shakespeare Festival, *Comedy of Errors* with Theatre for a New Audience, and *Imperceptible Mutabilities in the Third Kingdom* at BACA/ Downtown and the Manhattan Theatre Club. He has also appeared with the Yale Repertory Theatre, the Shakespeare Theatre in Washington, D.C., the Portland Stage Company in Maine, Studio Arena Theatre in Buffalo, and the Opera Theatre of St. Louis. On-camera credits include the upcoming Coen brother's movie, *Fargo*, and the PBS series *Renaissance*. He received his MFA from the New York University Graduate Acting Program.

MARQUETTA SENTERS (Della, *Royal Family*) is making her first appearance at the Guthrie. Studying theater at the University of Iowa, she was offered a summer internship at the Old Creamery Theatre in Garrison, Iowa. That internship turned into a seven year residency where she had the opportunity to perform a wide range of roles from *Tintypes* (Emma) to *Waiting for Godot* (Pozzo). Other favorite roles include *Midsummer Night's Dream* (Snug), *Ladyhouse Blues* (Liz) as well as co-authoring and performing *First Ladies of the Stage*, a tribute to comedienne in vaudeville and the staging of a one-woman show. Since coming to Minneapolis, Ms. Senters has enjoyed being a company member at Mixed Blood Theatre. Her favorite roles there include the overwhelmingly popular *A...My Name is Alice* (Poetess), *Fires in the Mirror*, *King of the Kosher Grocers*, *Stinking Badges*, *Wall of Water* and *The Grammy*, as well as the Illusion Theater's *Among Our Own*, Midwest Playlabs' *The Last Total Eclipse of the Sun*, and the Minnesota Festival Theatre's *Tartuffe: The Imposter*. She also appeared as Mary in the locally filmed feature film *Untamed Heart*.

JOHN SHUMAN (Oscar Wolfe, *Royal Family*) appeared in New York on Broadway in *13 Rue de l'Amour* at Circle in the Square, off-Broadway in the revival of *Moonchildren*, and in the Circle Repertory production of Lanford Wilson's *Hot I Baltimore*. In Los Angeles, he was seen in the English premiere of Sławomir Mrożek's *Alpha* at the LA Theatre Center, as Toulouse-Lautrec in the musical revue

At the Cabaret Chat Noir and on various television shows including "Melrose Place," "Love and War," and the recent "VR-5." Regional theater work includes engagements with the Folger Theatre Group, Pittsburgh Public, A Contemporary Theatre in Seattle and a winter tour of Alaska for the Alaska Repertory Theatre. He worked with John Hirsch in what was to be his final production of *The Alchemist* for Yale Repertory Theatre. New to the Twin Cities, Mr. Shuman is also a writer and has had several essays published in the *Star Tribune*.

ANDRÉA SMITH (Ensemble, *Firebugs*) is an actor, dancer, and choreographer and made his professional debut as Uncle Tom in Bill T. Jones' critically acclaimed work, *The Last Supper at Uncle Tom's Cabin/The Promised Land*. Upon completion of an international tour, Mr. Smith continued to perform with the Bill T. Jones/Arnie Zane Dance Company in such venues as Lincoln Center, NYC Opera, Houston Grand Opera, Boston Lyric Opera, and at the Joyce Theatre for the company's 10th anniversary season. Other stage credits include *House of Lear* at the New York Shakespeare Theatre, *Another Story* at Ubu Repertory Theatre in Manhattan, the Cape Fear Shakespeare Festival, and *The Boys Next Door* with Shotgun productions. He has appeared in such films as *Weeds*, *The Squeeze*, and *The Exorcist III*. Television credits include PBS's "Great Performances" production of *The Last Supper at Uncle Tom's Cabin/The Promised Land*, a national spot for Diet Pepsi, and various music videos. He recently choreographed the 1995 summer film release of *When We Were Colored* and is currently producing his fourth collaborative work *Hype Dreams*. He is pleased to return to the Guthrie after performing in the 1994 production of *Dream on Monkey Mountain*.

SUZANNE WARMANEN (Short Plays: Emily, *Tone Clusters*; Johnna, *Naomi in the Living Room*) is delighted to be working at the Guthrie Theater again. She made her debut last season in *The Rover* (Callis), *As You Like It* (Audrey) and *A Christmas Carol* (Mrs. Fezziwig and Charwoman). Ms. Warmanen has also been seen in *And A Nightingale Sang* (Helen), *A Moon for the Mishegotten* (Josie), *As You Like It* (Jacques) and in the title role of *The Madwoman of Chaillot* at the University of Minnesota.

BRENDA WEHLE (Goneril, *King Lear*; Kitty LeMoyné, *Royal Family*) appeared in the past three seasons in the ensemble of *K*, as Marjorie in *Home*, the title role in the Laboratory production of *Mother Courage*, Madame Turusina in *Too Clever by Half*, Kniertje in *The Good Hope*, Chorus Member in *Iphigenia at Aulis*, and Agamemnon, Chorus leader in *Electra*, and Arkadina in *The Sea Gull*. In former seasons she appeared in *The Man Who Came to Dinner* (Maggie Cutler), *A Christmas Carol* (Mrs. Cratchit and Laundress), *Marat/Sade* (Coulmier's Wife), *The Skin of Our Teeth* (Mrs. Antrobus), the History Plays (Lady Percy and Alice), and the title

role in *Medea*. Other roles include *Harvey* (Myrtle Mae Simmons), *Uncle Vanya* (Sonya), *On the Verge* (Fanny), *The Misanthrope* (Arsenoe), *The House of Bernarda Alba* (Angustias), *Richard III* (Elizabeth), *The Imaginary Invalid* (Toinette), *The Wild Duck* (Gina), and *Pravda* (Moira Patterson). Prior to joining the Guthrie acting company, Ms. Wehle performed at Baltimore's Center Stage, the Seattle Repertory Theatre, and the Santa Fe Theater, among others. She holds an MA in theater from Catholic University in Washington, D.C.

SALLY WINGERT (Regan, *King Lear*; Julie Cavendish, *Royal Family*) is in her seventh season at the Guthrie under Garland Wright's leadership. Last season she portrayed Ilona Szabo in *The Play's the Thing*, Mistress Quickly in *The Broken Jug* and Lady Macbeth in *Macbeth*. Other Guthrie credits include *Too Clever by Half* (Kleopatra), *Naga Mandala* (Flame), *Othello* (Emilia), *A Woman of No Importance* (Mrs. Allonby), *Private Lives* (Amanda), *The Sea Gull* (Polina), *The Merchant of Venice* (Portia) at the Guthrie Laboratory, *The Skin of Our Teeth* (Sabina), *The Illusion* (Lyse), *Marat/Sade* (Rossignol), and *The Duchess of Malfi* (Julia). She was a company member of the Actors Theatre of St. Paul for four seasons and enjoyed working at the Children's Theatre Company, Cricket Theatre, Chanhassen Dinner Theatres, the Collaborative Theater, At Random, and many others. She portrayed Maggie in Brian Friel's *Dancing at Lughnasa*, directed by Casey Stangl at the Great North American History Theatre. Ms. Wingert lives in St. Paul with her family.

STEPHEN YOAKAM (Earl of Kent, *King Lear*; Gilbert Marshall, *Royal Family*) has appeared at the Guthrie in *The Rover*, *As You Like It*, *Macbeth*, *K*, *The Triumph of Love*, *Othello*, *The Winter's Tale*, *The Tempest*, *Marat/Sade*, *Medea*, *Richard II*, *Henry IV*, *Henry V*, *The Screens*, *Uncle Vanya*, *The Duchess of Malfi*, *The Birthday Party*, *Cymbeline*, *Richard III*, *Leon & Lena* (and lenz), *The Skin of Our Teeth* and *The Imaginary Invalid*, among others. He has performed regionally at the Actors Theatre of Louisville, the Arizona Theatre Company, Seattle's ACT Theatre, and the Kennedy Center. Mr. Yoakam is a founding member of Mixed Blood Theatre, where he performed in *K2*, *One Hundred Years of Solitude*, *Accidental Death of an Anarchist*, and *Warp* trilogy, among many others.

The Acting Company

	King Lear	The Royal Family	Short Plays	The Firebugs	Old Times
J.B. Adams				Ensemble	
Christopher Bayes	Edgar			Ensemble	
Susan Blackwell				Ensemble	
Jennifer Blagen		Gwen			
Bruce Bohne	Duke of Burgundy/ Knight	McDermott			
Warren C. Bowles	Duke of Albany				
Scott Cunningham				Ensemble	
J.C. Cutler	Cornwall's servant/ Albany's Captain	Perry Stewart			
Stephen D'Ambrose			Voice*, John*, Peter**		
Bob Davis	Oswald	Jo			
Saidah Arrika Ekulona*	Cordelia			Ensemble	
Nathaniel Fuller	Earl of Gloucester	Herbert Dean			
June Gibbons	Doctor	Fanny Cavendish			
Karen Graham				Ensemble	
Julie Briskman Hall		Miss Peake		Ensemble	
Dan Illian		Hallboy		Ensemble	
Charles Janasz	Edmund			Ensemble	
John Carroll Lynch			Frank*, Jerry**		
Zaraawar Mistry	King of France/ Edmund's Captain			Ensemble	
Isabell Monk	Fool			Ensemble	
Richard Ooms	King Lear			Ensemble	
Lola Pashalinski				Ensemble	
Barbara June Patterson			Naomi*		
Stephen Pelinski	Duke of Cornwall	Anthony Cavendish			
Peter Schmitz	Cordelia's Captain/ Gloucester's servant	Chauffeur			
Marquetta Senters		Della			
John Shuman		Oscar Wolfe			
Andréa Smith				Ensemble	
Suzanne Warmanen			Emily*, Johnna*		
Brenda Wehle	Goneril	Kitty LeMoyné		Anna	
Sally Wingert	Regan	Julie Cavendish		Kate	
Stephen Yoakam	Earl of Kent	Gilbert Marshall		Deeley	

*This actor appears as an Equity Professional Theater Intern

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